



[2019-05]

 한국문화원 Korean Cultural Center Los Angeles		Press Release			
Request	For Immediate Release			Pages: 4	
Date of Release	1.30.2019 (Wednesday)	Contact	Tammy Cho 323-936-3014		

ANCIENT FUTURE:

Contemporary Korean Artists Evoking the Past

“Encounter Silla, a thousand year-old kingdom that dreamt of eternity.”

▶ Title: ANCIENT FUTURE “Contemporary Korean Artist Evoking the Past

▶ Date: February 7th (Thursday) – March 23rd (Saturday), 2019

▶ Opening Reception: Friday, Feb. 7, 2019 at 6:00pm

▶ Location: Robert and Frances Fullerton Museum of Art

in Cal State University San Bernardino

5500 University Pkwy. San Bernardino, CA 92407

▶ Presents: Korean Cultural Center LA (KCCLA) &

Robert and Frances Fullerton Museum of Art (RFFMA)

▶ More information: Tammy Cho, at 323-936-3014 exhibition@kccla.org

RFFMA Eva Kirsh 909-537-5493 ekirsch@csusb.edu

* Gallery Open Hours: Mon-Wed 10am-5pm / Thr 12pm-8pm / Sat 10am-5pm / Fri & Sun Closed

Korean Cultural Center LA (KCCLA) & Robert and Frances Fullerton Museum of Art (RFFMA) will host a special exhibition called, "**ANCIENT FUTURE: Contemporary Korean Artist Evoking the Past**" which will take place from February 7th to March 23rd, 2019 at RFFMA, located at 5500 University Pkwy. San Bernardino, CA 92407.

Presented by Robert and Frances Fullerton Museum of Art & Korean Cultural Center Los Angeles

Ancient Future: Contemporary Korean Artists Evoking the Past



Whi Boo Kim / Geo Series 2005
50 x 60 inches, Oil on Canvas



Yong Sim / Circle No. 515, 2013
48 x 48 inches, acrylic on tape mounted to panel



Kwang-Seop Oh / Having Been to King's Tomb With Mr. R.B., 48 x 66.5 x 42cm. Painted on Bronze



David Jang / Pluralism, 2015
48 x 144 inches, Oil and Stain on Wood

February 7 - March 23, 2019
at the Robert and Frances Fullerton Museum of Art
(in the Old State University of San Bernardino)
5500 University Pkwy. San Bernardino, CA 92407

Once upon a time in Korea, there was Silla, a thousand-year-old kingdom that dreamt of eternity. Every morning, the kingdom awoke to the sight of a splendid ocean rimmed with sunlight and relaxed in the calm presence of undulating mountains. Inspired by their serene surroundings, the inhabitants created beautiful ceramic works. Centuries later, these works have been reimagined by contemporary Korean art of the twenty-first century. Through these arts, the past reaches out and touches upon the present.

Simplicity, spontaneity, and a strong connection to nature make Korean art distinctive and captivating. Korean artists traditionally appreciated the plainness of their materials and the naturalness of their patterns. With beauty and humble elegance, they strove to reveal the most fundamental characteristics of their materials. Korean potters were especially adept at reworking nature through art, producing stunning minimalist ware that displayed a delightful fluency of line and shape.



Yong Sin
Circle No. 515, 48x48 inches



David Jang
Pluralism, 2015



Whi Boo Kim
Geo Series 2005
50x60 inches



Kwang-Seop Oh
Having Been to King's Tomb
48 x 66.5 x 42 cm

Today's artists of Korea are still very much connected to that tradition. Even though they live outside of Korea and have expanded their formal repertoire and language, their strong bond with the past can be sensed at many different levels. This exhibition features several objects from the museum's collection of Korean gray-ware ceramics alongside selected works by four contemporary Korean artists who, by working in various genres and mediums, evoke or reference the past—whether consciously or not.

The four artists featured in the exhibition are David B. Jang, Kwang Seop Oh, Yong Sin, and Whi Boo Kim. David Jang sees the industrial society as a living organism, comprised

of millions of organic existences. Kwang Seop Oh's bronze sculptures, reminiscent of theatrical settings, tell stories that are deeply rooted in the artist's relationship to nature. Yong Sin's art displays a process that is both linear and transparent. Her works are visually recognizable but contain a shifting perspective: the simple becomes unexpectedly elaborate; the ordinary, distinctive. Whi Boo Kim's paintings from the "Geo Series" (made from materials collected from houses destroyed by the Northridge earthquake) emphasize the unique nature of wood and its labor process, and seek humanity in the product of mechanical labor.

The exhibition is a collaboration between RAFFMA and the Korean Cultural Center Los Angeles.