

3812

當代藝術項目
CONTEMPORARY
ART PROJECTS



TIME & MEMORY

時間與記憶

13 May 2011 - 10 July 2011

TIME AND MEMORY

時間與記憶

Curator: Calvin Hui



Park Dae-cho
Boom Boom
Transparent Print, Light Box, Change Color
120 x 145cm
2008
AP 1/2

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Preface

The creation of 3812 was formed by a moment in time that for me is a lifetime memory. In the winter of 2010 I stood with friends precariously upon a ridge of ice staring down at the magnificent Vallée Blanche (The White Valley), Chamonix, 3812 metres above sea level. To ski there in the shadow of Mont Blanc was like stepping into a beautiful painting where ski turns carving in the snow left a signature as a painter leaves his brush strokes upon a canvas. Captivated by this moment in time, as I skied at the height of 3812 metres, I saw a new horizon and a fresh perspective, and I chose to pursue a new chapter in my life and 3812 was born.

In this way too, artists create artworks to capture time and leave memories; evoking within us emotions that last a lifetime.

Time is hard to grab at any one time; it is a fluid entity that is with us always. Artists attempt to imprison time and hold it within our memories; the photographer captures a moment that we remember every time we see that photo; an artist paints, a sculptor sculpts, a writer pens immortal words; all create memories that span generations and have the power to unite civilizations who share the memory created in that time.

Our world has become more diversified and we are now subjected to a deluge of information, images invade our lives constantly; contemporary today, forgotten tomorrow, so what is left behind? In a society dominated by information and imagery, how do we evaluate the difference between what we see and what we experience, or the gap between memories and reality?

“Time and Memory” intends to showcase the dynamism and diversity of Asian contemporary art, examining aspects of contemporary art that will make viewers aware of time and memory and the differences of culture through the works of the rising artists around Asia.

Participating artists have been chosen from among the artists I deeply admire and have faith in and who have shown their concerns for history, society and people, sharing their memory and experience. They create works that tell their own stories and reflect the memory of time.

Ferhat Özgür, whose photographs and videos explore the relationship between urban life and the individual, concentrates on examining social-political phenomena of Turkey. Similarly, Chen Qiu-lin has been exploring and documenting the rapid and tumultuous urbanization of Sichuan, her home province. Having had part of her own history taken away, she investigates the place of tradition and its relationship to the individual in this new China she now inhabits.

Liu Zhuo-quan’s meticulously hand painted glass bottles are a juxtaposition of the artist’s childhood memories of the ashes at Buddha’s altar and the broken glass fragments left in his body.

Park Dae-cho creates portraits of children affected by the trials of life yet at one with nature; he expresses that nature which although belabored by its steep climb through life, can maintain the innocence found in children. But while they appear innocent enough, these children bear the mark of desolation, loss and pain that can often be glimpsed in their eyes.

Chen Chun-hao uses over one million mosquito nails as his creative media. He used mosquito nails to imitate ancient masterpieces of traditional Chinese paintings, and through sketch-like landscape images, we are brought back in time to imagine how the ancient artists replicated nature onto paper.

As a Buddhist, Shi Jin-hua tries to explore a broader view; his works are contemporary, but their connotation corroborates the ancient Dhamma. Every pen he used in his works represents a life, encouraging each of us to reflect on our transient life.

Art is also a mirror to our memories and contemporary art is by its very nature defined by time, images created remain with an audience long after the modernity of the piece has passed. Memories too are defined by time, staying as fresh as the moment the recollection was created; for the experiences of our young age become the fine wines of our old age.

Here I would like to capture this wonderful moment to give my heartfelt thanks to all the participating artists for their support and trust. The opening of 3812 is a moment in time that I hope shall become a lifetime memory for all of you, and the artists gather here continue to hold time; creating memories that will last long after time for them, and you, has passed.

Calvin Hui
Founder & Artistic Director
3812 Contemporary Art Projects



Chen Qin-lin
 Peach Blossom
 Video
 16min 37sec
 2009

Foreword

Time & Memory

Each of us lives with time; it is the very measure of our lives, from our first breath to our last. Time is the most precious thing we have; we cannot own time; it is something we waste in our youth and try desperately to slow as we grow old. Memories define our time, transporting us back to certain moments as though time has stood still; time and memory reflect our own lives, the lives of those we love, and the societies we live within. This exhibition is a moment in time that we hope will leave you with memories that linger from the creations of the artists.

The artists shown here have all captured time within their works; the present, the past, the future. Liu Zhou-quan's bottles capture time and memory in perhaps a romantic way; a letter cast into the vastness of an ocean to be washed ashore perhaps in another century, a message in a bottle that the finder discovers links him or her to a time and a memory foreign to them. Yet the discovery creates a new time and memory, the past becomes the present with a future yet to unfurl.

Each artist has uniquely interpreted their own use of Time & Memory, be it personal triumph or tragedy or a broader view of the world we live within; Park Dai-cho's haunting visions seen through the innocence of a child's eyes remind us of the danger of time and the removal of memories; yet the hope that radiates from the eyes comforts us that perhaps the future with its memories yet to be created is secure.

We each live within our time but we share a common history. Tragic events such as earthquakes and tsunamis and the colossal loss of life reach out across national boundaries, political and religious ideologies; the time of the catastrophe becomes a memory that unites us all. Hiroshi Sugimoto believes that photography is a time machine, a method of preserving and picturing memory and time. With a poignancy that reflects the greater tragedy of his nation; the political landscape that these artists work within represent the feelings of a nation within this time and create for us memories that will reflect long after the time, the politician and the moment have passed.

Mark Peaker
 Partner & CEO
 3812 Contemporary Art Projects

Chen Qiu-lin

"Changes among human matters and objects resulting from social mobility"



The Garden No. 2
Photograph
118.5 x 148cm
2007

The Transition among Bodies, Ecology and Society

Text | Lu Mingjun

Born in the middle of the 1970's, Chen Qiu-lin found her position in society transitioning by using her female identity, unique vision and poetic language.

It is easy to point out the society background of her previous works like Farewell Poem (2002), River River (2005), Color line (2006), The Garden (2007), Peach Blossom (2009), and Waste Paper Sculpture series (2008-2009), which is to say, works of Chen Qiu-lin has a direct linkage with reality. Her creation concepts imply historic and real-life background: whether it is the dismantlement, mass migrations and reconstruction among the Three Gorges region in Wan Xian, Chongqing during 2002 to 2007, or the 5.12 Sichuan Earthquake in 2008; Chen Qiu-lin uses her unique method to reflect and record the changes among human matters and objects resulting from social mobility.

As a result, Chen Qiu-lin's works emphasize the relationship between the scene and the environment. Ruined cities, river banks migration, and even a small corner in an unknown city, are the major elements to build up her works. In her Fulu Alley No.3 (2006), and Peach Blossom Orchard (2006), she "relocated" the realistic city scenes to an exhibition space. The overlapping spaces and the tension not only created an attractive visual illusion, but also allow the artist's messages to connect to the real world; encouraging audience's reflection on the working class. The real-looking artificial scenes suggest a misconception of the main body- both the audience and the artist become the object matter instead of the subject matter. The subjectivity of art is introduced, while there is also a change in both the experiencing and viewing methods.

Chen Qiu-lin's works also contain narrative, dramatic, and poetic elements, from her Ellis Series (2002), we recognize that instead of forcing to convey any message to her audience, the artist tends to express herself through euphemistic and metaphorical poetic language.

The Garden (2007) tells the migration of flowerpots and the mobility of people. The artist named this series of photographs "Garden" because the society in China is indeed a big garden. In this huge garden, however, flowers are

swallowed up by the gloomy night and flashing neon lights of the city, where no one could ever get away. The failure of escaping signifies one will be dissolved forever in this garden. For modern man, it is normal to move and migrate.



The Garden No. 5
Photograph
145.5 x 118cm
2007

CHEN QIU-LIN



The Garden No. 3
Photograph
118.5 x 148cm
2007



The Garden No. 4
Photograph
118.5 x 148cm
2007

The Nature of Paper and Heart: The Existence of Discourse

Text | Lu Mingjun

Chen Qiu-lin has been using waste paper as the material of her sculptures and installations, such as *My Thirty Years*, *Sitting*, *Lady on Her Side* since the second half of 2008. These works seem to return to a more "traditional" approach, while being less experimental. However, this has stopped her from making simple experimenting of language and deviates from history and reality. In another word, the "weakening" of vision helps to deepen and strengthen the expression and concept. The pure, melancholy and quiet temperament makes her even more sensitive, persistent and thinking more profoundly.

Creation often comes out from coincidence. Especially for such sensitive female artist Chen Qiu-lin, there would be no thorough rational thinking and arrangements. She started using waste paper because of the student victims' textbooks from 5 • 12 earthquake ruins. Although it was merely a small detail, in the eyes of Chen Qiu-lin, textbook was part of these victims' life. Paper is light, but here it has become unbearable lightness of being. However, this intelligent artist has not simply chosen to build a statue for those little victims, but a self-statue. By seeking and interpreting her own course of three decades of growth, and the inherent dialectical logic between life and death, light and heavy. In this sense, the artist's life is correspondently related to these victims. Therefore, a multiple and complex visual relationship between victims, the viewers and the artist's past and present is formed.

Time is irreversible, while art is reversible. Time becomes irreversible because of art. Paper is a historical material. Although we still can not live without paper, with the development of information media, paper is gradually becoming unfamiliar to us. At the same time, abundant waste in paper industrial development has led to wood resources depletion and ecological damage. Here, the material already constitutes a clue. By contrast, individual growth process of the material constitutes another clue. More importantly, the two leads are not independent, but intertwine together and shape an "anti-monument monument" type of self-statue lineages.

If the usual idea is to shift from the material culture to visual culture, then here it is the opposite in Chen Qiu-lin's works. She may care more about material culture, or a material aspect of the work, but this does not mean she rejected visualization in her works; on the contrary, she emphasizes the material just in order to affirm its visual side. The two aspects are not decisively separated. The nature of material applies the possibility to visualization. Unique texture of ruins-like pulp on one hand respond to the history of paper, on the other hand also reflects the (visual) fact of how human body becomes more withered. Therefore, bodies here are both memories of personal experience, and also the characterization of social alteration. Or even to say that is the reflection and criticism appeal to the society from a personal perspective. From another angle, the tension between these two has been pushed to the extreme.

