

KIM MIRYEON

2006-2022

**www.kimiry.net
edukimi@daum.net**

The spatial Plants

■ Daegu Media Art ZKM 2013 -Better Than Universe / Artistic Director Jinsang Yoo

The Spatial Plants II by Kim, Mi-Ryeon reflects form of life and change in identity caused by moving locations through a plant. It manifests a hybrid of plants in two different places, i.e. Korea and Germany. While this all starts from something small and trivial such as a personal experience and an episode, she set the direction to connect it with another context so that it can develop into a general context. Kim Mi-Ryeon mediates between past memories and traces and today's time through her "The Spatial Plants II". That is to say, she materializes past memories and experiences discovered from today's time through visual language to rekindle and redefine the memories of past time and places. "Spatial Plants" is a series of photographs chronologically sequenced and documented plants collected from various places and is referred to as scanner photography. Scanned images of various plants are converted to virtual images until they are printed into physical objects. "The Spatial Plants II" consists of 3D images which reinterpret scanned digital data and compounds the problem about the conflict between imagination and reality. The images of plants fill the screen and float in the virtual space. Audiences perceive virtual images of plant floating on the screen as well as actual plant pots scattered around the exhibition room and then reality becomes obscure. In addition, the shadows cast by actual plant pots are projected to the screen and meet virtual images on the screen. This creates another layer of reality beneath our perceptive layer. Such the mixture of imagination and reality would drive us to perceive reality as part of virtual experience. Kim Mi-Ryeon's artworks exist at the boundary between reality and imagination and try to capture "something" created when reality becomes virtual.



Gachangs Spring / Scanografie – Digital Print / 29.7x21 cmx90 pieces / 2009



Pumpkin Flower / Scanografie-Digital Print / 150cmx105cmx3 pieces / 2010



Pumpkin Flower 4,6,7 / Scanografie-Digital Print / 150cmx105cmx3 pieces / 2010

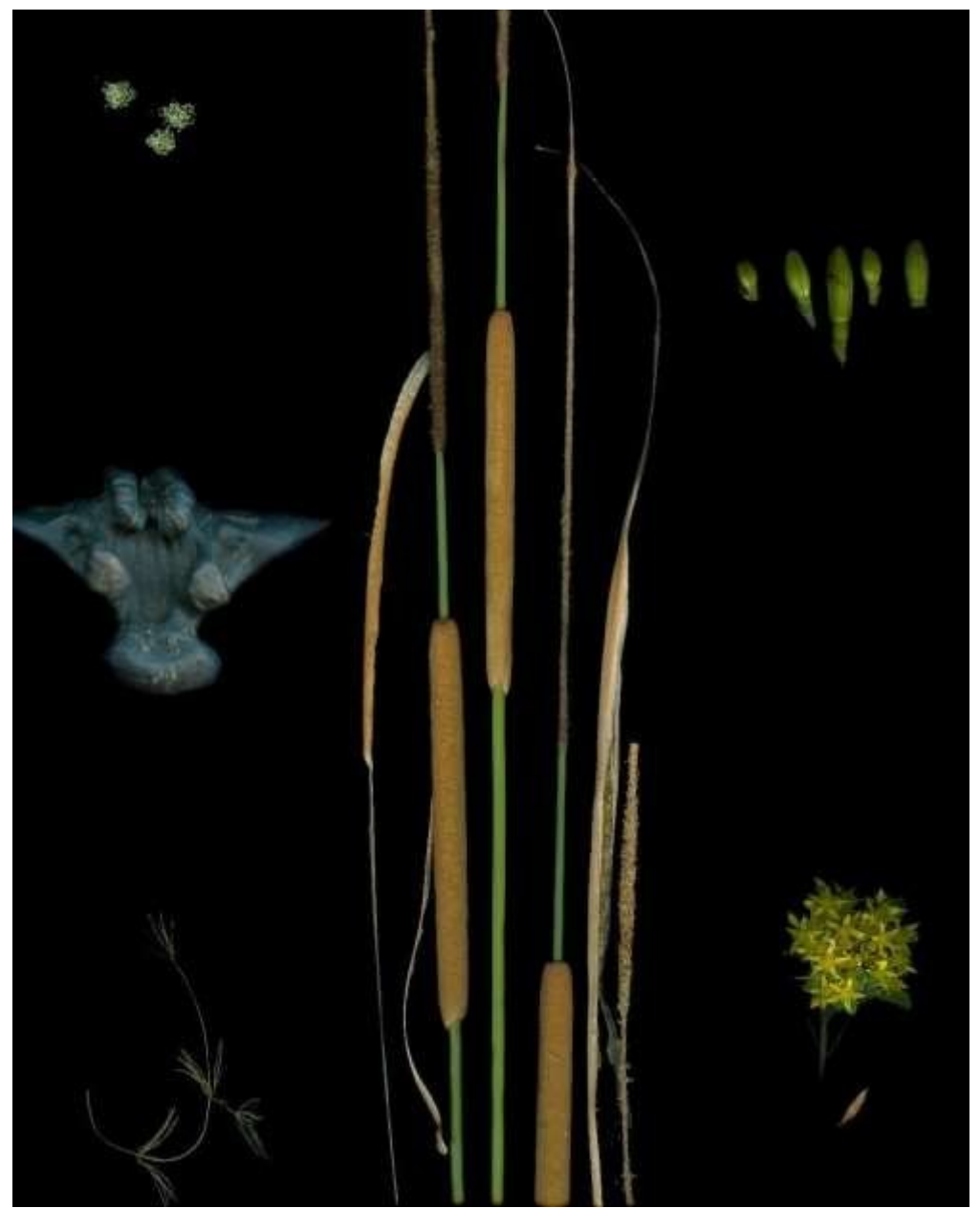


The spatial Plants II / Video installation / 5m21s / 2012

<https://www.youtube.com/watch?v=xNN-J9vBzDw>



The spatial Plants 'Co-Work' / Fashion Projection Mapping/ 2014



Sobeoljahwa_ Memory error / 60x40cmx2 / Scannography / Pigment print / 2016



Sobeoljahwa_ Memory error / 60x40cmx2 / Scannography / Pigment print / 2016

Air Coat

"A Korean soldier's raincoat and bag who participated in sending troops to Vietnam resurrected today as a 60-year anniversary of the Korean War, as a piece between personal memory and memories of history."

The personal belongings of this individual meet with the acts of the spectators passing by with the armor's raincoats, swelling up the air of memories, turning off, scrambling "



Air Coat I / interactive Installation / 60x70 x120 cm / 2010



Air Coat V / Interactive Installation / variable Size / 2010



Air Coat V / detail



Monumental Air Coat in Glass box IV / Interactive Installation / 2010



Remapping

According to my experiences in seeing the world for instance, the world map is different in Europe (Atlantic-centered) than the world map in Asia (Pacific-centered). Similarly, Indonesia has a totally different perspective of the world (Indonesia-centered).

Therefore, I am analyzing our standard conventions of viewing and the belief in objective image-information.

