

# 감사의 글

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코번트리 대학 한국 센터에서 전시회를 CU 코번트리에서 열게 되어 한국 센터의 센터장으로서 매우 기쁘게 생각합니다. 이번 전시회는 주영 한국문화원의 지원을 받아 열리는 코번트리 한국의 날 행사의 일환으로 열리게 되었습니다. 주영 한국문화원 외에도 강원문화재단과 한국학중앙연구원에서도 큰 지원을 해주셨습니다.

이 전시회는 한국의 예술을 영국, 특히 2021년 문화의 도시로 선정된 코번트리에 알리는 소중한 기회이기도 하지만, 제 고향인 강릉에서 활발히 예술 활동을 하고 계시는 대추무 파인 아트의 설희경 대표님과 함께 준비를 했다는 점에서 개인적으로도 큰 의미가 있습니다.

전시회 준비를 함께 해 주신 대추무 파인 아트의 설희경 대표님, 훌륭하신 작품을 기증해 주신 함영훈 작가님께 감사의 말씀을 드립니다. 그리고 영국에 한국의 예술을 알리고자 하는 좋은 뜻으로 전시회에 소중한 작품을 보내주신 박영숙 작가님, 배찬효 작가님, 신미경 작가님, 이동원 작가님, 김병찬 작가님, 고현정 작가님께도 감사의 인사를 드립니다. 축제와 전시회에 고향의 맛을 담은 한과를 영국에 계신 분들과 나눌 수 있도록 지원해 주신 갈골명인의 최형준 대표님께도 감사의 말씀을 드립니다.

무엇보다도 한국의 날 전시회가 잘 진행될 수 있도록 도와주신 주영 한국문화원의 송주현 선생님, 코번트리 대학의 레이첼 고든 선생님, 다이안 게인 선생님, 그리고 CU 코번트리의 나오미 말로우 선생님께 감사를 드립니다. 그리고 축제와 전시회의 크고 작은 일을 저와 함께 준비하신 정동혁 선생님께 감사의 말씀을 드립니다. 마지막으로 이번 전시회는 한국 센터의 구성원이자 코번트리 대학의 박사 과정을 하고계신 권금영 작가님의 헌신이 없었다면 성사가 되지 못했을 것입니다. 권금영 작가님은 전시회 전반을 도맡아 준비했을뿐만 아니라 직접 제작한 판화 작품을 전시하였습니다.

코로나 바이러스가 한창일 때 전시회를 준비하는 것이 쉽지 않았다는 것을 부디 알아주십시오. 이번 한국의 날 전시회가 한국과 영국의 문화적 거리를 줄이는데 도움이 되기를 바랍니다.

감사합니다.

# Acknowledgement

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Dr Eunju Hwang  
–Director of the Korea Centre, Coventry University

As the Director of the Korea Centre, I am very pleased to host the 5518. 8880 Exhibition in CU Coventry. This exhibition is part of the Korea Day Festival in Coventry which was generously supported by the Korean Cultural Centre UK. Besides the Korean Cultural Centre UK, the Gangwon Art & Culture Foundation, the Academy of Korean Studies and Galgol Food Co. also supported the exhibition.

This exhibition is a tremendously valuable opportunity to promote the Korean arts in the UK, especially in Coventry, the City of Culture 2021. Personally, it is deeply meaningful as I could work with Heegyeong Seol from Daechumoo Fine Art, who is actively involved in the arts in my hometown, Gangneung.

I would like to thank Heegyeong Seol, who showed outstanding dedication to the exhibition, Younghun Ham who donated his beautiful calligraphic works to the Korea Centre, and Youngsook Park, Chan-Hyo Bae, Meekyoung Shin, Dongwon Lee, Byungchan Kim and Hyunjung Koh, who participated in the exhibition with goodwill to promote the Korean arts in the UK. I feel grateful to Hyung Jun Choi from Galgol Food Co. for supporting the festival and the exhibition with delicious Hangwa, so that I can share the Hangwa that I used to enjoy in Gangneung with our visitors in the UK.

In addition, I would like to thank Joohyun Song from the Korean Cultural Centre UK, Rachel Gordon and Diane Gane from Coventry University and Naomi Marlowe from CU Coventry for their dedication and professionalism in organising this exhibition. I especially thank Donghyeok Jeong from the Korea Centre who has worked on almost everything with me, whether big or small, while preparing for the festival and the exhibition. Lastly, I would like to acknowledge Kum-Young Kwon's outstanding commitment to the exhibition. She has organised the exhibition and even prepared her own artwork for the exhibition. Without Kum-Young Kwon, it would not have been possible to host this exhibition.

It was quite challenging to organise the “5518. 8880” during the COVID-19 pandemic. I hope that this exhibition contributes to closing the cultural distance between Korea and the UK.

Thank you.

# 변방에서 중심으로

-코번트리 전시회에 부쳐 <5518. 8880>

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김별아, 소설가

한국의 가장 오래된 도시 가운데 하나인 강릉은, 기원전 127년 부족국가 '예국(穢國)'의 도읍지로 역사서에 처음 등장했습니다. 동쪽으로 바다(동해)에 면하고 서쪽으로 산맥(대관령)에 잇닿은 강릉은 서늘한 여름과 따뜻한 겨울, 변화무쌍한 봄과 풍요로운 가을을 가진 아름다운 고장입니다. 강릉은 고대와 중세를 거쳐 현재에 이르기까지 동해안 지방의 중심으로서 전통 문화를 전승하며 많은 인물을 배출했습니다. 한국 지폐 인물이기도 한 신사임당은 중세 조선의 대학자 율곡 이이를 길러낸 지혜로운 어머니일 뿐만 아니라 그 자신이 예술가로서 그림과 시를 남겼습니다. 조선의 천재 시인 허난설헌과 소설가 허균은 강릉에서 어린 시절을 보내며 시대를 뛰어넘는 시심(詩心)과 상상력을 키웠습니다.

강릉 사람들은 고향의 역사와 문화에 대해 강한 자부심을 가지고 있습니다. 그런데, 최근 들어 변방의 오래된 도시에 새 바람이 불고 있습니다. 고속 전철 개통과 동계 올림픽 개최 등으로 외부와의 교류가 활발해지면서 문화적으로도 변화의 조짐이 보이기 시작한 것입니다. 전통 문화가 대세였던 강릉에 한국 예술의 contemporary를 지향하는 공간들이 생겨났고, 그 선두에 대추무 파인아트가 있습니다. 2020년 강릉을 기반으로 설립된 비영리 예술 단체 대추무 파인아트의 비전은 'Leader in Art Sharing'입니다. 예술이 특정 지역에 고립되고 특정 계층에 독점되는 것을 지양하며, 경계를 뛰어넘어 예술을 공유하는데 앞장서겠다는 포부입니다.

그런 대추무 파인아트가 영국 코번트리에서 코번트리 대학 한국 센터가 개최하는 전시에 참여하게 된 것은 뜻깊은 일입니다. 2021 City of Culture로 선정된 코번트리에서 "5518. 8880"에 함께하게 된 것은, 갤러리의 도전입니다. 런던에서 열린 바 있는 코리안 필름페스티벌, 케이팝 스타들의 공연 등으로 한국의 대중문화와 엔터테인먼트는 영국에 소개된 바 있습니다. 하지만 한국의 순수 예술, 그중에서도 현대 미술이 영국의 지방 도시에 직접 소개되는 것은 극히 이례적인 일입니다.

이번 전시에서 소개하는 한국의 작가 8인은 독창적인 작품 세계를 지닌 한국의 대표적인 예술가들입니다. 각자 개성적인 표현 형식과 주제는 어찌면 한국을 낯설게 여길 코번트리 사람들에게 한국의 다양한 면을 보여주기 위해 신중하게 고안된 것입니다. 전통 문화를 계승하는 노력부터 현대 사회의 갈등을 숨김없이 드러내는 진정성까지, 한국 예술가들의 치열한 고민이 코번트리의 감상자들에게 닿기를 희망합니다. 코번트리의 감상자들이 이번 전시를 계기로 한국, 그리고 한국의 순수 예술에 대한 호기심과 이해를 가진다면 더없이 기쁠 것입니다. 예술의 진실은 언어와 국경을 뛰어 넘어 세계 어느 곳에서도 통하리라 믿습니다.

"5518. 8880"을 통해, 우리는 '변방에서 중심으로' 작은 공을 쏘아 올리고자 합니다. 그것은 중심을 동경하는 변방의 자기 부정이 아니라, 스스로 중심이 되고자 하는 자신감과 자부심입니다. 한국의 현대 미술과 예술의 교류를 통해 한국과 영국이 서로의 거리를 뛰어넘은 영혼의 친구가 되기를 바랍니다.

# From the Periphery to the Centre

— On the opening of the Coventry exhibition <5518. 8880>

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Byeol-a Kim, Novelist

Gangneung, one of the oldest cities in Korea, first appeared in history books in 127 BC as the capital of the tribal-state Yeguk. Facing the East Sea of Korea to the east and steep mountain ranges of Daegwallyeong to the west, Gangneung is a beautiful town with cool summers and warm winters, changeable springs and plentiful autumns. From the ancient and medieval times to the present day, the city has held its ground as the centre of the East Coast region, passing down traditional culture and witnessing the birth of many notable people along the way. Shin Saimdang, whose portrait appears on the 50,000 Korean won banknote, not only was a wise mother who raised Yulgok Yi I to be one of the greatest Confucian scholars in medieval Joseon, but also was a painter and a poet herself. Siblings Heo Nanseolheon and Heo Gyun, respectively hailed as poets and novelists of renown from the Joseon era, developed their time-transcending artistic minds and imagination while spending their childhoods in Gangneung.

The people of Gangneung are very proud of the rich history and culture of their hometown. Recently, however, a new wind has been blowing in the old town on the outskirts. With the opening of high-speed railways and hosting the 2018 Winter Olympic Games, exchanges with the outside world became more active, and it began to make marked changes in the cultural terrain of the city as well. In Gangneung, where tradition was hitherto the zeitgeist, spaces oriented toward contemporary Korean art began to be created; at the forefront of that movement is Daechumoo Fine Art. The vision of Daechumoo Fine Art, a non-profit art organisation, founded in 2020, is 'Leader in Art Sharing.' It aspires to take the lead in sharing art across borders, avoiding it being isolated in a specific region and monopolized by a specific class.

