



paradise between

HEE SOOK KIM

CAUSEY CONTEMPORARY

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CAUSEY CONTEMPORARY

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ARTIST STATEMENT

I

n my most recent work, I've taken the subject, both in form and imagery, of Korean historical landscape painting, (specifically so-called Longevity Paintings or Ship Jang Saeng Do in Korean), which were typically made only by men for the Korean upper class known as Yang Ban. Printing patterns (using Western oil colors) on top of the landscape traditionally used in Asian paintings (using water-based colors) transforms the masculine initial layer, now seen through a feminine veil. The painting's surface, covered with glass bead work using shimmering rhinestones, speaks against the power of men in Korean cultural history and still prevalent in contemporary Korean society. The work is a construct/destruct/re-construct..

In all my work, I use my personal experiences as a woman who immigrated to the United States twenty-seven years ago, after living in Korea until I was twenty-eight years old. This almost equal length of experiences in two completely different countries makes possible a hybridity that presents both cultures through the eyes of my own particular feminist perspective: raised in fear as a woman, now living in complete confidence as a woman.

When I started my career as an artist, I used the dream of a butterfly found in the writings of Chuang Tzu, the Taoist Philosopher, as a symbol of female identity, of being a woman in the world. Later this also became a minority issue, not just about being a woman, but also being an Asian immigrant in the United States. I escaped from male dominated Korean society only to find that my new home has its own complicated versions of racism, sexism and classism. My longevity paintings, as with most of my recent work, represent both places with its many different problems and my own place between. So where then is the Paradise?

Shib Jang Saeng Do contains ten elements of long life--sun, mountains, water, clouds, rocks/stone, pine trees, mushrooms of immortality (Bullcho), turtles, white cranes, deer along with bamboo and the peaches of immortality (replacing either mountains or rocks)--which represent a place of immortality, Paradise: a place of peace, spirituality, happiness and (especially) healing. In my longevity paintings, peace, spirituality and happiness are found between myself and the places created in my work. A healing process, one that can be re-created by each viewer, a "Paradise Between."

BIOGRAPHY

Hee Sook Kim earned her MFA and BFA from Seoul National University and MA from New York University. She has received a grant from the Pollock-Krasner Foundation, a Window of Opportunity grant from the Leeway Foundation, The Wolf Kahn and Emily Mason Foundation Award in Connecticut, an acquisition award from the State Foundation of Culture and Arts in Hilo, Hawaii, an Honorary Mention in the Encyclopedia of Living Artists, Full Fellowship award at the Vermont Studio Center, and a Merit Award from the Central Pennsylvania Festival of the Arts. She has been chosen as an artist-in-residence at the Santa Fe Art Institute in New Mexico, The Center for Contemporary Printmaking in Connecticut, Yongeun Museum in South Korea, the Ascona Centro Incontri Umani in Switzerland, the Collaborative Press in Los Angeles, California, the Helene Wurlitzer Foundation in New Mexico, the Brandywine Workshop in Philadelphia, Villa Montalvo in Saratoga, California, Millay Colony in New York and the Vermont Studio Center in Vermont.

Her solo exhibitions include Artside Gallery, Yongeun Museum, Dam Gallery in Seoul, Korea, Chi (Causey) Gallery in New York, University of New Mexico Art Museum, Allens Lane Art Center in Pennsylvania, Constance Gallery, Helene Center for the Visual Arts in Iowa, Mallin Gallery, Kansas City Artists Coalition in Kansas City, Artsforum Gallery in New York, Dana Gallery, Marwick-Boyd Fine Arts Center in Pennsylvania, Phillips Museum of Art, Franklin and Marshall College in Pennsylvania, Municipal Gallery at the Arts Exchange in Atlanta, Georgia, Kwanhoon Art Center in Seoul, Korea, Coffman Art Gallery in Minnesota, Indianapolis Art Center in Indiana, Lincoln Center in Colorado. Her work has also been featured at the Tumen Cultural Center in China, Galerie Boehner in Germany, Osaka City Museum, the Fukuoka Prefectural Museum and the Doyusha Gallery in Japan, the Bronx Museum, the Drawing Center, Asian American Art Center, Bronx River Art Center, and the Queens Museum in New York, Lincoln Center in Colorado, and the Museum of Natural Sciences in North Carolina, Walter Wickiser Gallery in New York, Kentler International Drawing Space in New York, Berliner Liste International Art Fair in Germany, Fundació Tharrats d'Art Gràac in Spain, Gallery L'Etang d'Art in France. Additionally, her work has been shown at the National Museum of Modern Art, Seoul Art Cosmos Center in Korea, the Taipei City Museum of Art in Taiwan, Le Centre d'Estudis d'Art Contemporari in Barcelona, Spain, Galleria de Marchi in Bologna, Italy, and Uift, Netherlands. Kim's pieces are in many collections throughout the United States, Korea, Japan, and Taiwan and numerous reviews have been published nationally and internationally including the Philadelphia Inquirer, InLiquid, New York Arts Magazine, Albuquerque Journal, Cologner Rundschau, Truce Magazine, The Korea Times, The Atlanta Journal, and the Korean Post.

