

Time Zone Converter

December 6 ~ 16, 2017
The Korean Cultural Center, Beijing

Joomi Chung
Zhang Yuan Feng
Kim Chang Eun
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CULTURAL CENTER

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Han Jae-heuk

원장 한재혁 院长 韩在赫

Korean Cultural Center in Beijing, China

Minister Counselor and Director

주중한국문화원 驻华韩国文化院

We are very pleased to host the exhibition 'Time Zone Converter' in the Korean Cultural Center. This year marks the 25th anniversary of the diplomatic relations between South Korea and China. Also, it is the 10th anniversary of the founding of the Korean Cultural Center in Beijing, China. It is even more meaningful that this year will conclude with this Korean-Chinese artists group exhibition.

Time goes by. But art gives a touch of glory over time. In 'Time Zone Converter', ten contemporary artists from Korea and China, who are active in the United States, will discuss contemporary Asian experiences in universal terms through various media such as painting, photography, video art, installation, and printmaking. Korea and China have a long history and culture, and the diaspora of both nations plays a big role in the development of social culture of each country, as it grows and seats in various countries around the world.

'Time Zone Converter' will be a venue for exchanging intellectual and artistic explorations with Beijing visitors through various experimental works. This exhibition will be an opportunity to appreciate the cultural uniqueness of and similarities between China and Korea. Once again, I would like to express my gratitude and congratulations to all participating artists and organizers who worked hard in helping make the event a success.

“시간대 변환기-Time Zone Converter” 제하 전시회를 우리 문화원에서 개최하게 된 것을 매우 기쁘게 생각합니다. 올해는 한국과 중국이 수교한지 25주년이 되는 해입니다. 또한, 주중한국문화원 개원 10주년이 되는 해이기도 합니다. 이렇게 의미 있는 해인 2017년을 마무리 하며 올해 마지막 전시로 이번 전시회를 개최하게 된 것은 더 큰 의미가 있습니다.

시간은 흘러갑니다. 하지만 예술은 시간이 흘러도 애잔한 감동을 줍니다. 이번 전시는 미국을 중심으로 활발한 활동을 펼치는 한국과 중국의 현대작가 10인이 참여하여 사진, 영상, 설치, 판화 등 다양한 오브제를 통하여 아시아 문화를 이야기 하게 됩니다. 한국과 중국은 유구한 역사와 문화를 가진 나라로 한중의 디아스포라는 세계 각국에서 성장하고 자리를 잡아가면서 각국 사회 문화의 발전에 있어서 큰 역할을 하고 있습니다.

이번 전시는 다양하고 실험적인 작품들을 통해 베이징 관람객들과 교감을 할 수 있는 교류의 장이 될 것입니다. 또한 한중 작가들의 작품을 한자리에서 감상하시면서 중국, 한국의 문화적 유사성과 함께 독특한 고유성도 확인 할 수 있는 기회가 될 것으로 생각합니다.

다시 한 번 “시간대 변환기-Time Zone Converter” 전시를 축하하며, 멀리서 좋은 작품을 출품해 주신 작가 선생님들과 행사 준비를 위해 노력해 주신 관계자 여러분께 감사와 축하의 말씀을 드립니다.

“时区转换器”展览得以在韩国文化院举办,我感到十分高兴。今年是韩中建交25周年,又恰逢驻华韩国文化院建院10周年,在如此具有意义的2017年即将结束之际,本次展览作为今年举办的最后一次展览,更加意义深远。

时光飞逝,但即便是这样,艺术依然会给人带来无尽的感动。本次展览由十名以美国为中心展开活跃创作活动的韩国及中国现代艺术家参展,通过照片,视频,装置,版画等多种作品,讲述亚洲文化。韩国和中国都有着悠久的历史,两个国家的海外移民在世界各国中成长起来,占有一席之地,并在各国社会文化发展中发挥着巨大的作用。

本次展览将通过展示多种实验性作品,为北京的观众们提供可以交流的空间。在欣赏韩中艺术家作品的同时,还可以一览中国和韩国的文化相似性及各自具有的独特性。

再次祝贺“时区转换器”展览正式开幕,向远道而来展示优秀作品的作家老师们及为活动准备付出努力的相关工作人员表示由衷的感谢。

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In *Time Zone Converter*, we present ten Chinese and Korean artists, living and working in the U.S., China, and Korea, who broke the assumptions and stereotypes of Asian art through their art practices. We are particularly interested in sharing our views of how Chinese and Korean artists who have lived in Western cultures respond to migrational influences, displacement and attempt to situate their local visual art forms within the global art scene. Many Chinese and Korean artists make their visual representations mirroring the contexts of distinguishable Asian art form, culture and place, and their creative works have absorbed many aspects of nomadic life arising from multi-cultural environments. We examine how artists in two countries including ourselves artistically accommodate and update tradition in all its forms, and how their art has reflected this.

We are grateful to all participating artists, whose research and art we so highly respect. We are fascinated with some artists actively using East Asian prototypes such as ink calligraphy, aesthetic of the void, and traditional art material and motifs in their artwork. On the other hand, some artists place more weight on social and cultural context influenced by their Eastern point of views. We highly appreciate their syncretic approaches in their art making. *Time Zone Converter* will provide dynamic synergy and exchange through examination of the different ways in which Chinese and Korean artists express their perspectives and feelings.

We want to express our deep appreciation to Han Jae-heuk, Director of the Korean Cultural Center, and ChoRong Park, Exhibition Curator, for agreeing to realize *Time Zone Converter* and support to all the exhibition logistics. We thank a designer Mingyu Seo for the catalog production. We also want to thank volunteers and local Chinese artist friends for their enthusiastic assistance. This exhibition would not have been possible without their suggestions and endless support.

“시간대 변환기”는 아시아 미술에 대한 가정들과 고정 관념을 깨뜨리는 한·중 현대 미술 작가 10인을 초청한 교류 기획 전시입니다. 이 전시를 통해 서구 문화에 거주해 온 한국과 중국의 예술가들이 이주의 영향과 변위에 어떻게 반응하는지 탐색하려 합니다. 또한, 아시아 고유 미학과 가치가 글로벌 예술의 장 안에서 어떻게 자리 매김을 하는지, 참여 작가들에게 내포된 아시아 공동체로써 아시아성(Asianess)에 대해 이야기하고자 합니다. 전시에 참여하는 한국과 중국의 현대 작가들은 태어나 자라고 교육받은 고국의 독특한 문화와 예술 형식을 꾸준히 반영하며 작업 해오고 있습니다. 그러나 서구 문화로 이주하였거나 다문화 환경을 흡수하는 유목민적인 생활의 영향으로 그들의 고유한 아시아성(Asianess)은 희석되거나 혼합되어 재해석되었습니다. 이번 전시에 선보이는 작품들이 그러한 재해석과 시도들을 잘 반영해준다고 봅니다.

연구와 예술에서 존중할만한 성취를 이룬 모든 참여 작가들에게 감사를 표합니다. 이번 전시에서 어떤 작가들은 아시아 미술의 전통적인 기법, 재료, 모티프를 적극적으로 사용하였습니다. 반면 다른 작가들은 아시아 미술 형식을 적극적으로 사용하지는 않았으나, 아시아 작가로서의 정체성과 아시아인의 시각으로 바라본 사회적, 문화적 이슈들에 대해 압축적으로 발언하고 있습니다. 저희는 이러한 다양한 혼합 방식으로 표현된 그들의 아시아성(Asianess)을 높이 평가하고 싶습니다.

이번 기획 전시 “시간대 변환기”를 개최할 수 있도록 적극적인 지원을 해주신 주중한 국문화원의 한재혁 원장님과 전시 전반의 폭넓은 도움을 주신 전시 담당 큐레이터 박초롱 선생님, 도록 제작에 많은 신경을 써주신 서민규 선생님께 깊은 감사를 전합니다. 또한, 전시 설치와 작품 운송에 많은 도움을 주신 참여 작가 이승민 선생님과 장위 안평 선생님, 그리고 자원 봉사자분들께 감사드립니다. 이 전시는 여러분의 제안과 무한한 지지가 없었다면 불가능했을 것입니다.

在此次展览“时区转换器”中，我们邀请了十名中韩的艺术家。他们均在美国，中国和韩国生活和工作。这些创作者通过艺术实践打破了亚洲艺术的假设和陈规定型观念。我们特别感兴趣的是分享和展示那些在西方文化中生活的中国和韩国艺术家如何应对移民影响，流离失所以及试图将所处环境中的视觉艺术形式置于全球艺术场景中的看法。许多中国和韩国艺术家将他们的视觉语言展示反映在可区分的亚洲艺术形式，文化和地点的背景之下，他们的创意作品吸收了来自多元文化环境下的游牧生活的诸多方面。这次的研究趋向于这两个国家的艺术家（包括我们）如何艺术性地适应和新形式的传统，及其作品怎样反映这一点。

我们非常感谢所有参与的艺术家以及他们令人敬佩的研究和作品。我们喜欢一些艺术家积极地使用东亚原型，如墨水书法，空白的审美，以及艺术品中的传统艺术材料和主题。另一方面，一些艺术家更加重视受东方观点影响的社会和文化环境。我们非常感谢他们在艺术创作中的融合方式。“时区转换器”将以中韩两国的当代艺术家表达其观点和贡献的各种不同方式提供互动的切磋和交流。

我们深刻地感谢韩国文化中心馆长Jae-Heuk Han以及韩国文化中心展览策展人Cho-Rong Park。感谢他们的意见及协助展览“时区转换器”以及他们对所有展览物流的支持。同时感谢设计师 Min-Gyu Seo对此次画展的画册的制作。我们还要感谢所有的志愿者和当地中国艺术家朋友们的热情帮助。没有他们的建议和无私的支持，这次展览是无法实现的。

From Immigrant to Transnational:
Nostalgia for an Imagined Homeland

Have you heard of Chiura Obata, Yasuo Kuniyoshi, Yun Gee, Pan Yuliang, Zao Wouki, Ruth Asawa, or Theresa Hakkyung Cha? A few of them may sound familiar but most are perhaps unknown. Some of these artists were featured in *The Third Mind: American Artists Contemplate Asia, 1860-1989*, which was held at the Guggenheim Museum in 2009. In the catalogue for the exhibition, one can find the critical impact of Asian art and philosophy on American artists from 1860 to 1989. Many artists in the 2009 exhibition were precursors of the ten artists featured in the current exhibition entitled *The Time Zone Converter*. These ten artists, five Chinese-born and five Korean-born, who all spent several decades in the United States, were selected for the China-Korea Exchange Exhibition organized by the Korean Cultural Center in Beijing.

These transplanted Asian artists lived and worked in their own imagined territory of home. Strangely, however, most of these artists were scattered in Florida, Utah, Denver, Washington, and Ohio—away from the cosmopolitan centers in California and New York areas more crowded with immigrants, including aspiring artists. Their disembodiment of cosmopolitanism, nationalism, American regionalism, and American isolationism intensified their grip on ethnic, cultural, and historical identities.

Most artists in the *Time Zone Converter* spent their youth or college years in their home countries of China and Korea. Some continued their studies in the U.S. Having various degrees of assimilation and acculturation, they all comment on their “migratory” status in this exhibition. They are not sure where they will end up in the next few decades. When they complete their careers fifty years from now, will they be remembered as American artists? Or Chinese artists? Or will these ten artists be embraced as national heroes, as was the case in which the Korean government “rediscovered” Nam June Paik and commemorated him proudly as the father of video art in the 1980s?

Artists in this exhibition posit similar questions with a twist. In the *Scroll* series, for example, Xi Zhang challenges the concepts of boundary and authorship. If a Caucasian child were born and raised in China, and never learned any other culture or language other than Chinese, would one identify him/her as an Asian or as a foreigner from the West? Xi Zhang’s hanging scroll on a gold background has Jackson Pollock-style abstract brush strokes. The hybrid combination of paper hanging scroll with acrylic paint in expressionistic color fields blurs a division between the ownership of cultural heritage and the appropriation of European modernism. If one does not see an artist’s name, is this scroll painting a work by the Caucasian child born and raised in China? Or is it by a Chinese artist educated abroad in the tradition of Eurocentric High Modernism?

Zhang Yuanfeng’s works present another form of hybridity. Zhang’s choice of medium, ink on silk painting, is a reference to Chinese heritage. However, a casual glance at the painting’s geometric lines, which resemble perhaps a spider’s web or a rendering of mathematical theories, reveals nothing Chinese. Both Zhang Yuanfeng and Xi Zhang, born in 1980s China, question the cultural authenticity and the hegemonic authorship of the conventional binary system of the Chinese and the non-Chinese.

One way of escaping these binary positions is to claim universality that could apply to all humankind and even to non-human realms. Joomi Chung, an immigrant Korean artist living in Ohio, tackles this with a three-dimensional structure called the Chromazome. The shape in her pictorial space is an abstract structure of the idea of gradually unfolding image-space, a visual field and physical site made of observed, remembered, and imagined realities. In her mind, this form grows out of two modes of representations: a map-landscape. Xi Zhang’s geometric intricacy of lines has a structural counterpart in Joomi Chung’s Chromazome. Chromazome is a metaphorical DNA component (a chromosome), a hybrid structure composed of pure colors (chroma) and roots (rhizome). What is ingrained on a DNA strand, such as racial or biological components, is adjusted and camouflaged in this environment. We see a landscape but do not necessarily recognize it on the map.

In the long tradition of landscape painting, Chinn Wang presents landscape-like photographic images of unknown yet vernacular spaces. In these works, juxtaposition of interrupted spaces is intentional. One also wonders whether these are purely landscape images. At a close glance, one can even detect presence of a person. These prints are, in fact, part of a series of photographs taken of the artist’s mother during her first years living in the United States after arriving from Hong Kong. Wang intended to show three areas where her mother had impact on as an immigrant woman with a career in science. Absence of her in the landscape emphasizes meager impact of her social status on the world she inhabited. Any immigrant woman in the United States can also relate herself to the social landscape of anonymity, discrimination, isolation, and prejudice.