It is significant that such Daechumoo Fine Art participated in the exhibition at CU Coventry held by the Korea Centre, Coventry University. Being part of the "5518. 8880" in Coventry, which was awarded UK City of Culture for 2021, is certainly an achievement for the gallery. Korean popular culture and entertainment have been introduced to the UK through the annual London Korean Film Festival and performances by K-pop stars. However, it is extremely rare for Korean fine art, especially contemporary art, to be introduced directly to a provincial town in England.

The seven Korean artists introduced in this exhibition are representative of the country with their works, each with a unique artistic landscape. Each individual style and theme of expression has been carefully crafted to show the varied aspects of Korea to Coventrians who may find them unfamiliar. From efforts to incorporate traditional culture to candid revelations of conflicts in modern society, we hope that the fierce contemplations of these Korean artists will reach the hearts of those appreciating



the artworks in Coventry. Furthermore, it would be more than a delight if viewers take this exhibition as an opportunity to develop the slightest curiosity and understanding about Korea and its fine art. We believe that the truth in the art can resonate anywhere in the world, transcending all languages and borders.

With the “5518. 8880”, we aim to launch a small ball ‘from the periphery to the centre.’ It symbolizes not the self-denial of the periphery longing to be at the centre, but the self-confidence and pride of actively establishing itself as the centre. Through the sharing of some of the best contemporary artworks in Korea, we look forward to the establishment of a congenial friendship between Korea and the UK, surpassing the distance between the two.

English translation by Hyejun Seo

# 문화적 거리, 그 시작과 끝

이주은  
-미술사가, 건국대 문화콘텐츠학과 교수

영국에서 한국까지의 거리를 숫자로 나타내면, 약 5518마일 또는 8880킬로미터이다. 비행기로는 평균 12시간 정도 걸린다. 불과 백 년 전만 해도 영국인에게 한국은 지구 반대편에 있는 미지의 나라였고, 영국에서 한국에 오려면 50여일을 꼬박 항해해야 했을 것이다. 양국 간의 떨어져 있는 실제 거리는 예나 지금이나 바뀌지 않았지만, 그 거리를 얼마나 멀고 가깝게 느끼는가 하는 정도는 확연하게 변했다. 영국인이 한국에 대해, 혹은 한국인이 영국에 대해 말하는 거리는 이제 물리적 거리가 아니라 문화적 거리이다. 그리고, 그것은 개인의 주관적인 경험에 따라 큰 차이를 나타낸다.

2021년 가을에 영국 코번트리 시에서 열리는 한국의 날 행사에는 박영숙, 신미경, 배찬효, 권금영, 김병찬, 고현정, 함영훈, 그리고 이동원이 출품했다. 이들은 글로벌 시대를 발판으로 활발하게 작업하는 미술가들로, 한국이름을 갖고 있고, 한국어를 모국어로 쓰고, 아시아인의 모습을 하고 있지만, 문화적인 배경과 사고방식은 한국문화 안에 간혀 있는 사람들이 아니다. 전 세계적인 유행의 흐름 속에서 자랐고, 지금도 그 흐름에 반응하며 살고 있기 때문이다.

미디어와 웹 플랫폼의 발달로 뉴스는 물론 각종 대중문화 콘텐츠를 세계 곳곳에서 동시에 즐길 수 있게 된 요즘에, 국가와 언어는 더 이상 사람들을 구별하는 절대적인 구획선이 되지 못하는 듯 보인다. 개인의 타고난 신체적 특성도, 과거에는 고정관념의 원천이었지만, 이제는 탈피하기 어려운 장벽만은 아니다. 하지만 구획이 모호해지고 고정관념이 노골적으로 드러나지 않는 세상에 살면서도 사람들은 가끔 자신이 어디에 속해 있는지, 그리고 자신의 경험과 기억은 어느 범주에서 이야기될 수 있는지 스스로 묻곤 한다.

8명의 참여작가들 중 신미경, 배찬효, 권금영, 김병찬은 영국에서 유학했고 영국과 한국을 오가며 활동하는가 하면, 나머지 작가들도 한국의 옛 전통과 현실의 일상을 넘나들면서 작업한다. 이들은 작업방식은 달라도 궁극적으로는 자신의 문화적 정체성과 관련된 문제를 건들고 있다. 지극히 익숙하면서도 동시에 낯설기도 한 장면들, 이렇게도 읽히고 저렇게도 읽히는 의미들, 그리고 완전히 번역되지 못한 미묘한 뉘앙스들을 작품 속에 숨겨놓고 슬쩍 노출시키는 것은 그들이 관람자들에게 의문을 제기하는 방식이다.

거리를 잴다는 것은, 여기서부터 저기까지 출발점과 도착점을 설정한다는 뜻이다. 그런데 개인의 경험과 기억속에 존재하는 문화적 거리는 어쩌면 시작과 끝이 모호한지도 모른다. 동질감으로 인한 가까움과 이질감으로 인한 먼 느낌이 교차하기 때문이다. 둘이면서 하나로 여겨지는 것, 혹은 하나이면서 둘이라는 인상을 가지는 것을 우리는 야누스(Janus)의 얼굴 같다고 말한다. 본래 야누스는 얼굴이 양쪽에 있어서 입구와 출구를 모두 살펴보기에 매우 효과적이었고, 덕분에 믿음직한 문지기의 역할을 했다. 하지만 오늘날 '야누스'라는 단어에서 효과적이고 믿음직하다는 본연의 뜻은 사라졌다. 오히려 앞뒤의 표정이 다른 이중적인 가면을 쓴 사람이라는 의미가 야누스라는 낱말에 덧붙여 있다.

8명의 미술가들이 제시한 작업의 공통점은 야누스적인 이중성에 있다. 물론 여기서 이중적이라는 말을 겉과 속이 일치하지 않는다는 부정적인 의미로 쓴 것이 아니다. 전통과 혁신, 과거와 미래, 동양과 서양 등등, 사람들은 이분법적인 틀을 가지고 이것과 저것의 차이를 논하며 사고하는 습관이 있다. 하지만 만일 설명하려는 대상이 남성이면서 동시에 여성이라면, 혹은 내 것이면서 남의 것이기도 하다면 어떨까? 이중적인 것은 두 영역 사이에 걸쳐 있거나 경계선상에 놓여있기 때문에 이분법적인 틀로 뚜렷하게 구분되지 않는다. 문화적인 거리도 이분법적 차이만으로는 설명되기 어렵다.

작품의미의 이중성에 대해 설명하기 위해 ‘경계(border)’와 ‘사이(between)’라는 단어에 주목해보기로 하겠다. 먼저 우리 몸에서 타인과 경계를 이루는 부분은 어디일까? 아마 피부일 것이다. 피부는 외부의 정보를 받아들이는 촉수와 같은 것으로, 내가 타인과 만나는 경계에 위치하고 있다. 포장지처럼 몸 안에 들어 있는 것들을 밀봉하여 새어 나가지 않도록 막고 보호해주기도 하고, 몸 안에서 일어나는 일을 외부로 알려주는 역할도 피부가 맡고 있다.

고현정 작가는 한국의 옛 초상화에서 곱보나 점, 털 같은 미세한 피부표현이 생략되지 않은 것을 보고 피부라는 것이 과연 어떤 의미인지 생각하게 됐다. 그녀는 여러 점의 초상화들로 이루어진 작품 〈얼굴〉에서 피부의 질감을 유독 강조한다. 피부가 평소와는 달리 문제를 일으킬 때가 있다. 두드러기가 나고 붉게 열꽃이 피고 염증이 생기는 증상을 보며 우리는 재앙이라 여긴다. 하지만, 이런 증상들은 재앙이 아니라 오히려 신체가 병균이라는 재앙과 맞서 싸우는 과정에서 생겨난 생존의 흔적이다. 고작가는 마치 저항하는 피부에 힘을 실어주기라도 하듯 손으로 물리적 힘을 가해 그림의 표면을 비비고 밀고 두드리고 긁어 낸다. 그녀의 그림에서 피부는 단순히 신체의 표면이 아니라, 보이지 않는 침입자와 자기 신체가 벌이는 전투의 현장이다.

배찬효 작가에게 옷은 제2의 피부이다. 그는 〈서양화 속으로 뛰어들기 Jumping into the Oil Paintings〉 연작에서 옛 서양화 속 인물의 의상을 차려 입은 자신의 모습을 사진으로 찍었다. 이런 흥내대기는 일종의 가면쓰기라고 할 수 있다. 가면에는 변신의 속성이 있다. 가면을 쓰고 있는 동안에는 잠시 그 가면의 인물이 된다는 뜻인데, 가면을 쓴 존재가 나인지, 가면을 벗은 존재가 나인지 경계가 혼돈스러운 경우도 생긴다.

배작가는 특히 서구에서 순결한 아름다움의 표상으로 간주되어왔던 성모 마리아의 이미지로 변장했는데, 이미지 속에 완전히 스며들지 못한 채 표면을 걸들며 원작의 성스럽고 경건한 분위기를 장난처럼 가볍게 바꾸어 버렸다. 아시아인이 유럽인으로, 남성이 여성으로, 두 단계나 신체적 특성이 바뀐 탓에 그림 속 주인공과 전혀 유사한 기분이 들지 않는다. 배작가는 어색하게 보일 줄 알면서도 의도적으로 서구여성의 이미지로 변장함으로써 비슷함이 아닌 다름이 더 잘 드러나도록 연출한 것이다.

신미경 작가는 〈번역 꽃병 Translation Vases〉 연작에서 비누를 재료로 도자기와 똑같이 보이도록 만들었다. 실제로는 비누이면서 겉은 도자기인 척 흥내대기 한 것이다. 배찬효의 어설픈 흥내대기와는 달리 신작가의 작품은 외양적으로는 비누 모조품이라는 것을 거의 알아차릴 수 없을 만큼 완벽하게 모방했다. 17~19세기

유럽에 유럽인들 사이에서 선풍적인 인기를 끌며 중국풍(Chinoiserie)을 일으켰던 중국도자기를 모델로 만든 것인데, 이 도자기들은 중국에서 애초에 유럽에 수출할 것을 염두에 두어 유럽인의 구미에 맞추어 제작된 것이기도 하다. 어디까지가 동양의 취향이고 어디서부터 서구취향의 도자기인지 경계를 알 수 없는 셈이다.

신작가는 하나의 미술품이 시대적인 배경과 문화적인 조건이 전혀 상이한 상황에 놓이게 될 때, 그것이 어떻게 번역되는가에 초점을 맞추었다. 번역에는 보통 문화적 눈높이에 맞춘 의역이 필요한 경우가 많고, 번역자의 주관적 해석이 따라붙기도 한다. 따라서 같은 내용일지라도 번역되면 원본과 일치하지 않는 부분이 생기는 것이다. 그 약간의 불일치가 어찌면 문화적 차이일지도 모른다.