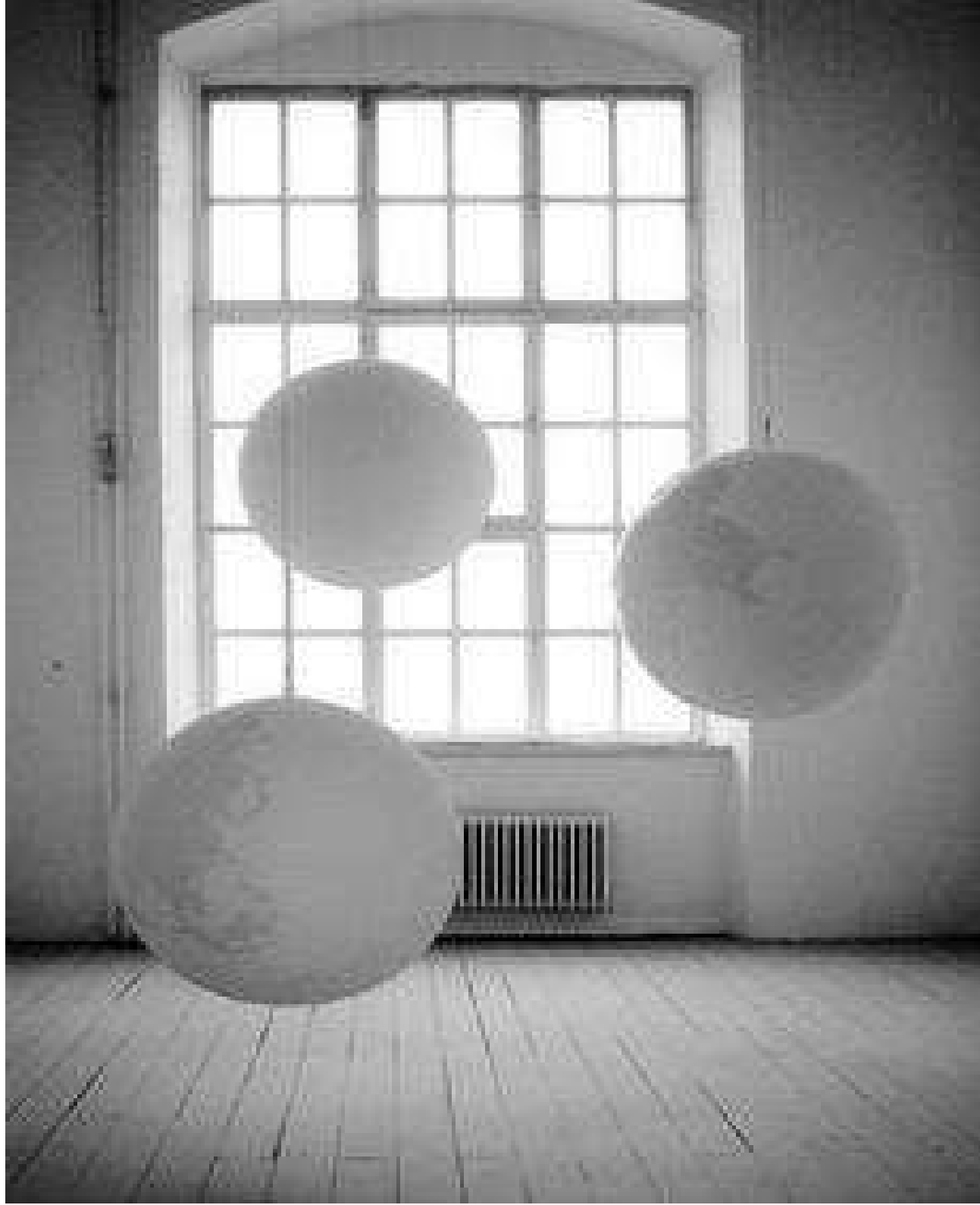
While converting the three different two-dimensional world maps into a three-dimensional configuration, I reckon that the earth rotates or revolves without any central aspect and its endless movement has no localized stills.

This setup has been adapted very much to the exhibition room on the grounds of the room condition, size, and volume, its light sources and history



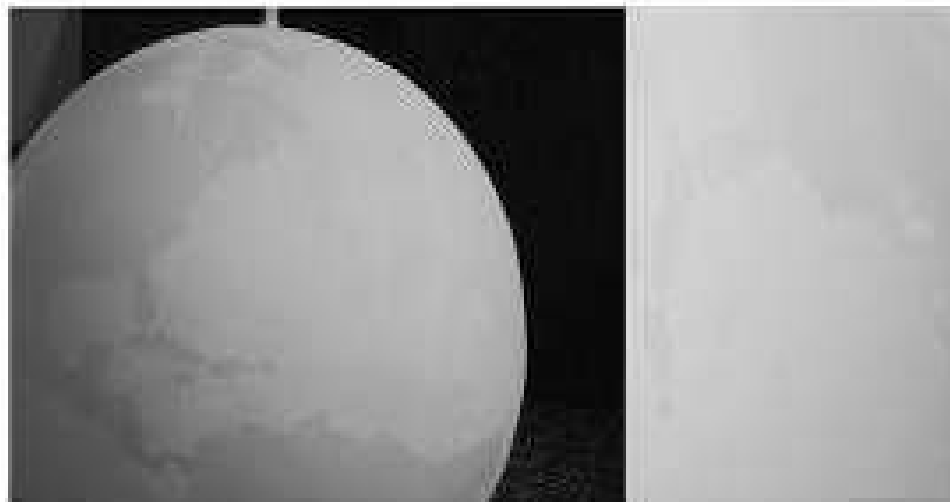
A map is not only a simulation of something but also a way to view and show something.

Remapping I / Gypsum / 92x47x5cmx6 / 2005



**Remapping III / Space Installation /
Ø 101cmx3 / 2006**

<https://www.youtube.com/watch?v=0TNpzmEcGqo>



Remapping III / details / 2006



<https://www.youtube.com/watch?v=RmRQdGzQ7h0>





Remapping Daegu / Interactive Video Installation / variable size / 2012



Kang Kang (Chicago) + Kim Mi Ryeon (Daegu) + Jung Hyo Jin (Dusseldorf) Collaborating on the vision of community as a member of Gentrification

Under the Costruction / interactive sound-Visualization / Variable size / 2013



Remapping Worringer Square deals with the environment of the glasshouse on the Worringer place. From the glasshouse one sees various processes in the different directions - humans are involved in their processes there. This perception is strengthened by the international variety/ international atmosphere existing at this place and thereby the connected many cultures. On a two-dimensional canvas these parallel processes are projected, which regarding traveler reflects. The different sides of the Cubes glasshouse are stretched in star configuration, the center allegorizes the sky. Mutual causing of the different sides is emphasized by the simultaneousness on the canvas. By-pulling humans have a very strong migration background, which coins/shapes this place. This invisible influence is made visible through this performance. Both local pictures of the square and its people are recorded and displayed as well as the communications-engineering background of the travelers. Accordingly the video-loop alternates between time (day/night) and persons (people at the place and international messages). Thus the simultaneousness of the different visible sides of the place and its participants visibly becomes.

Remapping worringersquare

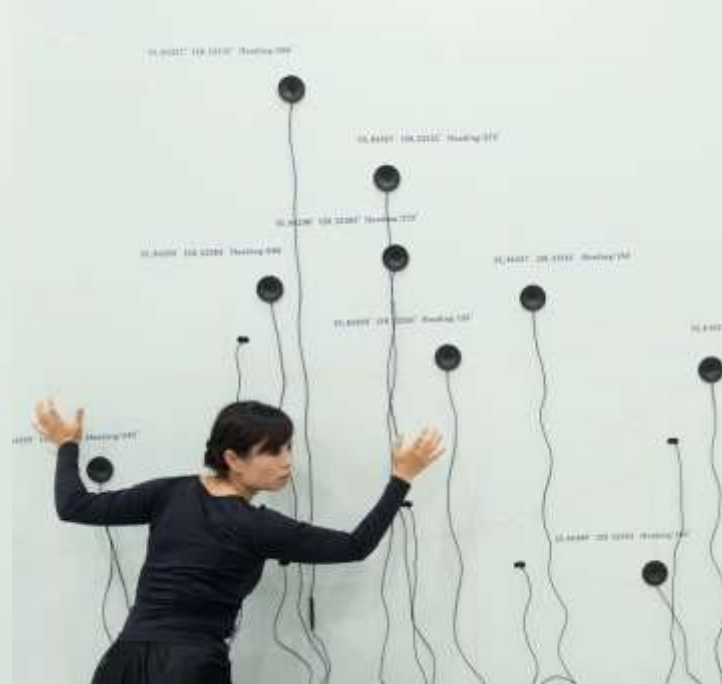
Videoinstallation 2007 10 min 22 sec



Pohang Youngilman 's 15th - century map of the map interpretation of the spatial interpretation of the map, the change of Pohang topography, the type of life, Pohang citizen' s emotions, the way of drawing the map is shown in an interactive video. It is meaningful to look for the place where the audience is interested.

Remapping Yeongilman / interactive video installation / 2015





Noise mapping in Daegu / sound interactive Performance / Park JungHee / 2014



Dongin-dong's wild map II/ Digital Photo/ 45 x 105cm x 3 / 2015

Old Suitcase



somebody, 55x26x13cm, 1m27s.
1channel video installation on a Cleaner for blackbord eraser,2009

철관 지우개 덮이 안에 설치된 LCD를 통해 방송아나운서들의 멘트 중간의 호흡가다듬식 소리와 동작만을 편집한 영상이 나온다.



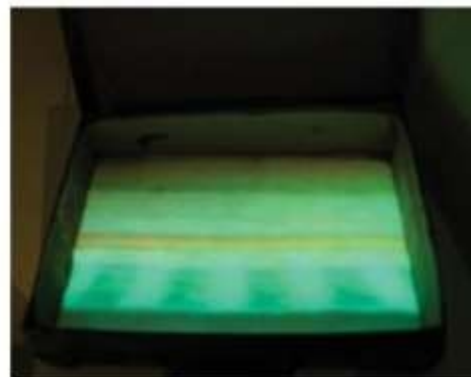
Weathercast, 30x23x21.5cm, 3m44s
sound installation on a suitcase,2008

가창주변의 바람소리, 대나무숲의 흔들림 소리와 함께 독일어 일기예보와 한국어 일기예보가 라디오아나운서의 음성으로 전달된다.
이 소리는 시간흐름의 순서와 역순을 반복하면서 변주된다.