The role as the mother was the locus of empowerment in the narrative of displacement. Sammy Lee’s *Mammorial* is an artist’s book about the physical and psychological shifts women experience through birthing and nursing. *Mammorial* comes with a CD recording of breast pump sound mixes and stories of concerned mothers that Lee pulled from the online breastfeeding support forum La Leche League International. In this arena of the motherhood, women of all nations and races get united and emanate solidarity. Likewise, Kim Chang Eun pushes for a universal experience in his graphic images of figures. His *Android* (2017) depicts a robot-style standing figure of ambiguous biological characters as if it were a new species of the global diaspora. He argues the digital technology distorts normalcy in the perception of senses and scales. Motherhood and resuscitation of human senses, in spite of displacement and migration, connects people of various origins.

Even so, the memories of displacement and migration are, of course, painful. Julia Kim Smith, who grew up in Indiana, has clear memories of encountering racist harassment and verbal insults. It was very painful for her to witness her immigrant parents also be subjected to harassment. Her hanging scroll includes calligraphic slurs of “Ching Chong” and “Chinx.” As is seen in Xi Zhang and Zhang Yuanfeng’s scroll paintings, Smith presents a dignified format of ancient calligraphic art adorned with contrasting elements, in this case, American profanity and popular culture.

A historical origin of these racial affronts is traced in Zhi Lin’s installation, *Chinaman’s Chance*. He rediscovered the names of Chinese workers presented at The Golden Spike Ceremony, an 1869 celebration of the completion of the First Transcontinental Railroad, held in Promontory Point, Utah. Andrew J. Russell captured the event in his iconic photograph known as the “champagne photo.” In this photo-

graph, none of the Chinese workers, who built the most difficult portion of the Transcontinental Railroad, were included. For his installation, Lin wrote the names of these Chinese workers in red, as if they were carved on the rock in the manner of ancient Chinese inscriptions. In this vein, Kirk Ke Wang's video work entitled *Bloody Dumplings* also refers to cultural clashes and misunderstandings. Broken pieces of dumplings are visual representations of the vulnerability of Asian Americans' identities and social statuses. Having spent three decades in the United States, Wang has been a sensitive witness to racial injustice towards Asians and other minority citizens. He solicits for sublime pursuit of formalism in harmony with social justice concerns and other humanitarian affairs. He calls this type of socially-responsible abstract art "Social Abstract"—an antithesis to social realism of communist countries in the 1980s.

A current status of migratory experience and fluid identity is well summarized in Joo Woo's *Gyopo Portraits*. The white paper with embossed images of people in action is a deliberately-chosen medium. Woo uses embossing to emphasize the potential of ambivalent or adaptable identities among people affected by memories of voluntary or involuntary displacement. Woo collected these images of immigrants from Korean-language ethnic newspapers. Like fossils of their native country, these images of taekwondo players display a range of stereotypes embraced by the immigrant citizens regarding their cultural heritage, nostalgia for the homeland, national pride, and socio-economic standing in their adopted country.

Imagined homeland is a familiar theme for most contemporary artists after WWII. Abrupt displacement from the homeland and subsequent nostalgia for homeland is a universal experience in Asian countries. For Korean people, the division between the South and North Korea in 1945 was a distinct rupture. In 1949, Taiwan separated from the Chinese mainland.

By contrast, most artists in *Time Zone Converter*, were born decades after these events, in the 1970s and 1980s. Their migration stories to North America are not uniform. Some came to the United States with immigrating parents while other deliberately chose the U.S as a place of professional training. Most of them are bilingual, feeling comfortable in both sides of the Pacific Ocean. Nonetheless, their arrival in the U.S flows along a different timeline than their lives in China or Korea did. While they believe they are familiar with the cultural heritage and ethnic authenticity of their homelands, they are no longer part of the temporal existence of Korea or China. Time in these still-rapidly-developing countries flows much faster and more bluntly than it does in Utah or Ohio.

It is interesting that some artists are still bound by "stereotypical" images of Korea or China, such as Woo's Korean immigrant practitioners of martial arts or Yuanfeng's installation of hanging scrolls. Xi Zhang and Julia Kim Smith also convey inferential semiotics of the creators being Asian. However, their livelihoods and careers in the United States facilitated them to contemplate harder on their placement in their new homes. These works were made for the audience in their adopted country to solicit a better understanding of themselves. A binary condition of "American meaning non-Asian" is no longer valid. If colonial mimicry comes from the appropriation of the Other, postmodern mimicry of immigrant artists appears when displaced souls realize a cacophony of conflicting values and cultural hegemonies. Their outcries should serve as threats to "normalized" knowledges and disciplinary

authorities in their homeland, innate and acquired. In another three decades, one will see mimicry of their disciples as they perceive these artists as the authoritative discourse of migratory visuality.

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이민에서 초국적으로 : 상상의 고향을 향한 노스텔지아

치유라 오바타, 야쓰오 쿠니요시, 윤 기, 판위량, 자오 우키, 로스 오사와, 혹은 차학경을 들어본 적 있는가? 몇몇 작가의 이름들은 익숙할테지만 아마 대부분은 생소할 것이다. 이 중 몇몇 작가는 2009년 구겐하임 특별전 '제 3의 정신전(The Third Mind: American Artists Contemplate Asia, 1860-1989)'에서 작품을 선보인 적이 있다. 이 전시회의 도록에서는 1860년부터 1989년까지 미국 예술가들에 대한 아시아 예술과 철학의 중요한 영향을 찾을 수 있다. 2009년 구겐하임의 특별전에 소개되었던 그 많은 예술가들은 이번 전시 '시간대 변환기(Time Zone Converter)'에 참여하는 10 인의 작가들에게 선구자적인 작가들이다. 주중한국문화원에서 후원하는 이번 한·중 교류 전시에는 미국에서 많은 시간을 보낸 중국 태생의 작가 5인과 한국 태생의 작가 5인으로 구성된 총 10인이 참여한다.

이주민 출신의 아시아 작가들은 그들 자신이 구성한 '고향'의 영역에서 살아오고 또 작업해왔다. 하지만 대부분의 작가들이 많은 이민자들과 야심찬 작가들이 모여 사는 캘리포니아나 뉴욕과 같은 국제적인 중심지에서 벗어난 플로리다, 유타, 덴버, 워싱턴 그리고 오하이오 등지에서 흩어져서 작품활동을 해왔다. 이 작가들은 세계주의, 민족주의, 미국의 지역주의와 고립주의로부터 이탈하여 스스로의 민족적, 문화적 그리고 역사적인 정체성에 대한 연결고리를 강화했다.

이번 전시에 참여하는 대부분의 작가들은 중국과 한국에서 어린 시절을 보냈다. 몇몇은 학위과정을 이수하기 위해 미국으로 넘어오기도 했다. 작가들은 제각기 다양한 방식의 동화와 문화 변용이 있는 삶을 살아왔고 이점을 감안할때, 이번 전시에서는 그들의 이민자로서의 지위에 대한 이야기가 다루어 질 것으로 보인다. 이 작가들은 향후 몇 십 년간 예술가로서 어디로 갈지, 어디에 있을지는 알 수 없다. 그들이 지금으로부터 50년 후에 작가로서의 활동을 완성할때, 그들은 과연 미국 예술가로 기억이 될까? 혹은 중국 예술가로 기억이 될까? 혹은 1980년대 한국 정부가 비디오 아트의 아버지라 극찬하며 "재발견"했던 백남준처럼 국가적인 영웅으로 기억이 될까?

이 전시에 참여하는 작가들은 약간의 차이 속에서 비슷한 질문을 던진다. 예를 들어, 씨 장(Xi Zhang)의 족자 시리즈는 경계와 원작의 개념에 대해 도전한다. 만약 중국에서 태어나고 자란 백인 아이가 중국어와 중국 문화 외에 다른 어떤 문화나 언어에 노출된 적이 없다면 우리는 그 아이를 아시아인이라 정의를 내릴 수 있을까? 혹은 서양에서 온 외국인이라 정의내릴 수 있을까? 씨장의 금박이 입혀진 족자는 마치 잭슨 폴락의 추상적인 붓놀림을 닮은 듯 하다. 표현주의적인 색 영역과 전통적인 한지 족자의 하이브리드한 조합은 중국의 전통적인 문화 유산의 원작의 개념과 유럽 모더니즘의 도용 사이의 구분을 모호하게 한다. 만약 우리가 작가의 이름을 보지 않았다면, 이 족자 그림은 중국에서 태어나고 자란 백인 아이의 작품으로 볼까? 아니면, 유럽 중심의 하이 모더니즘에 영향 속에 교육받은 중국 작가의 작품으로 볼까?

장 위안펑(Zhang Yuanfeng)의 작품은 또 다른 하이브리드의 형태를 가지고 있다. 작가의 실크 위 잉크 페인팅과 같은 재료의 선택은 중국 전통적 유산을 차용한 예를 보여준다. 그러나 그녀의 그림에서의 얼핏 보이는 거미줄과 같은 형태 혹은 수학적 이론을 닮은 기하학적인 선들은 결코 중국적이지 않다. 1980년생인 장 위안펑과 씨장 모두 문화적 진위성과 중국과 비중국계로 나뉘지는 전통적 이분법의 헤게모니적 저자성에 의문을 제기하는 것이다.

이러한 이분법의 상황에서 벗어나는 한 가지 방법은 모든 인류, 그리고 심지어 인간의 영역이 아닌 부분에게까지 적용할 수 있는 보편성을 주장하는 것이다. 오하이오에 거주하고 있는 한국계 이민작가 정주미(Joomie Chung)는 크로마즘(Chromazome)이라는 입체적인 구조물로 이 문제의 해결에 도전한다. 그녀의 회화적 공간에 나타난 형태는 점진적으로 펼쳐지는 이미지 공간(image-space) 즉, 관찰하고, 기억하고, 또 구성한 현실로 만들어진 시각적인 장(場)과 물리적인 장소에 대한 생각을 담은 추상적인 구조물이다. 작가의 마인드에서 이 형태는 두 가지 표현 방식의 결합, 즉 지도-풍경(a map-landscape)으로 나타난다. 여기서 씨 장의 선의 기하학적 복잡성과 정주미의 크로마즘에서 보이는 형태는 구조적으로 상응하는 면이 상당히 있다. 크로마즘은 유전적 DNA구성 요소(염색체)로서 순수한 색(채도)과 뿌리들(리좀 : 수평으로 뻗어나가는 뿌리 줄기)로 구성된 하이브리드 구조이다. 인종 또는 생물학적 구성 요소와 같이 DNA 가닥에 뿌리 내린 것들은 그녀의 구조물에서 재조정되거나 위장되어 나타난다. 우리가 보는 것이 풍경이지만 반드시 물리적인 지도에서 그것을 인식할 필요는 없는 것이다.

옌 전통의 풍경화에서 친왕(Chinn Wang) 작가는 미지의, 그러나 토착적인 풍경과도 같은 사진이미지를 표현해오고 있다. 그녀는 비연속적인 공간들을 병치해 놓는데 이는 다분히 의도적이라 볼 수 있다. 보는 이의 입장에서 이것이 과연 풍경들인지 아닌지에 대한 궁금증을 불러일으키기도 한다. 가까이에서 이미지를 살펴보면 사람의 흔적도 찾아볼 수 있다. 이 사진 작품들은 실제로 작가의 어머니가 홍콩에서 미국으로 이민 온 첫 해에 찍은 일련의 사진들 중 일부이다. 이 작품을 통해 그녀는 과학자로서 경력을 쌓은 이민여성인 어머니로부터 받은 중대한 영향을 세가지 영역에서 보여주는데, 풍경 속 인물의 부재는 사진속 주인공이 살았던 세상 속에서 자신의 겹겹된 사회적 지위를 강조하는 듯 하다. 미국에서 거주하고 있는 많은 이민 여성들은 친왕작가가 표현한 무명의, 차별의, 단절의, 그리고 편견의 사회적 풍경에 모두 공감할 수 있을 것이다.

이산(displacement)의 내러티브에서 어머니의 존재는 자신의 역량을 강화할 수 있는 근원이었다. 새미 리(Sammy Lee)의 <맘모리얼(Mammorial)>은 여성들이 출산과 양육을 통해서 경험하는 물리적이고 심리적인 변화에 대한 한 예술가의 책이다. 이 작품은 작가가 La Leche League International이라는 모유수유를 지지하는 온라인 모임을 통해서 구한 모유를 소유하는 소리와 고민하는 엄마들의 이야기가 기록된 씨디와 함께 제작되었다. 이러한 모성의 공간에서는 국적과 인종을 초월한 여성들이 연합하고 연대를 발산한다. 이와 마찬가지로, 김창연(Ian Kim)도 공통의 경험을 소재로 하는 그래픽 이미지를 들고 나온다. 그의 작품 <안드로이드>는 로봇 스타일의 모호한 생물학적 특징을 가진 형상이 마치 초국적인 이산 사회의 새로운 종인 것 처럼 표현한다. 그는 디지털 기술이 감각과 규모를 인지하는데 있어 보통의 상태를 비틀어서 보여준다고 논한다. 이산과 이주의 경험에도 불구하고, 모성과 인간적 감각의 소생은 다양한 배경을 가진 사람들을 연결하는 통로가 된다.

그럼에도 불구하고, 이산과 이주의 기억들은 고통스럽기 마련이다. 인디애나에서 성장한 줄리아 김 스미스(Julia Kim Smith)는 인종주의적인 괴롭힘과 언어적 모욕을 당했던 일들을 선명하게 기억한다. 뿐만 아니라 자신의 부모님이 그런 괴롭힘의 대상이 되는 것을 목격했던 것은 상당히 고통스러운 일이었다. 이 작가는 족자를 이용한 작품에 서예체로 아시아인들에 대한 대표적인 욕설인 "칭총"과 "칭스"를 써서 보여준다. 그녀는 씨장과 장위안펑의 족자 작품에서와 같이 품위있는 고대 서체 예술의 포맷을 이와 대조적인 요소들이라고 할 수 있는 미국의 욕설과 대중문화로 꾸며서 표현한다.