Hee Sook Kim is currently Chair of Fine Arts at Haverford College in Philadelphia area. She has represented by Causey Contemporary Gallery in New York since 1999.

ESSAY

Hee Sook Kim has long demonstrated an affinity for hybrid identities; as a woman who grew up in Korea and who has taught for more than a decade at Haverford College in the suburbs of Philadelphia, she has internalized experience from two very different places and cultures. Kim has evolved a style that greets the ephemeral as well as the insights she gained as an artist working for more than a decade in New York. Her work, with its decorative patterns and exquisite designs, invites her audience to view the traces of her long and varied journey as a Korean, an emigrant, and a woman. Using her sensibility with unusual skill, Kim attaches care and energy to her lyric compositions, conversational echoes that build a dialogue between cultures and their differing attitudes toward art.

Kim's work is not only a delicate kind of poetry; she works out patterned abstract elements in her paintings. The imagery's design is straightforwardly direct, forming contemporary abstractions that call attention to the historical legacy of Korean textiles as a ground for the artist's meticulous presentation. Kim interweaves classical and modernist stances that is inspiring, leaving her viewers with a sense of interior calm and even joy taken from everyday life. Kim's interest in cultural history anchors images at home both in the past and the present. She salvages an ancient aesthetic, rendering its emotive memory alive and relevant within current artistic forms. The ties that remain remind us that art can be powerful because it is, at least on one level, ahistorical—all at once Kim's insights seem current and universal because they derive from historical specificities. She offers her audience the best of historical awareness, coupled with a remarkable feeling for contemporary issues and interest. Kim has made it clear that she intends to return to Korean matters as a simple demonstration of her complex identity—an Asian artist in a Western world.

Kim places craft at the center of her art, a masterful combination of skill, thought, and emotion. Kim experiments in an eclectic and international field of source materials. Kim's association with abstraction balances her aesthetic; her imagery engages in a supportive system of reference affecting both new and historical creativities. Metaphor lies at the root of innovation; the rhetorical play between image and eye draws connections powerfully new to audience. Kim offers the merger of styles that culminates in a synthesis lyrical in nature. We can call her manner of working a visual poetry that both acknowledges cultural bias and works to transcend that bias within her artistic explorations.

- Jonathan Goodman (NY based critic)

Goodman is a poet and art writer who is based in New York. He has been writing about Asian art for twenty years. Among his publications are reviews and essays in *ARTnews*, *Art in America*, *Sculpture*, and *Yishu*. He currently teaches at Pratt Institute in Brooklyn.