김병찬 작가가 거리에서 찍은 영상작품은 본격적으로 문화적 차이에 대한 주제를 다룬다. 서울의 '홍대' 거리는 지금은 온갖 종류의 사람들이 유흥을 즐기기 위해 모여드는 변화가로 알려진 곳이다. 하지만, 어릴 적부터 그 동네에 살았고 젊은 시절의 소중한 추억이 그곳에 대한 옛 풍경으로 아로새겨져 있는 김작가에게는 변질된 현재의 모습이 익숙하지 않다. 영상 속에서 김작가는 사파리 자동차에 여행자들을 태우고 할로윈의 밤을 맞은 홍대 주변을 돌아본다. 자신은 그곳에 거주했던 사람이고 한국인이지만, 처음 방문한 여행자보다 한층 더, 한국의 현재 모습에 대해 이질감을 느낀다. 문화적 차이가 국가와 국가 사이의 경계지점에서만 발생하는 것은 아니다. 내가 자랐던 골목, 심지어 가장 친근한 내 집 안에서도 일어난다.

박영숙 작가의 작품은 무대가 집이다. <2002 미친년 프로젝트> 사진 연작을 선보이면서 박작가는 부엌, 욕실, 아이 방 등 평범하게 보면 얼마든지 평범할 수 있는 여성의 일상공간을 이중적인 곳으로 포착한다. 요리를 하고 아이와 함께 시간을 보내는 가정은 주부로 사는 여성에게 행복의 원천이기도 하면서, 가끔은 탈출하고 싶은 답답하고 끔찍한 장소이기도 하다. 매일 쳇바퀴 돌듯 반복되는 일상을 외면하듯 사는 방법 중 하나는 스스로 미쳐버리는 것 아닐까. 박작가가 설정한 장면들은 여성이 문득 맞이한 미칠 것 같은 현실, 혹은 미쳐버린 여성이 불현듯 정신을 차리고 바라본 현실의 모습이다. 안타깝게도 미친 현실과 일상 사이의 경계를 구분할 수가 없다.

권금영 작가도 인생의 달콤하면서도 고통스러운 이중적인 면모를 작품의 주제로 택했다. 판화, 설치, 회화 등 다양한 장르로 표현된 <108 번뇌 The 108 Passions> 연작에서 권작가는 수많은 개구리알을 사회 속에서 저마다 고통을 품은 채 살아가는 사람들에 비유한다. 108 번뇌는 불교적인 개념인데, 인간이 감각적 욕망에 연연하기 때문에 어쩔 수 없이 겪어야 하는 모든 종류의 괴로움을 뜻한다. 개구리로 성장한 개구리알들이 어느 날 얼음을 깨고 수면으로 올라올 때, 그때가 봄이다. 봄의 개구리는 모든 번뇌가 소멸하고 깨달음으로 다시 태어난 존재를 상징한다. 하지만 봄이 되어 만물의 감각이 되살아나면 다시 삶이라는 욕망이 시작된다. 겨울이 지나면 봄이 오듯, 번뇌와 각성이 순환의 고리를 돌고 돈다.

이동원 작가는 개구리대신 매화를 봄을 알리는 존재로 보여준다. 매화는 추위가 완전히 지나가지 않은 2

월의 찬바람 속에서 꽃망울을 터뜨리는, 긴 겨울의 고통을 견뎌낸 인내의 꽃으로 알려져 있다. 한국의 옛 학자들은 매화의 미덕을 예찬하여 매화그림을 그린 병풍을 방에 둘러놓고 매화 시를 읊고 틈틈이 향기로운 매화차와 매화주를 마셨다. 이렇듯 매화의 개화를 즐기는 것은 과거에는 상류층 남성의 문화였는데, 이작가는 현대를 살아가는 여성의 입장에서 매화를 재발견한다. 인생의 봄날이 오기를 기다리며 노력하는 고독한 이들에게 매화는 지금의 혹독한 겨울을 버텨낼 한 가닥 희망이다. 흐드러지게 피는 수많은 봄꽃들과 달리, 매화는 겨울을 종언하듯 마침내 피는 꽃이기에, 그토록 반갑지 않은가 싶다.

함영훈 서예가는 예나 지금이나 미를 탐구할 때는 자연의 생명들에게서 기운을 얻어야 한다고 믿는다. 동아시아의 서예(calligraphy)는, 문자디자인(typography)과는 달리, 글씨 쓰는 이가 가진 에너지가 붓을 통해 종이 위로 전해진다. 서예작가는 붓의 속도와 강도, 먹의 농도 등 창조 과정에서의 조건들을 조절하면서 표현력을 발휘하게 된다. 함작가가 옮겨 쓴 〈여사서〉는 여성독자를 대상으로 쓴 옛 글이고, 〈성산별곡〉은 옛 남성의 글이다. 글에는 본연의 의미가 깃들여 있지만, 서예가가 글씨를 어떻게 표현했는가에 따라 전체적인 분위기가 달라진다. 〈여사서〉에는 차분한 느낌이, 〈성산별곡〉에는 호방한 기운이 감도는 듯하다.

우리는 미술작품 감상을 통해 번역이 필요 없는 국제공용어로서의 아름다움과 만나기도 하지만, 때로는 문화적인 차이를 발견하게 되기도 한다. 하지만 문화적 차이란 이분법적으로 설명할 수 있는 명확한 것이 아니라, 이중적이고 상대적인 것이다. 그러므로 영국과 한국사이의 문화적 거리를 짚 때에는 전통, 젠더, 시대, 지역 등 비교가 되는 두 지점의 특성에 관심을 가지고 맥락적으로 접근하는 태도가 필요하다. 코번트리 한국의 날 전시에 참여한 작가들의 작품에서 우리는 전통과 현재, 재앙과 저항, 동질감과 이질감, 고통과 기쁨 등 다양한 이항들이 분리할 수 없이 서로 얽혀진 의미들을 볼 수 있을 것이다. 이런 것이 바로 문화적 거리, 그 시작과 끝 ‘사이’의 양상인 것이다.

# Cultural distance, its beginning and its end

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In numbers, the distance from the UK to Korea measures up to about 5518 miles or 8880 kilometres, which is roughly a 12-hour journey by plane. Just a hundred years ago, to the Britons, Korea was an unknown country on the other side of the world, and sailing to it would have taken 50 days in all. The actual distance between the two countries has not changed since then, but the degree to which they feel that distance has changed significantly. The distance the British people talk about Korea, or what Koreans say about the Britons, is no longer a physical distance but a cultural one. And depending on an individual experience, that distance can show quite a big difference.

Youngsook Park, Meekyoung Shin, Chan-Hyo Bae, Kum-Young Kwon, Byungchan Kim, Hyunjung Koh, Younghun Ham, and Dongwon Lee are the artists participating in the “5518. 8880” in the city of Coventry in autumn of 2021. These are artists who are actively working in this global era. They have Korean names, speak Korean as their mother tongue, and undoubtedly look Asian, but their cultural backgrounds and ways of thinking are not locked up in Korean culture alone. This may be attributed to the fact that they were amply exposed to global trends while growing up and that they are still responding to these ever-changing trends.

In a world where rapid development in media and web platforms renders it possible to enjoy the news as well as various pop culture contents from all over the world in real-time, state borders and languages are no longer the absolute dividing lines that separate people. The same goes with an individual's innate physical characteristics, which in the past were a prime source of social stereotypes, but are now barriers that are not all too difficult to break down. Still, living in a world where boundaries are blurred and stereotypes are not explicitly revealed, people sometimes ask themselves where they belong and in which contexts their experiences and memories can be told.

Among the eight participating Korean artists, Meekyoung Shin, Chan-Hyo Bae, Kum-Young Kwon, and Byungchan Kim have studied in the UK and work between the two countries, while the rest of the artists in Korea also regularly cross the border between old tradition and real everyday life through their works. While their methods vary, they ultimately touch on issues related to their own cultural identity. Taking scenes that are both very familiar and unfamiliar at the same time, meanings that read this way or that, and nuances that cannot be fully translated and exposing them in the subtlest ways in their works is how the artists question the viewer.

To measure a distance is to set a starting point here and an ending point there. However, the cultural



distance that exists in individual experience and consciousness may have an ambiguous beginning and ending. This is because the sense of closeness due to homogeneity and the sense of distance due to heterogeneity intersect. When we consider something as being two things but one, or have the impression of something being both one and two, we often liken it to the face of Janus. Originally, Janus had two faces, which rendered him very competent in seeing both the entrance and the exit, effectively making him quite a reliable gatekeeper. Today, the original connotations of effectiveness and reliability in the word 'Janus' have disappeared. Rather, the word is now largely affiliated with a person wearing a double mask with contrasting facial expressions on the front and back.

A common feature of the works presented here by the eight artists is Janusian duality. The word duality here, of course, does not mean the negative sense of discord between the outside and the inside. People have a habit of thinking and discussing the difference between this and that using a dichotomous framework, as in tradition and innovation, past and future, East and West, etc. But what if the object you are trying to explain is both a man and a woman, or both mine and someone else's? Things in the realm of duality are unable to be fully distinguished by a clear-cut set of rules because it lies across the two domains or sits upon the boundary line. Likewise, cultural distance cannot be explained only within a dichotomy.

To explain the duality of the works' meaning, let us focus on the words 'border' and 'between.' First, which part of one's body forms a boundary with other people? The skin may be the answer. The skin is like a tentacle that receives external information and is located at the border where one meets other people. It seals things inside the body like wrapping paper to prevent and protect them from leaking and is also responsible for letting the outside world know what's happening inside the body.

Hyunjung Koh saw that minute expressions such as pockmarks, dots, and hairs on the skin were not omitted in old Korean portraits and began to think about what the skin really meant. In <Face>, which consists of several portraits, she particularly emphasizes the texture of the skin. There are times when your skin is riddled with unusual problems. Symptoms of hives, rashes and inflammation are considered disastrous phenomena. However, these symptoms are not calamities but rather traces of survival that have arisen in the process of the human body fighting against the outbreak of germs. Ko rubs, pushes, taps, and scrapes the surface of the painting by applying physical force with her hands as if to support the struggling, resisting skin. In her paintings, the skin is not only the surface of the body but a battlefield between the invisible intruder and the body itself.