이와 같은 인종주의적인 모욕의 역사적 기원은 지린(Zhi Lin)의 <중국인의 기화>라는 작품에서 발견할 수 있다. 그는 1869년 미국 유타의 프로몬터리포인트(Promontory Point)에서 있었던 제1차 대륙횡단철도 공사 완료를 기념하는 골든 스파이크 행사(Golden Spike Ceremony)에 등장한 중국인 노동자들의 이름들을 재발견했다. 앤드류 러셀은 "삼페인 포토"로 알려진 그의 대표 사진에 이 사건을 담았는데, 여기에는 대륙횡단철도의 가장 험난한 부분을 건설한 중국인 노동자들의 모습이 단 하나도 나타나지 않는다. 지린은 그의 작품 속에 이 노동자들의 이름을 바위에 새겨진 고대 중국의 비문처럼 붉은색으로 써서 표현했다. 이와 비슷한 맥락에서 <블러디 덤플링(Bloody Dumping)>이라는 제목이 붙여진 커크 케 왕(Kirk Ke Wang)의 비디오 작품 역시 문화적 충돌과 오해를 거론한다. 여기에 등장하는 부서진 만두 조각들은 아시아계 동양인들의 정체성과 사회적 지위의 취약성에 대한 시각적인 표상이다. 미국에서 30년동안 생활하면서, 커크 케 왕은 동양인들과 다른 소수자들에게 대한 인종적인 불평등을 세심하게 관찰해왔다. 그는 사회적 정의에 대한 고민과 다른 인도주의적 사건들의 조화 속에서 형식주의의 숭고미를 추구하기를 호소한다. 작가는 이러한 종류의 사회적 책임을 강조하는 추상예술을 1980년대 공산 국가들의 사회적 리얼리즘에 대한 대조로써 "사회적 추상(Social Abstract)"이라고 부른다.

이민 경험의 현재 상태와 유동적인 정체성은 우주연(Joo Yeon Woo)의 <교포 자화상(Gyopo Portrait)> 시리즈에 잘 요약된다. 움직이는 사람들의 이미지들이 부조로 표현된 하얀 종이는 작가가 의도적으로 선택한 재료이다. 그녀는 자발적인 또는 비자발적인 이주의 기억에 영향을 받은 사람들의 모호하거나 유동적인 정체성의 잠재적인 부분을 강조하기 위하여 부조를 사용한다. 작가는 이 이민자들의 이미지들을 한국 교회 신문들을 통해서 수집했다. 이 태권도 선수들의 이미지들은 마치 모국의 화석처럼 이민자들이 정착한 사회에서 그들의 문화적 유산, 모국에 대한 향수, 국가적 자긍심, 그리고 사회경제적인 지위에 대해 받아들이는 고정관념들을 표출한다.

상상의 조국은 2차대전 이후에 활동한 작가들에게 친숙한 주제다. 모국으로 부터의 갑작스러운 이주와 그에 따른 모국에 대한 향수는 아시아 국가들의 공통된 경험이다. 한국인들의 경우, 1945년 남과 북의 특수한 분단이 그 예가 되고, 대만의 경우에는 1949년 중국 본토로부터의 분리가 그러하다.

하지만 이번 전시에 참가하는 대부분의 작가들은 이러한 사건들로부터 수십년이 지난 뒤인 1970년대와 1980년대에 태어났다. 이들이 북미로 이주한 이야기는 획일적인 것이 아니다. 누군가는 미국으로 이주하는 부모님을 따라왔고, 또 다른 이들은 전문적인 교육을 받기 위해 미국을 선택했다. 이들 대부분은 이중 언어를 구사하고, 태평양을 사이에 둔 모국과 미국 어디에서든 편안함을 느낀다. 그렇지만 이들이 미국에 도착하면서 시작한 삶은 중국과 한국에서 있었던 그들의 삶과는 다른 시간표로 움직인다. 이 이주 배경의 작가들은 모국의 민족적 고유성과 문화유산에 친근하다고 믿지만, 그들은 한국 또는 중국에 시간적으로 존재하지 않는다. 고속성장을 경험하는 나라들의 시간은 유타 또는 오하이오의 시간보다 훨씬 빠르고 과격하게 흐른다.

흥미롭게도 몇몇 작가들은 여전히 “전형적인” 한국 또는 중국의 이미지를 적극적으로 차용하고있다. 우주연의 작품에 등장하는 한국 교포 무술가들과 장위안평의 족자 작품들이 그 예이다. 씨장과 줄리아 스미스 김 또한 작가가 동양인임을 추정할 수 있는 기호가 되는 작품들을 보여준다. 그러나 그들의 미국에서의 생계와 작품활동은 그들이 정착한 사회에 대해 더 치열하게 고민하도록 유도했다. 이 작품들은 바로 그 새로운 사회의 관객들에게 보여주고 이민자들인 그들에 대한 더 나은 이해를 촉구하기 위해서 만들어졌다. 미국적인 것은 아시아적인 것이 아니라는 이분법은 더 이상 유효하지 않다. 만약 식민주의적 흥내내기가 타자에 대한 전용에서 비롯되었다면, 이주민 출신의 예술가들의 포스트모던한 흥내내기는 그 이산의 영혼들이 충돌하는 가치관과 문화적 패권의 불협화음을 깨달았을 때 나타나는 것이다. 그들의 격렬한 저항은 선천적이고 후천적인 모국의 “표준화된” 지식과 규율적 권위에 대한 도전이어야 한다. 앞으로 30년 후에는 현재의 작가들을 이주경험을 시각적으로 표현하는데 권위적인 담론으로 인식하는 후학들의 새로운 흥내내기를 볼 날이 올 것이다.

번역 : 김태은(문화인류학 박사)

从移民到跨国：对臆想家园的思乡之情

您是否知道小圃千浦，国吉康雄，朱沅芷，潘玉良，赵无极，露丝阿莎，或者车学庆？这里的一些人名也许听起来熟悉，但大多数的名字可能均属陌生。在2009年古根海姆博物馆举行的“第三种思想：美国艺术家凝视亚洲(1860-1989)”展览中，这里提到的部分艺术家被应邀展出。在那次展览画册中，人们可以发现从1860年到1989年亚洲艺术与哲学对美国艺术家的至关重要的影响。那次2009年展览中的许多艺术家是在当前“时区转换器”展览上的十位艺术家的先驱者。在此次北京的韩国文化中心举办的中韩交流展览会上十位艺术家，韩国和中国出生的各有五名，并大都在美国度过了几十年。

这些迁徙的亚洲艺术家均在自己想象的家园里生活和工作。然而，奇怪的是，这些艺术家中的大多数人分散在佛罗里达州，犹他州，丹佛，华盛顿和俄亥俄州；而非拥有众多移民甚至杰出的艺术家的国际大都会如加利福尼亚和纽约地区。他们对世界主义，民族主义，美国地区主义和美国孤立主义的摆脱，强化了他们对种族，文化和历史身份的掌握。

“时区转换器”中的大部分艺术家均在自己的祖国(中韩)度过了自己的青春或大学时光。有些会继续在美国深造。不论文化同化和互渗对自己的影响程度如何，这些艺术家们都在本次展览中对“移民”状态表达给出了自己的看法。他们并不清楚未来的几十年里他们会去向何方。当五十年后回顾他们的职业生涯时，他们是否会被认知为美国艺术家？或为中国艺术家？还是说这十位艺术家兴许会被视为民族英雄，就像韩国政府“重新发现”白南准一样，在八十年代骄傲地尊其为影像艺术之父呢？

此次展览中的艺术家变相式地展示了类似的问题。例如，在“卷轴”系列中，张曦挑战了关于界限和的创作者权限的概念。若一个白人孩子在中国出生与成长，且从未学习任何中国以外的其他文化或语言，我们会把他/她视为亚洲人还是外国人呢？张曦在金色背景的卷轴上涂抹了类似于杰克逊·波洛克的抽象画法。嫁接了中式卷轴与极具表现性且多彩的丙烯颜料后，这混合状态模糊了文化遗产所有权与欧洲现代主义之所属间的分歧。倘若观众不看的名字，这幅卷轴画是否会被认定为在中国出生并长大的白人孩子的作品？还是会被视为中国艺术家在西方至高现代主义传统中受过洗礼的结果？

张原凤的作品呈现出另一种混合形式。凤儿选择了墨水丝绸画，这是对中国传统的回应。然而，偶然一瞥画面上的如蜘蛛网或渲染数学理论的几何线条却远离中国元素。张原凤和张曦均出生于20世纪80年代的中国，他们同样质疑了中国和非华裔传统二元体系的文化真实性及原创者的拥有权。

逃离这些二元对立状态的一种方式就是寻获某种适用于全人类甚至非人类领域的普世价值。居住于俄亥俄州的韩国移民艺术家Joomi Chung用一种称为“Chromazome”的三维结构来解决这个问题。她的绘画空间中的形体是随着某种观念式的抽象结构逐步展开“图像-空间”(image-space)；此“图像空间”意指由通过观察时，记忆中，与想象里的现实构成的视觉领域和物理场所而诞生的。在她的脑海里，这种形式从两种表现方式中发展出来：地图-风景(a map-landscape)。张曦使用的错综复杂几何线体在Joomi Chung的Chromazome具有结构对应。Chromazome是一种隐喻的DNA组分(染色体)，由纯色(色度)和根(根基)合成的杂交结构。如同种族或生物成分在这种环境中调整和伪装在DNA链上。我们能够在此看到一个风景，但并非定能在地图上认出。

在风景画的悠久传统中，Chinn Wang呈现了未知的本土空间的景观式的摄影图像。在这些作品中，扰乱的空间是故意的。观众可能甚至怀疑这些是否是纯粹的风景。聚精会神观察此作，你甚至可以发现一个身影的出现。事实上，这些照片是在艺术家的母亲从香港抵达美国后居住的第一年时拍摄的一系列照片的一部分。作者期望通过三个区域展示其母作为一名移民女性科学家的影响。没有其母在的风景作品强调了作者母亲的社会地位以及她在新生活空间里的微不足道。美国任何的移民妇女也可以将自己与匿名，歧视，孤立和偏见的社会格局联系起来。

母亲的角色在颠沛流离的故事中是自主的体现。Sammy Lee的“Mammorial”是一本关于女性通过分娩和护理经历对其身体和心理转变的书籍。Mammorial附带了一张关于哺乳混合声响以及多个母亲的故事的CD；其中母亲的故事集是

Lee从网络在线母乳喂养支持论坛La Leche国际联盟上获取的。在这个母亲孕育抚养的世界里，所有国家和种族的妇女都被连在一起并呼唤团结。类同，伊恩·金通过平面设计的人物作品推广一种普世价值。他的作品Android(2017)描绘了一个拥有模棱两可的生物特征如机器人般的人物，好比它是全球侨民新品种一样。他认为数字技术扭曲了我们感官和感知尺度中本有的正常状态。尽管流离失所和迁移，母亲的孕育和人类感知的复苏维系着五湖四海的人们。

即使如此，流离失所和移民的回忆当然是痛苦的。在印第安纳州长大的朱莉娅·金史密斯(Julia Kim Smith)对遭遇种族主义骚扰和口头侮辱的记忆有着清晰的记忆。她非常痛苦的目睹自己的移民双亲饱受骚扰。她用书法在卷轴中写到类似“Ching Chong”(译者注：指那些以英语为母语的人对华语的挑衅式的模仿)和“Chinx”等西方对华人侮辱性字眼。如同张曦和张原凤的画卷，史密斯的画卷展现了某种尊贵的古代书法艺术同时用意味反向的元素加以粉饰，而这种元素是美国的媚俗与流行文化。

林志的装置作品“‘中国佬’的机会”追溯了这些种族侮辱的历史根源。他重新发现了中国工人在“金道钉庆祝仪式”上的名字，这是1869年在犹他州Promontory Point举行的全球第一条跨洲铁路的庆典活动。安德鲁·罗素在他的标志性照片中以“香蕉照片”的形式捕获了这一事件。在这张照片中，没有一个建造了最困难的跨洲大陆铁路的中国工人被列入。在他的装置里，林先生用红色写下了这些中国工人的名字，好像是中国古人雕刻在岩石上的碑文。就这一点而言，Kirk Ke Wang的“血腥饺子(Bloody Dumplings)”视频作品也透露了文化冲突和误解。破碎的饺子是亚裔美国人的不稳且脆弱的身份和社会地位的视觉表征。在美国度过了三十年之久，王某一直见证了对亚洲人和其他少数民族人士的种族不公的行为。他虔诚追求崇高的形式主义与社会正义及和其他人道主义事务之间的相协调。他称这种社会负责的抽象艺术“社会抽象”-是80年代社会现实主义绘画的对立。

Joo Woo的儒艮肖像作品概述了当下的移民体验和灵活转变的移民身份。白纸与人物的浮雕图像是一种蓄意选择的媒介。通过压花的艺术形式，Woo强调了那些被自愿或强制流离失所的记忆影响的人们及其矛盾又或适应自如的身份互换的潜力，Woo收集了众多韩国语言民族报上的移民形象。如同他们的祖国的化石一样，这些跆拳道运动员的形象显示了移民公民对其文化遗产，祖国的怀旧，民族自豪感和社会经济地位等一系列定型观念。

臆想的家园是二战后大多数当代艺术家的熟悉主题。面临突然的背井离乡和对他们的怀旧在亚洲国家里是普遍境遇。对于韩国人来说，1945年南北部的分裂是一个明显的断层。还有在1949年，台湾与中国大陆的间隔。