PARADISE BETWEEN NO. 1

ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 2

ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 2

ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 4

ACRYLIC, OIL, CRYSTALS ON CANVAS



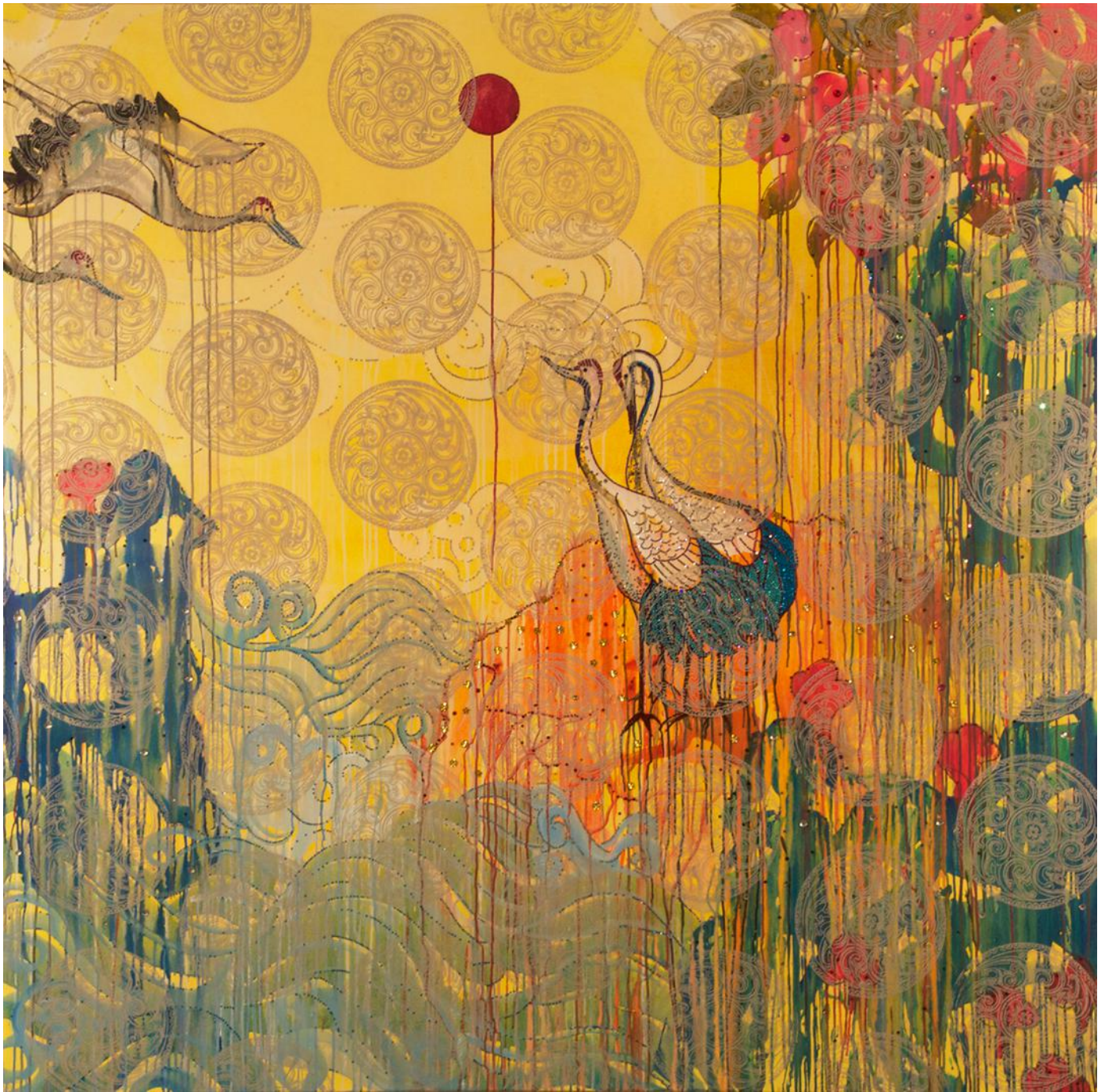
PARADISE BETWEEN NO. 6

ACRYLIC, OIL, CRYSTALS ON CANVAS



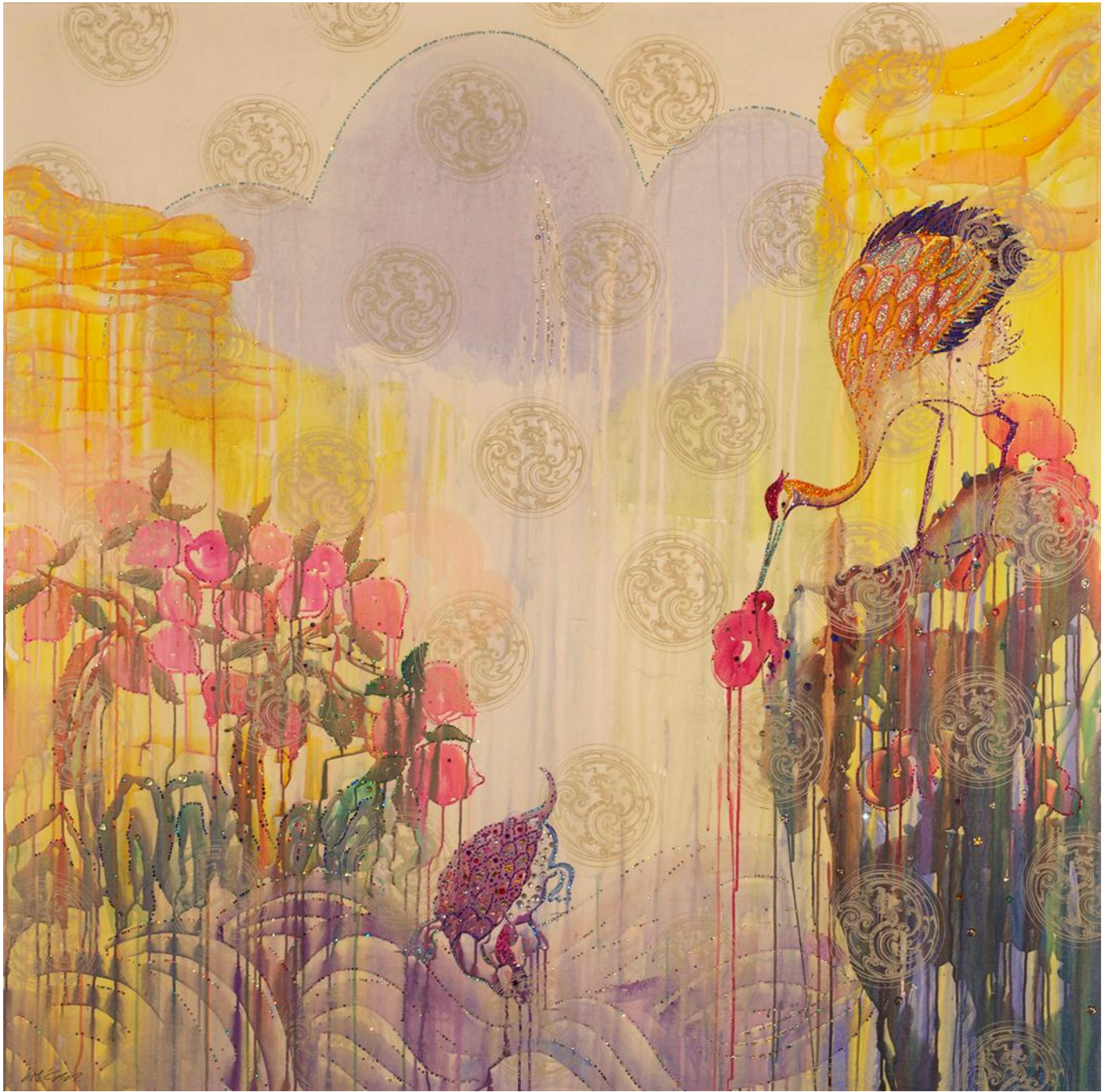
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ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 8

ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 9

ACRYLIC, OIL, CRYSTALS ON CANVAS



PARADISE BETWEEN NO. 10

ACRYLIC, OIL, CRYSTALS ON PANEL



PARADISE BETWEEN NO. 11

ACRYLIC, OIL, CRYSTALS ON PANEL



PARADISE BETWEEN NO. 12

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PARADISE BETWEEN NO. 13
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PARADISE BETWEEN NO. 14

ACRYLIC, OIL, CRYSTALS ON PANEL



PARADISE BETWEEN NO. 15

ACRYLIC, OIL, CRYSTALS ON PANEL



Education

1991	M. A. Printmaking New York University	New York, NY
1986	M.F.A Painting & Printmaking Seoul National University	Seoul, Korea
1983	B.F.A. Painting & Printmaking Seoul National University	Seoul, Korea