Filled with visual and material trial does not mean Chen Qiu-lin's works are lack of concept. Different from the usual conceptual art, the artist not only stresses visual and material trial in order to be deeper involved and unfolds the conceptual ideas, but also criticizes and analyzes the conceptual art itself. That is, the poetic and aesthetic style itself has increasingly become the new pragmatism within the conceptual art self-reflection. It becomes naturally meaningful for art history. More importantly, the poetic sense is not an object of aesthetic form, but an implication of humanities (history, culture, beliefs) temperament discourse. Humanity itself constitutes the social, political and practical reflection of the contemporary art.



Sitting Series
Waste Paper
1) 85 x 96 x 69cm
2) 90 x 53 x 43cm
3) 91 x 63 x 57cm
2008-2009
Edition 3/3



Girl Scratching the Wall
Waste Paper
180 x 74 x 82cm
2009
Edition 3/3



Reclining Woman
Waste Paper
68 x 74 x 91cm
2008
Edition 3/3

Chen Chun-hao

"The reproducibility and subversion of copying concepts"



Imitating the Ink Painting of Xu Dao-Nyn, Sung Dynasty
Stainless Mosquito Nails on Canvas
162 x 120cm
2010

Contemporary Interpretation of “Ancient Proses”

Text | Li-Hao Chang

From as early as 1997, Chen Chun-hao has used mass industrial-strength thumbtacks as his creative media. Within the space, the shape composition and optics of points, lines, and surfaces are rationally arranged, letting viewers gain a different perception of the work through displacement. His works are unique among Taiwan’s contemporary art circles.

Chen’s works are made through use of simple human force and repeated placement to arrange mass numbers of thumbtacks. This conveys a minimalist aesthetic as if it was an alternative interpretation of minimalist painting. The difference is that each block of the structure can express a “complex visual texture.” In such an effect, shadow and light often overlap to create an illusion that moves with the perspective of the viewer along with looming forms. From a certain angle, one can clearly see the reflection of light and shadow, but which quickly disappears the moment the perspective changes. Through repetitive and time consuming processes, the intrinsic industrial nature of the thumbtacks is not only reduced, a qualitative change is also induced making it an object no longer familiar to the viewer; however, upon a closer look, the traces of non-mechanical human labor at times reveals itself from out of the gaps, emitting a trace warmth out of its cold, rational texture.

Over the past ten years, Chen arduously studied use of materials in art creations to find new ways of using them. For example, he used various colored thumbtacks that have been treated with anti-rust paint by vendors not only provide better preservation and maintenance for the artwork, creative patterns are also expanded. Not until last year he did replace thumbtacks with another similar industrial product, mosquito nails. Not only showcase his zeal for experimenting with materials, but even more so his strong intention to seek new creative possibilities within a realm of limitations. If it is said that his previous use of thumbtacks in his works were a tribute to Western minimalist ideals or a possible alternative interpretation, then his recent use of mosquito nails to “copy” ancient masterpieces of traditional Chinese paintings will undoubtedly be regarded as

Chen Chun-hao’s return to Eastern cultural roots and a conscious experiment to rearrange his individual creative context.

The Reproducibility and Subversion of Copying Concepts

Throughout its one thousand-year history, Chinese landscape painting has undergone several changes of style, but continues to be regarded as the essence of traditional culture. It has also been an intellectual pursuit for happiness and spirituality, a representation of forgotten realms. In the long tradition of Chinese painting, copying is not just a necessary practice in the cultivating stage for an artist. Therefore, as early as 1500 years ago, Nan Qi Xie He (lived approximately between 450 - 550 AD), developed six methods: vivid charm, bone method, object pictograph, type-based coloring, operating location, and written tradition. These six methods are not the only allowing criteria that painters should follow, but, from the perspective of appreciator and critic, they must be made into necessary standards. To put it bluntly, the last method, “written tradition,” was used to resolve heritage issues among ancient Chinese. To Xie He, a talented painter cannot abandon tradition, but, if it is purely copying, there will be nothing new at all. Therefore, the best method is to properly learn and absorb the previous experiences of artistic predecessors, so that when one views natural objects, they can digest and organize their own set of creative contexts and appearances. This also points out the importance of “copying.” In fact, for future generations, when many painters imitate the works of predecessors, there is not only a dialogue with ancestors, but also a slight sense of competition.

Many people might not know that, when Chen was in college, he also produced many imitations of ancient paintings, even receiving high praise and recognition by teachers such as Guang-pin Chang and Zhang Lin. This period of time also indirectly contributed to his desire to search for the most natural objects that appear during transformations to the creative face. In this series, Chen naturally uses mosquito nails and nail guns as a replacement for brush ink. He breathes new life into a number of ancient and contemporary painting styles.

In his first completed piece, “Early Spring for the Mosquito Nail,” Chen uses a specially designed nail gun and precise calculation to densely pack as many as 600,000 stainless steel mosquito nails together -- the nails stand about 1 cm high from the canvas surface, thus, each mosquito nail can be said to be “profound.” On one hand, it is like a traditional Chinese landscape painting in its use of texture



Detail

strokes and ink washes to create simulated levels of distance. On the other hand, each nail is like an individual point, gathered to form lines and then blocks. This is similar to the Western pointillism painting technique and, coupled with changes in the image produced by light and shadow, the water vapor atmosphere in Dai Kuo Song's "Early Spring" is suddenly reproduced at certain viewing distances.

To experiment with different visual effects, Chen intentionally selects famous classical Chinese paintings from different dynasty eras and styles as samples. In a certain sense, his methods can be considered as synchronization with the foundations of traditional Chinese paintings. However, paradoxically, Chen works with mediums that are never used in traditional Chinese painting, and expresses a strong sense of rebelliousness in terms of texture. As Chen puts it, "Based on observations, experiences, and deep thinking, my versions of the classics also draw from personal experiences and, with experimental techniques, I try to reproduce the form and intrinsic spirit of the classics with great effort.

This type of manual replication technique is very different in nature compared to mechanically-made replicas, such as printing, print creating, and photographing. This technique requires a lot more concentration and experience because the objective is not to objectively create a copy verbatim; it is to create a breakthrough within the restricting elements of the original work.

Furthermore, although most traditional Chinese paintings are covered with a lot of ink, the paper deteriorates over time due to changes in storage environment. In addition, with the need to make restorations, what the viewers see is never close to the original intended look. Due to this, Chen intentionally paints on white canvas. Through sketch-like landscape images of "black mountains and white rivers," the viewers are transported back in time to imagine a scene in which the original artist tries to replicate nature onto it while facing the canvas. Rather than saying that Chen is replicating the classics, he is exploring the traditional concept of "replicating," with a focus of materializing a modern and subversive sense to it.

From Addition to Subtraction

Other than piling stacks of thumbtacks into a space or onto a flat surface, Chen uses mosquito nails to create the images this time. With much practice, he places each nail one-by-one onto the canvas to form the desired image. In a certain sense, this is "addition becoming subtraction." What is interesting to note is that, although the images are formed by a subtraction-process, this series of work, like previous thumbtack works, contains both elements of painting and sculpting. This creates a multiple viewing experience, truly capturing and replicating the following traditional Chinese painting elements documented in Kuo Hsi's theory of painting (Lin Quan Gao Zhi): "Mountains have three 'extensions': At the base, one looks up at their peaks to admire their lofty height. In front, one looks around them to find depth. Looking from one peak to another, one finds distance. The colors of height are bright; the colors of depth are layered; and, for distance, the colors are both bright and layered. Height is pointy; depth is layered; and, the misty distance is a mix of both dimensions." From this perspective, it is easy to distinguish the differences between Chen's works and the originals.

Additionally, with the recoil effect of the nail gun and its unique inertia, training the hand to gain a desired feel is an important aspect to Chen's new works. According to him, each piece requires ten thousands, or even millions, of mosquito nails to complete. Creating one piece of work requires much physical effort. With laborious efforts, Chen indirectly pays homage to the great Chinese artists of the past. On the other hand, the long hours spent are like a monk's spiritual journey in which he regains gratification through his works.

Finally, what is worth mentioning is the meaning of the phrase, "Ancient Prose." Originally, it refers to a scholar's basic lexicon. Later, it became a phrase that was used to taunt verbose essays or speech. However, it is not known when this phrase gained a negative connotation. For this exhibition, Chen presents a new topic to emphasize the following: To learn from tradition and elicit its intrinsic values is important. On the other hand, it might be a statement by the artist: The intuitive viewing of the audience is far more important than the pretentiousness, theory, and aloofness of contemporary art. Luckily, this is all done in a whimsical fashion, so no harm is done to the art community at large. For you and me, this is a good news.



Imitating the Ink Painting of Wang Wei, Sung Dynasty, N.01
Stainless Mosquito Nails on Canvas
100 x 162.5cm
2010.



Imitating the ink painting of Wang Wei, Tang Dynasty, N.03
Stainless Mosquito Nails on Canvas
90 x 90cm
2011



Imitating the Ink Painting of Jin-Hao, Wudai Dynasty. N.01
Stainless Mosquito Nails on Canvas
60 x 60cm
2011



Imitating the Ink Painting of Jin-Hao, Wudai Dynasty. N.02
Stainless Mosquito Nails on Canvas
60 x 60cm
2011



Imitating the Ink Painting of Jin-Hao,
Wudai Dynasty. N.03
Stainless Mosquito Nails on Canvas
60 x 60cm
2010



Imitating the Ink Painting of Jin-Hao,
Wudai Dynasty. N.05
Stainless Mosquito Nails on Canvas
60 x 60cm
2011



Imitating the Ink Painting of Kuo-Xi, Sung Dynasty
Stainless Mosquito Nails on Canvas
162 x 112cm
2010

Liu Zhuo-quan

"Lives within time and memory"



Watch (The Future is Ash of the Past)
Glass Bottle, Mineral Color, Acrylic Paint,
Oil Paint, Wooden Frame
2011

Thousands of Worlds: Liu Zhuo-quan and the Archeology of Objects

Text | Huang Du

Compared with other Chinese artists, Liu Zhuo-quan should be referred as an alternative one. His concept of art basically reflects the anomalies in daily life.