相比之下，“时区转换器”中的大多数艺术家都出生在这些事件发生几十年后的七十年代和八十年代。他们对北美的移民故事并不统一。有些人与移民的父母一起来到美国，而其他则选择美国作为专业培训的地方。他们大多讲双语，可以舒适的游离于太平洋两岸。尽管如此，他们降临美国的流程与他们在韩国或韩国的生活有着不同的时间轨迹进行。虽然他们相信他们熟悉其祖国的文化遗产和民族真实性，但他们不再是韩国或中国的时代的一部分。与犹他州或俄亥俄州相比，时间在这些仍然不断快速变化发展中的国家里流动更快。

有趣的是，一些艺术家仍然受到韩国或中国的“刻板印象”的影响，例如Woo作品中从事武术的韩国移民或原凤的卷轴装置。张曦和朱莉娅金史密斯也传达了亚洲创作者的推理符号学。然而，他们在美国的生计和事业促使他们更加深思熟虑地思考他们新的家园的定位。这些作品是为那些在异国生活的观众创作的，以达到对自己的更好的了解。“美国意义非亚洲”的二进制条件已不再有效。如果殖民地模仿来自于“其他”的占有，那么当流离失所的靈魂意识到相互矛盾的价值观念和文化霸权时，后现代的移民艺术模仿就会出现。他们的呼声应该是对他们的祖国，天生和获得的“正常化”知识和纪律当局的威胁。在之后的三十年里，人们会看到他们的门徒的模仿，因为他们认为这些艺术家是移民视觉的权威发言人。

Kyunghee Pyun is an Assistant Professor at the Fashion Institute of Technology, State University of New York. Her scholarship focuses on history of collecting, reception of Asian art, diaspora of Asian artists, and Asian American visual culture. She was a Leon Levy fellow in the Center for the History of Collecting at the Frick Collection and works on a book project entitled *Discerning Languages for Exotic: Collecting Asian Art*. Her forthcoming book, *Fashion, Identity, Power in Modern Asia* focuses on modernized dress in the early 20th-century Asia and will be published by the Palgrave Macmillan in 2018.

As an independent curator, she has collaborated with Asian American artists in New York since 2013. Her trilogy featuring Korean American artists are *Coloring Time: An Exhibition from the Archive of Korean-American Artists, Part One 1950–1990* (2013); *Shades of Time: An Exhibition from the Archive of Korean-American Artists, Part Two 1989–2001* (2014); and *Weaving Time: An Exhibition from the Archive of Korean Artists in America, Part Three: 2001–2013* (2015), held at the Korean Cultural Center New York and Queens Museum. Her upcoming curatorial project is the *Violated Bodies: New Languages for Justice and Humanity* to be held at The Anya and Andrew Shiva Gallery, John Jay College of Criminal Justice, City University of New York in the spring 2018.

변경희 교수님은 현재 패션인스티튜트 오브 테크놀로지(Fashion Institute of Technology)의 미술사학과 교수로서 서양중세미술을 전공하고 유럽미술에 관한 연구서를 출판하였습니다. 서울대학교 고고미술사학과를 졸업하고 뉴욕대학교의 인스티튜트 오브 파인아츠에서 미술사 전공으로 석사와 박사학위를 받고 20년 가까이 뉴욕에 살면서 연구와 강의활동을 해오고 있습니다. 서양미술사를 전공하고 한국 및 동아시아 미술사에 관한 연구를 계속하여 비교사적 관점에서 현대미술, 특히 다이아스포라(diaspora)를 경험한 아시아 미술작가 및 복합문화주의에 관해 연구하고 있다. 2013년부터 재미한인작가 아카이브 연구 및 전시를 뉴욕시를 중심으로 담당해오고 있다. 2018년 뉴욕시립대학교 소속 아나-앤드루 시바 갤러리에서 폭력을 극복하고 살아남은 여성에 관한 예술적인 표현을 담은 사진, 설치 미술 등을 중심으로 *Violated Bodies: New Languages for Justice and Humanity*란 전시를 개최할 예정이다.

Kyunghee Pyun 是纽约州立大学时尚技术学院的助理教授。她的学术研究专注于关于收藏的历史学, 亚洲艺术的鉴赏, 亚洲艺术家散居和亚裔美国视觉文化。她是弗里克集合收藏史中的莱昂·利维(Leon Levy)研究员, 并撰写了题为“异国情调的语言: 收藏亚洲艺术”(Discerning Languages for Exotic: Collecting Asian Art)的书籍作品。她即将出版的“时尚, 身份认同, 现代亚洲力量”一书着重于二十世纪初亚洲的现代化服装, 并将于 2018 年由 Palgrave Macmillan 出版。

作为独立策展人, 她自2013年以来一直在纽约与美国亚裔艺术家合作。她的韩国艺术家三部曲为: 着色时间: 韩裔美国艺术家档案展 第一部分 1950-1990 (2013); 时间的色调: 韩裔美国艺术家档案展 第二部分 1989-2001 (2014); 编织时间: 美国韩国艺术家档案展 第三部分 2001-2013 (2015), 现收藏于纽约韩国文化中心和皇后博物馆。在2018 年春季, 她的即将到来的策展项目名为“违禁的身体: 新的正义与人性语言”。此次展览将展于纽约市立大学约翰·杰伊刑事司法学院的安雅和安德鲁·希瓦画廊。

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Joomi Chung

Biography

Joomi Chung pursued her B.F.A. degree in Painting (1999) and M.F.A. Research Certificate at Hong Ik University in Seoul, South Korea (2000); and M.F.A. at the University of Massachusetts Amherst (2004). Currently she is an Associate Professor of Painting and Drawing at Miami University in Oxford, Ohio. Her work has been exhibited at national and international venues including Seoul Art Center Hangaram Museum and SOMA Drawing Center, Seoul, South Korea; First Street Gallery, Bowery Gallery, and Site: Brooklyn, NY; University of West Bohemia, Pilsen, Czech Republic; SÍM Gallery, Reykjavik, Iceland; Fort Collins Lincoln Center and Colorado State University, Fort Collins, CO; Herter Art Gallery, UMASS Amherst, MA; Attleboro Arts Museum, Attleboro, MA; Urban Arts Space at Ohio State University, Columbus, OH; UICA, Grand Rapids, MI; Manifest Gallery, Cincinnati, OH; Carnegie Center for Visual and Performing Arts, Covington, KY; Art Space, Raleigh, NC; and Lore Degenstein Gallery at Susquehanna University, Selingsgrove, PA.

Artist Statement: Chromazome 2017

My work explores the idea of gradually unfolding image-space, a visual field and physical site made of observed, remembered, and imagined realities. As the image grows and transforms through abstraction and accumulation of materials, it weaves two modes of representations: map-landscape. This twofold vision implies locating and being, seeing and becoming. I am interested in making works that can be contemplated as an image and at the same time, be experienced as a space that surrounds the viewer.

The title Chromazome has two references: a) chroma (color) + rhizome (roots that grow to every direction); b) chromosome: khroma (color) + soma (body), a DNA made of a threadlike structure forming a double helix bearing a linear sequence of genes. Hence, Chromazome can be a color field, a zone, as well as a body that spreads out like rhizome.

Chromazome began with a simple idea of doodling in space. Materials and process were simple as well: weaving wires and coating them with layers of hot glue and paints. However, long labor-intensive process of repetition and accumulation evolved into a three-dimensional zone of scribbling lines with varying degree of thickness, volume, density, and saturation.

Made of flexible wire forms, the configuration of this work changes from one installation to another. I am interested in creating a structure, a mass, in which each part is unique and finished work on its own and yet can be seamlessly integrated as part of a greater body, a zone, or a milieu.

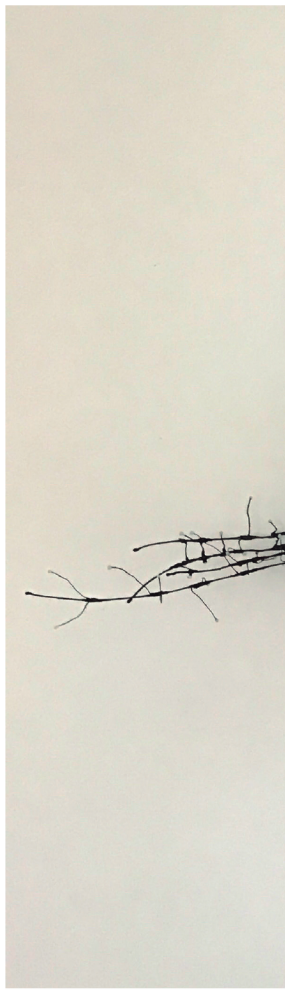
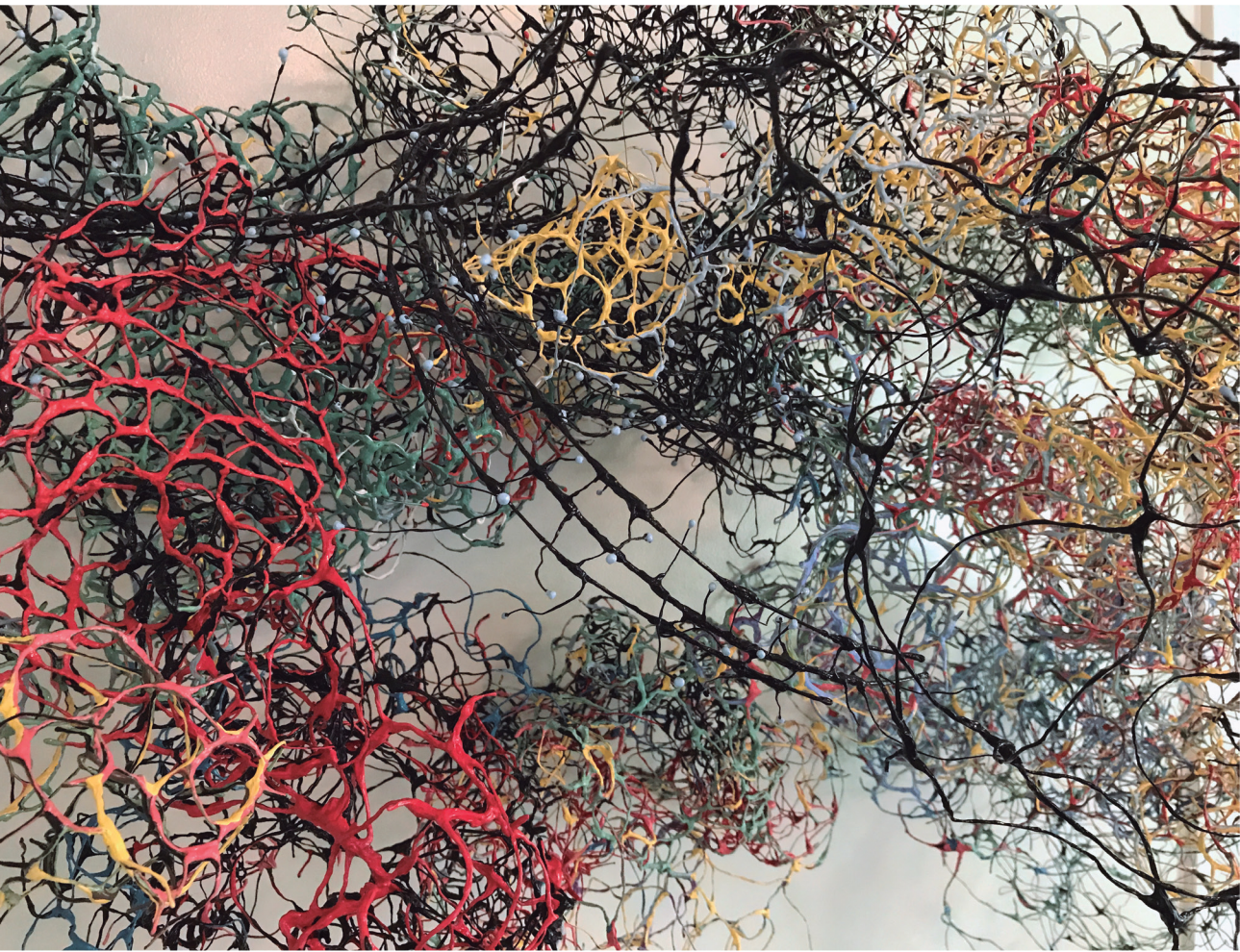
Artist website:
<http://joomichung.net>