For Chan-Hyo Bae, clothes are his second skin. In his series <Jumping into the Oil Paintings>, he

took pictures of himself in costumes of characters in old paintings of the Western world. This act of imitation can be likened to putting on a kind of mask. Masks have a characteristic of transformation; while wearing a mask, it means that you become what is portrayed on that mask for a moment, and there are cases where one is confused whether the person wearing the mask or the person without the mask is truly himself.

In particular, Bae disguised himself as an image of the Virgin Mary, which has been regarded as a symbol of purity and beauty in the West, but fails to completely blend into the image and remain superficial, changing the sacred and reverent atmosphere of the original work into a light, almost jesting tone. He does not at all feel like the main character in the portrait, because of not one but two phases of subversions in physical characteristics: from Asian to European and male to female. Bae deliberately disguised himself as an image of a Western woman even though he knew it would look awkward so that the differences, rather than similarities, would be revealed more clearly.

With the <Translation Vases> series, Meekyoung Shin crafted soap to look just like pottery. They are pretending to be porcelain when they are, in fact, soap. In contrast with Bae's clumsy imitation, Shin's imitative works are almost flawless to the point that it is almost impossible to notice the difference in material. Modelled after Chinese ceramics, which were so popular among Europeans in the 17th to 19th centuries that the trend of "Chinoiserie" was created, these potteries were made in China to cater directly to Europeans' tastes from the outset with the intention of exporting them to the West. In effect, it is impossible to determine where the boundary between Eastern and Western tastes for pottery. Shin focused on how a piece of artwork is translated when it is placed in a situation where its historical background and cultural conditions are completely dissimilar. Translation usually requires paraphrasing to pertain to some cultural eye-level, and what often follows is the subjective interpretation of the translator. Therefore, some parts exist in a translation that do not match the original even when the content is the same. That slight discrepancy may provide an explanation for cultural differences.

Byungchan Kim's videos taken in the streets deal with the subject of cultural discrepancy in earnest. The Hongdae street in Seoul is known as a bustling area where people of all kinds gather to enjoy the nightlife. But for Kim, who has lived in that neighbourhood since he was a child and whose precious memories of his youth are engraved in the old scenery of the place, the drastically altered appearance of Hongdae today is an unfamiliar one. In the video, Kim puts travellers on a safari car ride and tours around Hongdae on Halloween night. Although he is a Korean native who has lived in the area, he feels foreign to the current state of the place more than any first-time traveller. Cultural differences do not occur only on country borders; it happens in the street where one grew up, perhaps even inside one's

home, the most intimate of places.

In Youngsook Park's work, the stage is set in the home. As presented in her series of photographs entitled <2002 Mad Women Project>, Park captures women's everyday spaces that are perceived as perfectly ordinary, such as kitchens, bathrooms, and children's rooms, as places of duality. The family home where she cooks and spends time with her children is a source of happiness for a woman living as a housewife, but it is also a frustrating and horrid place that she wants to escape from. Perhaps one of the ways to ignore the treadmill routines of daily life is to go crazy yourself. The scenes set by Park are snapshots from a crazy reality abruptly faced by a woman or scenes witnessed by a madwoman who suddenly regained her senses. Unfortunately, it is impossible to draw the line between crazy reality and everyday life.

Kum-Young Kwon also chose the sweet but painful duality of life as the subject of her work. In the series <The 108 Passions>, expressed in various genres such as prints, installations, and paintings, Kwon compares numerous frog eggs to people living in society, with each person's suffering to her own. The 108 Passions is a Buddhist concept that refers to all kinds of suffering that humans have to experience because of their attachment to sensual desires. One day when eggs grow into frogs, breaking the ice and rising to the surface, it is a reminder that spring has come. The frog in spring symbolizes the existence reborn in an enlightened state after all passions have been extinguished. But when spring comes and all senses are revived, a desire called life begins once more. Just as spring comes after winter, passions and enlightenment go round and round.

Dongwon Lee presents plum blossoms instead of frogs as a reminder of spring. The plum blossom is known as a flower of perseverance that endures the affliction of the long winter, its buds bursting in the chilling February wind when the cold has not completely passed. Korean scholars of yore praised this virtue of the flower, surrounding their rooms with folding screens with pictures of plum blossoms and reciting odes to the flower while taking time to drink some fragrant plum tea and plum spirits. It was the culture of upper-class men to enjoy the blossoming of plum in the past, but Lee rediscovers plum blossoms from the viewpoint of a woman living in the present. For the hard-working, lonely people waiting for some springtime to arrive in their lives, the plum blossom is a single ray of hope that helps endure the harsh winter. Unlike many other spring flowers that bloom profusely, plum blossoms may be so welcome for they finally bloom as if to tell you that winter has ended.

Calligrapher Younghun Ham has always believed that when exploring beauty, one should draw energy from life in nature. In East Asian calligraphy, unlike in typography, the energy of the calligrapher is

transmitted through the brush onto the paper. The calligrapher displays his expressions by controlling the various conditions in the creative process, such as the speed and intensity of the brush and the concentration of ink. With regards to Ham's transcriptions, <Yeosaseo> is a collection of old writings for female members of the royal family, while <Seongsanbyeolgok> is also an old long verse by a male poet. The original meaning remains contained in the text, but the overall atmosphere changes depending on how the calligrapher expresses it. One senses sentiments of tranquillity in <Yeosaseo> and magnanimous energy in <Seongsanbyeolgok>.

Through appreciating works of art, we encounter beauty as a global language that does not require translation but sometimes also discover cultural differences. These differences are not things of clarity that can be explained with a dichotomy, but rather things possessive of duality and relativity. Therefore, when measuring the cultural distance between the UK and Korea, it is necessary to take a contextual approach with a keen interest in the characteristics of the two points of comparison, whether it be tradition, gender, era, or region. In the works of the artists participating in the exhibition, we are able to look into the inseparably intertwined meanings of various binary terms such as tradition and present, disaster and resistance, homogeneity and heterogeneity, and pain and joy. This truly is cultural distance, the aspect 'between' the beginning and the end.