The art of Liu Zhuo-quan focuses on visual analysis of consumer society, which is the consumption topic of nowadays mankind. He collects various peculiar bottles which have been consumed, and then paints the insides of bottles using the chosen topics. This becomes the highlight of inner bottle painting. This is an art form which evolves from traditional Chinese folk snuff bottle inner painting. What differs from the traditional art is that Liu Zhuo-quan focuses on integrating each independent inner bottle painting into a unified art concept which is similar to a drug store or a storage room but not itself. He rearranges the daily objects which are intensive yet organized, and connects these objects with the bottles which still have the original brand labels on: bottle with residue, bottle painted with broken fingers, bottles painted with plants, organs, weed, insects, fish, bricks and other countless objects. This is a brand new world created by the artist. It is an image world just like an encyclopedia and also an exhibition of bottles. Although this art form is of hybridity visually, the overall visual image conveys obscure dualism in philosophy, which is unity of opposites between experience and transcendentalism, normal and abnormal, violence and gentle, poetic and plain, warm and cold, abstract and realistic, expressive and reserved.

Liu Zhuo-quan uses the method of archeology of objects to establish his own artistic language system, and tracks down daily life and folk culture by microscopic study. He subjectively filters or amplifies the control, oppression, temptation, separation, obstruction, possession and domination of these objects to people in today's society. This is a kind of analysis to those objects which dissimilate humans.

The art of Liu Zhuo-quan cannot be defined simply as folk art and conceptual art. His art form fully expresses the sharing over culture resources: on one side, as an artistic language, the traditional folk 'snuff bottle painting' is weaved tactfully into contemporary art and meanwhile the commercial elements

are blended in. He found a new kind of balance between folklore and modernity. On the other side, based on daily experience, by the insights and analysis of daily issues and anomalies, he raised questions through art – in nowadays society, are people consuming materials or consuming symbols? Liu focuses on a unique analyzing perspective over current consumer society – the analysis over capital and class, material and branding, symbol and consumption related issues.



Story of Insects
Glass Bottle, Mineral Color, Acrylic Paint,
Oil Paint, Wooden Frame
122 x 64 x 8cm
2011





Story of Insects
Glass Bottle, Mineral Color, Acrylic Paint,
Oil Paint, Wooden Frame
122 x 64 x 8cm
2011



Story of Insects
 Glass Bottle, Mineral Color, Acrylic Paint,
 Oil Paint, Wooden Frame
 122 x 64 x 8cm
 2011



The Future is Ash of the Past
 Glass Bottle, Mineral Color, Acrylic Paint,
 Oil Paint, Wooden Frame
 Variable Sizes
 2011

Ferhat Özgür

"Is reality brutal?"



I Can Sing
Video
7 min
2008

Ferhat Özgür Delves into Relationship Between Individual and City

Text | Rumeysa Kiger (published in Today's Zaman on 16 February 2009)

Ankara, hometown of Ferhat Özgür whose photographs and videos explore the relationship between urban life and the individual, is a city in which one can easily observe all kinds of reflections of the formal ideology of the state and the effects of every new decision by the various institutions can be seen directly there first hand.

Özgür, has been working on these concepts for over a decade, is primarily interested in the transformation of big cities and the way these changes are reflected in the everyday lives of city residents. Even though he is a graduate of Gazi University's painting department and still continues to paint, he has been drawn to photography, video and installation work since the 90s.

Most of his work is nourished from his birthplace of Altındağ, a district in Ankara that is listed as the world's 25th most crowded slum area. The artist depicts the sorrows, pains and expectations of the residents in these areas. Instead of snapshots of the actual things, Özgür shoots "fictional frames", which he decides on one composition and the models in it beforehand. Even though the shots are fictional, they still have a semi-documentary quality since he uses the real city as a background and all of his works underline the transformation of urban areas.

The artist is also very careful about getting the permission of the people he uses in his photographs and videos and he tries his best to depict their stories respectfully because even showing them in an overly sentimental way, with emotional music in the background, for example, would be disrespectful.

One of Özgür's video works, *Halleluja* (2008), focuses on a woman from Anatolia, who sings Jeff Buckley's bitter and provocative version in playback of the original song "Hallelujah" to Leonard Cohen. In the background there are new buildings of concrete, metal and glass. Built on the grounds of "abusive" housing, the *gececondu* (slum area) are demolishing and marginalizing the traditional minarets of mosques. The artist tells us about the loss of identity typical of illegal construction, through the use of music and images.



Joke
Watercolor on Paper
40 x 30cm
2008



Birthday Present
Acrylic on Canvas
30 x 40cm
2008



A New Pool Proposal
Watercolor on Paper
30 x 40cm
2008



Grenade! My Friend
Watercolor on Paper
30 x 40cm
2008

Careless Soldier
Watercolor on Paper
30 x 40cm
2008

Military Zone
Watercolor on Paper
40 x 30cm
2008



Pussy
Watercolor on Paper
40 x 30cm
2008



There Will Be Blood
Watercolor on Paper
40 x 30cm
2008

Shi Jin-hua

"How many lines could a pen draw?"

"How many marks could a man leave behind?"



Pen Walking #42
Pencil, Paper
109.7 x 79cm
2007

The Track of Karma: Reincarnation of a Pen

Text | Chen Hung-hsing

“A Mayfly born in the morning and dies at night; why does it come to this world and what does it leave behind? Another chance of reincarnation?”

This is the question that jumped into my head after I visited Shi Jin-hua’s exhibition at the Art Center of National Cheng Kung University. Although this is a very old question, I thought of it again probably because no one has ever provided a satisfied answer. “A short life experience during reincarnation” is perhaps one of the best descriptions so far- tragically beautiful, fugacious, yet very poetic. In this way, life enters into another new course, and until you experience an epiphany then this endless cycle of reincarnation will come to an end.

As the best symbol of a transient life, a Mayfly is one of the real life examples that Buddhist ideology would like to teach us. Some of Shi Jin-hua’s works illustrates similar situation: he echoes the short life cycle of a mayfly, then again starts another voyage of soul.

One of the winners of the 10th Li Chun-Shan Foundation Visual Arts Award, Shi Jin-hua, who used to be a very devotional Christian and later influenced by Taoism, is a Buddhist now. His works are contemporary, but their connotation corroborates the ancient *Dhamma*. We can see from his *Pen Walking* series for the religious thinking that he has in mind during creation.

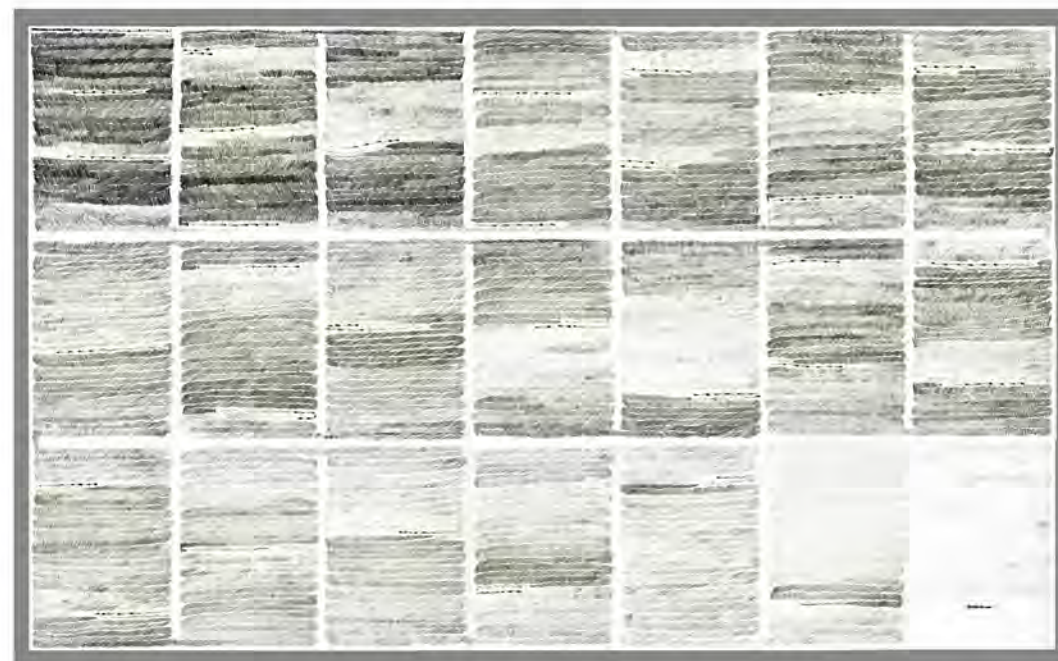
The *Pen Walking* series started from a ball pen that Shi Jin-hua’s brother gave him: when the artist studied abroad in the USA, this pen, which he used to write his diary and sketch was running out of ink. He therefore found a piece of plain white paper, and used this pen to draw “the last painting of its life” and even wrote a poem to memorialize it. This is how *Pen Walking #1* was born, in other words, the beginning of its reincarnation. Since then this pen has come back to life in different ball pens, pencils and charcoal pencils.