Grants / Awards

2017	Artist-in-Residence Santa Fe Art Institute Santa Fe, NM
2015	Artist-in-Residence Johnson State College Johnson, VT
2014	International Symposium on Innovative Korean Paper Hanji, 63 Convention Center, Korea Craft & Design Foundations Seoul Korea
2014	The Wolf Kahn/Emily Mason Foundation Award -Center for Contemporary Printmaking Norwalk, CT
2014	Artist-in-Residence Center for Contemporary Printmaking Norwalk, CT
2013	Artist-in-Residence, Youngeun Museum of Contemporary Arts Gwangju, Korea
2011	Artist-in-Residence Youngeun Museum of Contemporary Arts Gwangju, Korea
2010	Artist-in-Residence The Helene Wurlitzer Foundation of New Mexico Taos, NM
2002-2012	Faculty Research Grant Haverford College Haverford, PA
2003-2007	Teaching with Technology Grant Haverford College Haverford, PA
2007	Library Fellow's Artist's Book Grant(2nd place) National Museum of Women in the Arts Washington, D.C.
2006	Water-based Silkscreen Project: "Spiritual Medicine" The Collaborative Press LA, CA
2005	Artist-in-Residence the Ascona Centro Incontri Umani Ascona, Switzerland
2004	Window of Opportunity Grant The Leeway Foundation Philadelphia, PA
2003	Artist-in-Residence The Helene Wurlitzer Foundation of New Mexico Taos, NM
1997	Honorary Mention Encyclopedia of Living Artists Penn Valley, CA
1996	Merit Award The Central PA Festival of the Arts Penn State, PA
1996	NEA/MAAF Regional Fellowship, Finalist Mid Atlantic Arts Foundation Baltimore, MD
1996	Visiting Artists Fellowship BrandyWine Workshop Philadelphia,PA
1996	Artist-in-Residence Villa Montalvo,California's Historic Estate for the Arts Saratoga, CA
1994	Artist-in-Residence The Millay Colony for the Arts Austerlitz, NY
1994	Full Fellowship Residency Vermont Studio Center Johnson, VT
1993-1994	The Pollock-Krasner Foundation Grant New York, NY
1993	The Acquisition Award The State Foundation on Culture and the Arts Hilo, Hawaii The Artists in Market Place Fellowship Bronx Museum of Arts Bronx, NY

One Person Exhibitions

- 2016 Galerie Boehner Paradise Between Manheim, Germany
- 2016 Causey Gallery Paradise Between New York, NY
- 2015 Colorida Gallery Paradise Between on Hanji Lisbon, Portugal
- 2015 Black Box Gallery, Johnson State College Encounter Johnson, VT
- 2014 Cantor-Fitzgerald Gallery, Haverford College Paradise Between Haverford, PA
- 2014 Center for Contemporary Printmaking Paradise Between Norwalk, CT
- 2013 Youngeun Museum of Contemporary Art My Own Garden Gwangju, Korea
- 2012 Cage 100 Symposium Encounter: Installation by Hee Sook Kim: paintings/prints, video projected images, glass jars with dried herbs, and Christopher Shultis: sounds and poems Lublin, Poland
- 2012 Artside Gallery Hee Sook Kim: paintings/prints Seoul, Korea
- 2010 Dam Gallery Devisadero by Hee Sook Kim: paintings/prints, Seoul, Korea
- 2010 The Abbei Gallery, International Festival of New Music Pulheim, Cologne, Germany
Encounter: Installation by Hee Sook Kim: paintings/prints, video projected images, glass jars with dried herbs, and Christopher Shultis: sounds and poems
- 2009 CauseyContemporary Gallery Twelve Gates: Encounter with Hildegard von Bingen Brooklyn, NY
- 2008 Cantor-Fitzgerald Gallery, Haverford College Spiritual Medicine Haverford, PA
- 2008 Constance Gallery, Helene Center for the Visual Arts, Graceland University Spiritual Medicine Lamonii, IA
- 2007 Mallin Gallery, Kansas City Artists Coalition Hee Sook Kim Kansas City, MO
- 2007 LaGuardia Galleries of Fine Arts Spiritual Medicine LaGuardia Community College, CUNY Long Island City, NY
- 2007 Art Museum, University of New Mexico Encounter: Installation by Hee Sook Kim: paintings/prints, video projected images, glass jars with dried herbs, and Christopher Shultis: sounds and poems Albuquerque, NM
- 2007 Hallway Gallery, Tyler School of Art Spiritual Medicine: Prints Philadelphia, PA
- 2006 Chi Gallery(now Causey Contemporary) Spiritual Medicine Brooklyn, NY
- 2006 Metrolex Gallery Spiritual Medicine Lexington, KY
- 2005 Middlebrook Gallery Spiritual Medicine: Paintings & Prints Staunton, VA
- 2005 TMCC Main Gallery Medicine, Meditation, Metaphor Reno, NV

