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The 26th Juried Contemporary Art Exhibition **Six Artists: Abstract Perspectives**

Celebrating Asian Pacific American Heritage Month 2021



Six Artists: Abstract Perspectives May 21 - June 25, 2021

- ▶ Exhibition Title: Six Artists: Abstract Perspectives
- ▶ Date: May 21st(Fri) – June 25th(Fri), 2021
- ▶ Location: Korean Cultural Center Los Angeles Art Gallery (2nd Floor)
5505 Wilshire Blvd. Los Angeles, CA 90036
- ▶ Artists: Jisoo Chung, Yoory Jung, Chloe Jeongmyo Kim, Hyunkyung Lim, Cat Chiu Phillips, and Julia Kim Smith
- ▶ Jurors: Christine Y. Kim, Alma Ruiz
- ▶ Presenter: Korean Cultural Center Los Angeles
- ▶ More information: Tammy Cho, at 323-936-3014 or tammy@kccla.org

The Korean Cultural Center Los Angeles proudly presents **the 26th KCCLA Juried Contemporary Art Exhibition < Six Artists: Abstract Perspectives >** which will take place from May 21st to June 25th at the Korean Cultural Center Art Gallery, located at 5505 Wilshire Blvd. Los Angeles, CA 90036.

Celebrating Asian-Pacific Cultural Heritage Month, **Six Artists: Abstract Perspectives** exhibition will present Asian women artists. This exhibition is composed of over 30 works of art, including mixed media, paintings, photo-collage, video, installation art. It features six Asian women artists including, Jisoo Chung, Yoory Jung, Chloe Jeongmyo Kim, Hyunkyung Lim, Cat Chiu Phillips, and Julia Kim Smith.

These artists were selected by jurors Christine Y. Kim (Curator of Contemporary Art, Los Angeles County Museum of Art) and Alma Ruiz (Senior Fellow, Center for Business and Management of the Arts, Claremont Graduate University, and independent curator) from a pool of work submitted by 97 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 enthusiasm of artists who submit their work. This year's exhibition includes the work of artists working across America. Regardless of the much dissimilarity in their environment, ideology, artistic character and economic background, these artists all share very important characteristics that have brought them to one place; their creative processes in developing a visual statement of their lives to present and share with us all.

To provide a safe environment for visitors and staff, KCCLA has implemented new health and safety protocols and procedures under the guidelines provided by the L.A. County Department of Public Health. For the safety of all, KCCLA has adhered to social distancing by limiting the number of people entering each viewing hour through an online reservation system and pre-safety procedures such as taking temperature and kindly asking guests to put on face masks during their visit.

KCCLA will also provide online content such as "Virtual Gallery" and "Virtual Interview with Artists" through its website & YouTube channel for the KCCLA audience. Guests can conveniently enjoy our programs through numerous online platforms such as the KCCLA official website, YouTube, Facebook, and Instagram.

Jisoo Chung

Jisoo Chung is an L.A.-Seoul-based visual artist working through video and installation. Chung explores female subjects as systemized bodies constructed in ready-mades and quotidian technologies. Failures in technology, such as - language mistranslation, misinterpretation represent motifs of Chung's works. Considering technology as a mirror of our culture and society, these are the moments when the formulation of white supremacy and patriarchy have failed. Chung's practice is an attempt to track down these systems that are entangled in themselves and reclaim their agency within the relationship to these systems. For the past years, the systems they concerned extensively have are hierarchies between languages from an immigrant's perspective.

Yoory Jung

Identity is a concept that requires others, and so is her painting. It requires the viewers to examine what they are seeing. In her continuing investigation of celadon as reference, material, and process, she is introducing tensions between objective and nonobjective, as well as between performativity and objecthood. She wanted to bring Korean Celadon masters' craftsmanship into her work by appropriating the process that is similar to, but different from celadon making. So, she begins with clay color as ground in order to reference and simulate the material of the celadon as ceramic. Then she adds layers of colors close to celadon and sand them back down to get a smooth surface similar to it but without its reflective surface. She repeats the process over and over until she feels proper balance has been achieved. Monochrome allows her to explore the tranquility of total abstraction through one specific color. Moreover, she explores the shift in subject and object in her painting by having some of painting come off from the wall to floor. Celadon Series is her attempt to find her identity as a Korean American immigrant.

Chloe Jeongmyo Kim

Kim's artistic inspiration blossomed during an unexpected toy business trip in China, when she witnessed firsthand the significant cultural disparity between peaceful suburbia in Orange County and the bustling remote manufacturing area in Guangzhou, China. Kim creates a fantastic visual narrative using evidence of micro-scale traces signifying human touches from worker's tools that resonate with imperfections and expediency, and explores the beauty of industrial and humanistic patterns from an utterly dehumanized mechanical, mass production line prevalent in China's factory culture. In order to express these strong emotional responses and to explore the after-tastes of her pleasurable experiences there, Kim intermixes various painting layers with the representational, photographic images on top of the transparent plexiglass surface. Kim sparingly layered authentic paint gestures to the indexical content of the photographs, leaving empty space to invite penetrating light, causing phenomenological and effectual depths in the transparent surface. The translucency of the color palette, such as the artificial tastes of synthetic colors and the human touched expressions that coexist harmoniously and combine with the diagonal and horizontal lines, invites the viewer to think about diverse and spatial perspectives, while simultaneously limiting the information given to the viewer, instigating imaginative

creativity of the space.

Hyunkyung Lim

Lim's work is her inner view through nature. It is a garden or forest with one open but closed space. It is a whisper of a garden that tells the story of herself or someone personified by trees. She finds many trees in the park or garden landscape that she faces in the city, and someone's helping to refine and make the garden. Her painting can be seen as a modern inheritance of traditional Korean painting. It is hard to explain her depiction and pictorial composition of rocks, trees, lands, plants, and birds without mentioning the tradition of earnest learning and discipline. It seems proper to highlight Korean painting's longstanding tradition through the serial production of several drawings under a single theme and horizontal combination of images reminiscent of a folding screen.

Cat Chiu Phillips

Cat Chiu Phillips creates installation work in public spaces, often using traditional handicraft methods, including crochet, weaving, and embroidery. She often uses discarded materials, including plastic and electronic waste, to create large-scale installation and public art projects. Growing up in Manila, Phillips experienced and witnessed the overwhelming amount of pollution, poverty, overpopulation, and the constant battle against natural disasters. She always explored these ideas in her career because of her admiration for the population's ability to rise against constant tragedy. Though she uses various found materials in her work, discarded items became an interest because of their contextual value. This narrative richness inevitably intensifies the visual arts product. Phillips has received many national and international public art commissions and has been an educator in public schools for over 20 years.

Julia Kim Smith

Through her work, Julia Kim Smith addresses issues of racism, sexism, misrepresentation, and underrepresentation through traditional and new media. In particular, she is interested in the pervasive influence of the internet and its tools on society. She uses both to inform her practice and to question what constitutes truth and whose truth. Her influences include artists Kota Ezawa, Jenny Holzer, and Young-Hae Chang Heavy Industries, and authors Cathy Park Hong and Wesley Yang. The photo-collages in Transit are drawn from scans of her father's slides from 1955-1973, the period before her parents became naturalized American citizens. Suppose her father's photographs were his way of "claiming" America and his life in the United States. In that case, her photo-collages are her way of reclaiming her family's immigrant history and herstory. She culls images from the slides and layers them to create new meanings and perspectives, the perspective of one who is "over there" but does not yet belong. Taken as a whole, the photo collages examine what it means to become American.