Pens, as the tool used by writers and artists, usually do not come beyond the work or become the subject of it. They exist only to create the symbols or images, and then they recede and vanish under the brightness of the creation. However, pens play the leading role in Shi Jin-hua’s *Pen Walking* series; we see

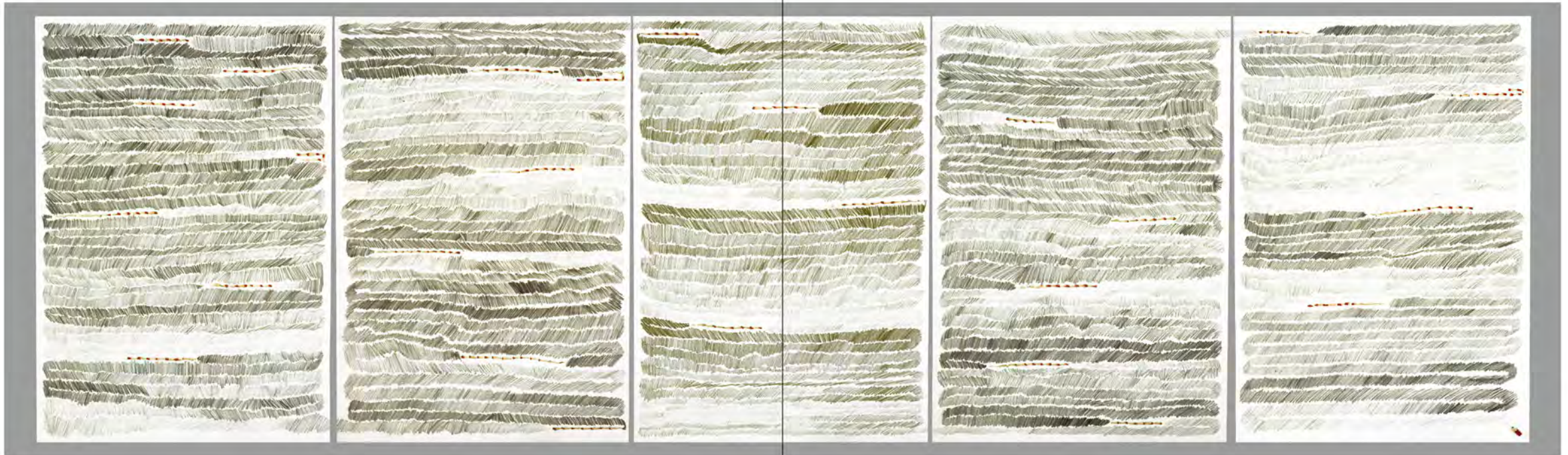
their lives being laid open on paper, and eventually their bodies and trails all left behind on the paper.

The creation method is simple: Shi Jin-hua numbers, measures, records, and photographs the pen before he starts. Then he walks the pen on single or several pieces of paper, leaving all the strokes and oddment on them. Therefore, each piece of complete *Pen Walking* work consists of two parts- one is the “pen walking picture” which shows the strokes and oddment, and the other part is the “pen walking document”; the identity card of each pen.

Each of the pens that were used in the *Pen Walking* series is a unique individual. In the artist’s note, Shi Jin-hua wrote, “life is like giving you a pencil for you to write and draw, of which the process is aging, dying, and death. This pen will eventually wear away.” Therefore, a pen represents a life; even if the paths are different, they all go to the same destination and back to the origin of reincarnation.



Pen Walking #18
Pencil, Acid Free Paper
126 x 207.9cm
2007



Shi Jin-hua also wrote-

How many lines could a pen draw?
How many marks could a man leave behind?

You have been using up your energy to draw
But you still have to leave the body at last
If you could overlook the strokes and trails of your entire life
How would you comment your dream-like life?
Life and death happens in a flash, while it is inevitable to wither away
All you could do is to utter a sigh.

The *you* in this poem not only represents every pen that was used, it also refers to the artist himself and all the audience; all the pens in the *Pen Walking* series are metonymy. Each of the lines that the pen draws is the karma resulted from our actions; it follows our steps until we die. Every ball pen, pencil and charcoal pencil is the incarnations of the many lives of us. The *Pen Walking* series let us overlook our transient life.

Pen Walking #31
Pencil, Acid Free Paper
78.9 x 274.5cm
2007

Park Dae-cho

"In the Orient, to preserve innocence is considered as the real truth"



Boom Boom 4
Transparent Print, Light Box, Change Color
85 x 125cm
2010-2011
Edition 1/5

Park, Dae-cho - The Innocent Face Suffused on the Skin of Stone

Text | Park Young-taek (Professor at Kyonggi University, Art critique)

Park, Dae-cho's previous works have chased the trace of mountains and waters along with the texture of the pattern by using natural pattern and colors of landscape paintings and marbles using Indian inks. But his latest works are developed from a very different point. Instead of using a marble object and drawing by his feelings, he is using photos. The photo is put on the marble surface using a unique device and by doing so; new scene and new situation are created. A photo is one of the painting materials and other materials like marbles/stones and their surfaces are also attractive materials and function as his own working language and methodology. Above all, it is noticeable that he interestingly developed the independent photo state by combining photo images with paintings and putting this on the stone/the skin of stone. It gets out of the general photo print technique and progresses to the new point which is a photo object or materialization of photo and fragmentation.

He took a photograph of children's faces and enlarged it. Children look at us with their big eyes opened. The children's big eyes get nearer in a full scale. Immaculately clear and pure soul hangs over the children's looks. The viewer's eyes and the children's eyes are placed on the same point. This face and big eyes in the black and white photo stare at us in silence. In the pupils of these anonymous children, another scene is involved- landscapes which imply wars or fearful situations that is eschatological and fin de siècle situations. Images which show wars and terrors, ecological destruction and environmental pollution etc. happening constantly in the world erupt like fire, like a flash in the eyes of the young and innocent children. In the monotone photo image, those eyes stand out with the intense and eye-catching colors. The viewers can analogize the inner mind and feelings of the children who looks at the scene in silence with immaculately clear faces defenselessly; they look at the tragedy and calamity the grown-ups created. However, the resulting cost and damage completely fell on these children's shoulders.

On one hand, there are conflicting images. Those are metaphorical images about bright, positive and optimistic future. The extreme world picture

and realistic situation happens in front of the pupils of children. The scenes which reflected on the children's pupils are fictitious landscape which shows tragic and positive world that the children face. To Park a photo is used as a medium which strongly suggests the real situation and revives images which effectively express his working topics as well. Photos are intervened as effective object images to sharply criticize and reveal many conflicts and realistic critical minds of modern society. At the same time, to him who used Indian ink, black and white photo images are connected to the similar sense of beauty.

On the other hand, the infant's face which the artist expressed can be seen as a peaceful ideal human figure which human beings pursue for its innocence and naivety. Lao-tzu said that "truth is like a log gourd which doesn't process anything and is innocent itself." Chuang-tzu also said that "courtesy is a secular fabrication and truth is from the heaven, the saint models from the heaven consider truth precious and do not stick to mundane world. Nature which doesn't stick to secular courtesy is none other than innocence." He thought that as people grow up, they get wisdom and learn technical skills and are adapted to secular courtesy so they go through the process of losing their innocence. Therefore in the Orient, to preserve innocence is considered as the real truth. In Taoism, a true man who called the best ideal human carries the same meaning. So a true man longs for the early history when wisdom and technical skills are not yet developed and pursues innocent children's state which is not imbued with secular courtesy. To restore the mind of a child is to get to the truth.



Detail

Park Dae-cho put children's faces that reflect their innocent and pure souls on the skin of stone, which is a natural material. With the children who have big and clear pupils, sealed lips, unknown looks, faces with no feelings, he creates a story structure setting up another scenery in it. The scenes entered into his eyes create various narrations.

Above all, it's very interesting for me that the artist put the photo image on the marble surface with a unique methodology. A photo is an image glued to the skin of a photographic paper. It is a time fixed mark and image drawn by the light; it is the evidence of absence and three-dimensional world put onto a two-dimensional screen. A photo inhabits on the skin of thin photographic paper. But the photos of Park Dae-cho go together with the skin of the marble stone. First, after the artist takes a photograph of the objects and processes them by using Photoshop and changes them into gray scale, he covers the part of pupils with selected images. He converts these into DPZ and prints them into OHP film. After that, he exposes them to the blue light for 1 or 2 minutes and plates and transcribes them with a sensitive film TOHP. After developing and drying them using water pressure, he sticks the sensitive film to the marble surface. And he finishes them through carving and painting. The photos finished through complicated and tiresome process are unlike the traditional photos.

The image is put and carved on the surface of stone, which makes them look like growing from the stone. Photographic images with stones are embossed carving with solid texture, transparent surface and uniform thickness. He derives walking and visual experience over time by installing the photographic images on the wall or on the floor dangly. The picture looks different depending on the viewing angle; it is different according to the position and perspective of the individual even if it is the same image. Invisible in the front, but the image appears when you see on the skew is an interesting visual experience. It is a critical context about prejudice of things and world through one's own eyes and the custom that we see things as well.

A stone is the substance that implies the texture of persistence, strength and remote time. That substance includes weak children's faces and eyes. In fact, drawing and carving weak flesh and finite lives of human beings on the stone implies the desire to overcome finite lives of human beings and fear about disappearing like a stone. It may be the origin of the image. Park Dae-cho made a new screen by combining the material with photographic image. The work was done by combining traditional oriental ideology and the mark of material with the high-tech methodology, which shows calamity and fear caused by modern civilization in the innocent children's faces/eyes.