English translation by Hyejun Seo



고현정

Hyunjung Koh





**Face**

Mixed materials on Traditional Korean paper

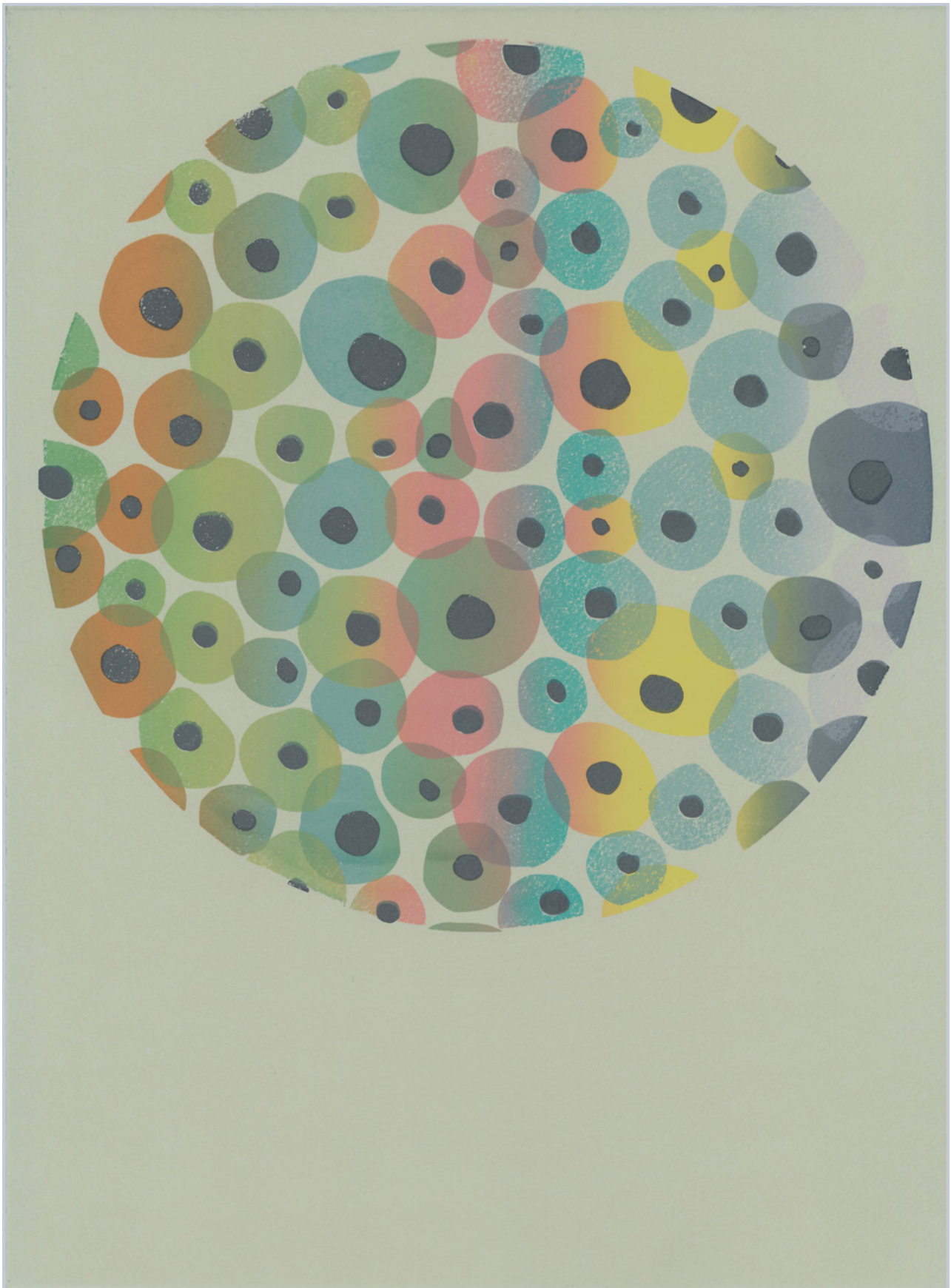
23 x 20 cm Each

20  
21



권금영

Kum-Young Kwon



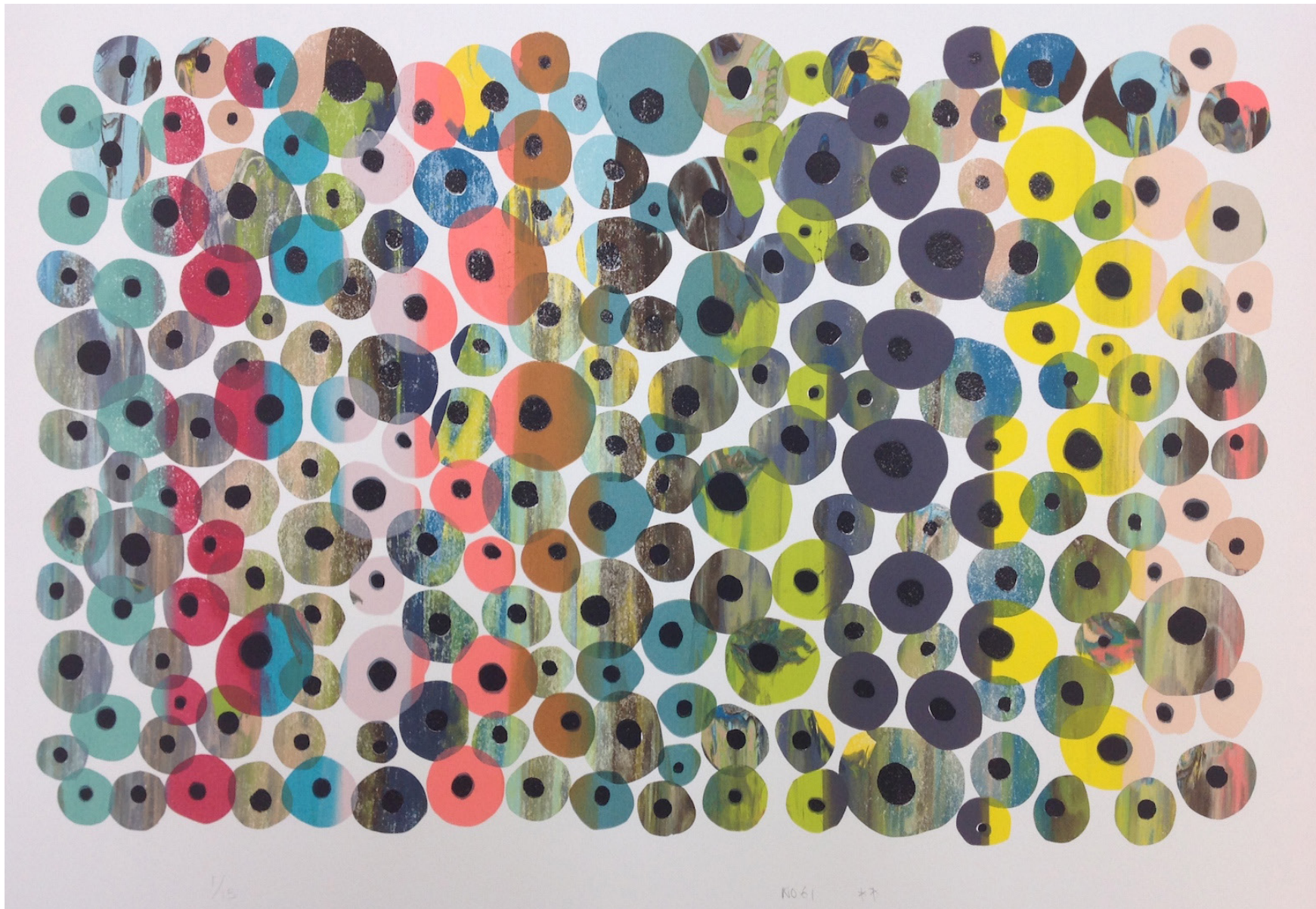
**LVÈD The 108 Passions No. 56**

Unique monoprint with silkscreen on paper  
(Somerset Velvet Newsprint 280g)

30 x 45 cm, Edition 9

24  
25





**LVèD The 108 Passions No. 61**

Unique monoprint with silkscreen on paper  
(Magnani Litho 300g)

70 x 50 cm, Edition 15

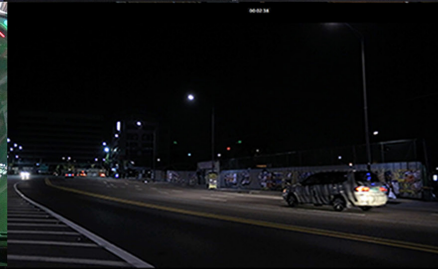
26  
27



김병찬

Byungchan Kim





好(ho) HO Whore, 2014

Single-channel video, 30min 41sec

30

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31





박영숙

Youngsook Park







2002 Mad Women Project –  
Imprisoned Body, Wandering Spirit

C-Print  
120 x 120 cm

34  

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35







2002 Mad Women Project –  
Imprisoned Body, Wandering Spirit

C-Print  
120 x 120 cm

36  
37





배찬효

Chan-Hyo Bae



Jumping into “La Madonna della Rondine – Carlo Crivelli”, 2018

Gold Leaves on C-Print  
90 x 60 cm

40

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41





Jumping into “The Immaculate Conception – Carlo Crivelli”, 2018

Gold Leaves on C-Print  
90 x 60 cm

42

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43







Jumping into “The Virgin and Child Enthroned with Four Angels – Quinten Massys”, 2018

Gold Leaves on C-Print  
90 x 60 cm

44

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45



신미경

Meekyoung Shin



## Translation Vases

Soap, pigment, varnish and wooden crate

Vase : 38 x 22 x 22 cm

Crate: 66.5 x 41 x 41 cm

48

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49





### **Translation Vases**

Soap, pigment, varnish and wooden crate

Vase : 52 x 33 x 33 cm

Crate: 78 x 55.5 x 55.5 cm

50

51



## Translation Vases

Soap, pigment, varnish and wooden crate

Vase : 54 x 29 x 29 cm

Crate: 68.5 x 45 x 45 cm

52

53



이동원

Dongwon Lee





청매(青梅, Green Plum), 2018

Meok(ink) on Tradional Korean paper

49 x 24 cm Each

56

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57



함영훈

Younghun Ham



성산별곡(星山別曲, Seongsanbyeolgok), 2014

Meok(ink) on Traditional Korean paper

79 x 190 cm

60

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61



밖은거울은가히급고추함을빛치고적은가히경중을세아리고자는가하  
장단을청량하고전슈리박귀는가히시자최를범하니성인을바리니이느창  
성하고폐단을죽는이느망하니이런고로공순하고검박함을닷금은황영  
만성함이업고정성하고엄속함을구함은티임만놈분이업고효도고공  
경함은티스만순전함이업시니본보고범밭아갓튼즉성인이오너린즉현  
인이오밋지못할지라도션을죽침에일치아니하라구실과옥이보비아니  
라어질고통명함이보비되느니어진덕이지러지아니하면가문이맛당하라  
시경에근오티노품산을우러르며큰형님을형한다

동주 함영훈



여사서 (女四書, Yeosaseo), 2013

Meok(ink) on Traditional Korean paper

76 x 255 cm

62

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63

## Hyunjung Koh (b.1990)

BFA. Gacheon University, Gyeonggi-do, Korea

MFA. Korea National University of Arts, Seoul, Korea

### Solo Exhibition

2019 Face, Sur-face, A-lounge Gallery, Seoul, Korea

### Group Exhibition

2020 10 to the Power of N, Seoul 284, Seoul, Korea

Cutting edges 12 Printmakers, SPACE 9, Seoul, Korea

BGA Offline Showcase: PHYSICAL, Factory 2, Seoul, Korea

Single cast, Jungganjjum, Seoul, Korea

2019 The belly button has gone, Outhouse, Seoul, Korea

2018 Thin / K, Gallery Corridor, Seoul, Korea

The weight of drawing, Gallery 9P, Seoul, Korea

2016 Neighbours and Strangers, Public Art Project Exhibition, North-Seoul  
Museum of Art, Seoul, Korea

2014 3 x 4 Portrait of a Square, Amway Art Museum, Gyeonggi-  
do, Korea

### Public Art

2016 Neighbours and Strangers, Public Art Project, Independent Research  
Team Nowon District, Where are we? Who am I?, North-Seoul  
Museum of Art, Seoul, Korea

## Kum-Young Kwon (b.1979)

BA. Fine Art, Coventry University, Coventry, UK

MA. Printmaking, Royal College of Art, London, UK (Withdrawal)

PhD. Fine Art, Coventry University, Coventry, UK (Candidate)

### Exhibition

2020 Worldwide Express & 縱橫四海 (종횡사해; You Won Fair and  
Square), Daechumoo Fineart, Gangneung, South Korea

2017 The Print Fair, The Herbert Art Gallery and Museum, Coventry, UK

2017 Recent Prints 2, Coventry University, Coventry, UK

2017 108 Passions, 108 Places, St. Katharine's Precinct, London, UK

2016 La Vita e Dolce The 108 Passions (Solo Show), Bulil Gallery,  
Seoul, South Korea

On Paper International Printmaking Awards, The Glasgow Print Studio,  
Glasgow, UK

Aberfeldy Exhibition, Aberfeldy Marketing Suite, London, UK  
Coventry University Drawing Prize, Lewis Gallery, Rugby & The Atkins,  
Hinckley, UK

A Place in Between, Espacio Gallery, London, UK

2015 Salon, Waterhall Gallery, Birmingham Museum & Art Gallery,  
Birmingham, UK

National Original Print Exhibition, Bankside Gallery, London, UK  
AA2A Artists Showcase, Coventry University, Coventry, UK

2014 Coventry University + Elliotts Drawing Prize, Lanchester Gallery,  
Coventry & Lewis Gallery, Rugby, UK

Human, nature and recycling, Chelsea Gallery, London, UK

2013 Life is..., Little Gallery, University of Calgary, Calgary, Canada

2012 Excavate, Dae-chung Gallery, Busan, Korea

Coventry University+Design Buro Drawing Prize, Lewis Gallery, Rugby, UK  
Cabinet Showcase, Royal College of Art, London, UK

2011 Free Range Show, The Old Truman Brewery, London, UK

The Great Glass Elevator, Degree Show, Coventry University, Coventry, UK  
Seawhite Drawing Prize Exhibition, Lewis Gallery, Rugby, UK  
Coventry University Art Auction, Herbert Art Gallery & Museum, Coventry, UK  
Interim Show, Custard Factory, Birmingham, UK

