

 한국문화원 Los Angeles	Press Release		Korean Cultural Center Los Angeles 5505 Wilshire Blvd. LA., CA. 90036 Tel (323)936-7141 www.kccla.org
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The 23rd Juried Art Exhibition;
One Another

*Voice of Five artists who were selected by jurors
Erin Christovale (Curator of Los Angeles Municipal Art Gallery) and
Max Presneill (Director and Head Curator of Torrance Art Museum)*

- ▶ Date : April 7th – April 28th , 2017
- ▶ Place : Korean Cultural Center Los Angeles, 2nd Floor, Art Gallery
5505 Wilshire Blvd. LA, CA 90036
- ▶ Opening Reception : Friday, April 7th, 2017 at 7:00-9:00p.m.
- ▶ Participating Artists : Namwon Choi (Savannah, GA), Amir H. Fallah (LA, CA),
Seunghwui Koo (New York, NY), Julia Kwon (Boston, MA),
Cathy Pitts (Palm Springs, CA)
- ▶ More Information : Heeseon Choi at 323-936-3014 or exhibition@kccla.org

The Korean Cultural Center, Los Angeles proudly presents its 23rd Annual Juried Exhibition which will consist of a variety of contemporary artwork by five talented artists. These artists were selected by jurors **Erin Christovale (Curator of LA Municipale Art Gallery)** and **Max Presneill** (Director and Head Curator of Torrance Art Museum) from a pool of work submitted by more than 60 artists.

The juried exhibition draws from the submissions entered through an open call and is judged on the slides and electronic files submitted by the artists. Since its debut in 1993, the annual juried exhibition has become one of the most popular events at KCCLA. It has grown steadily

through the generosity of its supporters and the enthusiasm of the artists who submit their work. This year's exhibition includes the work of artists working across America. Regardless of their cultural background, interests and experiences, all of these artists really enjoy the process of bringing their art alive.

Art is the ability to express what is on one's mind to the outside world through any medium. This year's exhibition speaks to a plurality of media and practices, including installation, painting, and sculpture. Predominantly, the works reflect cultural identity and concerns.

Director Nak Jung Kim of the Korean Cultural Center Los Angeles mentions that, "The Korean Cultural Center Los Angeles is trying to communicate with other communities through art and culture. And as we show respect for each other's cultures, we can work together through great programs and events such as this juried show."

The exhibition is open to the public and the announcement of the prize-winners will be made at the opening reception on Friday, April 10th, 2017 at 7:00p.m. at the KCCLA 2nd floor, Art Gallery. The show will run until April 28th.

► Selected Artists;

1. Namwon Choi (Savannah, GA)



In-betweenness, Installation, 2016

I chose migrancy because it privileges movement in both space and time and the notion of movement and process rather than stability and fixity. I am a Korean artist living and working in America for eleven years. Since relocation, the idea of transitional states and the notion of in-betweenness have been an interesting subject to me. I found myself being between here and there being in-between two countries, and in-between affiliation and alienation.

I am interested in the spatial and temporal condition of in-betweenness. The in-betweenness not as a space for pause but as a space that (dis)connect between here and there.

My work is about in-betweenness of being who leaves to stay, and stays to leave. I make drawings and paintings of highway that manifests the space of transience as a means of portraying my life in transition. Then I let my paintings, each fragment, each idea-phrase, react with the objects from the highway to link and to create whole sentences describing a fuller view of my experience of in-betweenness in the space of exhibition.

2. Amir H. Fallah (LA, CA)



The Caretaker, Mixed Media Installation, 2015

My approach to art making is akin to the process of an archaeological dig. I begin by assuming the role of an analytical historian. I investigate my subject's lives through the analysis of their personal belongings. Investigation of these objects slowly reveals the lives of my subjects, a history that becomes a complex mixture of facts and symbolism.

My work is interdisciplinary, but clearly rooted in the cannon of portraiture. After I have crafted the histories of the individual subjects and families portrayed in my paintings, site-specific installations are created to provide a framework for the paintings and accompanying sculptures to exist within. Although each individual piece is made to function independently, this installation-based method of producing work establishes a fully immersive experience for the viewer.

