

SUNG REA KIM PORTFOLIO





SUNG-REA KIM

Was born in 1972 in Seoul.
Lives and works in Seoul .

Artist Sung-Rea Kim was born in Seoul in 1972 and majored in sculpture at the Alessi Veselli Studio of the Prague National Academy of Arts. While attending the Prague National Academy, she did residency at the Bezelle Academy of Art, Hebrew University of Israel, and her learning in other cultures had a great influence on her work. In particular, the 911 terrorist attacks, which occurred while she was residing in Israel, reminded her of how seemingly unrelated events on the other side of the world affect her life now. Her experiences have influenced her work to this day, and she is working on the theme of solidarity of minorities against hate and violence.



Hope for Layla, (2022)
Object (Hair, Resin, Flowerpot)
H 35 x 16 x 16cm

BIOGRAPHY

Study

1999~2005 Majored in Monument at National Art Academy of Praha (BA & MFA, Prague, Czech)
2003 Participated in Residency Program at Bezele Art Academy of Hebrew Univ. (Jerusalem, Israel)

Solo exhibitions

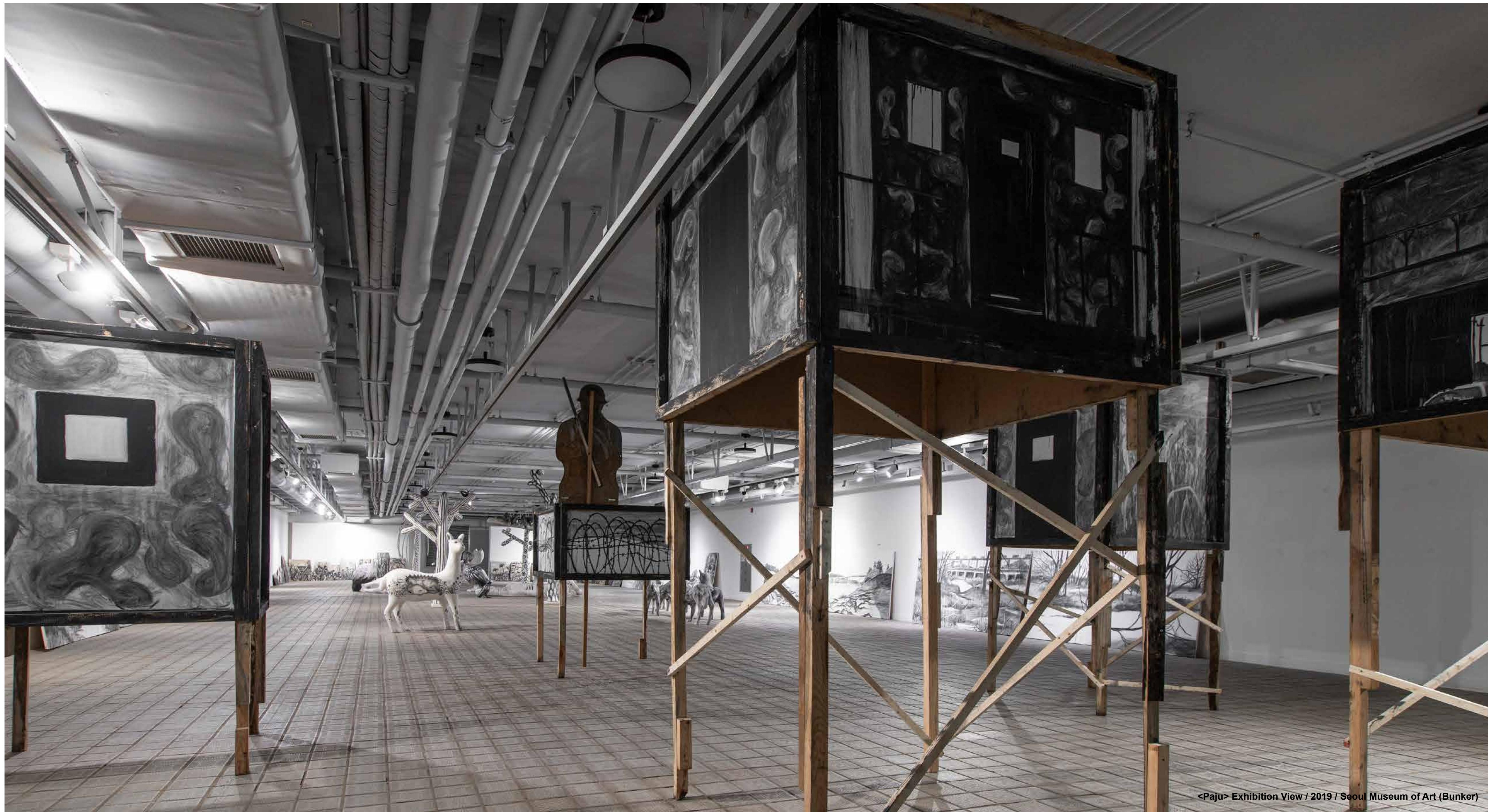
2022 Zebra and Little Girl (MuYi Art Museum, PyeongChang)
2022 Little Girl (Seoul Olympic Museum of Art, Seoul)
2019 Paju (SeMA Bunker Gallery of Seoul Museum of Art, Seoul)
2017 Black Water (Art Space 'Stateless', Seoul)
2017 "How Do You Do?" (Artspace O, Seoul)
2014 Drawing & Booty 2 (Seoul International Sculpture Festa -Art Center, Seoul)
2009 Love I The Madcow Disease Era (Gong Gallery, Heyri Art Village)
2008 Out-breeding Republic (Topo House Gallery, Seoul)
2008 Drawing & Booty 1 (Cube Space, Seoul)
2006 Stopover-Departure (Alternative Space 'Noon', Suwon))
2006 Stopover-Complacency (Moonwha Daily Gallery, Seoul)