2010 Seawhite Drawing Prize Exhibition, Lewis Gallery, Rugby, UK

### Award and Collection

2018 Coventry University Marketing Project, Coventry, UK

2016 On Paper International Printmaking Awards 2016 Shortlisted Glasgow, UK

2014 Jane Sutton Memorial Award, Coventry, UK

2012 First Prize, Coventry University+Design Buro Drawing Prize,  
Lewis Gallery, Rugby, UK

2011 Visitor's Favourite, Seawhite Drawing Prize, Lewis Gallery, Rugby, UK

## **Byungchan Kim (b.1985)**

BFA. Hong-ik University, Seoul, Korea

MFA. Fine Art, Goldsmiths, University of London, UK

### **Solo Exhibition**

2018 B-side Rhythm, SAFEHOUSE 1, London, UK

### **Group Exhibition**

2021 Wishes sitting around a small bonfire, Space Cadalogs, Seoul

2020 Baeyangjang project: incubation, Baeyangjang, Tongyeong  
PRECTXE 2020, Bucheon Art Bunker b39, Bucheon, Korea

2019 HIX AWARD at Coutts, Coutts, London, UK

2018 Syntax error, Lewisham Art House, London, UK

HIX AWARD 2018, HIX Gallery, London, UK

Summer Graduate Show 2018, Anise Gallery, London, UK

Goldsmiths MFA Fine Art Show 2018, Goldsmiths, London, UK

2018 Voices of Korean Contemporary Artists: Butterfly Effect,  
Bargehouse Oxo Tower Wharf, London, UK

2017 Other fiction, Lewisham Art House, London, UK

### **Award, Bursary & Resiency**

2018 The runner-up prize Hix Award 2018

2016 A Goldsmiths Masters Scholarship

## Youngsook Park (b.1941)

BA. History, Sookmyung Women's University, Seoul

MFA. Photography and Design, Sookmyung Women's University

### Solo Exhibition

- 2020 Tears of a Shadow, ARARIO GALLERY I Samcheong, Seoul, Korea
- 2017 Could not have left behind, The Museum of Photography, Seoul, Korea
- 2016 Mad Women – The Utterance, ARARIO GALLERY, Cheonan, Korea
- 2009 Cry Crack Crazy, Goeun Museum of Photography, Busan, Korea
- 2006 Mad Women Project, Sookmyung Women's University "Light Gallery", Seoul, Korea
- 2005 Mad Women Project, Sungkok Art Museum, Seoul, Korea
- 2004 Mad Women Project, The Third Gallery Aya, Osaka, Japan
- 1982 Nostalgia, Pine-hill Photo Gallery, Seoul, Korea
- 1981 Portraiture of 36 Friends, Gonggansarnng Gallery, Seoul, Korea
- 1975 75 UN Women's Year Photo Exhibition – Equality. Development, Peace, Central Information Service, Seoul, Korea

### Group Exhibition

- 2020 Piercer, SeMA, Seoul, Korea  
A Larger Mind, Ewha Womans University, Seoul, Korea  
Dancing Queen, ARARAIO GALLERY | Cheonan, Cheonan, Korea
- 2019 Re-classification : The night leads to the night, SUWON IPARK MUSEUM OF ART, Suwon, Korea  
Na Na Land: It's My World, SAVINA MUSEUM OF CONTEMPORARY ART, Seoul, Korea
- 2018 Not Allowed to ban, SUWON IPARK MUSEUM OF ART, Suwon, Korea  
Soft Power, CHEONGJU MUSEUM OF ART, Cheongju, Korea  
Frames after Frames: Modern Photography Movement of Korea from 1988 to 1999, Daegu Art Museum, Daegu, Korea
- 2017 Crack, National Museum of Contemporary art, Gwacheon, Korea  
Joyful Journal, Seohak-dong Sajingwan, Jeonju, Korea
- 2016 Public to Private: Photography in Korean Art since 1989, National Museum of Contemporary art, Seoul, Korea
- 2015 Feminists Artist Festival, Jeonbuk Museum of Art, Jeonju, Korea
- 2014 Solidarity Between Generation, ARC Gallery, Chicago, USA  
Through The Eyes of The Mother, Women Caucus for Art, Korean/American Feminist, Chicago KCCOC, USA
- 2012 Game X Art: War of Bartz Revolution, Gyeonggi Museum of Modern Art, Gyeonggi-do, Korea
- 2011 PLATFORM ARTISTS –2011 Incheon ArtPlatform Artist –in–Residence Program, Incheon Art Platform, Incheon, Korea
- 2010 Working Mamma Mia–For Women All Places Are Work Places, Women's History Exhibition Hall, Seoul, Korea

- 2009 New Digital Age, Novosibirsk State Art Museum, Russia
- 2008 Sister(Eonni) is Back, Gyeonggi Museum of Modern Art, Gyeonggi-do, Korea  
In Commemoration of the 50th Anniversary of Diplomatic Relationship Between Korea and Thailand–Daily Life in Korea, The Queen's Gallery, Thailand
- 2006 Woman. Work. Art–Portrayal of Woman at Work in Korean Art, Ewha Womans University Museum, Seoul, Korea
- 2005 Frankfurt Book Fair 2005: The Battle of Visions, Kunsthalle Darmstadt, Frankfurt, Germany
- 2004 Heyri Festival – Place / Space, Heyri, Gyeonggi-do, Korea  
Borderline Cases –Women On The Borderlines, ART Gallery, Tokyo, Japan
- 2003 National human rights commission of Korea “NUN–BAKKE–NADA” (which connotes a meaning of “being socially excluded”), Dukwoon Gallery, Seoul, Korea  
Six photographers Six Codes. Work, Money, Power, the City, Sex, New Technology, Sungkok Museum, Seoul, Korea
- 2002 Bodyscape, Rodin Gallery, Seoul, Korea  
The 2nd Women's Art Festival. East Asian Women and Her Stories, Women's Community Center, Seoul, Korea  
Pause 止, Gwangju Biennale, Gwangju, Korea
- 2001 Women and Time, Women and Space, Alternative Space Pool, Seoul, Korea  
The Spirit of May. The Lost, Gwangju City Art Museum, Gwangju, Korea
- 1999 Seoul Photographs. The Photograph Look at Us, Seoul Art Center, Seoul, Korea  
Women's Art Festival/ Patjis on Parade, Seoul Art Center, Seoul, Korea
- 1998 Visual Extension of Photographic Image. Reality and Fantasy, National Museum of Contemporary Art, Gwacheon, Korea

### Prize

- 2020 Lee Joong Sub Art Prize

### Museum Collection (Selection)

- National Museum of Contemporary Art, Korea
- Seoul Museum of Art, Korea.
- Cheongju Museum of Art, Korea
- Hanmi Photo Museum, Seoul, Korea
- Gyeonggi Museum of Modern Art, Gyeonggi-Do, Korea
- Gwangju Museum of Art, Gwangju, Korea



Sungkok Museum, Seoul, Korea

Hanul Publishing Company, Seoul, Korea

Research Institute of Asian Sookmyung Women's University, Seoul Korea

Ewha Womans University Museum, Seoul, Korea

National Human Rights Commission of Korea, Seoul, Korea

Photo Museum, Yeongwol, Gangwon-do, Korea

## Chan-Hyo Bae (b.1975)

BA. Photography, Kyung-Sung University, Korea

MFA. Fine Art Media, Slade School of Fine Art in UCL, London, UK

### Solo Exhibition

2020 Occident's Eye, The Museum of Photography, Seoul, Korea

2019 The Alter Project, InKo Centre, Chennai, India

Jumping into the oil painting, Purdy Hicks Gallery, London, UK

2018 Jumping into the oil painting, Trunk Gallery, Seoul, Korea

2017 Witch Hunting, Trunk Gallery, Seoul, Korea

2015 Sartor Resartor, Auditorium Conciliazione, Rome, Italy

2014 Existing in Costume, Scalon Vanvitelliano, Pesaro, Italy

2E0x1i3sting Existing in Costume, Korea University Museum, Seoul, Korea

Existing in Costume, MC2 Gallery, Milano, Italy

Existing in Costume, Keumsan Gallery, Seoul, Korea

Punishment, Purdy Hicks Gallery, London, UK

2012 Punishment, Trunk Gallery, Seoul, Korea Punishment, MIR Gallery, Pohang, Korea

2010 Fairy Tales, Purdy Hicks Gallery, London, UK

Fairy Tales, Trunk Gallery, Seoul, Korea

Fairy Tales, MIR Gallery, Pohang, Korea

2009 Existing in Costume, Purdy Hicks Gallery, London, UK

2008 Existing in Costume, Trunk Gallery, Seoul, Korea

Existing in Costume, Gallery 44 Centre for Contemporary Photography, Toronto, Canada

### Group Exhibition

2020 True Fiction, Fondazione Palazzo Magnani, Reggio Emilia, Italy

Song of Myself, Savina Museum of Contemporary Art, Seoul, Korea

Distorted Portrait, Space K Museum, Seoul, Korea

Borderlin Crossover, Daechumoo Fine Art, Gangneung, Korea

You Won Fair and Square, Art Box, Beijing, China

2019 Chennai Photo Biennale, Govt. College of Fine Arts Museum, Chennai, India

Moonlight, Hasselblad Foundation, Gothenburg, Sweden

2018 Forkledninger, Baerum Kunsthall, Fornebu, Norway

2017 Straniamento, Le Murate, Progetti Arte Contemporanea, Florence, Italy

Fantasy Makers – Fashion and Art, Daegu Art Museum, Daegu, Korea

La piel que habito, Seoul Olympic Museum of Art, Seoul, Korea

Sovereign Asian Art, Sovereign Art Foundation, Hong Kong

HEXAGON, Chosun University Museum of Art, Gwangju, Korea

Korean Eye: Perceptual Trace, Saatchi Gallery, London, UK

2016 Wonderland, Pohang Museum of Steel Art, Pohang, Korea

Public to Private: Photography in Korean Art Since 1989, National Museum of Modern and Contemporary Art, Seoul, Korea

2015 TECH4CHANGE, Vestfossen Kunst Laboratorium, Vestfossen, Norway  
The Russian Moment, Worker and Kolkhoz Woman Museum, Moscow, Russia

Role Play, Colorado Photographic Arts Center, Colorado, USA

Encounter: the story begins with, Parkryusook Gallery, Seoul, Korea

2013 Histories parallèles:pays mêlés, Natural History Museum, Nimes, France  
Looking In: Photographic Portraits, London Jewish Museum, London, UK

Summit G20, The Russian Museum, St Petersburg, Russia  
Expose, "ART STAYS" Festival of Contemporary Art, Ptuj, Slovenia