Through the process of art making and the employment of contemporary portraiture, I am exploring the realms of truth through storytelling. Obsessive consideration of truth's limitations can help us understand one another, and this examination of identity is the keystone of my practice.

3. Seunghwui Koo (New York, NY)



No Place to Go, Mixed Media, 2013

When I was young, my parents owned a butcher shop. During that time, I saw a lot of butchered pigs. In Korea, when one opens a new business, buys a new car, or starts a big new endeavor, it is tradition to have a celebration with a pig's head in the center of the room while money is put into its mouth. The person then bows and prays for a good and comfortable life. There is also a belief that when one dreams of a pig, it is a precursor to material wealth. In Korean culture, people will buy lottery tickets and charms of pigs to compliment these beliefs and traditions.

As an adult now living in the United States, I have experienced and observed many new cultural things. I have discovered there is a completely different connotation associated with the pig. The pig can also symbolize greed. This new world is a place where money rules, the distinction between good and evil is blurred, love and happiness are small things, philosophy has no place, and only material beauty matters. I have observed people curse the rich for having monetary wealth but at the same time be envious. In today's competitive society everyone appears to be running to win a race but not realizing you cannot win away your loneliness when the people you have ignored or mistreated in your pursuit are not there for you at the finish line.

My pig figures are symbolic of the different kinds of people I encounter in my own everyday race of a life. The bright colors and satiric images used on my terracotta clay and mixed media "Piggies" have been purposely used to create a whimsical urban vibe to my work but upon further inspection represent a deeper and sometimes critical commentary on today's society with the end goal of connecting with the viewer to inspire thought, forgiveness, solace and hope.

4. Julia Kwon (Boston, MA)



Like Any Other No 28, Fabric and wire

"Like Any Other" comments on gender and ethnicity. It explores different ways for creating ruptures on Korean patterns through rearranging textile designs sanding, scraping and cutting the canvas mending the canvas taking the canvas off stretcher bars and creating wrinkles. I activate the paintings in relation to the stretcher bars, which become metaphors for framing and societal expectations for the authentic.

Further, Korean textile is not only recreated through sewing and manipulating fabric to suggest a trapped, exoticized female body, but also invented by overloading the textiles with patterns that are perceived as Korean. The figure is wrapped like an object with overtly colorful textiles. The one-dimensional way she is seen is imposed upon her.

The series is inspired by my experience of being seen as “the other,” being stared at because of my race and asked “what are you?” in reference to my ethnicity. I aim to capture the tension that arises from the divide between different social groups and the mindset of “us versus them.” The textiles I create symbolize “Koreanness.” My work is not simply a representation of minority identities, but rather a commentary on the dehumanizing, problematic process of being identified, reduced and categorized. Like any other, I hope to be heard, not herded.

5. Cathy Patts (Palm Springs, CA)



Monet's Diamond, Oil on Canvas, 2014

Cathy Pitts enjoys taking great risks in her approach to painting. She is known for her versatility with the ability to paint in many different styles and themes. Most importantly she enjoys the challenge of combining contrasting elements, such as abstraction and realism or classical and the ultra contemporary styles in one painting as in “To Dream, To Soar...”. She applies the same principle in the use of various materials, such as acrylic paint and acrylic tubes with stainless steel. Her work is all about drama, movement, rhythm, and creative color. She is fascinated with glass and reflective objects and their light. By doing that she takes the viewer into her world where the crystals are magnified and transformed into powerful cubistic abstract forms. Her works relates and reflects the contemporary tempo of Janet Fish, James Rosenquist, and Chuck Close. Her latest portfolio, the “Boom Series” addresses the Bauhaus and Constructivist movements by combining various materials and architectural structure in a most unique way. These paintings are strategically designed with forceful directional line and counter-movement of various geometric shapes. That, in combination with textural materials creates a unique surface tension. All of Cathy’s paintings are powerful and provocative compositions, expressing the fast paced energy and vitality of today.