Time Zone Converter

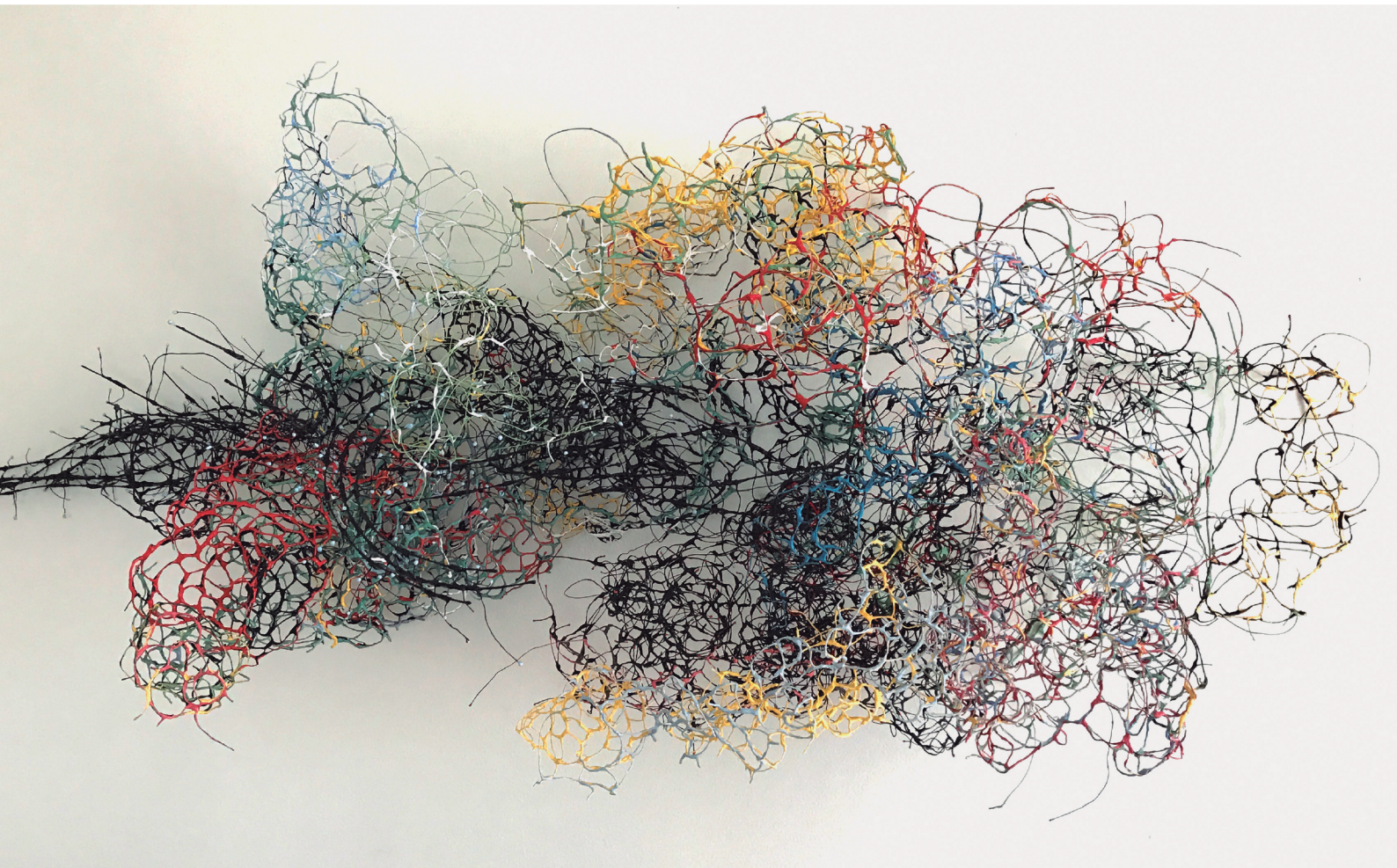
Chromosome

mixed media installation (wire, acrylic paint
and medium, hot glue)
variable: 12' (diameter) x 3ft (height) when
suspended from the ceiling.
2017





Time Zone Converter



Chromazome

mixed media installation (wire, acrylic paint
and medium, hot glue)
variable: 12' (diameter) x 3ft (height) when
suspended from the ceiling.
2017

Zhang Yuan Feng

Biography

Zhuang Yuan Feng, was born in 1984 in Shan Xi and lives and works in Beijing. She graduated from Beijing Arts and Crafts School in 2004. Zhang received BFA in 2008 and MFA in 2011 from Chinese Academy of Fine Arts in Central Academy of Fine Arts. Zhang has an active visual artist record, exhibiting nationally in Beijing, Taipei, Shanghai, Chengdu, Naging, and Shenzhan. Internationally, in U.S.A, France, England, Janpan, and South Korea. Zhang's work had several public collections including the Central Academy of Fine Arts, Zhejiang Art Museum, Jia Holdings Management Limited.

Artist Statement

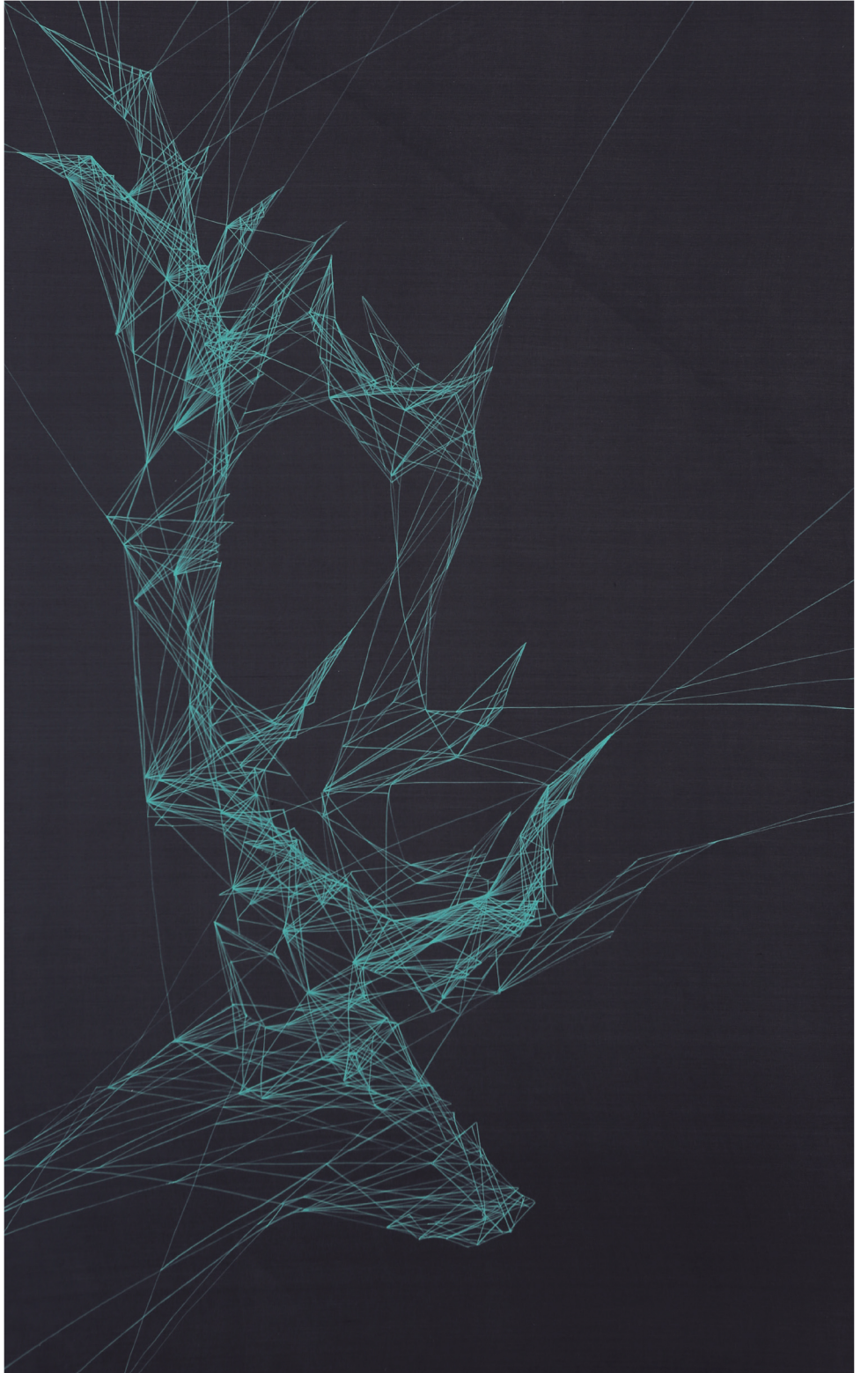
People from the youth into the adult "retreat" change, by the environment, society, their own growth experience, and thus become symbolic, with the social growth, whether we lost in this process what, forgot what, I use the animal as a symbol, and then enveloped in the above layer of abstract, regular, intertwined beautiful and impeccable network - true and false, clear and vague. I do not know how to solve this problem, but everyone seems to have their own answer.



Artist website:

<https://m.artand.cn/uid/225095?-from=singlemessage&isappinstalled=1>

Time Zone Converter

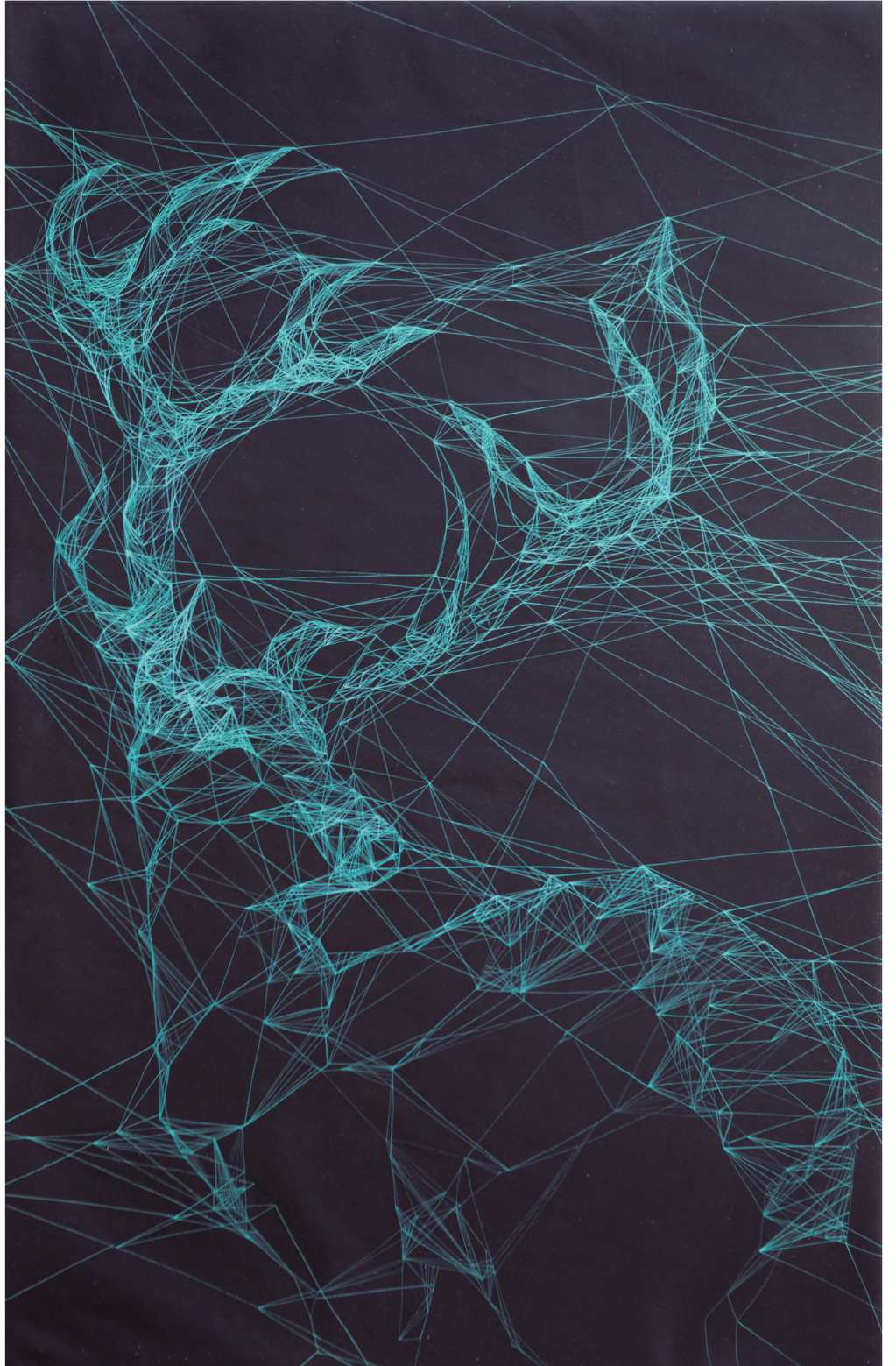


Yu
Ink on paper, 112 x 72 cm, (44 x 28 inches),
2014

Zhang Yuan Feng



Lin Li
Ink on paper, 112 x 72 cm, (44 x 28 inches), 2014



Kim, Chang Eun

Biography

Chang Eun Kim has been living and working in Pusan, Korea and NYC since 2000. Kim's work embraces mechanistic shapes and symbols standing for a sound, syllable, morpheme, and word. He has been exhibited nationally and internationally. His solo exhibitions include Insa Art Center, Seoul and Oceanus Art Hall, Pusan, South Korea. His work has been selected for Art Bank, permanent collection at National Museum of Contemporary Art in Korea. He is an art professor of Pusan National University in Korea.

Artist Statement:

Morphemes and plasticity of future.

Leonar´do da Vin´ci had an anatomical study of body parts and designs for machines such as a parachute. Some of those designs proved a success. Now there are many artists, designers, and other experts who are like Leonar´do da Vin´ci. They are studying various kinds of perceiving communication skills and languages in order to acknowledging human body and human behaviour(especially shifting the stream of consciousness). They are experimenting the next communication skills based on ecology and morphology around the world. And Chang-Eun, Kim is one of them.

His individual models are abbreviated, non-verbal communication tool images. They are created apperceptively. He tries to predict the future life style and help people to prepare for the future. Paradoxically he insists to refuse a deviated perceptive(탈지각) modulated human behaviour. Human beings now are suppressed human senses and human scale by digital network technology.

We must notice about the prior step of building data base in an analog way. In the step of noticing, tractable mechanical ground is revived into visual image. Restoration of senses, imagination, an association of ideas penetrate directly our heart and soul and it enlightens our soul. Realistically speaking, he puts an emphasis on human senses that is felt and understood it fully.

In human history, dramatic changes have been occurred such as invention of wheel and printing technique, energy development, sound recording technique, appearance of digital age. If you consider that human beings has lived in earth in a very short period of time, Chang-Eun, Kim's works of art will become in our daily lives and people will interact each other with these iconic images. We can not imagine how it is going to be applied in our society. It is worth thinking about it thoroughly for our future generations.

If people who used hieroglyphics back in thousands of years ago met Chang-Eun Kim, they would have understood his way of expressive language of digital world. They might have communicated through images because there were metaphoric icons about hi-tech media carved on the wall of the cave back in the days.