Human & City
Mixed Media, Light Box, Change Color
105 x 169cm
2010-2011
Unique Piece



Human & City
Mixed Media
90 x 135cm
2010-2011
Unique Piece



Human & Nature
Mixed Media
70 x 89cm
2010-2011
Unique Piece

Human & Nature
Mixed Media
125 x 162cm
2010-2011
Unique Piece

Desire 2
Transparent Print, 3D Lens, Light Box,
Change Color
74 x 80cm
2010

Biographies

Chen Qiu-lin

1975 Born in Hubei Province, China
2000 Graduated from the Sichuan Fine Arts Institute,
Department of Printmaking
Currently lives and works in Chengdu and Beijing, China

Solo Exhibitions

2009 Chen Qiulin, Hammer Museum, Los Angeles, USA
Chen Qiulin, Max Protetch Gallery, New York, USA
2007 Chen Qiulin: Recent Work, University Art Museum,
University at Albany, New York, USA
The Garden, Max Protetch Gallery, New York, USA
2006 Migration, Long March Space, Beijing, China
2005 Big Factory, 1918 Art Space, Shanghai, China
2004 The Tofu of February 14th, Blue House Art Centre, Chengdu, China
2002 Internet Affairs, 31 Bookstore, Chengdu, China

Selected Group Exhibitions

2011 Time & Memory, 3812 Contemporary Art Projects, Hong Kong
2010 Once Contemporary, 3812 Contemporary Art Projects,
FINE ART ASIA 2010, Hong Kong
Convention & Exhibition Centre, Hong Kong
The Land Between Us, The Whitworth Art Gallery,
The University of Manchester, Manchester, England
RESHAPPING HISTORY Chinart from 2000 to 2009,
China National Convention Center, Beijing, China
The 4th Beijing International Art Biennale,
National Fine Arts Museum of China, Beijing, China
Across the Horizon, the Exhibition of Chinese Contemporary Art,
The Chilean National Museum of Fine Arts, Santiago, Chile

2009 The 6th Asia Pacific Triennial of Contemporary Art (ATP6),
Queensland Art Gallery of Modern Art, Brisbane, Australia
ANCIENT PATHS, MODERN VOICES: Video work by Gao Shiqiang
and Chen Qiulin, Orange County Museum of Art, Los Angeles, USA
INDEPENDENT PROJECT: Chen Qiulin Installation Work-Boat,
Chengdu Arts Home, Chengdu, China
Obstruction, A Thousand Plateaus Art Space, Chengdu, China
A Certain Kind of Post-modernism, A Thousand Plateaus Art Space,
Chengdu, China
UP CLOSE, FAR AWAY: Junge Chinesische Kunst,
Heidelberger Kunstverein, Heidelberg, Germany
FLOWER POWER, Villa Giulia, Verbania, Italy
YIPAI, Today art museum, Beijing, China
2008 DISPLACEMENT: The Three Gorges Dam and Contemporary Chinese
Art, Smart Museum of Art, University of Chicago, Chicago, USA
DWELLING PLACE: 2008 Taiwan International Video Art Exhibition,
Hong-Gah Museum, Taiwan
CREATIVE EMERGENCIES: Waste, Water and Energy in International
Contemporary Art, MAR Ravenna Museum of Art, Ravenna, Italy
The 7th Gwangju Biennale, Gwangju, South Korea
Art Trash, INART Space, Tainan, Taiwan
TWO CHINAS: Chen Quilin and Yun-Fei Ji, Worcester Art Museum,
Worcester, Massachusetts, USA
China Power Station Part III, MUDAM Musée d'Art Moderne
Grand - Duc Jean, Luxembourg, The Grand Duchy of Luxembourg
LOOK AT ME! The Performative Impulse in Recent Chinese
Photography, Williams Center Art Gallery, Easton, Pennsylvania, USA
ZHU' YI! China Actual Photography, Palau de la Virreina,
Barcelona, Spain
Saving Lives with Art, A Thousand Plateaus Art Space, Chengdu, China
Building Code ViolationsII, Long March Space, Beijing, China
PRISMA: Aspekte Zeitgenoessischer Chinesischer Medienkunst,
Kunstraum Palais Porcia, Vienna, Austria
ECHOES: Chengdu New Visual Art Documentary Exhibition 1989-2007,
A Thousand Plateaus Art Space, Chengdu, China
China Power Station Part II, Astrup Fearnley Museum of Modern Art,
Oslo, Norway
RED HOT - Asian Art Today from the Chaney Family Collection MFAH
The Museum of Fine Arts, Houston, USA
ZHÙ YI! Chinese Contemporary Photography, Artium: Basque
Centre - Museum of Contemporary Art, Vitoria-Gasteiz, Spain

- STARTING FROM THE SOUTHWEST: Exhibition of Contemporary Art in Southwest China 1985-2007, Guangdong Museum, Guangzhou, China
- THE FOUR DIRECTIONS OF SPEAKING AND HEARING: Guizhou Biennial, Guiyang Museum, Guiyang, China
- 2006 THIS IS NOT FOR YOU: Sculptural Discourses, T-BA21 Collection, T-BA21, Thyssen-Bornemisza Art Contemporary, Vienna, Austria
- RUINS: New Video and Photography of China, INOVA at UWM Peck School of the Arts, Milwaukee, Wisconsin, USA
- GREAT PERFORMANCES: Contemporary Chinese Photography, Max Protetch Gallery, New York, USA
- ALLLOOKSAME? Art from China, Japan and Korea, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- Internal Injuries 2, Marella Gallery, Milan, Italy
- The Tenth Anniversary Exhibition of the Chinese Contemporary Art Gallery, Chinese Contemporary Art Gallery, Beijing, China
- Women in a Society of Double Sexuality, Tang Gallery, Bangkok, Thailand
- 2005 THE WALL: Reshaping Contemporary Chinese Art, China Millennium Monument Art Museum, Beijing, China
- THE WALL: Reshaping Contemporary Chinese Art Albright-Knox Art Gallery / The University at Buffalo Art Galleries, Buffalo, New York
- MONTPELLIER / CHINE:1 First International Biennale of Chinese Contemporary Art in Montpellier, Montpellier, France
- LOFT OF LANGUAGE: Eight Female Artists in China, Three Quarters Gallery, Beijing, China
- ON GOING: Contemporary Art Exhibition, Shenzhen Sculpture Institute, Shenzhen, China
- Blue House Artists Contemporary Art Exhibition, Chinese Contemporary Art Gallery, Beijing, China
- AFTER 1970: Chinese Contemporary Art Exhibition, Shanghai, China
- Internal Injuries, Marella Gallery, Beijing, China
- CHINESE CHARACTERS ART EXHIBITION: 20 Years of Modern Chinese Calligraphy, China Millennium Monument Art Museum, Beijing, China
- The Sixth Open International Performance Art Festival, Chengdu, China
- Pingyao International Photography Festival, Pingyao, China
- INWARD GAZES: Chinese Performance Art Documentary Exhibition, Macao Art Museum, Macao
- Art Basel Miami, Miami, Florida, USA
- CHINA-WOCHEN: Junge Chinesische Kunst, Neue Galerie Landshut, Landshut, Germany
- 2004 PICTURE TALKING: Experimental Video Art Exhibition,

- Kunming, China
- UNINTERRUPTED-04: Chinese Construction Site Exhibition, Chongqing, China
- CELEBRATING WOMEN: Inaugural Exhibition of IMOW, San Francisco, USA
- Nation Complex Contemporary Art Exhibition, Duolun Museum, Shanghai, China
- Ten Gross Brick Contemporary Art Exhibition, Blue Dreamland Gallery, Chengdu, China
- 2003 EXPERIENCES OF OLD LIBERATED AREAS: Contemporary Art Exhibition: Zhu De Memorial Museum, Yilong, China
- Listening to Women Telling Men's Stories, Chongqing, China
- PHILOSOPHY OF WHITE AND BLACK: Modern Art Exhibition, Chengdu Stadium, Chengdu, China
- China-Japan Performance Art Festival, Chengdu Academy of Fine Arts, Chengdu, China
- 135M 135M: Contemporary Art Exhibition, Sichuan Art Museum, Chengdu, China
- PLURAL VIEWPOINTS: Contemporary Art Exhibition, Art Scene Gallery, Shanghai, China
- 2002 EXISTENCE-SUBLIMATION: Contemporary Art Exhibition, Atelier of He Duoling, Chengdu, China
- HARVEST: Chinese Contemporary Art Exhibition, National Agricultural Exhibition Centre, Beijing, China
- 2001 PARABOLA: Contemporary Art Exhibition, Antelope Gallery, Chengdu, China

Awards

- 2008 First Asian World Women Forum Rising Talents Programme Nominee
- 2006 Awarded the ACC (Asian Cultural Council) Starr Foundation Fellowship
- 2005 Emerging Artist Prize at Montpellier / Chine: 1, The First International Biennale of Chinese Contemporary Art in Montpellier

Collections

- Astrup Fearnley Museum, Norway
- Denver Art Museum, USA
- Logan Collection, USA
- T-BA21, Thyssen-Bornemisza Art Contemporary, Austria
- Hammer Museum, USA
- Queensland Art Gallery/Gallery of Modern Art, Australia

Chen Chun-hao

- 1971 Born in Nantou, Taiwan
1996 Bachelor in Fine Arts Department, Taipei National University of the Arts, Taiwan
1998 Master in National Tainan University of the Arts
Currently lives and works in Taiwan.

Selected Exhibitions

- 2011 Time & Memory, 3812 Contemporary Art Projects, Hong Kong
2010 The Way of Nailing, VT Artsalon, Taipei, Taiwan
Mingling with the Palace Museum, In-ART, Tainan, Taiwan
New Landscape, Ink Painting in Motion, Leisure Art Center and Nou Gallery, Taipei, Taiwan
2009 Memorial of 228, Kaohsiung, Taiwan
Art Festival of Chinese Character, Taipei, Taiwan
Mingling with the Palace Museum, In-ART, Tainan, Taiwan
New Landscape, Moving Ink Painting, Nou Gallery, Taipei, Taiwan
Arts of Chinese Character, Today Art Museum, Beijing, China
2008 Group Show, MOT, Taipei, Taiwan
Abstract and Material, Impression Gallery, Taipei, Taiwan
Harmony in Diversity, Asia Art Center, Taipei, Taiwan
Very Fun Park, Taipei, Taiwan
2007 Maze, VT Artsalon, Taipei, Taiwan
Da-Ai Art Festival, Hsinchu, Taiwan
In ART, Tainan, Taiwan
2006 Taipei/Taipei Views and Points, Taipei Fine Art Museum, Taiwan
Vibrations, Fubon Art 19th, Taipei, Taiwan
2005 Lak-ka-pid-lak-ka-perd: The Bangkok Invisible Landscapes, The Art Center, Center of Academic Resources, Chulalongkorn University, Bangkok, Thailand