Selected Group exhibitions (since 1998)

2022 Opening Commemorative Exhibition Jung MunGyu Art Museum (JMG Museum, Seoul)
2022 Hang-gung Palace Tour 'Hang Hang Hang' (Suwon Museum of Art, Suwon)
2019 River and People (Art Space Gwang-gyo, Suwon)
2018 DMZ Exhibition -_Waters Come and Go Freely. Bids Fly Over The Fences in The Wind. (Gimpo Art Village)
2016 DMZ 'People & Landscape' (Oulim Nuri Arts Center, Goyang)
2015 DMZ in Ordinary Life (Sungnam Arts Center, Sungnam)
2011 Future of Men & Women (Aram Nuri Arts Center, Goyang))
2009 Goyang International Sculpture Symposium (Lake Park, Goyang)
2009 Asan International Sculpture Symposium (Mountain Peak Lake Park, Asan)
2005 Exhibition 'Prague National Museum of Art' (National Gallery of Prague, Czech)
2004 AVU Exhibition 'Wortneruv' (Dum AJG, Ceske Budejovice, Czech)
2003 By Butterfly (Gallery Marakia, Jerusalem, Israel)
2002 Young Artists (Gallery Manes, Prague, Czech)

Public collections

<People on the Sea> Rice Field Gallery_2018
<Haydn Monument> Goyang Cultural Foundation_2012
<Cafe boredom> Asan Cultural Foundation_2011



<Paju> Exhibition View / 2019 / Seoul Museum of Art (Bunker)

Re-writing, Re-drawing in the Border

By Jiyeon Lim (Curator of SOMA)

Sung Rea Kim has long taken notice of violence and discrimination against minorities in our society. This exhibition touches on the lives of women she witnessed while working for an artist-in-residence program held in Jerusalem, Israel. This work is a gigantic descriptive literary formative narrative narrated by Laila, the main character in *A Thousand Splendid Suns*, a novel by Afghan-American author Khaled Hosseini. In Afghanistan society where no women can do outdoor activities if not accompanied by men, Laila's grandmother has Laila cut her hair to look like a boy and help her family make a living. Therefore, a host of topics the artist has raised such as tales about zebras in the Serengeti and girls and Eve and her descendants cause some quiet disturbance.

The 'girl' is on the border between child and adult, as well as utopia and dystopia. She has the most glorious period of her life with purity and hope, but this splendid time is spoiled and exposed to abhorrence. Kim captures her strong life force provoked at the border of her identity with her own keen senses. Kim presents three episodes narrated from the girl's view of point. In the first episode *Zebras and Girls*, zebras that protect one another through their solidarity, relying on nonviolence, are likened to girls. The girls in a herd of zebras not only make drawing the line between the Serengeti and humanity's civilized society, as well as animal and human meaningless but also showcases the artist's pantheistic view of the world exquisitely crossing and deconstructing the boundary between her work and the viewer. In the second episode *Hope for Laila* the artist touches on a process by which women escape all fetters and make progress to a complete emancipation in the history of civilization through Laila and her family. Tenacity and reversal brought about at the end of their despair overturns 'Paradise Lost' caused by our civilization and an escape from 'Eden.' *Dancing Girls* is an episode that consoles all girls like Laila in the world and soothes their despair and grief by integrating the two episodes mentioned above into two-dimensional drawings and 're-writes and re-draws' the history of civilization by presenting humanity's new genealogy.