Rail, 40x26x6cm, 9m3s, 1channel video installation on a old suitcase,2008

here and there, 90x120x240cm,7m54s,2channel video installation,2009



10년간의 한국과 유럽방문 동안 촬영한 풍경위주의 비디오일기를 편집하여 과거와 현재시간의 흐름을 서로 반대방향으로 재생한다.

/ 99x20x13cm / 2009

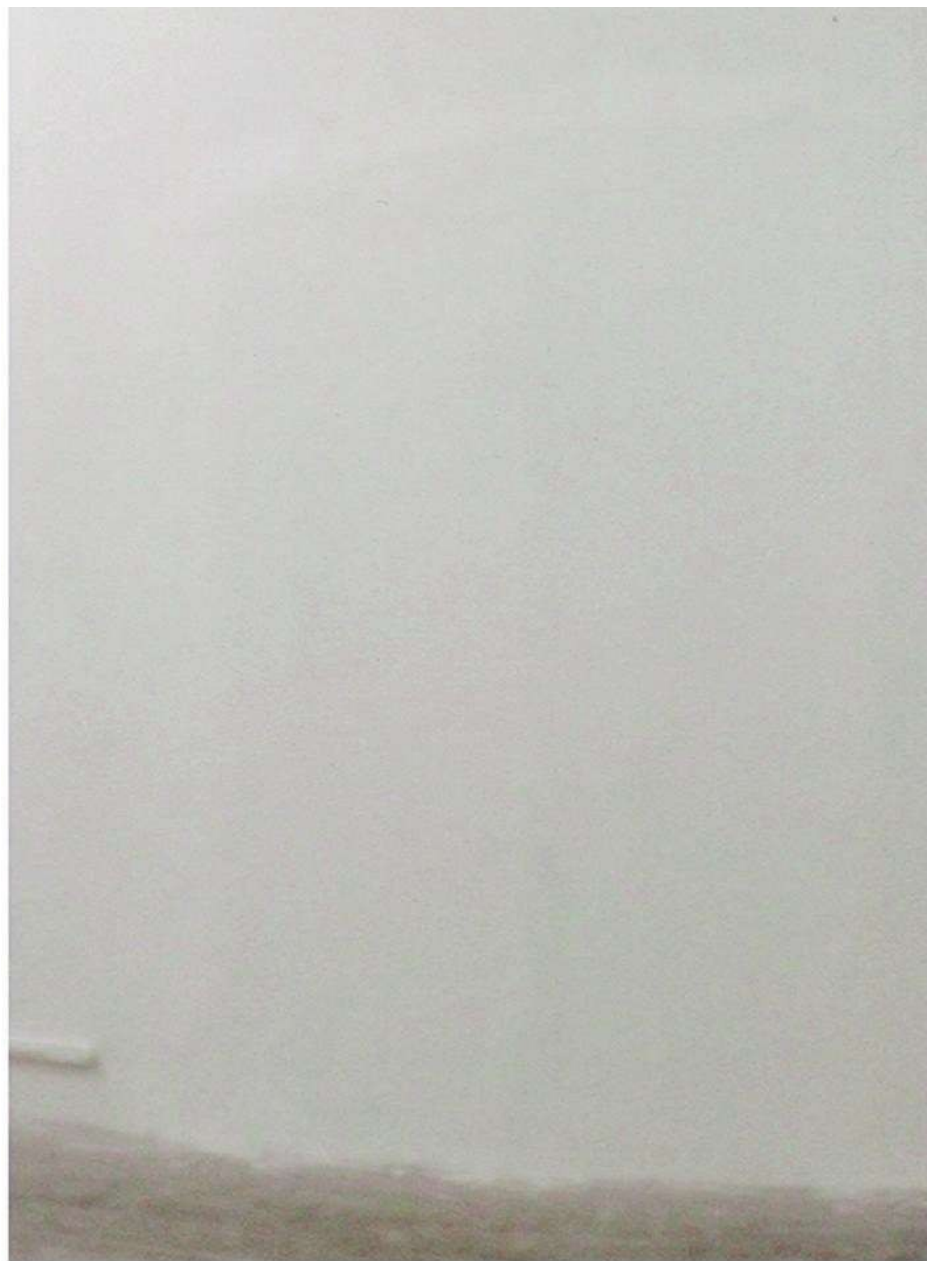
Before - After

While the closet was accessible for many artists during the last decades its doors must have been opened and closed countless times. I want to implement the repetitions and changes which are undergone in the artworks of the respective artists, in other words the homogeneity and heterogeneity, into a single work.

I add the present artwork of an artist to a coincidental occasion which takes place in a room – I create an inherent tension between what is visible and invisible past, present and future; time and space; intersection and discontinuity. Thus I emphasize the historical approach which is projected in a room.

I try to accentuate the composition of time, space and image in an artwork to stress that an artwork does not only consist of labor of the artist but rather extends to already given features in the surrounding, its historical approach and even to the process of enlightenment. I offer you a possibility to experience it and to reconstruct the enhanced room with your own imagination.

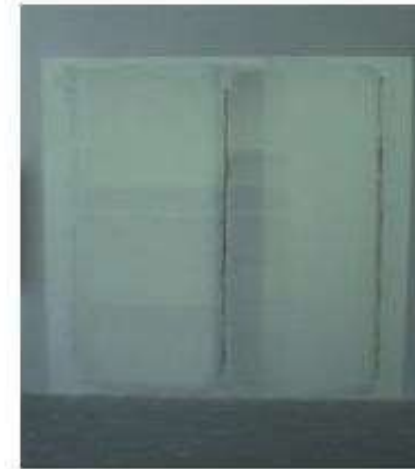
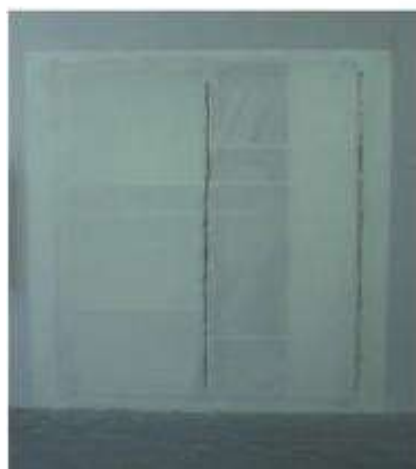
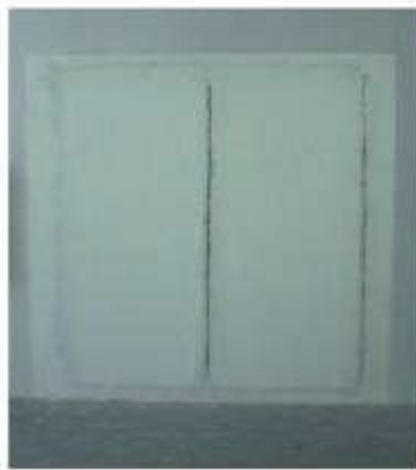
Consequently I would like to indicate that all dichotomies such as the borderline between subject and object, artwork and non-artwork, individual and ensemble, essence and object, etc. are actually correlated in a circle and continuously iterated.



Before-after / Space Installation / 300x400cm / 2006



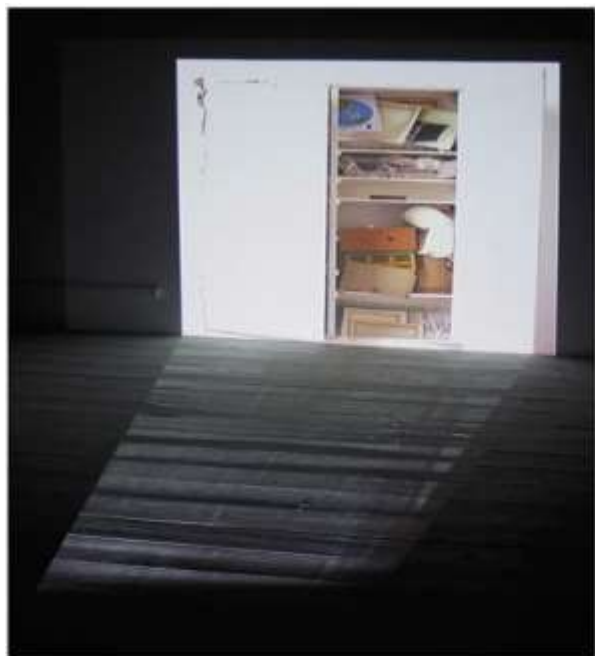
before-after-process



Wall closet II
Videoprojection on Wall
300x400cm
2008



Wall closet
2channel video on 2PDP
143x92x7cm
2008



Atelier / Digital Print / each 90x63cm / 2008

Passage



공간은 설치된 큐빅공간에 의해 안과 밖으로 분리되고, 관객들은 자기가 서 있는 이 공간과 모니터를 통해 보이는 자신이 부재한 벽면 저편의 장소의 현재를 바라보게 된다.