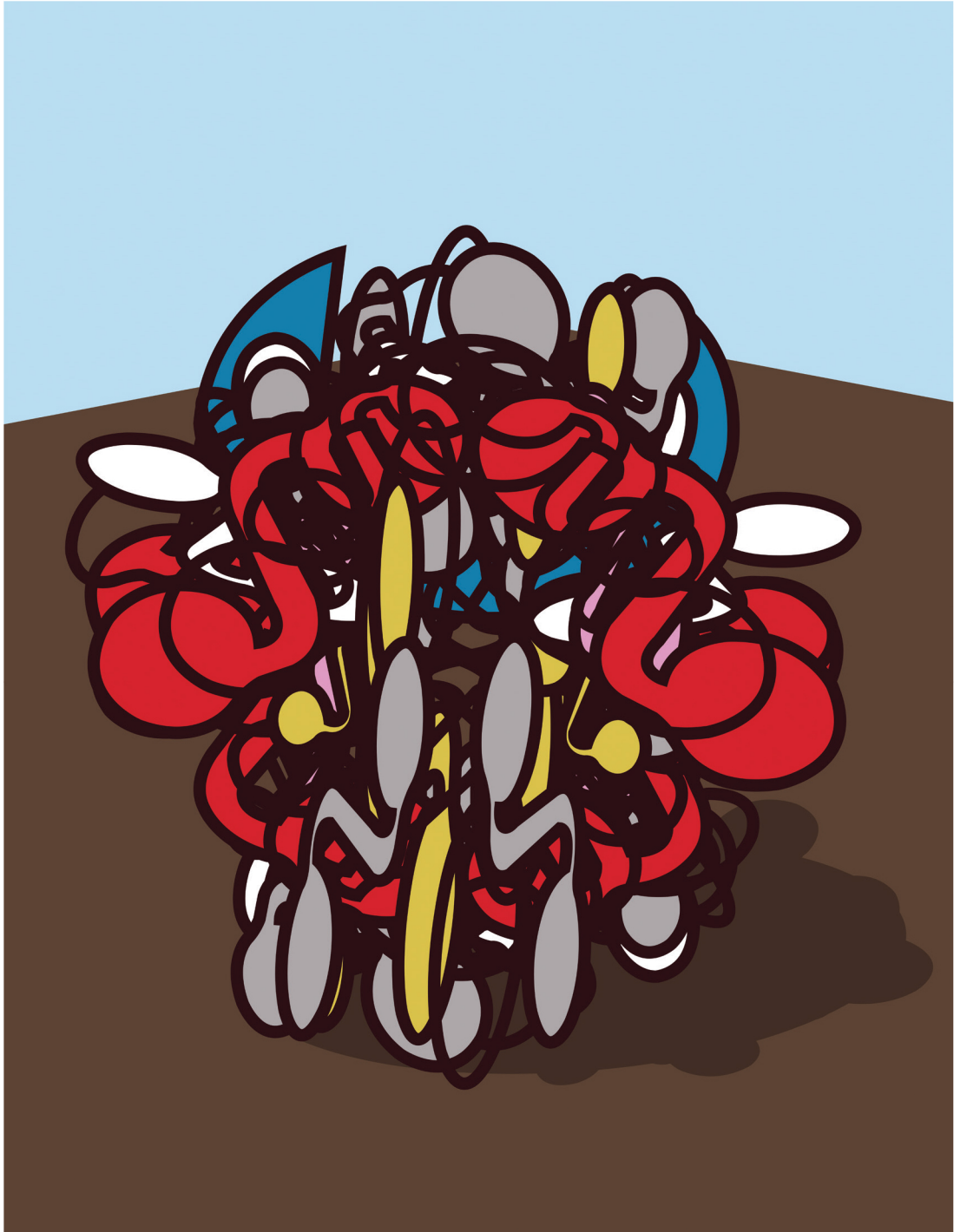
Artist website:

[http://www.arthub.co.kr/sub01/](http://www.arthub.co.kr/sub01/board05_view.htm?No=18094)

[board05_view.htm?No=18094](http://www.arthub.co.kr/sub01/board05_view.htm?No=18094)

[http://www.arthub.co.kr/sub01/](http://www.arthub.co.kr/sub01/board05_view.htm?No=10507)

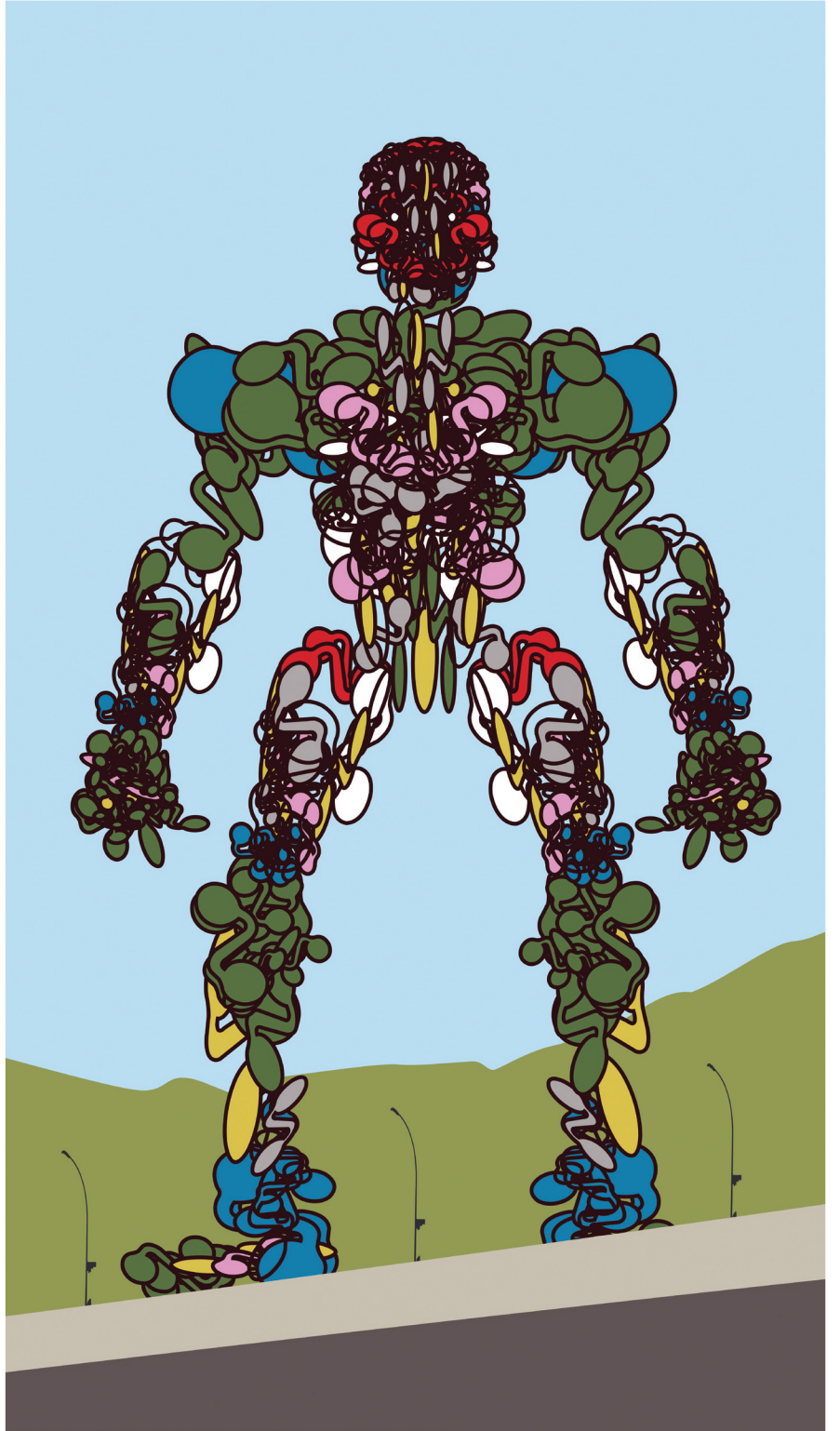
[board05_view.htm?No=10507](http://www.arthub.co.kr/sub01/board05_view.htm?No=10507)



Kim, Chang Eun

Impllosion
72.7X60.6cm, acrylic on canvas, 2017





Sammy Lee

Biography

Sammy Lee is an interdisciplinary artist and a proprietor of Studio SML |k (small k) in Denver, Colorado. Her work focuses on spatial, narrative, and sequential qualities in personal history, as Lee incorporate her diverse explorations in art and architecture. Lee was born and raised in Seoul, South Korea and moved to Southern California at the age of sixteen. Lee studied media art at UCLA and architecture at the University of Massachusetts Amherst. Her work has been exhibited internationally and can be found in collections at the Getty Research Institute, Bainbridge Island Museum of Art, Spencer Museum of Art, and the Spanish National Library in Madrid, Spain. Currently Lee is a resident artist at [Redline](#), serve as Board of Directors for [Asian Art Association](#) at Denver Art Museum, and operate a new contemporary Asian art project space, called [Collective SML | k](#) in Santa Fe Art District, Denver.

Artist Statement: Mammorial

Mammorial is an artist book about the physical and psychological shifts women experience through birthing and nursing. The work centers around 16 prints that depict the microscopic anatomy of breast cells and tissues, from pregnancy to involution. Surrounding these scientific images are silicon and resin breasts cast with stories from frustrated and anxious mothers, pulled from the online breastfeeding support forum, La Leche League International. An accompanying soundtrack mixes the rhythmic emissions of a breast pump on various settings.



Artist website:
www.studiosmlk.com



Cover,
felted paper to depict cadaver, closed



Open,
title page, silicon breast with resin core, resin cast with texts from
breastfeeding mothers, breast nesting within the text block

Sammy Lee

Page view,
verso showing reverse side of breast imaging print. Recto, a fold out
page revealing a "leak", a handmade paper depicting breast tissue
underneath. Text is printed on the front side of the fold out, but not
shown on the photo due to unfolding.



Open,
a CD with a recording of breast pump sound mix is nested in a pocket,
secured by a clasp. Silicon breast, removed from the book shown



Zhi LIN

Biography

Zhi LIN received both undergraduate and graduate education at the China Academy of Arts. He further finished his graduate degrees at the Slade School of Fine Art in England, and the University of Delaware in the States. While he was a graduate fellow at the University of London's Slade School, the political events and social movements around world convinced him to use his artwork for social, history and cultural awareness. Since that time his work has been a visual examination of the patterns of violence, intolerance, injustice, and complicity in public behavior. He has had over 30 solo shows, and participated in more than 140 group exhibitions on both sides of the Atlantic and in China. His works exhibited and are included in many museum collections in the United States, Great Britain, and China, notably the Princeton University Art Museum, the Frye Art Museum, the Tacoma Art Museum, the Nelson Atkins Museum, the Oxford University Ashmolean Museum of Art and Archeology. He has been a recipient of many prestigious national, international, and academic awards, grants, fellowships and recognitions, including the National Endowment for the Arts Fellowship. Currently he holds an appointment as Professor of Painting and Drawing at the University of Washington School of Art + Art History + Design, Floyd & Delores Jones Endowed Professorship in the Arts at the UW College of Arts and Sciences, and as an affiliated faculty at the China Studies Program, UW Jackson School of International Studies.

Artist website:

<https://art.washington.edu/people/zhi-lin>

Artist Statement: "Chinaman's Chance"

This video piece records on an onsite installation with a HD projection onto four metric tons of railroad ballasts inscribed with the names of Chinese workers. The video projection and installation is a challenge to the famous Russell's "champagne photo" which was taken around 12:30 pm on May 10th, 1869.

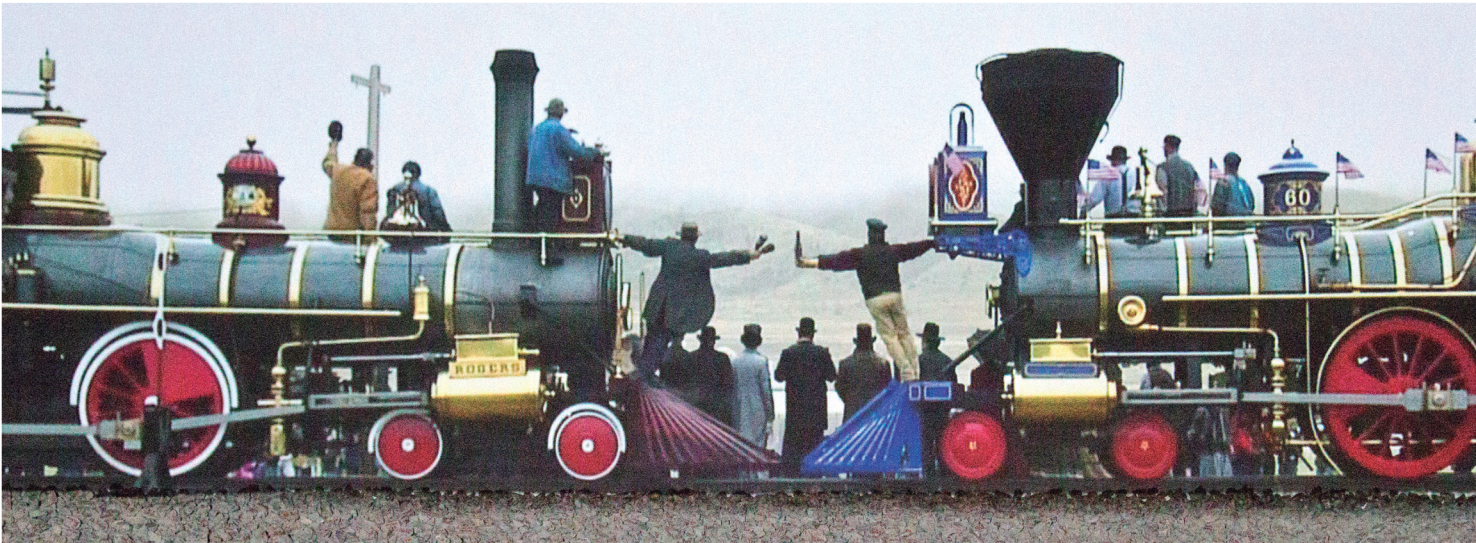
It is true that Russell's "champagne photo" is a historical symbol and icon in American history. Although there were many other photos that Russell took on that very day, this one really symbolizes the eastern railway connecting to the West. This was a triumph for humanity. The transcontinental railway was the first coast-to-coast railroad completed in the United States and in the world. Many others followed, but the first one in 1869 was significant. When the transcontinental railroad was connected, it also linked a parallel line of telegraph wires, which enabled both coasts of America to communicate with each other and with the rest of the world. Human beings for the first time successfully overcame distance in a fundamental way. Not only could they physically reach each other much faster, but they could speak to each other in an unprecedented manner.