Kim's work is really distinctive in terms of both material and form. Through her repeated experimentation with materials, she has created a unique form of 'drawing sculpture' in which sculptural form and drawing conception are fused together. Her sculpturally adapted pieces feature lovely and whimsical forms in stark contrast with their rather heavy subject matter. She represents this more dramatically through a combination and expansion of mediums. The technique of applying paper clay to the surface of Styrofoam or waste paper and then sketching on it with charcoal or a pencil evokes gentle yet potent energy in this work designed to be narrated by a girl. This is her work's hallmark that would not be possible if using conventional sculptural materials like metal, stone, or wood. As paper clay enables her to think and imagine, and is familiar to everyone, this material brings about an effect narrowing any psychological distance between her work and audience. She looks at the problems of life we all have from a new perspective and with a new meaning, and naturally portrays her works with familiar materials and through the medium of 'drawing sculpture'.

Kim said that she was likely to get an invitation from the museum after seeing the drawing center's exhibit space. So she intended to bring the space into her work as sufficiently as possible. The exhibition space connected to the green hill of Seoul Olympic Sculpture Park is a place to view its seasonal landscapes through its windows. Her sculptural pieces in the forms of zebra and girl bring about an expansion of space and time by drawing landscapes beyond the glass windows. Her work is seen as a direct portrayal of scenes from a macronarrative in space, such as a scene of a journey to a safe, peaceful world by those who are in solidarity and protect one another and Eve's descendants escaping from Paradise to a new land. The audience comes to envisage those playing about the green hills outside the window and the scene of an invisible new paradise beyond it. May those who escape from Eden attain abundance, and may they shine as splendid suns ... For Laila. In this way, the exhibit space pours out a multitude of stories, embracing the artist's enormous narrative.

Kim's works on display at this exhibition are humanistic pieces condensed with and couched in the traces of life she has witnessed and thought fragments reflecting on human existence. These works produced through her keen sensibility, her cool-headed perspectives toward life, and thoughts densely enriched by avid reading advise viewers to 'gaze' at them. These works also suggest that we have to keep and meditate on what is discovered through this gaze.

Réécriture et redécoupage de la frontière

Par Jiyeon Lim (Conservateur du SOMA, Seoul Olympic Museum of Art, Séoul)

Sung Rea Kim s'intéresse depuis longtemps à la violence et à la discrimination dont sont victimes les minorités dans notre société. Cette exposition traite de la vie des femmes dont elle a été témoin alors qu'elle travaillait pour un programme d'artistes en résidence à Jérusalem, en Israël. Cette œuvre est un gigantesque récit, telle une narration littéraire, raconté par Laila, le personnage principal d'*Un millier de soleils splendides*, un roman de l'auteur afghan-américain Khaled Hosseini.

Dans la société afghane où aucune femme ne peut faire d'activités extérieures si elle n'est pas accompagnée d'un homme, la grand-mère de Laila lui fait couper les cheveux pour ressembler à un garçon et aider sa famille à gagner sa vie. C'est pourquoi une foule de sujets soulevés par l'artiste, tels que les contes sur les zèbres du Serengeti, les filles, Eve et ses descendants, provoquent un trouble tranquille.