4 Passages, 470x620x244cm, cube in a space, 2 channel video installation, 2009.



‘Already yet’I, II/ 40 x 30cm x 2 Pencil, charcoal drawing/ 2015



‘Already yet’III, IV/ 40 x30cm x2 Pencil,charcoal drawing/ 2015

Place-specific in Mullae



The distortion and rhythm of the rotation image and sound of the fan change according to the noise of Mullae-dong iron shop and audiences

Playing memory of a red brick house / Interactive audio-visualization install / Variable size / 2014



Mullae-dong Iron and Steel Company's casting factory Interview with residents who share the process of change for 20 years

Playing memory of a red brick house/ 3 channel video installation/ Variable size/ 2014



I equipped the small camcorder on the neck of 2 stray cats and they recorded Mullae-dong's day and night.

Day and Night
2Channel video
loop
2014

3D Scanning Skulpture

In the exhibition Future of Memory held at Munrae-dong in 2014, This Munrae-dong exhibition has white statues installed on iron columns, which are 3-D printings of figures of six people who remember the history of Munrae-dong and the story of one space.

The scanning technology was advanced from two-dimension to three, which evoke captured perpetuity of the changeable. This visualization of collecting and documenting spots invariability (memory, moment, existence) within variability (memory, object, matter) and such trivial and changing beings rather stress the importance of life, time and relations. This advancement is a completely different method from the previous digital practice. The introduction of new technology, in this case of presenting the value of meaning and interpretation of work, demonstrates currency, role of representation and larger possibility in communication.

- Wonsun Seoung, Kunstkritiker



A 3D printed pieces based on interviews the self-employed and artists in Mullae Iron belt

Meeting of a red brick house/ 3D Printsculpture/ 20 x 7.5 x 7cm x 6 / 2014



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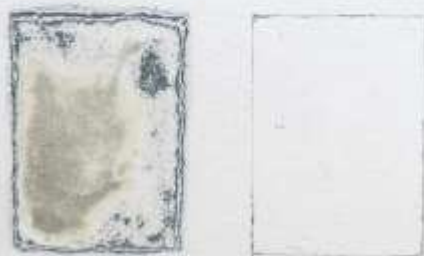
Skin of Sarubia

While collage by décollage to the wall coffee shop sarubiah scanning traces of the wall exposed to embellish extort layers of time and space were attempting to install a conceptual space.

“Through the act of scanning, the artist is not a single thing but a moment of experience and memory. If you give it a nickname, you can probably say, 'Imagine the skin of memory.' This trickery does not aim at an agreement between the two terms, original and copy. When the various and irregular shapes of existence are recorded through the mechanical process of scans, subtle conflicts arise between emotional and mechanical things. These conflicts are not a perfect match between experience and record, but rather a crack. In a sense, the real 'record' place is in this 'nowhere' space. This space is not only an individual place, but also a common space created by relationships with other people and relationships with other worlds.

Overlapping and preserving, overlapping layers in the ambiguous point between the past and the future, pass through the skin of time and space, as if they are floating in water.”

- Seon-Ryeong Cho, researcher & curator / associate professor for Pusan National University, South Korea

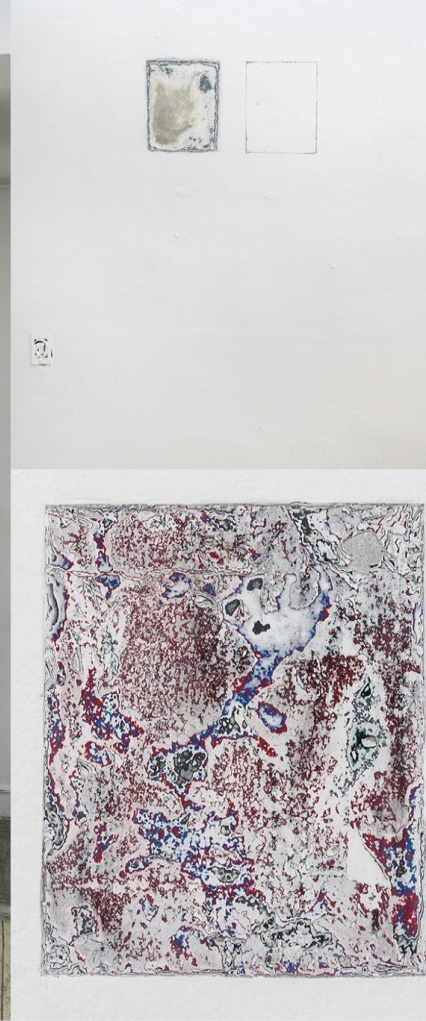


While collage by décollage to the wall coffee shop sarubiah scanning traces of the wall exposed to embellish extort layers of time and space were attempting to install a conceptual space

Skinof Sarubial_Space Installation_29.7x21cmx2_2016



Skin slices of Sarubia IV _ Scanography _ Space Installaton_ 2016



사루비아의 피부I, II_공간 설치, 스캐노그래피 피그먼트인화_가변크기_2016



Der Titel ‚Monumental XXX Large‘ Projekt ist eine Partei eine Dystopie jemals Währung hält, das Trauma der Daegu Bereich, in dem ich lebe. ‚XXX Large‘ bedeutet ein ‚XXL‘ für Erwachsene Größe Ironie und Metaphern überlagert sind, wie in einer überdimensionalen Babykleidung Größe der US-Größe gezeigt.

Das Gebiet, in dem ich geboren und aufgewachsen bin, ist Gyeongbuk-do. Ich wurde 1969 geboren, und sobald ich in der Grundschule war, musste ich jeden Morgen ein Diktat einreichen, indem ich die nationale Bildungsszene und die Nationalhymne 4 auswendig lernte.

Wegen des erzwungenen Lerneffekts wusste ich, dass der Präsident von Korea nur als der richtige Name von Präsident Park Chung-hee existierte bis zu dem Tag, als die Erde zerstört wurde.

Gyeongbuk Region ist das Zentrum von Park Chung-hee Idolisierung Geschäft und es hat 12,7 Milliarden Won in Steuern in Park Chung-Hee Statuen verstreut in Gyeongbuk Bereich und 5 Jahre gegossen