- Membrane onto Magic, MOCA, Taipei, Taiwan
228 Art Exhibition, Kaohsiung Fine Art Museum, Taiwan
2004 Street Art Exhibit, Tainan Hai-An Road, Taiwan
Simplicity Group Show, Tainan Chen-Kung University, Taiwan
2003 City_Net Asia, Biennial, Seoul Museum, South Korea
Street Art Exhibit, Tainan Minchun Road, Taiwan
New Generation in Arts, Trend Gallery, Taiwan
2002 Aura Beyond II, Huashan Arts District, Taipei, Taiwan
Dizzy Island, Pier 2 Art District, Kaohsiung, Taiwan
Aura Beyond III, Stock 20, Taichung, Taiwan
“DREAM 2002”The Red Mansion Foundation, Oxo Tower Wharf, UK
2001 28th Taipei Annual Arts Competition, Taipei, Taiwan
Aura Beyond, Taipei Fine Arts Museum, Taiwan
Insist and Resist, Headlands Arts Center, SFO, USA
1999 26th Taipei Annual Arts Competition, Taipei, Taiwan
1998 Between Visions, New Phase Arts Gallery, Tainan, Taiwan
New Century Sculpture Exhibition, Chenkung University, Tainan, Taiwan
1997 24th Taipei Annual Arts Competition, Taipei, Taiwan
Hole Idea, Front Arts Gallery, Taipei, Taiwan
Wu-Shan-Tou Group Show, Tainan, Taiwan
1996 Kuan-Du Youth Group Show, Danshei Cultural Center, Taipei, Taiwan
1995 Scale of Simplicity, Jazz Photo Gallery, Taipei, Taiwan

China & Demolition, Thinking Hands Arts Organizations, Beijing, China
Action Man: Contemporary Art Exhibition, Soho Gallery, Beijing, China
2005 Change of Contemporary Art Exhibition, Middle Space Arts Center,
Luoyang, China

Liu Zhuo-quan

1964 Born in Wuhan, Hubei Province, China
1986 Graduated from Hubei Jiangnan University, China
Currently lives and works in Beijing, China

Solo Exhibition

2010 In Sanlitun - Liu Zhuoquan Solo Exhibition, D-Space, Beijing, China

Selected Group Exhibitions

2011 Time & Memory, 3812 Contemporary Art Projects, Hong Kong
World of Thousands, Art Stage Singapore, Singapore
2010 World of Thousands, 798 Space Station, Beijing, China
The Big Bang, White Rabbit Gallery, Sydney, Australia
Scorching Sun of Tibet, Songzhuang Art Museum, Beijing, China
Get It Louder, Modern Media of Beijing, Beijing, China
2009 Historical Images, Shenzhen Art Museum & Hubei Art Museum,
Shenzhen & Wuhan, China
Outlaw, Li-Space, Beijing, China
2008 Departure: Contemporary Art Exhibition of Guangzhou, Shenzhen,
Hong Kong, Macao, He Xiangning Art Museum, Shenzhen, China
Chinese Freedom, T Space, Beijing, China
Ecological & City & Building: 3rd Architectural Biennial Beijing,
D Park 751, Beijing, China
2007 Reveal: Contemporary Art Exhibition, The Excellent Art Gallery,
Beijing, China
Energy: Spirit & BODY & MATERIAL - 1st Today's Documents,
Today Art Museum, Beijing, China
Destination, Wang Yi East Gallery, Shanghai, China
Humanities and Social, A Mile International Photography Festival, France
2006 Internal in Juries: The Scene and Arts, Marella Gallery, Beijing, China

Ferhat Özgür

- 1965 Born in Ankara, Turkey
1989 Graduated from Gazi University, Faculty of Education, Painting Teaching Program
1991 Graduated from Hacettepe University, Faculty of Fine Arts, Department of Painting
Currently lives and works in İstanbul, Turkey

Solo Exhibitions

- 2010 A Room of Emotion, Gallery Nev, Ankara, Turkey
Video Screening and Selection from Early Paintings, İstanbul Culture University Contemporary Art Studio, Turkey
2008 City Log, Yapı Kredi Kazım Taşkent Art Gallery, İstanbul, Turkey
2004 Monologues, Siyah Beyaz Art Gallery, Ankara, Turkey
2002 For The New Couples, Site specific installation, Hacettepe University, Beytepe Campus, Ankara, Turkey
2001 Analysing Images, Siyah-Beyaz Art Gallery, Ankara, Turkey
1999 Impressions and Thoughts (with Turan Aksoy), Helikon Art Gallery, Ankara, Turkey
1998 Land, İş Bankası Parmakkapı Art Gallery, İstanbul, Turkey
1995 Signs and Fictional Forms, Atatürk Culture Center, Ankara, Turkey
1994 Fantasy and Tension, Akbank Çankaya Art Gallery, Ankara, Turkey

Biennales

- 2010 6th Berlin Biennale: What's Waiting Out There, Germany
1st Antakya Biennale: Thank You For Your Understanding, Turkey
1st Mardin Biennale: AbbaraKadabra, Turkey
Sinopale 3: Hidden Memories, Lost Traces, Turkey
2007 10th İstanbul Biennale: Not Only Possible But Also Necessary: Optimism In The Age of Global War, Turkey

- 2006 Sinopale 1: The Thing, Turkey
2004 11.st Asian Art Biennale: Entropy, Dhaka, Bangladesh
2003 22.nd Alexandria Biennale, Egypt
2002 10th Asian Art Biennale, Dhaka, Bangladesh
2001 1st Tirana Biennale: Escape, Albania
8th Cairo Biennale, Egypt

Selected Group Exhibitions

- 2011 A Geographical Expression, Fondazione Re Rebaudengo Sandretto, Turin, Italy
Role Models- Role Playing, Museum der Moderne Salzburg, Austria
Time and Memory, 3812 Contemporary Art Projects, Hong Kong
Festival of Confusion, BEURSSCHOUWBURG, Brussels, Belgium
Neighbourhood, Mattress Factory Art Museum, Pittsburgh, USA
I Have A Heart, Too, Public Projects in Ankara, Turkey
29 Reasons Why Do We Still Need Superman, Travelling exhibition (Seoul, Moscow, Havana, Caracas, Bogota, Quito, Lima, La Paz, Santiago, Buenos Aires, Porto Alegre – Mercosur Biennale 2011, Sao Paulo, Minas Gerais – Ihotim)
Regeneration / Katharsis, Sanatorium, İstanbul, Turkey
Where Fire Has Struck, Depo, İstanbul, Turkey
2010 Underconstruction, Isola Art Center, Milan, Italy
PastPresentFuture: Highlights From The UniCredit and Yapı Kredi Collection, Yapı Kredi Culture Center, İstanbul, Turkey
Are You A Lucky Artist, Biblioteca civica d'arte Luigi Poletti Palazzo dei Musei, Modena, Italy
Not A Lens But A Prism, Eugenio de Almedia Foundation, Evora, Portugal
Nev Generation, Gallery Nev, Ankara, Turkey
Chaotic Metamorphosis, Project 4L Elgiz Contemporary Art Museum, İstanbul, Turkey
Unplugged, Manzara Perspective, İstanbul, Turkey
Fasafiso/Goobledygook, Cer Modern, Ankara, Turkey
2009 Politics of Redistribution, Magazine 4 Kunstverein, Bregenz, Austria
Soft Manipulation, Who Is Afraid Of The New Now, Casino Luxembourg Forum d'Art Contemporain, Luxembourg Stiftelsen 3, 14, Bergen, Norway
Seriously Ironic, Centre Pasquart, Biel, Switzerland
I Received Your Invitation, Thank You!, Mardin, Turkey
Truth and Images, Bulgarian Art Associations Exhibition Hall, Sofia, Bulgaria
2008 Word-Tale, Mixed Narrations: A Video Parade From Different Viewpoints, Hacettepe Art Museum, Ankara, Turkey

Emergency Exit, Outlet, Istanbul, Turkey
 As All This Happens, Huarte Contemporary Art Center, Spain
 Turkish Realities: Positions in Contemporary Photographs from Turkey,
 Fotografie Forum Frankfurt, Germany
 Save As: Triennale Bovisa, Milan, Italy
 Pieta, Wandsbek Evang-Luth Church, Hamburg, Germany
 All About Him, Public Art Project, Sofia, Bulgaria
 2007 Off The Record, Shimbashi Train Station, Public Art Project, Tokyo, Japan
 Transfer, Ludwig Forum Aachen, Germany
 Transfer, Museum Bochum, Germany
 Transfer, Ausstellungshalle Zeitgenössische Kunst Münster, Germany
 Transfer, Santral Istanbul, Turkey
 Short-Stories: Photographs 1890-2006, Macy Art Gallery, New York, USA
 Art From Korea And Turkey, Incheon, South Korea
 My Land, My Body, Arcola Gallery, London, England
 2006 Meltem of Istanbul, Project 4L Elgiz Contemporary Art Museum,
 Istanbul, Turkey
 Secret-Time: Art From Turkey and Korea, Çankaya Municipality Center
 For Contemporary Arts, Ankara, Turkey
 Far Away From Here: A public Space Project, Ankara Train Station and
 Istanbul Haydarpaşa Train Station, Turkey
 2005 Free Kick, 9th Istanbul Biennale-Hospitality Zone, Antrepo 5, Turkey
 Off Space, Siemens Art, Istanbul, Turkey
 Belgrade in The Past and Present, Prodajna Gallery, Serbia, Montenegro
 Onufri Prizes 4: Chosen Places, National Gallery, Tirana, Albania
 Metamorphosis, Mint Warehouse, Istanbul, Turkey
 Power of Language, Keçiburcu, Diyarbakır, Istanbul, Turkey
 Diary of Shaman, Project 4L Contemporary Art Museum, Istanbul, Turkey
 Not Its Surface But Itself, K2 Izmir, Turkey
 20th Year Anniversary Exhibition: Siyah Beyaz, Siyah-Beyaz Art Gallery,
 Ankara, Turkey
 80M2 Music, Antik Art Gallery, Istanbul, Turkey
 Art From 5 Cities, Izmit Municipality Art Gallery, Turkey
 I'm So Sorry To Kill You, Project 4L Contemporary Art Museum,
 Istanbul, Turkey
 Under The Beach: Pavement, Project 4L Contemporary Art Museum,
 Istanbul, Turkey
 Turkey-Korean Friendship Exhibition, Çankaya Municipality Center For
 Contemporary Arts, Ankara, Turkey
 Turmoil 3, Kargart, Istanbul, Turkey
 2002 Eczacıbaşı:60 Years, 60 Artists, TÜYAP, Istanbul, Turkey