Beyond Face: Portrait Photography, Garden of the Zodiac Gallery, Omaha, USA

POC Collective, Format International Photography Festival, Derby, UK

New Photography In Korea, Galerie Paris-Beijing, Brussels, Belgium

New Scenes, Seoul Museum of Art, Seoul, Korea

SET Up, Kolon Museum, Seoul, Korea

2012 FACE to FACE, The Museum of Modern Art, Baku, Azerbaijan  
ArtSpectrum, LEEUM Samsung Museum of Art, Seoul, Korea  
[WOO:RI], TINA B. Prague Contemporary Art Festival, Praha, The Czech Republic

Modernity of The Eye, GoEun Museum of Photography, Busan, Korea

Never Never, Aberystwyth Arts Centre, Wales, UK

Metadata, Wu-Min Art Center, Cheong Ju, Korea

Korean Eye: Energy and Matter, Fairmont Bab Al Bahr, Abu Dhabi, UAE

Distanced-Korean Photography, ArtLink@Sotheby's International Young Art, Tel Aviv, Israel

Tell Me Something, Aando Fine Art, Berlin, Germany

VEN I d'ORIENTE, MC2 Gallery, Milano, Italy

Summer Exhibition, Royal Academy of Arts, London, UK

Talent's Eye, Statoil Art Collection, Oslo, Norway

The Sovereign Asian Art Prize, Sovereign Art Foundation, Hong Kong

2011 Korean Eye : Energy and Matter, Museum of Arts and Design, New York, USA

No fashion please, Kunsthalle Wien Museum, Vienna, Austria

Photoquai Biennale, Museum of Quai Branly, Paris, France

Conceptualizing the Body, Wallace Gallery, New York, USA

New Photography In Korea II, Galerie Paris-Beijing, Paris, France

New Photography In Korea, Galerie Paris-Beijing, Beijing, China

- 2010 Chaotic Harmony, Santa Barbara Museum of Art, USA  
 Korean Eye: The Fantastic Ordinary, Saatchi Gallery, London, UK  
 Ruptures and Continuities, Museum of Fine Arts, Houston, TX, USA  
 Neo-graphie, Cite Internationale des Arts, Paris, France  
 Human Face, National Museum of Singapore, Singapore  
 Asia Spectrem, Daegu Photo Biennale, Daegu, Korea  
 Korea: Impact of Past on Present, Korean Cultural Centre UK, London, UK  
 New Collection, The Museum of Photography, Seoul, Korea  
 The Biennial Winter Salon, Elga Wimmer PCC, New York, USA  
 Parenthesis, Aando Fine Art, Berlin, Germany  
 Stage Reality, Salon de H Gallery, Seoul, Korea  
 The Year in Pictures, James Danziger Gallery, New York, USA
- 2009 Chaotic Harmony, Museum of Fine Arts, Houston, TX, USA  
 Equilibrium, Aando Fine Art, Berlin, Germany  
 Man Woman Human, Trunk Gallery, Seoul, Korea  
 Korea Tomorrow, SETEC-Hzone, Seoul, Korea  
 People and Places, Sycharth Gallery in Glyndwr University, Wales, UK  
 Identity, Costume, Cliché, PCNW Gallery, Seattle, WA, USA  
 SHE-Another Gesture, Gallery Hyundai, Seoul, Korea
- 2008 Human Landscape, Seoul International Photography Festival, Seoul, Korea  
 The 3rd European Month of Photography, Photo Edition Berlin, Berlin, Germany  
 4482 Korean Contemporary Art, Barge House, London, UK  
 Storytelling, Photo Edition Berlin, Berlin, Germany  
 Summer Exhibition, Purdy Hicks Gallery, London, UK  
 The Young Artist Collection, Gallery Jin-Sun, Seoul, Korea  
 Existing in Costume, 204 Window Gallery, Bristol, UK  
 The Progressive Canvas, Gallery Wa, Kyunggido, Korea
- 2007 International Discoveries, Foto Fest, Houston, TX, USA  
 The Alchemy of Shadow, Third Lianzhou International Photo Festival, Guangzhou, China  
 Sesame Salon 2007, Sesame Gallery, London, UK  
 AAF Recent Graduates, Affordable Art Fair, London, UK  
 SaLon Autumn Show, Salon Gallery, London, UK  
 The Open, King's Park Studio, London, UK  
 NEW VISIONS, Gallery 181, Lawrence, MA, USA  
 FINGERS+CODES The Contemporary Portrait, Eyedrum Art Gallery, Atlanta, USA  
 Let's Face It, Calumet Gallery, London, UK

### Public Collection

- Museum of Fine Arts in Houston, USA  
 The Museum of Photography in Seoul, Korea  
 Santa Barbara Museum of Art, USA  
 Aberystwyth Arts Centre, Wales, UK  
 Space K Museum, Seoul, Korea  
 Sovereign Art Foundation, Hong Kong  
 University of Warwick Art Collection, UK  
 Hasselblad Foundation, Gothenburg, Sweden  
 Art Bank National Museum of Modern and Contemporary, Korea  
 Leeum Samsung Museum of Art, Seoul, Korea  
 Deutsche Bank Collection, UK  
 Seoul Museum of Art, Seoul, Korea  
 Statoil Art Collection, Oslo, Norway  
 Korea University Museum, Seoul, Korea  
 Colorado Photographic Arts Center, USA  
 ARARIO Museum, Seoul, Korea  
 Suwon Ipark Museum, Suwon, Korea

### Publication

- Occident's Eye, The Museum of Photography, Seoul: Korea, 2020  
 The Routledge Companion to Media and Fairy-Tale Cultures, Routledge: UK, 2018  
 Existing in Costume, The Museum of Photography, Seoul: Korea, 2018  
 Contemporary Korean Photography, HATJE CANTZ: Germany, 2016  
 from DOG BRIDEGOOM to WOLF GIRL, Wayne State University Press : USA, 2015  
 Contemporary Photography In Asia, PRESTEL: USA, 2013  
 Fairy Tales Transformed?: Twenty-First-Century Adaptations and the Politics of Wonder, Wayne State University Press; USA, 2013  
 Looking in: Photographic Portraits by Maud Sulter and Chan-Hyo Bae, Jewish Museum of Art; UK, 2013  
 New Photography in Korea, Galerie Paris-Beijing; France, 2011  
 Korean Eye; Contemporary Korean Art, SKIRA; UK, 2010  
 Chaotic Harmony; Contemporary Korean Photography, Yale University Press: USA, 2009

## Meekyoung Shin (b.1967)

- BA. Sculpture, Seoul National University, Seoul, Korea  
MA. Sculpture, Seoul National University, Seoul, Korea  
MFA. Sculpture, Slade School of Fine Art in University College, London,  
London, UK  
MA. Royal College of Art, London, UK

### Solo Exhibition

- 2020 In the Shadow of Time, Art' Loft, Leebauwens Gallery, Brussels, Belgium  
2019 Weather, Barakat London, London, UK  
2018 The Abyss of Time, ARKO Art Center, Seoul, Korea  
2016 Meekyoung Shin Solo Show, Space K, Gwachun, Korea  
Cabinet of Curiosities, Hakgojae Gallery, Shanghai, China  
2015 Painting Series, Asia House, London, UK  
Painting Series, Hada Contemporary, London, UK  
2014 Made in China: An imperial Ming Vase, Bristol Museum & Art Gallery,  
Bristol, UK  
A Cabinet of Curiosities: Meekyoung Shin, The National Centre for  
Craft & Design, Sleaford, UK  
A Cabinet of Curiosities: Meekyoung Shin @ Belton House, Belton House,  
Grantham, UK  
Toilet project @ Sketch, Sketch, London, UK  
Written in Soap: A Plinth Project, Taipei MOCA, Taipei, Taiwan  
2013 Archetype: Meekyoung Shin, Sumarria Lunn Gallery, London, UK  
2012 In between Translation, MOT/Arts, Taipei, Taiwan  
Written in Soap: A Plinth Project, Cavendish Square, London, UK  
2011 Translation, Haunch of Venison Gallery, London, UK  
2009 Translation, Kukje Gallery, Seoul, Korea  
Translation, Lefebvre & Fils Gallery, Paris, France  
2008 Translation, Museum of Art, Seoul National University, Seoul, Korea  
2007 Translation – Moon Jar, Korean Gallery, British Museum, London, UK  
2004 Performance & Show, British Museum, London, UK  
2002 Translation, Tokyo Humanité Gallery, Tokyo, Japan  
Translation, Sungkok Art Museum, Seoul, Korea  
1995 Shell, Namu Gallery, Seoul, Korea  
1994 Meekyoung Shin, Seokyoung Gallery, Seoul, Korea

### Group Exhibition

- 2020 Korean Eye 2020 Creativity and Daydream, The state Hermitage  
Museum St. Petersburg / Saatchi Gallery London, Russia/UK  
Say the Unsayable: 10th Yeosu International Art Festival, Yeosu  
Expo, Yeosu, Korea  
Unbreakable: Women in Glass, Fondazione Berengo Art Space, Venice, Italy  
Inspiration–Iconic Works, National Museum, Stockholm, Sweden

- 2019 Start x Roland Mouret, Saatchi Gallery, London, UK  
Pick Me, Gyeonggi Museum of Modern Art, Ansan, Korea  
King Sejong and Music Chihwapyeong, Presidential Archives, Sejong, Korea  
Age of Classics!, Le Musee Saint-Raymond, Toulouse, France  
2018 Material, Cob Gallery, London, UK  
2017 In Motion: Ceramic Reflections in Contemporary art, The Princessehof  
National Museum of Ceramics, Leeuwarden, Netherlands  
Korean eye: Perceptual Trace, Saatchi Gallery, London, UK  
Korean's Spirit, Artveras Contemporary, Geneva, Switzerland  
Korea Contemporary Ceramic, Victoria & Albert Museum, London, UK  
The emerging and the established, Christie's, London, UK  
2016 Club Monster, Asia Culture Center, Gwangju, Korea  
Changwon Sculpture Biennale, Sungsan Art Hall, Changwon, Korea  
As the moon waxes and wanes, MMCA Gwacheon 30 years  
1986–2016, National Museum of Modern and Contemporary Art,  
Gwacheon, Korea  
La Terre Le Feu L'esprit, Grand Palais, Paris, France  
Please Return to Busan Port, Vestfossen Kunst Laboratorium, Oslo, Norway  
Ceramique Contemporaine Coreenne, Bernardaud Foundation,  
Limoges, France  
Korea Tomorrow, Sungkok Art Museum, Seoul, Korea  
2015 Rain doesn't falling for nothing, Kingston College Art& Design, Surrey, UK  
'Have a Good day, Mr. Kim!', Michael-Horbach Foundation,  
Cologne, Germany  
Probühne 7, Museen. Dahlem, Berlin, Germany  
How to Construct a Time Machine, MK Gallery, Milton Keynes, UK  
Prudential Eye Awards, Art Science Museum, Singapore  
2013 Translation: The Epic Archive, 2013 Korea Artist Prize, National  
Museum of Modern and Contemporary Art, Korea, Gwacheon, Korea  
Everyday Life: 2013 Asian Art biennial, National Taiwan Museum of Fine Art,  
Taichung, Taiwan  
Art for not making, Sumarria Lunn Gallery, London, UK  
Glasstress 2013 White Light/ White heat, Palazzo Cavalli Franchetti,  
Berengo Centre for Contemporary Art and Glass, Venice, Italy  
Couriers of Taste, Dason House, Bexley Heritage Trust, Kent, UK  
DNA, Daegue Art Museum, Daegue, Korea  
2012 Fabricated Object, Sumarria Lunn Gallery, London, UK