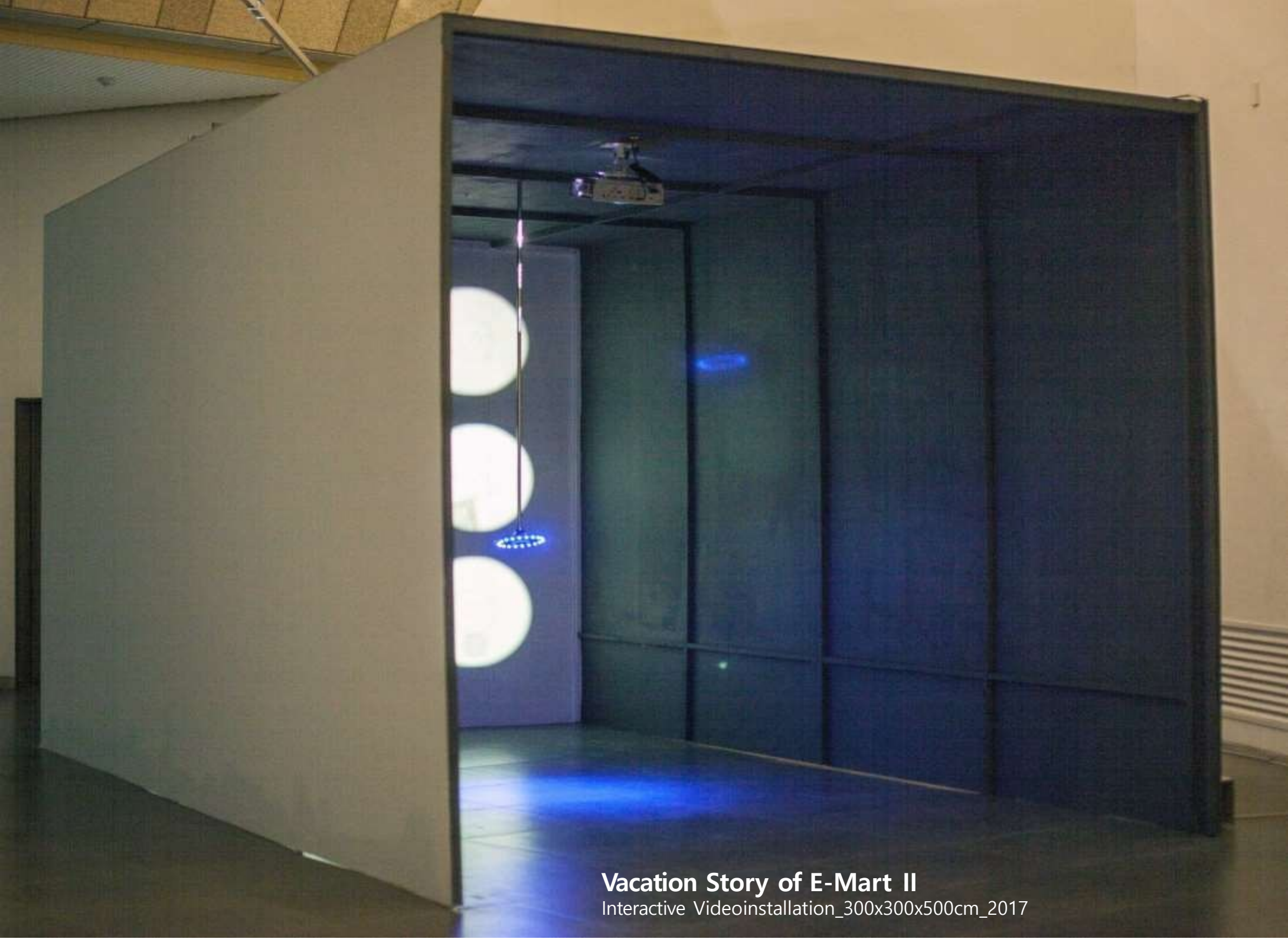
Auf der anderen Seite, der laufende Einsatz von THAAD in Sungju, Kyungbuk, Es ist derzeit 456 Tage. Die Frage der Stationierung der THAAD auf der koreanischen Halbinsel ist die Frage der Region, der koreanischen Halbinsel und der Weltpolitik, die seit der Regierung von Park Geun-hye ins Stocken geraten sind.

Park Jeong-hees Gottheit in der koreanischen Geschichte, moderne Geschichte und individuelle Mikrogeschichte, die fiktive linke und rechte Rahmenpolitik und die Erfahrungen der THAAD-Ausgabe, Projektion Mapping auf der gleichen Phase.

<https://www.youtube.com/watch?v=Kp3sa1HmThA&feature=youtu.be>



‚Monumental XXX Large‘_Projection Mapping on the statue _ 150x80cm_ 2017
<https://www.youtube.com/watch?v=Kp3sa1HmThA&feature=youtu.be>



Vacation Story of E-Mart II

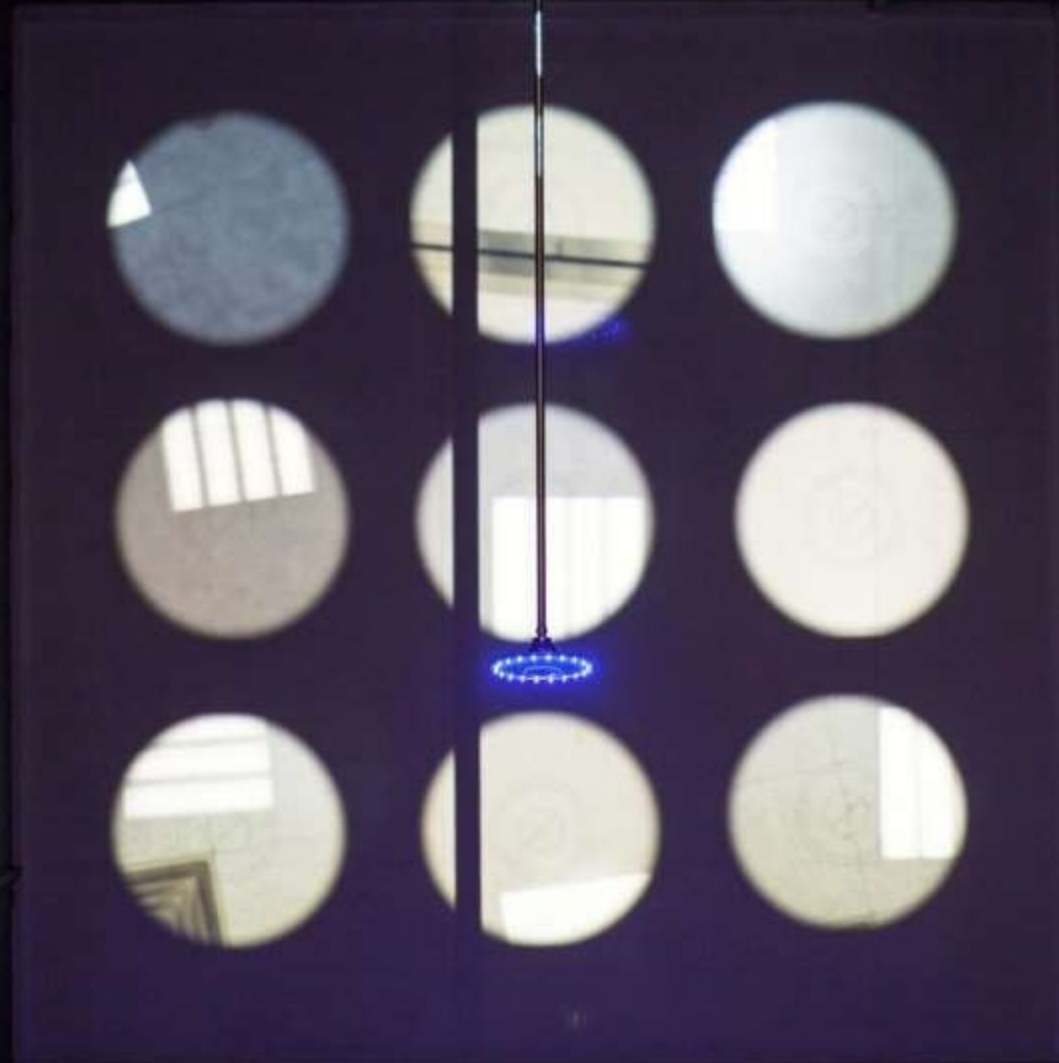
Interactive Videoinstallation_300x300x500cm_2017

Whenever Newtown and new city grow, the same scenery is developed along with the roads as every unit of living space is created and one of its components is E-Mart. Lighting, ventilation, broadcasting, and security devices installed on the ceiling of E-Mart optimize the temperature, humidity, and illumination to make the consumer feel comfortable. They induce not to cause

resistance toward the distribution system of the Chaebol enterprise and also intervene in the unconsciousness of consumer.

In E-mart, as Skin-ego (Le Moi-peau) of consumer is constantly optimized for E-mart sound scape (music, broadcasting), it is deprived of its own time and space and tamed by the rhythm and speed of the capital.

By revealing the hidden space under the ceiling or the contexts hidden under the surface, I strive to investigate and explore the backside of the interface of superficiality and the nature of the media.