6 Plus 6:12, Two Generations, Helikon Art Gallery, Ankara, Turkey
 Human Landscapes From My Country, Çankaya Municipality Center For
 Contemporary Arts, Ankara, Turkey
 Corridor, Marmara University Fine Arts Faculty, Istanbul, Turkey
 4th METU Plastic Art Festival, METU, Ankara, Turkey
 Journey Into Center of The Life, Kargart, Istanbul, Turkey
 A Crosssection from Turkish Contemporary Art, Incheon, South Korea
 Nomadic Reflections, Tekel Warehouse, Bandırma, Turkey
 2001 60 Years, 60 Artists: Eczacıbaşı 60th Year Anniversary Exhibition,
 TÜYAP, Istanbul, Turkey
 21st Today's Artist Exhibition: In Image We Trust, Atatürk Culture Center,
 Istanbul, Turkey
 UNESCO AIAP Ankara Exhibition, State Painting and
 Sculpture Museum, Istanbul, Turkey
 Casual Things, Almelek Sanat Galerisi, Istanbul, Turkey
 2000 61st State Painting Competition, State Painting and
 Sculpture Museum, Ankara, Turkey
 1999 Siyah Beyaz Art Gallery, 15th Year Anniversary Exhibition,
 Siyah Beyaz Art Gallery, Ankara, Turkey
 DYO Painting Competition Exhibition, Travelling exhibition
 across Turkey
 1st METU Art Festival, METU Exhibiton Hall, Ankara, Turkey
 1998 Esbank Yunus Emre Painting Competetion, Dolmabahçe Culture Center,
 Istanbul, Turkey
 Present To 75th Year: Highlights of Living Turkish Arts,
 Çankaya Municipality Center For Contemporary Arts, Ankara, Turkey
 Project, Work, Marmara University Fine Arts Faculty, Istanbul, Turkey
 Young Activity-4, TÜYAP, Istanbul, Turkey
 54th State Painting Exhibition, Atatürk Culture Center, Ankara, Turkey
 Young Art in Ankara, public art project, Ankara, Turkey
 1997 57th State Painting Competition, Ankara Atatürk Culture Center, Turkey
 28th DYO Painting Competition Exhibition, Travelling exhibition
 across Turkey
 1996 Other, Antrepo 4, Istanbul, Turkey
 17th Today's Artist Exhibition, Mimar Sinan University Painting and
 Sculpture Museum, Istanbul, Turkey
 Young Activity 2: Territory-Deterritorialization, TÜYAP, Istanbul, Turkey
 Istanbul Meeting of Artists from Ankara, Derimod Culture Center,
 Istanbul, Turkey
 Contemporary Icon For Art, Mi-Ge Art, Ankara, Turkey

Festivals and Video Screenings

- 2011 Conditioned: Video Art and Experimental Cinema from Turkey, Pera Museum, Istanbul, Turkey
Festival of Confusion, Beursschouwburg, Brussels, Belgium
- 2010 Les Rencontres Internationales, Centre George Pompidou, Paris, France
Video Dumbo 2010, Brooklyn, New York, USA
Sister Sister City, Thomas Solomon Gallery, New York, USA
I'm Spartacus, Dromahair, Leitrim, Ireland
Video Capitale, Public art projections, Rue Grammont, Villersexel, France
Travelling Istanbul, Gallerie Art-Essai, Rennes, France
Videfesta 10: International Festival of Media Arts, Goethe Institut, Ankara, Turkey
What's Art Got To Do With?, The Red House, Sofia, Bulgaria
Network: Videos Contemporaines Turques, Maison des Arts George Pompidou, Lapopie, France
Art in Nicosia: Strategies of Survival, Nicosia, Northern Cyprus
Two Shadows of Public: Screen and Space, DEPO, Istanbul, Turkey
- 2009 Regards Project, Appollonia European Art Exchanges, Strasbourg, France
Polis Adriatic Europe Festival, Pula, Croatia
- 2008 VideoIst: New Stops, Tuzla Güllice Culture Center, Istanbul, Turkey
- 2007 Video Presentation, A3 Cultural Center, Rileka, Croatia
- 2006 River's Edge Film Festival, Maiden Ally Cinema Kentucky, USA
Temporary Identities, Noboribisk Art Museum, Russia
Indiana International Video Art & Architecture Festival, Indiana University Kokomo Art Gallery, USA. European Film Festival for the First Five / DocumentART, Szczecin, Poland and Neubrandenburg, Germany
Video Dia Loghi, Center Culture Français, Turin, Italy
- 2005 Pi-Five, National Museum in Szczecin, Poland
Discover Now: 9th International Media Festival, Friesland, Holland
- 2005 Prog:Me, 1st International Electronic Media Festival, Rio de Janeiro, Brazil
- 2005 3rd Detroit Film and Video Festival, Museum of New Art, USA
- 2004 %Kre-Aktiv: 3rd Recycling Art Festival, Backfabric, Berlin, Germany
Videomaratone, Odeon Cinema, Chisinau, Moldova
Mission Continues: Turkish Delight, Museu de Arte Moderna, Brazil
- 2003 Different/Ciation, Milan Art Fair, Italy
Gates: Planetary Project, Rome, Venice, Florence, Italy
The Good, The Bad, The Ugly: 3rd Performance Days, Istanbul, Turkey
ViedoIst, Galeri X, Istanbul, Turkey

- 2001 Short-Sharp, Gallery 291, London, England ANCIENT PATHS, MODERN VOICES: Video work by Gao Shiqiang and Chen Qiulin, Orange County Museum of Art, Los Angeles, USA
INDEPENDENT PROJECT: Chen Qiulin Installation Work-Boat, Chengdu Arts Home, Chengdu, China
Obstruction, A Thousand Plateaus Art Space, Chengdu, China
A Certain Kind of Post-modernism, A Thousand Plateaus Art Space, Chengdu, China
UP CLOSE, FAR AWAY: Junge Chinesische Kunst, Heidelberger Kunstverein, Heidelberg, Germany
FLOWER POWER, Villa Giulia, Verbania, Italy
YIPAI, Today art museum, Beijing, China
- 2008 DISPLACEMENT: The Three Gorges Dam and Contemporary Chinese Art, Smart Museum of Art, University of Chicago, Chicago, USA
DWELLING PLACE: 2008 Taiwan International Video Art Exhibition, Hong-Gah Museum, Taiwan
CREATIVE EMERGENCIES: Waste, Water and Energy in International Contemporary Art, MAR Ravenna Museum of Art, Ravenna, Italy
The 7th Gwangju Biennale, Gwangju, South Korea
Art Trash, INART Space, Tainan, Taiwan
TWO CHINAS: Chen Quilin and Yun-Fei Ji, Worcester Art Museum, Worcester, Massachusetts, USA
China Power Station Part III, MUDAM Musée d'Art Moderne Grand - Duc Jean, Luxembourg, The Grand Duchy of Luxembourg
LOOK AT ME! The Performative Impulse in Recent Chinese Photography, Williams Center Art Gallery, Easton, Pennsylvania, USA
ZHU' YI! China Actual Photography, Palau de la Virreina, Barcelona, Spain
Saving Lives with Art, A Thousand Plateaus Art Space, Chengdu, China
Building Code ViolationsII, Long March Space, Beijing, China
PRISMA: Aspekte Zeitgenössischer Chinesischer Medienkunst, Kunstraum Palais Porcia, Vienna, Austria
ECHOES: Chengdu New Visual Art Documentary Exhibition 1989-2007, A Thousand Plateaus Art Space, Chengdu, China
China Power Station Part II, Astrup Fearnley Museum of Modern Art, Oslo, Norway
RED HOT - Asian Art Today from the Chaney Family Collection MFAH The Museum of Fine Arts, Houston, USA
ZHÙ YI! Chinese Contemporary Photography, Artium: Basque Centre - Museum of Contemporary Art, Vitoria-Gasteiz, Spain
STARTING FROM THE SOUTHWEST: Exhibition of Contemporary Art in Southwest China 1985-2007, Guangdong Museum, Guangzhou, China

Shi Jin-hua

- 1964 Born in Magong City, Penghu, Taiwan
1990 B.F.A., Fine Art Department, National Taiwan Normal University, Taiwan
1996 M.F.A., Studio Art Department, University of California at Irvine, USA
Currently lives and works in Kaohsiung, Taiwan

Solo Exhibitions and Performances

- 2010 The Trilogy of Contemporary Art Alchemy, Inart Space, Tainan, Taiwan
2008 Pen Walking, Taipei Fine Art Museum, Taipei, Taiwan
Relative Measurement, Kuandu Biennale, Kuandu Museum of Fine Art, Taipei, Taiwan
Living Beyond Measurement, Taipei Artist Village, Taipei, Taiwan
2005 Jokes Project, Art Center, Providence University, Tai-Chung, Taiwan
2000 Pencil Walker The Performance and Documentation of Shi, Jin-Hua, Hua-Shan Arts District, Taipei, Taiwan
1996 Watch Steps, The Art Gallery, University of California at Irvine, CA, USA
1993 Hsiung -Shih Project, It-park Gallery, Taipei, Taiwan
The Age of Disturbance, Doors gallery, Kaohsiung, Taiwan
1992 Money for Nothing, Taipei Fine Art Museum, Taipei, Taiwan

Selected Group Exhibitions and Performances

- 2011 Time & Memory, 3812 Contemporary Art Projects, Hong Kong
2010 Utopia Asian Contemporary Art Group Exhibition, Mind Set Art, Taipei, Taiwan
Black, White, Gray, Sakshi gallery, Taipei, Taiwan
2010 Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan
2008 Second Vision, National Taiwan Museum of Fine Arts, Taichung, Taiwan
The 10th Li Chun-Shan Foundation Visual Arts Award Works Exhibition, Art Center of National Cheng Kung University, Tainan, Taiwan
In the beginning An Artistic Dao of Researching the Essence of Life, DA Xiang Art Space, Taichung, Taiwan