In addition to the on-site celebration, there were celebrations across the country: from coast to coast, all church bells rang, all train whistles were blown, and people marched and danced in the streets in the entire country. However, none of the Chinese workers who built the most difficult portion of the transcontinental were included in Russell's champagne photo, despite the fact that around 1,500 Chinese workers were present while he took the shot. I imagine that they were as proud as everybody else in the crowd and around the country.

In the installation *Chinaman's Chance*, I tried to envision myself as a worker who has been laid off on the spot. And I worked from the perspective of the one lingering around the site, excluded from the entire celebration. To observe the event from a different point of view is to reexamine the historical celebration. I want my audience, through my viewfinder, to look at the scene as though from a Chinese worker's viewpoint, that is, excluded from the celebration and watching the festivities from the back, and from the opposite side. This disrupts the privileged perspective of the dominant historical narrative, and presents the viewer with an alternative reading of the event.

During construction, the Central Pacific Railroad Company divided Chinese workers into gangs of 20 to 30; they named the gangs and only made payments to them. Because of this system, most of the 23,000 individual Chinese workers' names were never noted. In the installation *Chinaman's Chance*, I have inscribed on the railway's ballasts in red, like the calligraphically carved and painted stones on mountainsides in China, all the names from the work groups, recovered from existing payroll records. The track stretches beyond the people's view and anticipates the appearance of trains; however, we also can imagine a scene of hundreds of Chinese laborers working on the tracks. In the construction of the railroad, several thousand Chinese were badly injured and disfigured, and at least 1,300 lost their lives. White is the funeral color in China; the whiteness of the blank screen between the looped video projection memorializes the nameless workers who perished and the omitted Chinese workers from the "Golden Spike Celebration."

Chinaman's Chance
"Chinaman's Chance" on Promontory Summit: Golden Spike Celebration, 12:30 PM, 10th May 1869, 2014 HD video projection with a surround sound environment Video: 10:45 min. Dimensions variable







Julia Kim Smith

Biography

Julia Kim Smith is a Baltimore-based multidisciplinary artist whose work has been featured by Angry Asian Man, Animal, Art F City, artnet News, GQ, Hypebeast, Hyperallergic, Juxtapoz, kottke.org, Paper Magazine, The Atlantic, The Washington Post, and international media outlets. Her films have received premieres at Slamdance Film Festival, Cinequest Film Festival, Center For Asian American Media CAAMFest, San Francisco Documentary Film Festival, Brooklyn Film Festival, and Maryland Film Festival. Her multidisciplinary work has been featured in national and international group exhibitions at A.I.R. Gallery, Brooklyn; White Box, New York; Feminist Art Conference, Toronto, Canada; Kochi-Muziris Biennale, Kochi, India; Experimental Media: Cyber In Securities at Washington Project for the Arts, Washington, DC; and Exquisite Corpse at Fuse Art Place, Bradford, UK and Cologne, Germany. She is represented by A.I.R. Gallery, Brooklyn, and serves on The Creative Alliance's Board of Trustees and as a Slamdance Film Festival programmer. She is a Rubys Artist Grant recipient, a Maryland State Arts Council Individual Artist Award recipient, a two-time Creative Capital semi-finalist, and a two-time Sondheim Prize semi-finalist. Smith received her Master of Fine Arts in Visual Communication from The University of Michigan where she was the recipient of a Rackham Fellowship.

Artist Statement

I am a true believer in the power of art to make the world a better place. Through much of my work, I take on issues of racism, sexism, misrepresentation, and underrepresentation—by any means necessary. My projects take the form of new media, video, film, photography, printmaking, and craft.

I grew up in Indiana where I experienced frequent racist harassment and slurs—and witnessed my immigrant parents subjected to harassment—so I am grimly unsurprised by the recent rise of hate crimes. Racism has always been there, sometimes under the surface, but still there. We must push back, assert ourselves, and protect our rights.

Receipts calls out and takes ownership of Asian and Asian-American slurs in a series of faux Asian-style scrolls featuring documented racist slurs received on sales receipts from Chick-fil-A, Hooters, and Papa John's.

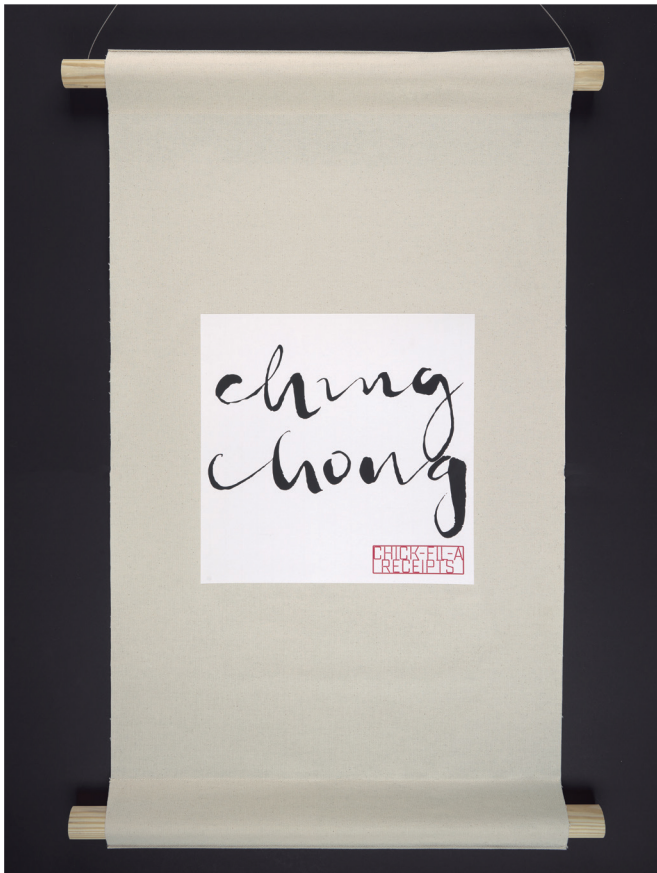
Artist website:
www.juliakimsmith.com

Time Zone Converter

**Site**

Julia Kim Smith, Receipts, archival pigment print on rice paper, linen, wood dowel rods, wire, 2017, Brooklyn, A.I.R. Gallery (image courtesy A.I.R. Gallery)

Julia Kim Smith



ReceiptsChingChongChickflea
Julia Kim Smith, 'Receipts: Ching Chong Chickflea, 2017',
archival pigment print on rice paper, linen, wood dowel rods,
wire, 36 x 20", 2017 (image courtesy Julia Kim Smith)

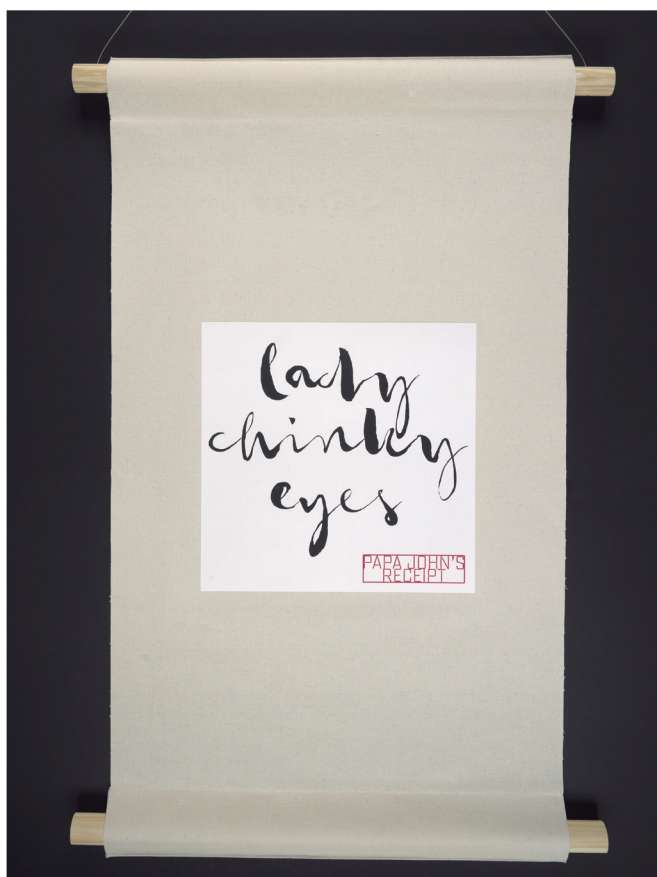
Time Zone Converter

ReceiptsLadyChinkyEyesPapaJohns

Julia Kim Smith, Receipts: Lady Chinky Eyes PapaJohn's, archival pigment print on rice paper, linen, wood dowel rods, wire, 36 x 20", 2017 (image courtesy Julia Kim Smith)

ReceiptsChinxHooters

Julia Kim Smith, Receipts: Chinx Hooters, archival pigment print on rice paper, linen, wood dowel rods, wire, 36 x 20", 2017 (image courtesy Julia Kim Smith)



Chinn Wang

Biography

Chinn Wang is a Colorado-based artist and educator. Her studio practice incorporates printmaking, sculpture, and installation to explore the subjective nature of personal narrative and history using coded visual languages, symbolic iconography, and shifting visual perception. Wang has exhibited nationally and internationally at venues including: Boulder Museum of Contemporary Art, Boulder, CO; Arvada Center for the Arts, Arvada, CO; Urban Institute for Contemporary Arts, Grand Rapids, MI; John Michael Kohler Arts Center, Sheboygan, WI; Neurotitan, Berlin, Germany; and Co-Prosperity Sphere, Chicago, IL. She has been a resident artist at RedLine Denver and Failure Lab at the Museum of Contemporary Art Denver, and her work is represented in permanent collections at the Madison Children's Museum in Wisconsin and the University of California, Berkeley. Wang received her MFA from the University of Wisconsin, Madison, and a dual BA in Art Practice and Art History from the University of California, Berkeley. She is currently a Teaching Assistant Professor and Foundations Coordinator in the School of Art & Art History at the University of Denver and lives in Boulder, CO.

Artist Statement

My studio work is concerned with the subjective nature of personal narrative and history. Through investigations in printmaking, sculpture, and installation, my work examines, problematizes, and humorizes the fluidity of memory. I am interested in the digital and analog manipulation of images, pushing optical limits past the point of legibility into abstraction and then back again. In this way, images vibrate between clarity and obfuscation, demonstrating the futility and interplay between fiction and nonfiction. I want to create a non-passive viewing experience that compels a constant questioning of material, space, and image, highlighting the shifting balance between what is real and what is imagined.

A current interest in lineage, sacred symbols, fortune-telling, and visual and pop-cultural spectacle inspires my recent work. Some of my visual vocabulary is inspired by a historical cartomancy system—a fortune-telling or divination practice—developed by Marie Anne Lenormand in France during the 18th century. The Lenormand system is a complex and highly visual form of cartomancy, relying on a combination of images sourced from the Zodiac, Greek mythology, and floriography (the language of flowers) for its prophetic approach. The work asks viewers, and the artist herself, to relinquish control over what the future may hold, and instead consult and allow the cards to divine their fortunes and predict the unforeseen future.

My current body of work originates from a series of photographs taken of my mother during her first years living in the United States after arriving from Hong Kong. The series of prints highlights her status as a woman, an immigrant, and a scientist—three imperiled communities in American society today—through a removal of the figures from the picture. Her absence from the images, both literally and metaphorically, not only splices the picture plane, but also represents a lost sense of lineage, heritage, and identity that sometimes follows the generations after emigration.

2266 Edgewood Drive
Boulder, CO 80304
510.410.1153
chinnwang@gmail.com

Artist website:
www.chinnwang.com



Chinn Wang



OCT 66
Screenprint on paper
15" x 19"
2017



Kirk Ke Wang

Biography

Kirk Ke Wang, Professor of Visual Arts of Eckerd College, is a painter, sculptor, photographer, mixed media artist, as well as an educational software developer. He was born in Shanghai, China, and received two MFA degrees from the Nanjing Normal University in China and University of South Florida.

In 1986, Mr. Wang moved to the U.S. as an exchange scholar continuing his graduate studies. After receiving his second MFA, Mr. Wang was appointed as the art director of a design firm and designed many projects for the entertainment industry, such as Disney World, MGM Studio, Sea World, and Bush Gardens, etc. In early 1990s, Mr. Wang taught at the Ringling College of Art and Design in Sarasota. He joined Eckerd College in the fall of 1993.

Mr. Wang has exhibited his art works in art galleries, none for profit institutions, and museums locally, nationally, internationally, such as the Museum of Modern Art, PS1 in NYC and the National Museum of Art of China in Beijing. His works have been collected by museums, galleries and private collectors in the US and Asia, including the National Gallery in Beijing. Mr. Wang was awarded the bronze medal by the Cultural Ministry of China, and he is also the recipient of numerous grants and awards from many distinguished institutions, such as, the National Endowments for the Arts, the Freeman Foundation, Ford Foundation, National Asian Network, Florida Arts Council, etc. Mr. Wang maintains a studio in Tampa, NYC, as well as in Shanghai.