Vacation Story of E-Mart II

<https://www.youtube.com/watch?v=mxq0A7H5W3A>



U-TOPIA_Here you are LED Panel _ 600x105cm _ clip-loop _ 2018

<https://www.facebook.com/miryeon.kim.5/videos/10205347377559410/?t=0>



Time thickness-Series

mixed Media _ variable Size _ 2018~2021

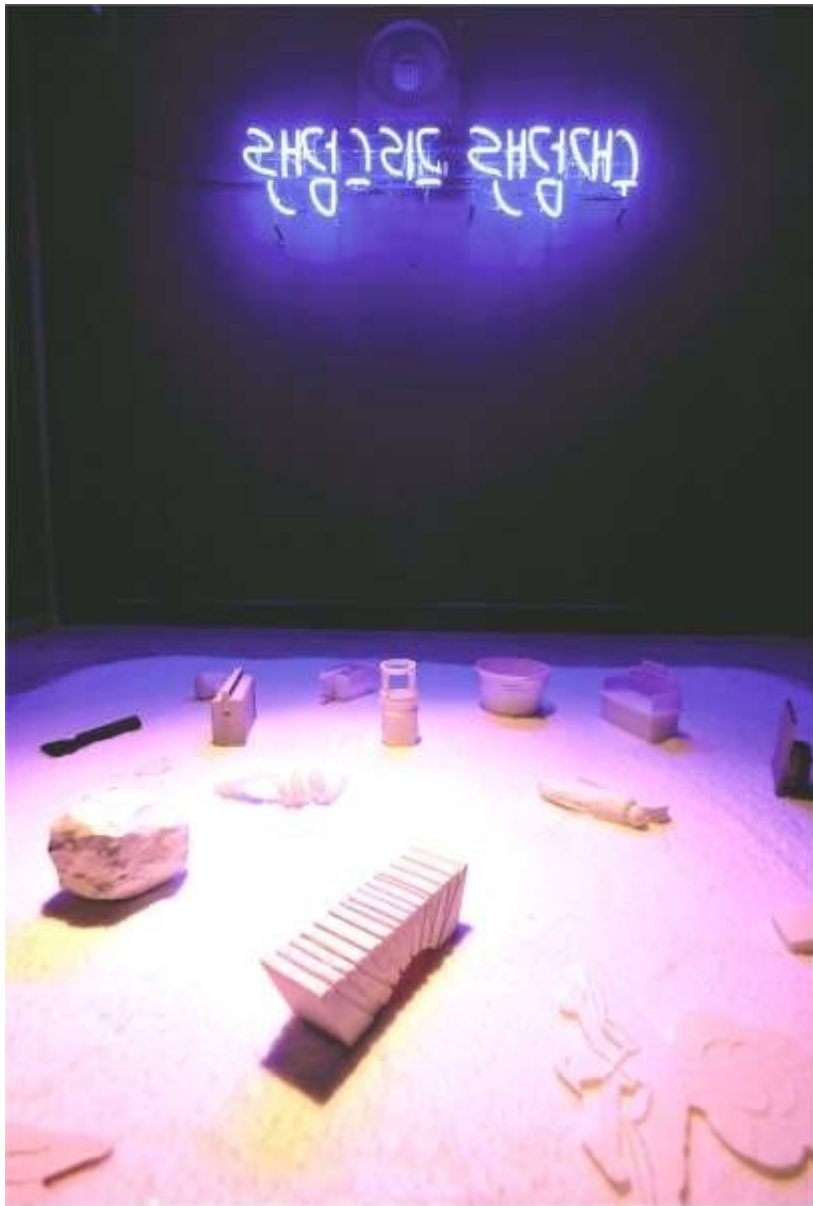
RandomGridRandomCity

Her works look like the products of some dialectic, showing how to interpret and prove events, not as continuums of those events. A series of practical actions including performing “body,” observing “document,” and “gathering” memories come close to contradictions innate in history and places. She generates critical perspectives and leads introspections through such actions in a net woven of the past and present. Where are the narratives written in Random Grid, Rando Daegu, an exhibition initiated by social, historical issues heading?

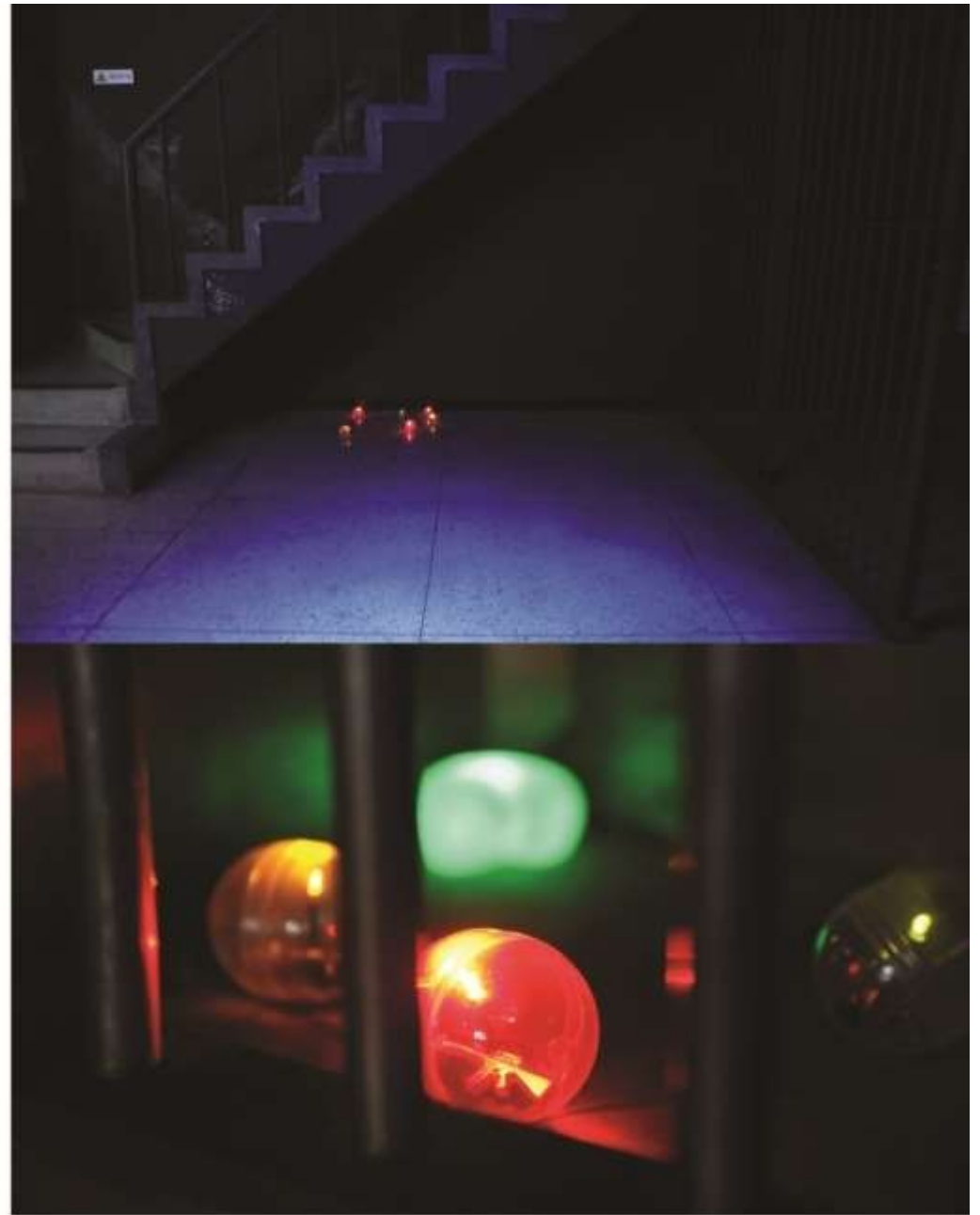
Yoonjung Choi, Independent Curator & Art Critic