La «fille» se trouve à la frontière entre l'enfant et l'adulte, ainsi qu'entre l'utopie et la dystopie. Elle vit la période la plus glorieuse de sa vie, dans la pureté et l'espoir, mais cette période splendide est gâchée et exposée à l'horreur. Kim saisit la force vitale de cette frontière de l'identité de Layla avec ses propres sens aiguisés. Kim présente trois épisodes racontés du point de vue de la jeune fille. Dans le premier épisode, *Les zèbres et les filles*, les zèbres qui se protègent mutuellement par leur solidarité, en s'appuyant sur la non-violence, sont assimilés à des filles. Les filles dans un troupeau de zèbres non seulement rendent insignifiante la ligne de démarcation entre le Serengeti et la société civilisée de l'humanité, ainsi qu'entre l'animal et l'homme, mais mettent également en évidence la vision panthéiste du monde de l'artiste, qui traverse et déconstruit de manière exquise la frontière entre son œuvre et le spectateur. Dans le deuxième épisode *Hope for Laila*, l'artiste évoque le processus par lequel les femmes échappent à toutes les entraves et progressent vers une émancipation complète dans l'histoire de la civilisation à travers Laila et sa famille. La ténacité et le retournement de situation au bout de leur désespoir renversent le «Paradis perdu» causé par notre civilisation et une fuite de «l'Eden». *Dancing Girls* est un épisode qui console toutes les filles comme Laila dans le monde et apaise leur désespoir et leur chagrin en intégrant les deux épisodes mentionnés ci-dessus dans des dessins en deux dimensions et «réécrit et redessine» l'histoire de la civilisation en présentant la nouvelle généalogie de l'humanité.

Le travail de Kim est vraiment distinctif en termes de matériau et de forme. Grâce à ses expérimentations répétées avec les matériaux, elle a créé une forme unique de «**dessin-sculpture**» dans laquelle la forme sculpturale et la conception du dessin sont fusionnées. Ses pièces adaptées à la sculpture présentent des formes charmantes et fantaisistes qui contrastent fortement avec leur sujet plutôt lourd. Elle les représente de manière plus spectaculaire en combinant et en élargissant les moyens d'expression. La technique consistant à appliquer de l'argile à papier sur la surface de polystyrène ou de vieux papiers, puis à dessiner dessus au fusain ou au crayon, évoque une énergie douce mais puissante dans cette œuvre conçue pour être racontée par une fille. C'est la caractéristique de son travail qui ne serait pas possible si elle utilisait des matériaux sculpturaux conventionnels comme le métal, la pierre ou le bois. Comme la pâte à papier lui permet de penser et d'imaginer, et qu'elle est familière à tous, ce matériau a pour effet de réduire toute distance psychologique entre son œuvre et le public. Elle aborde les problèmes de la vie que nous connaissons tous sous un nouvel angle et avec un nouveau sens, et dépeint naturellement ses œuvres avec des matériaux familiers et par le biais du «**dessin-sculpture**».

Kim a déclaré qu'elle était susceptible de recevoir une invitation du musée après avoir vu l'espace d'exposition du centre de dessin. Elle avait donc l'intention d'intégrer le plus possible cet espace dans son travail. L'espace d'exposition relié à la colline verte du Parc olympique de sculptures de Séoul est un lieu où l'on peut admirer ses paysages saisonniers à travers ses fenêtres. Ses pièces sculpturales en forme de zèbre et de fille provoquent une expansion de l'espace et du temps en dessinant des paysages au-delà des fenêtres en verre. Son travail est perçu comme une représentation directe de scènes d'un macronarratif dans l'espace, comme la scène d'un voyage vers un monde sûr et pacifique par ceux qui sont solidaires et se protègent les uns les autres et les descendants d'Eve s'échappant du Paradis vers une nouvelle terre. Le public en vient à envisager ceux qui jouent dans les collines vertes derrière la fenêtre et la scène d'un nouveau paradis invisible au-delà de celle-ci. Que ceux qui s'échappent de l'Eden atteignent l'abondance, et qu'ils brillent comme des soleils splendides ... Pour Laila. De cette manière, l'espace d'exposition déverse une multitude d'histoires, embrasant l'énorme récit de l'artiste.

Les œuvres de Kim présentées à cette exposition sont des pièces humanistes condensées et couchées dans les traces de la vie dont elle a été témoin et des fragments de pensée réfléchissant sur l'existence humaine. Ces œuvres, qui sont le fruit de sa sensibilité aiguë, de son regard froid sur la vie et de ses pensées enrichies par une lecture assidue, invitent le spectateur à les regarder. Ces œuvres suggèrent également que nous devons garder et méditer sur ce qui est découvert par ce regard.



View of the exhibition, Zebra and Little Girl , 2022, (MuYi Art Museum, PyeongChang)

IT'S PLAY TIME !

Group Show

25.11.22 - 15.01.23

Curator : Jungmin Choi

The Magic of Football

Dmitri Shostakovich was one of the greatest Russian composers of the 20th century. After his teacher Alexander Glazunov, he is the second musician to have written a symphony as a teenager when he was only 19. A work of maturity, grandeur and scope that does not suggest his young age.