Besides teaching and making art, Mr. Wang led a team of experts and developed a computer learning system for children, which has been used by over a thousand schools nationwide. He travels frequently between China and the US to promote art, education and culture.

Artist Statement

Living in America for over 30 years, I focus my art on issues that conflict with our contemporary cultures, from the perspective of a diaspora.

In my art practice, contents always superset choices of forms and media, from painting to sculpture, photography to video, performance art to site specific installation, etc. While oscillating between media and methods, I intend to write narratives of my tunneled visions of the world in a common thread: the comedic tragedy.

For this exhibition, I choose to use abstract photography of human figures and video of bloody dumplings washing away by ocean waves, to discuss the dilemma of our contemporary lives drawn by forces of desires and temptations, to question human identity and fidelity, to remonstrate the consumption of nature, to exam the love and hate relationships between social politics, to address cultural clashes and misunderstandings, to present the vulnerability of Asian Americans, to address the ephemerality of humanity, to reveal the imperfection/self-doubts of our mental and physical capacity biased by social surroundings.

I relish human figures rendered in art history, particularly in those Western classics. However, they signified a syntax of the constructed narratives. In my works, I intent to deconstruct those narratives into successions of "tragedies", ambiguous, fragmental, deficient and deplorable.

I believe it's the artists' obligation to respond to our social milieus. When facing human tragedies, like 9.11 or a hurricane catastrophe, Clement Greenberg's "sublimity and purity of art" seem anemic. I call this body of abstract works "Social Abstract", a pun on the "Socialist Realism" that I grew up with in China, as a critique to the "Zombie Formalism" permeating the art world nowadays.

Artist website:

<http://www.kirkkewang.com/frameSets/index-recentShows.htm>

Time Zone Converter







Woo, Joo Yeon

Biography

Joo Yeon Woo has been exploring the theme of cultural displacement and identity, and to social psychological and cross-cultural studies that are heavily influenced by immigrant experiences. She has exhibited works nationally and internationally at institutions including the A.I.R. Gallery in Brooklyn, the Korean Cultural Center in NYC, the Sejong Art Museum in Korea, the Vargas Museum at the University of the Philippines, the Mahmoud Darwish Museum in Palestine, the Center for Global Justice in Mexico, and the University of the Andes in Colombia. She has participated in international artist-in-residence programs, including Ami Art Museum in Korea, the VCCA in Virginia, the Red Gate Residency in Beijing, and the Contemporary Yunnan in China. Woo also received the AHL Contemporary Art Award in NYC, the Korean National Art Festival Award at the National Museum of Contemporary Art and was selected for the Korea Young Artists Biennale. Woo received a BFA from Kyungpook National University in Korea, a MFA from Hongik University in Korea, and a MFA from the Pennsylvania State University.

Artist Statement

Engaging with the Korean diaspora, my creative works illuminate issues of identity, memory associated with a particular place, and physical and psychological experiences of displacement in our nomadic life. I am particularly interested in stories of Korean immigrants called Gyopo which can be translated into Korean as diaspora. Over the past few years, I visited several Korean heritage language schools that have helped Gyopo and their children to establish a national identity and ensure an ethnic environment. Gyopo in the schools make efforts to consolidate and reassure their ethnic identity by learning the home language and culture. Ironically, however, they often make intentional efforts to assimilate into their society by reshaping their identity and adopting new names. This interesting conflict leads to several questions: Do they consider themselves as outsiders or insiders in the society? How do they perceive the relationship between their new English names and Korean identity?

Conversations with Korean immigrants resulted in fourteen photographs of the binders that many Gyopo families use to store documents pertaining to visas, green cards and permanent residence applications. Each folder represents one family. As I displayed the photographs horizontally across the corner of the gallery space, viewers are able to see continuous broken line that could associate a geographic border. Through the broken line made by immigration documents, the viewers could see the idea of "migration is systematic, but immigration stories are organic and humane".

The embossed paper works titled Gyopo Portraits present Korean faces collected from Korean ethnic newspapers circulating in the U.S. This series is a continual exploration of hybridized identity with Korean diaspora, that is, how Korean immigrants feel anxiety and invisible when they experience discontinuity of place and a sense of otherness. Embossed faces represent ambiguity or conflicts between being inside and being outside in immigrants' mind and their social position. Embossing exhibits blurred boundary lines of the portrait images and at the same time presents ambivalent inner and outer sides of the paper.

Artist website:
www.spacekite.net

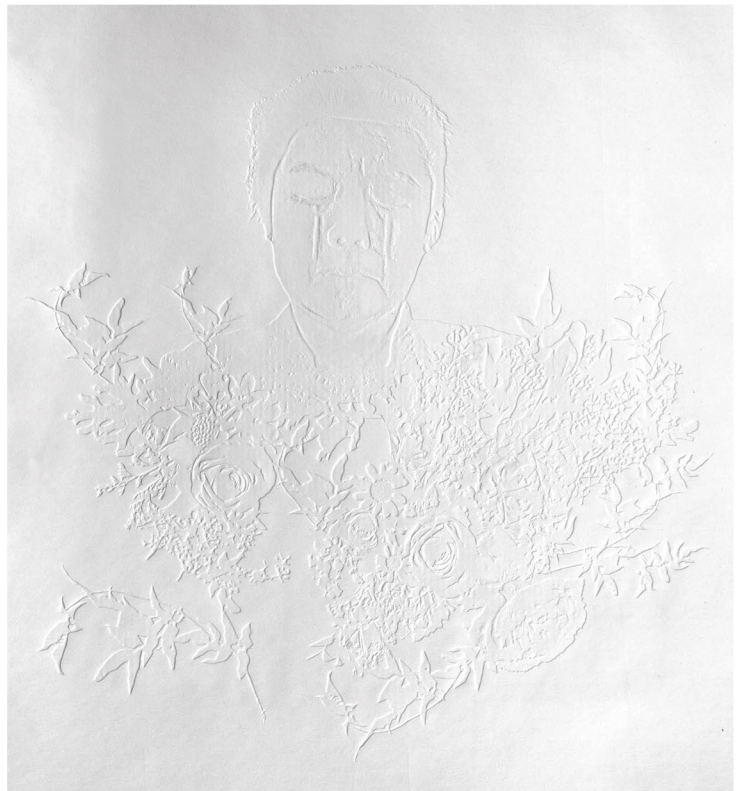
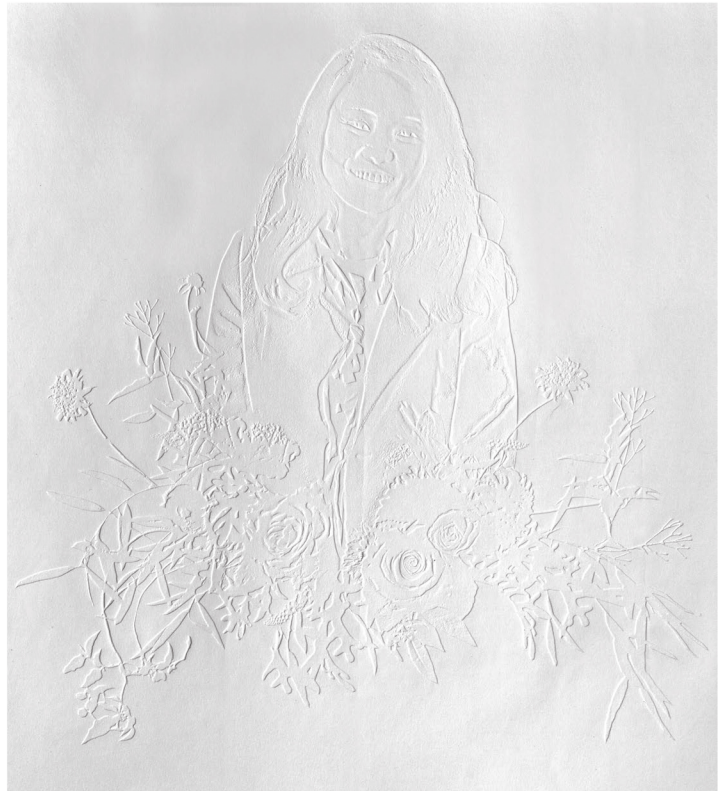




Gyopo Portraits
Embossing on paper
18"x18" (45.5x45.5cm)
edition 3/6, 2017



Gyopo Portraits
Embossing on paper
18"x18" (45.5x45.5cm)
edition 3/6, 2017



Gyopo Portraits
Embossing on paper
1.8" x 1.8" (4.5 x 4.5 cm)
edition 3/6, 2017

Gyopo Portraits
Embossing on paper
1.8" x 1.8" (4.5 x 4.5 cm)
edition 3/6, 2017

Xi Zhang

Biography

Born in 1984 in Kaifeng, China, Xi Zhang completed his studies in painting at China's Beijing Institute of Art and Design. He moved to the United States to further his artistic training at Denver, Colorado's Rocky Mountain College of Art and Design. He received his Bachelor of Fine Arts in painting from RMCAD in 2008, and that same year was recognized by then Denver Post art critic Kyle MacMillan as the "Emerging Artist of the Year" for his "well developed, surprisingly mature vision." Zhang continued from there with his masters studies in painting at the University of Colorado, Boulder, receiving his MFA from the institution in 2011. In 2012 Zhang received his US Permanent Residence as an "Artist of extraordinary ability".

Zhang's work had notable shows including Song Zhuang Multimedia Art Exhibition at Song Zhuang Art Museum in Beijing (2006), URRRA in Argentina (Buenos Aires 2012), Ornaments at White House (2012), and Biennale of America in U.S. (2013). His work was featured on media as CNN (2011), Art Ltd Magazine (2012), PBS (2013), NPR (2013), and Juxtapoz Magazine (2014). Zhang also was awarded Emerging Artist of Year (2008), The Pathmaker (2011), Top twelve artists under age 35 (2012), The Catherine Doctorow Prize in Contemporary painting (Nominated 2015), The John Moores Painting Prize (China, Finalist 2016), and Gold Award Winner in painting from Art Forward Contest (2016).

Zhang is represented by PLUS Contemporary Fine Arts Gallery in Denver and Marc Straus Gallery in New York. Zhang Currently is an Assistant Professor of Painting and Drawing in University of Utah.

Artist Statement

How can we define a painting? What is a good painting? How is a Chinese painting Chinese? If a Caucasian were born and raised in China, and never learned any other culture or language, could we say this person was Asian? What if this person were also an artist, and only knew how to do African folk drawings, and learned the technique through weird dreams which were influenced by Chinese animation? Could we say s/he is a contemporary Chinese artist?

In my Scroll painting series, I challenge the concepts of boundary and authorship. I carefully designed the composition and color of some of the paintings. With others, I painted with my eyes closed while farting. Can you tell me which painting is good? What if I tell you I didn't paint them all. I invited a couple of established abstract painters from London and New York to help me finish them. Can you tell which paintings are theirs? What if I tell you, there is one done by my five years old niece? Do you see her work within the group? Did I tell you the truth? How could you know?

Artist website:
www.xizhang.org



Scroll #1

Acrylic on paper, 67.5x25.25 inches, 2017

Xi Zhang

Scroll #2

Acrylic on paper, 57 x 24.5 inches, 2017



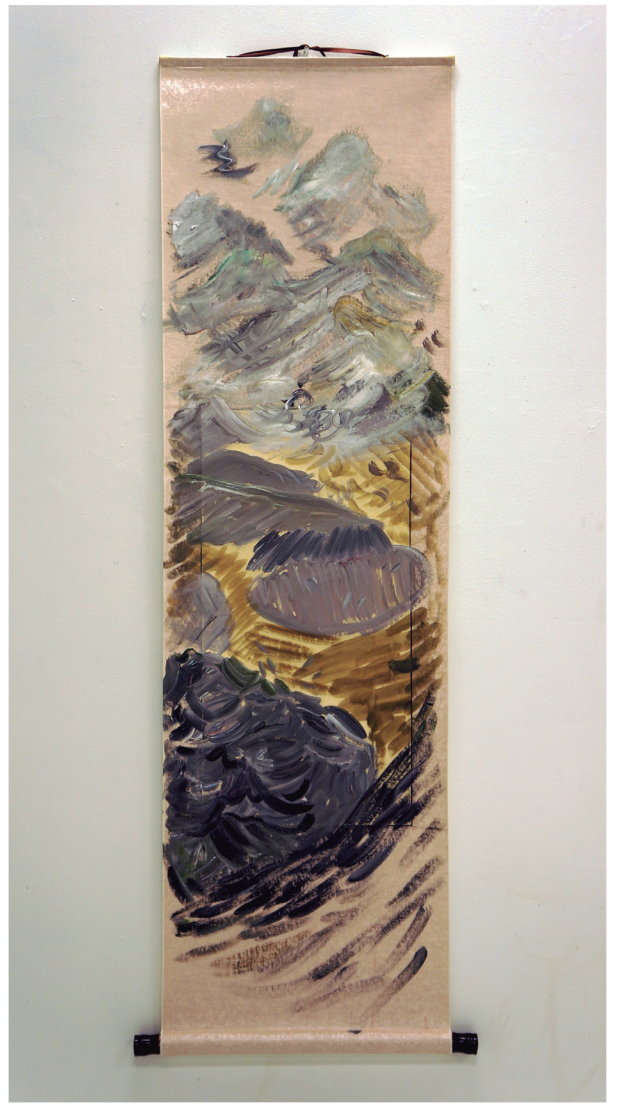
Scroll #3

Acrylic on paper, 43 x 22.5 inches, 2017





Scroll #4
Acrylic on paper, 57 x 24.5 inches, 2017



Scroll #5
Acrylic on paper, 59 x 20.5 inches, 2017

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