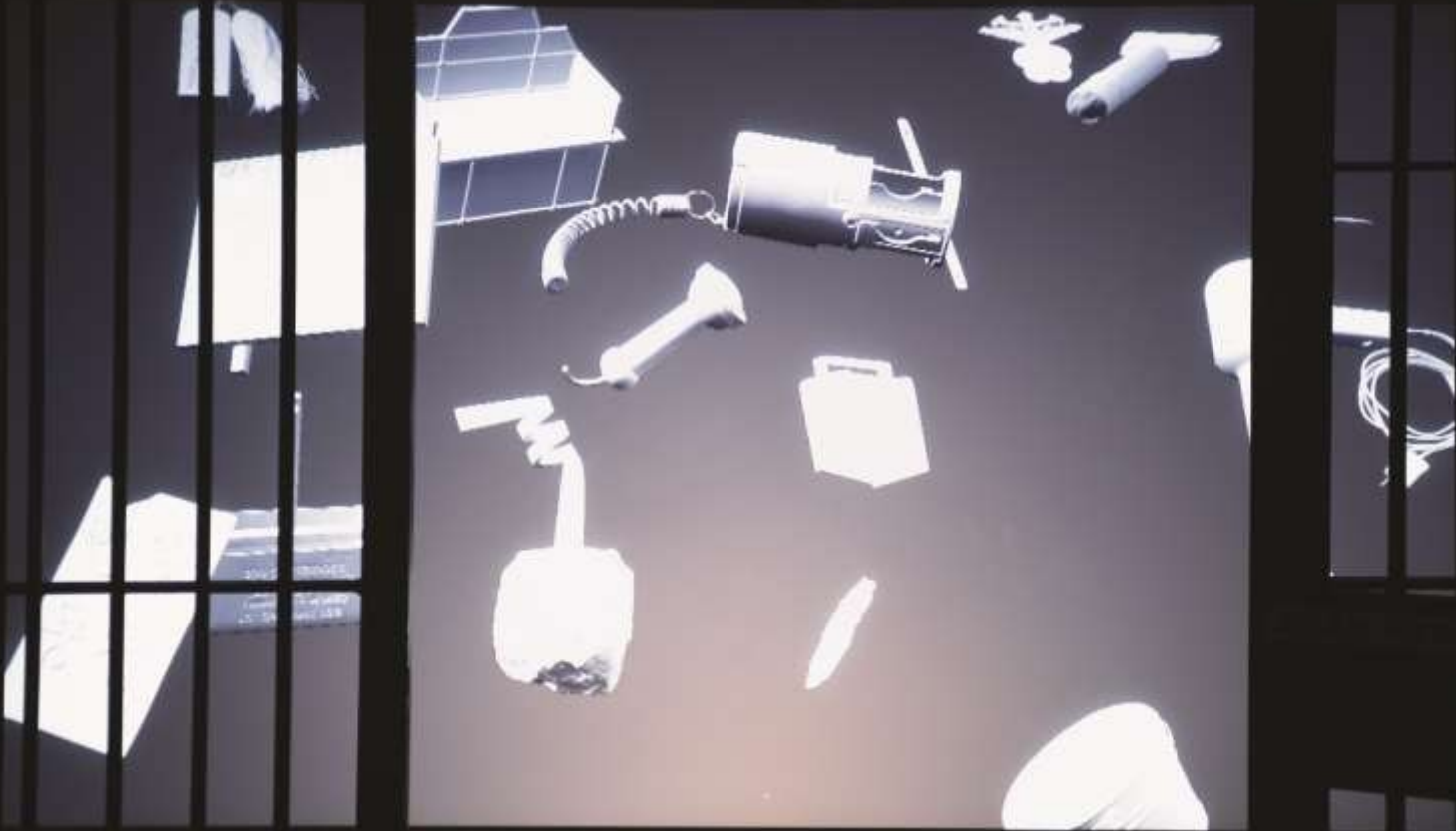
Random City_Drawing and Erasing Light foto-pannel 42x59.4cmx3, Viedo on Walker _ 2018



The safe of Things 4 3D Print on Salt, Neon Text _ Variable size _ 2018



The safe of Things 2 Mixed Media _ Variable size _ 2018



The safe of Things 1 Single channel video _ 1m53s _ Variable size _ 2019

대구 메가폰 슈프레히콜 Daegu Megafon Sprechchor

이상춘은 1910년 대구에서 태어나 1937년에 요절한 천재예술가로서 정치적 아방가르디스트라고 할 수 있으며, 다다이스트, 러시아 구성주의, 카프미술운동, 카프(KAPF)예술운동, 연극운동, 행동주의예술운동을 하였다.

이상춘이 1932년 신고송과 함께 만들었던 극단 <메가폰>의 슈프레히콜(Sprechchor)을 연구하고 복원한다. 이상춘과 신고송은 1932년 7월 <연극운동>을 발간하며 20세기 초 독일에서 시작되었고 곧 일본에서도 실연된 집회, 시위 형식의 전위연극 슈프레히콜 (Sprechchor:독일어 'Sprechen / 말하다'와 'Chor / 합창'의 합성어) 을 특집으로 다루며, 시 낭송과 코러스가 어우러진 이 새로운 거리공연을 '선동, 선전' 프로연극으로 발전시키려 했다. '대구메가폰 슈프레히콜'은 신고송작의 <철쇄는 끊어졌다>를 복원하는 한편 또한 창작물 <지금, 여기 타오르는 불>을 초연한다.

Ree Sang-choon was born in Daegu in 1910 and died in 1937 as a genius artist. He was a Dadaist, Russian constructivist and worked on the the KAPF Arts Movement, the Theatrical Movement and the Activist Arts Movement.

Study and restore the Sprechchor of the drama megaphone produced in 1964 by Ree Sangchoon with Shin Gosong. Ree Sangchoon and Shin Gosong published The Theater Movement in July 1932. A compound word of German 'Sprechen' and 'Chor', which started in Germany in the early 20th century and soon performed in Japan. And through poetry and chorus he tried to develop this new street performance into a 'proletarian theater movement'.

Daegu Megaphone Sprechchor restores Shin Gosong's <Iron Chain is Broken> and premieres <Now Here, Blazing Fire>.



<https://www.localpost10.com/blank-5>

Daegu Megafon Sprechchor 3 Channel Video , Sound installation _ Variable size _ 2019

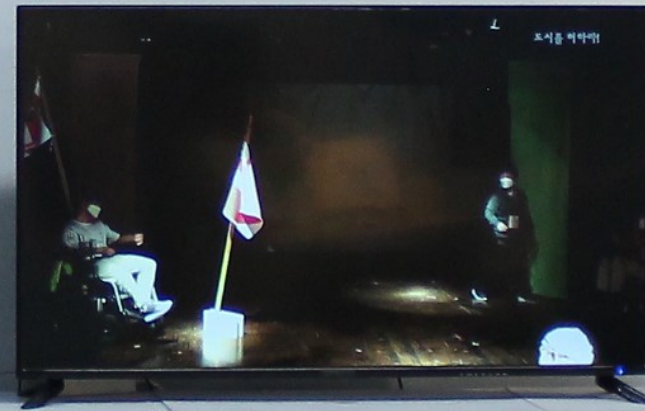
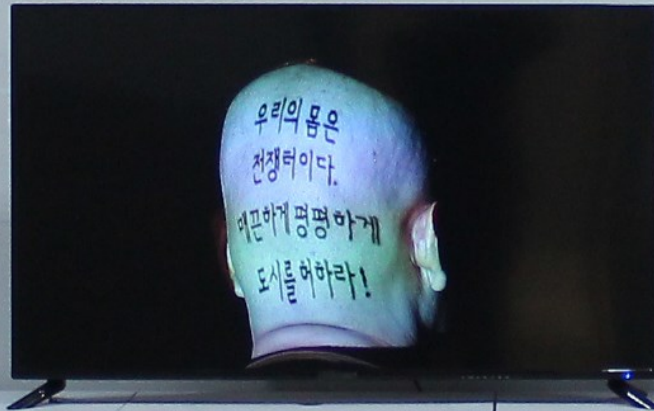
가장 보통의 날들 most ordinary days



'가장 보통의 날들', 6분16초, 3채널 영상, 2022
<https://www.youtube.com/watch?v=FzZPJ7OkvCA>

안동 내가 태어난 의성김씨 내앞마을은 '마을앞에 개울이 흐른다'는 의미를 가진 곳으로 퇴계의 수제자였던 김성일의 후손들이 사는 마을이다. 제국주의의 침입속에서 우리가 살아남기 위해서는 유학을 혁신해야 한다고 생각한 '혁신유림'의 본고장이자 전통사회 안동에 혁명을 몰고 온 '혁명발상지'이다. 1951년 월북(북행)하신 할아버지형제에 대한 아버지의 인터뷰 기록을 정리하면서 사적인 가족의 사연속에 한국인이면 누구나 어떻게든 걸쳐져 있을 역사와 운명을 가늠할 수 있었다.

도시를 허하라 Allow the city



위: 다른 몸, 다른 언어:도시를 허하라(수화)_2021_사진폴라주_21cmx29.7cmx13개
아래:김미련(김정희,김유석)_〈도시를 허하라〉_2021_2채널영상_52.30cmx92.98cm모니터2대

<https://www.youtube.com/watch?v=sRBpZlk1eyE>

서로 '다른' 몸을 가진 이들이 만나 서로의 '몸말'과 '몸짓', '몸그림'을 '빛(영상)'으로 엮는다. 몸이 다른 사람들의 언어로 상상하는 도시는 그들의 '몸'이 '언어'가 되고 '말'이 되고 '화폭'이 되어 펼쳐진다. 장애인에게 일상성과 접근성이 허락되지 않는 도시의 문턱 높은 건물과 도시가 가지는 폐쇄성과 차별성은 다양한 미디어 기법으로 '몸'에 다시 입혀진다. 전유되고 전용된 이미지와 텍스트, 형상을 통해 '도시'는 그들의 '몸'에서 '재탈환'된다.