- 2007-08 Taiwan: From within The Mist, Sioux Falls SD, Vancouver Canada, Indianapolis IN, Columbus GA,
National Taiwan Museum of Fine Arts, Taichung, Taiwan
2007 2007 Taipei Arts Awards, Taipei Fine Arts Museum, Taipei, Taiwan
2007 Kaohsiung Award and the 24th Kaohsiung Fine Arts, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
2005 Trading Place: Contemporary Art Museum, Museum of Contemporary Art, Taipei, Taiwan
2004-05 Past In Reverse, San Diego Museum of Art, San Diego, USA
2004 Visa for thirteen, P.S.1 Contemporary Art Center MoMA, New York City, USA
2003 Beads and Strokes, Tokyo Art Projects, Beijing, China
2002-03 C02 Taiwan Avant-Garde Documenta Overture: Ke Tsi-Hai Solo Exhibition, presented by G8 Public Relations and Consultation of Art Corp., Huashan Arts District, Taipei, Taiwan
2002 Contemporary Art of Taiwan 1980-2000, Hong-Gah Museum, Taipei, Taiwan
Art of Kaohsiung 2001: Art in Kaohsiung after the Lifting of Martial Law, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
2001 Translation of Spirit, Cheng-Shiu Art Center, Kaohsiung, Taiwan
1996 Close Up, Huntington Beach Arts Center, Huntington Beach, CA, USA
Taipei Biennial: The Quest for Identity, Taipei Fine Arts Museum, Taipei, Taiwan
1995 Of Ill Repute, Bergamot Station, Santa Monica, CA, USA
1993 New Art, New Tribes, Taiwan Art in the Nineties, Hanart gallery, Taipei, Taiwan

Awards

- 2007 2007 Taipei Arts Award, First Prize, Taipei, Taiwan
The 10th Li Chun-Shan Foundation Visual Arts Award, First Prize, Taiwan
2007 Kaohsiung Award, First Prize, Kaohsiung, Taiwan
2003 Taipei Biennial Award, First Prize, Taipei, Taiwan
1986 The 11th Hsiung-Shih New Artists Prize, First prize, Taipei, Taiwan

Collections

- 2010 Pen Walking #50, Kaohsiung Museum of Fine Arts, Taiwan
2009 Clothing Project, National Taiwan Museum of Fine Arts, Taiwan
2007 Jokes Project, National Taiwan Museum of Fine Arts, Taiwan
2005 Searching Center and Boundary - Manhattan Version, National Taiwan Museum of Fine Arts, Taiwan

Park Dae-cho

M.F.A in Korean Painting major, Graduate School of Art & Design Sang-myung University Citation

Present Ph.D. Art & Design Department, Sang-myung University

Currently lives and works in Seoul, South Korea

Solo Exhibitions

- 2011 Exhibition for Ph.D. of Fine Art Thesis, Gallery Jung, Seoul, South Korea
- 2010 Purity, Gallery M
Desire, Gallery Jinsun, Seoul, South Korea
Innocence Lost, Chelsea Art Museum, New York, USA
SOAF, COEX, Seoul, South Korea
SPA, COEX, Seoul, South Korea
- 2009 New York Art Expo, New York, USA
Solo exhibition, Omaso Gallery, Spain
Invitational Opening Exhibition, Gallery Jung, Seoul, South Korea
Opening Exhibition, Stanza Gallery
ShanghaiMart, Shanghai, China
INEART-The Heart of Child, Young-In City Hall,
Revolution Art 2009 Taipei, World Trade Center, Taipei, Taiwan
Crossing the Boundary, Hwabong Gallery, Seoul, South Korea
The 6th International An-san Art Fair
Dio Art Center 'Groping Genre', Dio Gallery
Invitational Exhibition, Gallery Jung, Seoul, South Korea
INEART-The Heart of Child (A wild flower), Gallery Dos, Seoul, South Korea
INEART-The Heart of Child (Dolls), Gallery Hoshi, Shinjuku, Japan
- 2008 Invitational Exhibition, Gallery Jinsun, Seoul, South Korea
Invitational Exhibition, Kyung Hyang Gallery, Chong-dong, Seoul, South Korea

Invitational Exhibition, Gallery Won, Seoul, South Korea

The Heart of Child, Insa Art Gallery, Seoul, South Korea

2007 Solo Exhibition, Grau Gallery

2006 Moving Cape - Spring Invitational Exhibition, An yang Lotte Gallery

Selected Two-Person Exhibitions

2009 Park Dae Cho + Kim Ji Hee Exhibition

Too Young, Han-won Art Center, Seoul, South Korea

black & white, Gallery Aso

2008 TWO TALES OF CHILD, Gallery Jinsun, Seoul, South Korea

Selected Group Exhibitions

2011 Time & Memory, 3812 Contemporary Art Projects, Hong Kong

Stone Garden, Lotte Gallery, Cheongryangni, Seoul, South Korea

Korean Art Show 2011, Galerie Bhak, New York, USA

Korea Galleries Art Fair 2011, COEX, Seoul, South Korea

Tokyo Front line Art Fair 2011, Tokyo, Japan

Happy New Year, Gallery K

Art Stage Singapore, Galerie Bhak, Singapore

2010 Beautiful Donation 2011, Gallery M

Happy New Year 2011, Gallery La Mer, Seoul, South Korea

Movement, Woljeon Museum of Art, Incheon, South Korea

Asking for an Artwork, Gallery Won, Seoul, South Korea

Light Effect Art- Adding Lightness, Lotte Gallery, Dajeon, South Korea

Reflection, Museum of Kyonggi University, Seoul, South Korea

Daegu Art Fair, EXCO, South Korea

Window-new Turkey Edition, Gail Art Museum, South Korea

Singapore Art Fair 2010, SUNTEC Singapore

Art Edition 2010, BEXCO, Busan, South Korea

KIAF 2010, COEX, Seoul, South Korea

Analogue and Digital, Korea Art Museum, South Korea

Exploration of Contemporary Art, Gyeonggi Arts Center, Suwon, South Korea

Life is Life, Namsong Art Museum, South Korea

Beautiful Mountains and Streams, Hangaram Art Museum, Seoul, South Korea

Paint a Dream, Uijeong-bu Art Museum, South Korea

Dreaming, atelier aki, Seoul, South Korea

Seoul Photo 2010, Gallery I

Monaco Art Fair 2010, Monaco
 I love star, Gangnam-gu Office Station, Seoul, South Korea
 28 Korea Galleries Art Fair, BEXCO, Busan, South Korea
 Young Artist Collection Exhibition, Gallery Jinsun, Seoul, South Korea
 Good Morning, Seoul Art Center, South Korea
 2009 Daegu Art Fair 2009, Daegu, South Korea
 Busan International Mul-art Show 2009, Busan, South Korea
 Singapore Art Fair, Singapore
 Hong Kong International Art & Antiques Fair (HKIAAF), Hong Kong
 KIAF, Seoul, South Korea
 SIPA, Seoul Arts Center, Seoul, South Korea
 The vision of a young-contemporary art, Ggyeng-nam Art Museum, South Korea
 Shanghai Art Fair, Shanghai, China
 Blue Dot Asia, Seoul Arts Center, Seoul, South Korea
 Hope for the green, Dream Gallery
 WSA Project, Keum-Jeong Culture Building, Seoul, South Korea
 2009 Team Preview and Review at Alternative Space Team Preview, Seoul, South Korea
 2030 Way of thinking, Mi-pyung Gallery, Seoul, South Korea
 MBC 60th Anniversary Exhibition, Gwinnet Country Spring and Beford City Art Village Art Center, Atlanta, USA
 Seoul Open Art Fair (SOAF) Inviting Artists' Exhibition, Seoul, South Korea
 Seoul Open Art Fair (SOAF), COEX, Seoul, South Korea
 MBC 60th Anniversary Exhibition, Gallery Tablo
 2009 Flight - Young Artist Collection Exhibition, Gallery Jinsun, Seoul, South Korea
 New York Art Expo, Manhattan Jacob Javits Center, New York, USA
 New Human, Hun gallery, New York, USA
 Obscure Layer, Ambiguous Duplication 2-Removal of Photographic Reality, Gallery Looks
 Marilyn Monroe, Gallery Godo, Seoul, South Korea
 For the better direction, Sabani Gallery
 Public Masterpiece, Kyunggi-do Museum of Art, South Korea
 More better way, Sabani Gallery
 2008 The Chorus Project, New Hun Gallery, New York and Washington D.C., USA
 Le Young Contemporary Art Museum Opening Exhibition, Gyeonggi Arts Center, Suwon, South Korea

Playground Exhibition, Jazzy's Multi Art Space, Seoul, South Korea
 Exhibition for Young Artists, Anyang Lotte Gallery
 The Current View Towards Art, Gallery The K
 Sang-myung University Alumni Exhibition, Insa Art Plaza, Seoul, South Korea
 LOG Exhibition, Ja ha Gallery
 2007 Exhibition for Master of Fine Art Thesis, Ja ha Gallery
 Poetry, Again, Is Hope, Sejong Cultural Center, Seoul, South Korea
 2006 An Alumni Exhibition for 41st Sang-myung University Anniv., Dong ho Gallery, Seoul, South Korea
 Amang Exhibition, Gong-pyeong Art Center, Seoul, South Korea
 A special donation exhibition, Museum of Sang-myung University, Seoul, South Korea
 1989 -2008
 A number of Baek Woo Group Exhibitions, Gyeong Nam Art Center and other sites, South Korea

Selected Collections

Singapore National Art Museum
 Hoseo University
 National Museum of Contemporary Art, South Korea
 Gyeong-gi Provincial Art Museum
 Hanwon Art Museum
 City hall of Yongin
 Gallery Jin sun
 The City Hall of Won-ju
 Boseung Green tea Museum
 Gallery Won
 Sang-myung University Museum
 Gyeng-hyang Gallery
 Gallery Dos
 Gallery Jung
 Stanza Gallery

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