Despite his brilliant genius and fabulous beginnings, his life and musicality were not motivated by splendor and recognition but by the fear of death. He lived under the Stalinist regime where people were captured and killed without a word. The Great Purge definitely cast a shadow over his music, his life, his time and even his features.

Curiously, while his life was frightening and dark, the portraits that represent him show a man with a childlike smile.

He was a great soccer fan. He even had a referee's license and was always telling stories about soccer in the letters he exchanged with his friends to forget a tragic life in which the slightest incursion of the secret police could mean a death sentence. This is «the magic of soccer».

The historical event and the artists' view

The 2022 World Cup is being held in Qatar, for the first time in winter, to avoid the sweltering heat of the Middle East.

If more than 150 countries from all over the world participate in the Olympic Games, only 32 countries have been selected for this international sports competition after very strict selections. All the countries participated in the qualifications.

To play soccer you need a goalkeeper and ten players. Only the goalkeeper can touch the ball with his hand but not the players. A point is awarded if the ball is kicked into the opponent's goal with the feet, head or body. The team that scores the most points wins. Simple rules that keep the world excited for 90 minutes.

An accomplished sport that brings people together and overcomes divisions. Political parties and different religions become one under the national flag. All citizens become fans of their country's team and finally patriots. We cheer when our team scores and we are sad if we lose the game. How to interpret and explain this simple and surprising phenomenon?

The British historian Edward Hallett Carr defined historiography as 'The hard core of facts and the flesh of the controversial interpretation that surrounds it.' He describes the facts from his point of view. The fact that existed is the hard core and the historian's interpretation is what is around the core. This solid fact and the historical description that is added to it meet to form our 'story'.

The artist is not the historian. However, artists also express themselves on the «solid fact» with their «own creative perspective». The intervention of the artist for the event of the history is thus realized. Goya painted the horror of war and Picasso also spoke out against war in his work, Guernica. The artist adds «artistic flesh» to the hard core. In this exhibition seven artists explain, express, introduce, claim and accuse with their own language the solid fact of the World Cup.

The seven artists participating in this exhibition are both players and coaches. They play their games with their own style. Sometimes intensely, sometimes controversially, sometimes radically and calmly, they speak about this subject each with their own language. The subject is soccer and its environment. The artists talk about this World Cup but also about the world that promotes the World Cup. They tell the story of the shadows cast by the eight splendid World Cup stadiums from which the cheers of the crowd will rise.

The theme of soccer has been launched in the poetic world of artist **Sung-Rea KIM**. What kind of image will she paint for soccer? While all the participating artists talk about soccer through their own eyes, Sung-Rea Kim took the football, then went back to Genesis.

In Sung-Rea KIM's work, Adam and Eve are holding soccer balls and smiling brightly, soccer balls are also hanging all over the tree where the 'forbidden fruit' is located. Where does the courage of the author come from to overturn the 'forbidden fruit', the beginning of humanity and even the stories of the Bible? You can find this reason in the innocent faces of Adam and Eve.

Adam and Eve smile like children. This expression makes us forget the original sin of the man, from the tree 'with the forbidden fruit', and the countless hours of suffering from this original sin.

The appearance of this work is a hope that contains a more drastic peace than all other attempts. This is the message that the artist addresses to us. Chagall's «Expulsion from the Garden» is the only work in history that shows a happy face leaving the Garden of Eden. But now, one more work has been created, moreover, the artist has transformed the Garden of Eden into a happy soccer field.

Extract of the text by **Jungmin Choi**

Curator

PHD Visual arts, Université Paris I, Sorbonne





Shooting Star (2022)

Unique

H 190 x 135 x 10

Urethane foam, paper porridge, paper clay, Formax, drawing, urethane coating



Free kick (2022)
Unique
H 58 x 57 x 15 cm
Urethane foam, paper porridge, paper clay, Formax, drawing, urethane coating



My ball (2022)
1) H 70x47x5cm
2) H 48x30x5cm

Urethane foam, paper porridge, paper clay, Formax, drawing, urethane coating



Layla the Kicker (2022)
H 75x75x5cm
Urethane foam, paper porridge, paper clay, Formax, drawing, urethane coating



In the beginning there was soccer (2022)

Unique

H 45 x 40 x 27 cm

Urethane foam, paper porridge, paper clay, Formax, drawing, urethane coating