- Recasting the Gods, Sumarria Lunn Gallery, London, UK  
 Korean Eye, Saatchi Gallery, London, UK  
 The Diverse Spectrum: 600 years of Korean Ceramics, MASP, São Paulo, Brazil  
 Synopticon–Contemporary Chinoiserie, Plymouth Museum/Saltram House, Plymouth, UK  
 Korean Eye: Material and Energy, Fairmont Bab Al Bahr, Abu Dhabi, United Arab Emirates  
 Ceramic Commune, Art Sonje Center, Seoul, Korea  
 Material Matter, East Wing X, Courtauld Institute, London, UK  
 As Small As a World and Large as Alone, Gallery Hyundai, Seoul, Korea  
 2011 Korean Eye: Material and Energy, Museum of Art and Design, New York, USA  
 NyLon, Korea Culture Centre London/Korea Culture Service New York, UK/USA  
 Poetry of in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art,  
 Asian Art. Museum of San Francisco, San Francisco, USA  
 Art to Wear, Plateau Contemporary Art Museum, Seoul, Korea  
 Mr. Rabbit in Art World, Gyeonggi Museum of Modern Art, Ansan, Korea  
 TRA: Edge of Becoming, Palazzo Fortuny, Venice, Italy  
 TEFAF, Maastricht, Netherlands  
 Convergence, OCI Museum, Seoul, Korea  
 Seekers of the future of memories, Gana Art Center, Seoul, Korea  
 38° N Snow South: Korean Contemporary Art, Charlotte Lund Gallery, Stockholm, Sweden  
 2010 Memories from the Future, Samsung Museum of Art LEEUM, Seoul, Korea  
 Korean Eye: Fantastic Ordinary, Saatchi Gallery, London, UK  
 Moon is the Oldest Clock, National Museum of Modern and Contemporary Art, Deoksugung, Seoul, Korea  
 The Alchemists, Edel Assanti Project Space, London, UK  
 2009 Art & Synesthesia, Seoul Museum of Art, Seoul, Korea  
 2008 Art n Play, Hangaram Art Museum, Seoul, Korea  
 Nanging Triennale, Nanjing Museum, Nanjing, China  
 Art in Action, Waterparry House, Oxfordshire, UK  
 Meme Trackers, Song Zhuang Art Center, Beijing, China  
 Good Morning, Mr. Namjune Paik, Korea Cultural Centre in London, UK  
 Awardees, Sungkok Art Museum, Seoul, Korea  
 2007 Beauty, Desire and Evanesence, Space DA, Beijing, China  
 Particules Libres, nouvelle génération d'artistes Coréens en Europe, Cité Internationale des Arts, Paris, France  
 2006 Looking through Glass, Asia House, London, UK  
 Softness, Seoul Olympic Museum of Art, Seoul, Korea  
 On, Cover Up, London, UK  
 Wunderkammer–Artificial Kingdom, Art and Archaeology, Lincolnshire, UK  
 2005 Telltale, Ehwa Womans University Museum, Seoul, Korea  
 2004 The 5th Gwangju Biennale – Korea Express, Gwangju Museum of Art, Gwangju, Korea  
 2003 Chemical Art, Gallery Sagan, Seoul, Korea  
 2002 Eleven & Eleven – Korea Japan Contemporary Art 2002, Sungkok Art Museum, Seoul, Korea  
 2001 Alchemy, Sungkok Art Museum, Seoul, Korea  
 Detached House, British Embassy, Seoul, Korea  
 The 5th Moran Sculpture Grand Prix, Moran Museum of Art, Masuk, Korea  
 The 5th Galerie BHAK Contest of the Young & Remarkable Artist, Galerie BHAK, Seoul, Korea  
 Soft Outside/Solid Inside–Softness Crossing Over Solidness, POSCO Art Museum, Seoul, Korea  
 1999 Fin de Siècle, Riverside Studios Gallery, London, UK  
 1998 Addressing the Century–100 Years of Art & Fashion, Hayward Gallery, London, UK  
 1997 Korean Young Artist in London, Sacvill Gallery, London, UK  
 All Changes, Harvey Nichols Department Store (Show Window), London, UK  
 1992 The Korean Variation and Aim, Deokwon Gallery, Seoul, Korea
- Award**
- 2019 Arts Council Korea Fund, ARKO, Seoul, Korea  
 2017 Arts Council Korea Fund, ARKO, Seoul, Korea  
 2016 Seoul Foundation for Arts and Culture Fund, Seoul, Korea  
 2015 Prudential Eye Awards, Best Emerging Artist Using Sculpture, Singapore Research & Development Fund, Arts Council England, London, UK  
 2012 GFA, Arts Council England, London, UK  
 Arts Council Korea Fund, ARKO, Seoul, KR 2011 British Council Fund, London, UK  
 2011 British Council Fund, London, UK  
 Arts Council Korea Fund, ARKO, Seoul, Korea



- 2005 Arts Council Korea Fund, ARKO, Seoul, Korea  
2001 The 5thGalerie BHAK Contest of Young & Remarkable Artist,  
Galerie BAHK, Seoul, Korea  
1998 ACAVA 98, The First Base Award, ACAVA London, UK  
1995 Namu Academy Competition, Namu Gallery, Seoul, Korea  
1994 Contemporary Sculpture Competition, Seoul Press Center, Seoul, Korea  
1993 Korean Grand Annual Competition, Seoul, Korea

#### **Commission Work**

- 2014 Bristol Museum & Art Gallery, Bristol, UK  
2009 Yongsan Council, Seoul, Korea  
1999 Memorial Sculpture for Margaret Powell, Commissioned by  
Margaret Powell Foundation, Milton Keynes, UK

#### **Attended Residence Program**

- 2019 Sunday morning@European Ceramic Work Centre, NE 2009  
GMOMA, Ansan, Korea  
2009 GMOMA, Ansan, Korea  
2004 West Dean College, West Sussex, UK  
2002~3 Ssamzie Artist Residency Program, Seoul, Korea

#### **Collection**

- National Museum of Modern and Contemporary Art, Gwacheon,  
Seoul Museum of Art, Seoul, Korea  
Leeum, Samsung Museum of Art, Seoul, Korea  
Museum of Art, Seoul National University, Seoul, Korea  
Yongsan Council, Seoul, Korea  
Mongin Art Centre, Seoul, Korea  
Maeil Dairies Co, Seoul, Korea  
Museum of Fine Arts, Houston, USA  
Painting Studio, Tokyo, Japan  
Princessehof National Museum of Ceramics, Leeuwarden, Netherlands  
British Art Council, London, UK  
Bristol Museum & Art Gallery, Bristol, UK

## **Dongwon Lee (b. 1973)**

BA. Hong-ik University

MA. Hong-ik University

### **Solo Exhibition**

2015 Your breath is shining on this earth, Gana Art Space, Seoul, Korea

2012 Afresh plum blossom on an old stump of a tree, Gong Art Space, Seoul, Korea

### **Group Exhibition**

2020 Female Mythology Workshop <Meeting Baridegi in me>, Hanyang Repertory Theatre, Seoul, Korea

2020 Songhwabowol (松下步月) – A scholar looking at a pine tree reflected in the moonlight, Woljeon Museum of Art Icheon, Korea

2018 Manif Seoul International Art Fair, Seoul Arts Centre, Seoul, Korea

2016 A garden for healing, KSD Culture Gallery, Seoul, Korea

2015 The Four Gracious Plants, They are tinged by taste for the art, Woljeon Museum of Art Icheon, Korea

2014 The Centenary of Kim Whanki's birth 'Hommage à Whanki II', Whanki Museum, Seoul, Korea

2013 The Centenary of Kim Whanki's birth 'Hommage à Whanki I', Whanki Museum, Seoul, Korea

2012 Garden of plum blooms, Whanki Museum, Seoul, Korea

## **Younghun Ham (b.1970)**

MA. Kyonggi University

### **Exhibition**

2005~19 Invited Artists Exhibition, Gangwon Fine art Association, Chuncheon, Korea

2007 Today's Gangneung Artist, Gangneung Art Museum, Gangneung, Korea

2009 Korean Literati Painting Exhibition, Seoul Arts Centre, Seoul, Korea

2011 Yanbina & Gangneung Exchange Exhibition, Gangneung Art Museum, Gangneung, Korea

2010~11 Korean Calligraphy Festival, Seoul Arts Centre, Seoul, Korea

2013 Gangwon & Liaoning Province Amicability Exhibition, Baekryung Art Centre, Gangwon University, Chuncheon, Korea

2015, 18 Gangwon Art Fair, Gangneung Art Centre, Gangneung, Korea

2016 25th Bucheon Art Festival, Bucheon City hall, Bucheon, Korea

2015~19 Korean Fine art Calligraphy Exhibition, Seoul Arts Centre, Seoul, Korea

2019 March 1st Movement, 100years Anniversary Exhibition, Independence Hall of Korea, Cheonan, Korea

### **Award**

Danwon Art award 2013

Donga Art award 2005

Korean Fine art Association award 2004, 2008, 2009, 2011, 2013

### **Collection**

Gangneung City hall, Korea

Meteorological Administration, Chuncheon National University of Education, Gangwon State University, etc

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김병찬 (Byungchan Kim)  
박영숙 (Youngsook Park)  
배찬효 (Chan-Hyo Bae)  
신미경 (Meekyoung Shin)  
이동원 (Dongwon Lee)  
함영훈 (Younghun Ham)

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강원도, 강원문화재단, 주영한국문화원, 한국학중앙연구원, 갈골명인      후원

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