

 한국문화원 Korean Cultural Center Los Angeles		<b>Press Release</b>			
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**KCCLA 40<sup>th</sup> Anniversary Special Exhibition**  
**Beyond the Light of East and West**

*'Links of the artists between the East and West'*



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KCCLA 40th Anniversary Special Exhibition

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Beyond the Light of East and West



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- ▶ Exhibition Title: Beyond the Light of East and West
  - ▶ Date: April 1st(Mon) – April 30th(Fri), 2021
  - ▶ Location: Korean Cultural Center Los Angeles Art Gallery (2nd Floor)  
5505 Wilshire Blvd. Los Angeles, CA 90036
  - ▶ Guest Curator: Hoojung Lee
  - ▶ Presenter: Korean Cultural Center Los Angeles
  - ▶ More information: Tammy Cho, at 323-936-3014 or [tammy@kccla.org](mailto:tammy@kccla.org)
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**The Korean Cultural Center Los Angeles** is pleased to present the special exhibition '**Beyond the Light of East and West**' in conjunction with the 40th anniversary of the KCCLA, which will take place from April 1st to April 30th, 2021 at the Korean Cultural Center Art Gallery, located at 5505 Wilshire Blvd. Los Angeles, CA 90036.

Beyond the Light of East and West is an imperative survey exploring the meaningful connections that highlight distinctive aesthetics and perspectives explored by the most innovative artists of Korea and Los Angeles during the 1960s – 1970s.

This exhibition is composed of over 20 works of art including paintings, sculptures and site-specific installation that dates from the 1960s to the present. It features three Korean artists including Ha Chong-hyun, Yun Hyong-keun and Kim Hyung-dae and three Los Angeles-based artists including Larry Bell, Helen Pashgian and Laddie John Dill.

The main focus of this exhibition is to investigate the featured artists who engaged using profound minimalistic concepts, in conjunction with the void, as notions of Eastern philosophy and spirituality through “Light”. In addition, the exhibition reflects on their distinctive ideas and practices while examining the similarities and differences between the links of the artists between the East and West.

After a long time of mandated closure due to the COVID-19 pandemic, KCCLA will reopen its 2nd floor Art gallery to the public on April 1, 2021, following the guidelines provided by L.A. County.

To provide a safe environment for visitors and staff, KCCLA has implemented new health and safety protocols and procedures in accordance with 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 advance reservation system, and pre-safety procedures such as taking temperature and kindly asking guests to put on face masks during their visit.

KCCLA will provide online contents such as 'Virtual Gallery' and 'Online Curator Talk' through our website & YouTube channel for the KCCLA audience who are still reluctant to visit. Guests can conveniently enjoy our programs through numerous online platforms such as the KCCLA official website, YouTube, Facebook, and Instagram.

## **Guest Curator Hoojung Lee**

Hoojung Lee is the director of Korean art affairs at the LA Art Show and director/curator of Art All Ways. Since 2012 through the LA Art Show, Lee has produced and curated a number of featured exhibitions such as "Flashbulb", which was a live Pop-performance booth created by an international socialite and conceptual performance artist, Pandemonia, in 2018. Pandemonia's "Flashbulb" was broadcasted in the KTLA morning talk show and drew tremendous attention from the public. In 2015, Lee curated "Dansaekhwa I". In addition, she also co-curated "Korea Connection," including Lee Yong-back's "Angel Soldier" and Choi Jung-hwa's "Gift of the Century," which was published in the LA Times in 2014. In 2011, in conjunction with Pacific Standard Time, which was initiated by the Getty Institute, Lee curated "Solid As the Rock: The Art Scene 1950s-1980s". This imperative survey exhibition featured artworks of Robert Rauschenberg, Charles White, Matsumi Kanemitsu, Larry Bell, Ed Moses, Betye Saar, and Laddie John Dill. In addition, Lee curated "Through the Looking Glass," a solo exhibition of Ed Moses who was a prominent figure in the LA art scene and best known for his eclectic range of abstract paintings. The highlight of the public art project was the Lotte World Tower media facade light art. Lee produced Mark Brickman, who was the 'Pink Floyd' stage lighting designer and the permanent artist in residence at Empire State building in New York, and 'MachinEyes' video content. 'MachinEyes' was also commissioned to design the video art content using the selected design motifs of Alejandro Mandini's art for the Lotte World Tower media facade.

## **Ha Chong-Hyun (b.1935)**

Ha Chong-hyun is considered to be one of the pioneers of Korean abstract painting known as Dansaekhwa, which is literally translated as 'monochrome painting'. The Dansaekhwa movement emerged in the late 1960s and 1970s in South Korea as a loosely affiliated group of artists who developed their own distinct experimental approach to painting. The Dansaekhwa artists discovered their unique painting methods and techniques, while exploring new approaches with complete dedication.

## **Kim Hyung-Dae (b.1936)**

One of the youngest, most prominent artists of the war generation in the Korean art scene (early 1960s), Kim Hyung-dae has maintained his solitary voice as a painter of colors in Korean contemporary art. For five decades, Kim created a new vocabulary of Korean chromatic abstract paintings and prints while cultivating them with distinctive and daring approaches to his art-making.

## **Yun Hyong-Keun (b.1928-d.2007)**

One of the most significant Korean artists of the twentieth century, Yun Hyong-keun (1928-2007) was born in Miwon-ri, Chungcheongbuk-do, Korea and received his BFA from the School of Fine Arts at Hongik University, Seoul, in 1957. During the 1960s, he became associated with the influential Dansaekhwa (monochromatic painting) movement of Korean artists who experimented with the physical properties of painting and prioritized technique and process. The scarcity of materials following

the Korean War (1950-1953) and the country's relative isolation from the international art world led the artists to construct their own sets of rules and structures in relation to abstraction.

### **Larry Bell (b.1936)**

Larry Bell rose to prominence as a leading member of the Light and Space Movement initiated in Southern California during the 1960s and 70s. The Light and Space Movement featured stripped-down works that used geometry and light to create perceptual experiences for the viewer. The movement, which included figures like John McCracken and Robert Irwin, emerged in dialogue with Minimalism at large but was colored by West Coast influences: the feeling of California's wide-open spaces bathed in light, as well as the region's history of *en plein air* painting. Light and Space works were often characterized by performative or immersive elements and employed industrial materials like glass and plastic to explore light.

### **Helen Pashgian (b.1934)**

A native Southern California artist, Helen Pashgian emerged as the single female pioneer of the Light and Space movement in Los Angeles in the late 1960s. Her Master's degree in Art History focused on the 17th Century Dutch Baroque paintings, particularly Johannes Vermeer, famed for rendering perceptions of light by applying the optical effects of colors.

### **Laddie John Dill (b.1943)**

Born in Long Beach, CA, a native Los Angeles artist, Laddie John Dill graduated from Chouinard Art Institute in 1968 with a BFA. After graduating, Dill became a printing apprentice at Gemini G.E.L., LA; and worked closely with well-established artists such as Robert Rauschenberg, Claes Oldenburg, Roy Lichtenstein and Jasper Johns. In the beginning of his career, during the late 1960s, as part of the West Coast Light and Space Movement, Laddie John Dill began producing segmented vivid neon light works. They're made of hand-blown glass tubes filled with argon and mercury and gasses that create a wide range of luminous colors he called, 'Light Sentences'. The non-verbal synesthetic effects create visual musical compositions.