KIM MIRYEON

1969 Born in Andong, Korea

Education

2013 Digital Media Art, PhD Course completion , Kyungpuk National University, Korea
2008 Akademiebrief in David Rabinowitch und Martin Gostner, Kunstakademie Düsseldorf, Germany
2004 Pupil in Prof. A.R. Penck's Meisterschüler 2001, Kunstakademie Düsseldorf,
under Prof. A.R. Penck, Germany
1992 BA in Painting , Kyungpuk National University, Korea

Selected Solo Exhibition

2019 'SPOOKY MENTAL' , with Gabi Rottes, Gallery GUBLIA, Essen, Germany
2019 'Return' , Raum fur Raum , Dusseldorf, Germany
2018 'Random Grid, Random Daegu' , Hyangchon Culture Center, Daegu, Korea
2016 Project space Sarubia, Seoul, Korea
2015 'Light and Iron, Future of Memory', Pohang Artcenter, Pohang, Korea
2014 'Moving scape', Smiling Artcenter, Dalseo Foundation for Culture, Daegu, Korea
2014 'Future of Memory', Alternative Artspace- Ipo, Seoul, Korea
2013 "The spatial Plants", Space duru, Seoul, Korea
2012 "12th Ha Jung-Woong Young Artists Invitation Exhibition", Gwangju Museum of Art, Korea
2011 "The spatial Plants", Koreanisches Kulturzentrum, Korea, Berlin, Germany
2009 2009 Invitation Exhibition of Young Artists, Art center Daegu, Daegu, Korea
2008 "before-after" Moonshinmuseum Gallery LIGHT, Seoul, Korea
2007 Remapping Worringerplatz, galsshouse, Duesseldorf
2007 "Moving Image", Gallery Januar, Bochum, Germany
2006 Galerie Kunstturm, Ratingen, Germany
2006 "Remappng 2", Forum Wassertrum, Meerbusch, Germany

Selected Group Exhibition

2022 'Hidden_Messages' 2.11-2.26, Galeria Cenzontle, Mexico city, Mexico
2022 '자 ㄹ :will live well' Project space Binding, Changwon, Korea
2021 'Daegu, where the wind blows' , Curating: Ri Sang Choon Institute of Contemporary(RICA),
ArtLab:Beomeo, Daegu, Korea
2021 'The ambivalence is now getting a new direction' Planned, 29.10-3.12, Gallery Lachenmann Art,
Frankfurt, Germany
2021 <Monthly Insa Art Space> August issue / 'Flickering Homes', Insa Art Space, Seoul, Korea
2021 '2021 Aporia international Village Film Festival, _COVID special' , Gangwondo Inje Village Movie Theater
Village Theater and ART GO in DMZ, Korea
2021 'HIDDEN Messages' , AllArtNOW, Stockholm, Sweden
2021 'most Common days', Project Group 'GAPzagi', Gallery Moon 101, Daegu, Korea
2020-21 'Bop Art', The Time of Changes: Reimagining Art, Labour and Bop, Alternative Art space Ipo, Seoul
2020 'Beautiful people', Corporation Chuntaeil's Friends, Artspace Lumos, Daegu
2020 Korean-German International Exchange Contemporary Art Exhibition Daegu 2020, Seokam Museum, Daegu
2020 'New Communion', Relay drawing, Daegu Artmuseum, Daegu, Korea
秉仁同人- linked' Project, Dongin Apartment, Daegu, Korea
2019 'Cube&Boxes return', Raum für Raum, Düsseldorf, Germany
2019 'N Seoul {neighbor}' Art festival, Mullae Art Village Exhibition Space Network [Come on
Common], Alternative Artspace IPO, Seoul, Korea
2019 '20th Daegu Independent Short Film Festival_Beyond the Line', Independent Film House 55
cinema, Daegu, Korea
2019 'Die grosse 2019', Museum Kunstpalast, Dusseldorf, Germany
2019 'Daegu Art Legend: Lee Sang-Choon', Daegu Artfactory, Daegu

2019 'Way to Simplicity 15:Yugen, Schloss Mitsuko, Todendorf, Germany
2019 'Do it Theater 2019'- Digital JISIN, Daegu, Daegu Artfactory, Daegu Korea
2019 'Cube&Boxes', Raum fur Raum, Dusseldorf, Germany
2018 'critique de la vie quotidienne', Alternative artspace IPO, Seoul, Korea
2018 'Colorful convergence', KNU Artmuseum, Daegu, Korea
2018 'Ulsan, draw with light', Media Facade, Ulsan Artcenter, Korea
2018 'Beyond1', Aoul Artcenter Kumho Gallery, Daegu, Korea
2018 'THAAD BREAKER' LOCAL POST & FRIENDS, Independent movie theater CINE55, Daegu
2017 'Media art Screening 29.97', BUSAN CINEMA CENTER_ Indie plus, Busan, Korea
2017 'Daegu In-tact', Daegu Arts Center, Daegu, Korea
2017 'Our Idol', Seoul Museum of Art, Seoul, Korea
2016 'KUNSTPOSTSTELLE', Gallery GEDOK, Berlin, Germany
2015 'Mindful Mindless' SOMA Drawing, Soma Museum, Seoul, Korea
2015 'Die Grosse 2015', Kunstpalastmuseum, Duesseldorf, Germany
2014 'Certification of Contents' Interdisciplinary Art Project, Alternative Artspace-Ipo, Arts Council
Korea, Seoul, Korea
2014 'ArtistFreeSpace 2014', Inchun Artplattform, Inchun, Korea
2014 'Kunst Punkte 2014' Atelier Open haus, Duesseldorf, Duesseldorf Foundation for
Culture, Germany
2014 'Muyoungjagak' choreograph with Animation, Daegu Artfactory, Daegu, Korea
2014 'Flagge zeigen-'50 Internationale Kunenstler Fahnen', Radevonnwald,
Germany 2014 "Politics of the roof", Alternative Artspace Ipo, Seoul, Korea
2014 "Made in Korea", USINE UTOPIK Center de Creation Contemporaine_ART - VIDEO
INTERNATIONAL FESTIVAL, Normandie, France
2013 "Daegu Media Art ZKM 2013 -Better Than Universe", Daegu Artfactory,
Korea 2013 "Videoabend", Gallery Januar, Bochum, Germany
2012 "Communication in the city", Daegu national museum, Daegu, Korea
2012 "LANGUAGE IS THE HOUSE WE LIVE IN"-Kunstfilmtag 2012, Malkasten, Duesseldorf,
Germany 2012 "Nomadic imagination", Continental Gallery, CAI 02 Gallery, Sapporo, Japan
2012 "Dartist", Daegu museum, Daegu, Korea
2011 "Cityscape of Daegu", Daegu national museum, Daegu, Korea
2011 "Now in Daegu 2011", IAAF World championship in Daegu Anniversary Exhibition, Korea
2010 "Fragmented Paysage", 2nd Young Artist Project, Daegu Artcenter, Korea
2010 "Artfilmday 2010", Malkasten, Duesseldorf, Germany 2010 'Evaporation'
-NOCOMA, Vaseline, Duesseldorf, Germany
2010 "CIGE 2010 - Beijing Artfair", China
2010 "Vision&Reflection", Kyungpuk National University museum, Korea
2009 "GoStop", Kultur Bahnhof Eller, Duesseldorf, Germany
2009 'Struggle', Cyanmuseum, Yeongcheon, Korea 2008 "Visiting Artist" with Rie Kawakami,
MJ Gallery, Daegu, Korea
2008 "ASTADKAD: ZKF: IKBB.34" - Kurzfilmabend, Blackbox, Duesseldorf, Germany
2008 Farbe Licht Raum, St. Marien, Radevormwald, Germany
2007 Kunstfilmtag, Malkasten, Duesseldorf, Germany
2007 Grosse Kunstausstellung Düsseldorf, Museum Kunst Palas, Duesseldorf, Germany
2006 Kunstplattform, ' Sound of Mu ', Oslo, Norway
2005 "The Cartesian Corridor", Martin Gostner's Class, Kunstraum Innsbruck, Innsbruck, Austria
2005 "Palette Project", Media & Performance nights from Korea Kunstraum Duesseldorf,
Duesseldorf, Germany
2005 "Bi Bim Bab", Kulturbahnhof Eller e.V., Duesseldorf, Germany
2005 'Illusions in the current-day Art', Upper Silesian State Museum, Ratingen Hoesel,
Duesseldorf, Germany
2004 Movienight "Urzula", Pankow Gallery, Berlin, Germany

Organization and Project

2019 'DONGINDONGIN 東仁同人' - linked' Project Directing, Dongin Apartment, Daegu
2019 'Post community ing/1' Curating, Suchang youth Mansion, Daegu, Korea
2017 'VISIBLE, INVISIBLE CITY', IN-DAEGU MEDIA FACADE 2017 ART DIRECTOR, Daegu, Korea
2016 'City for Walk', Art space Duddle, Seoul, Korea
2015 Directing for Localpost ' Project Gangjung Riding', 2015 Daegu contemporary Art Festival in Gangjung, Korea
2015 Directing for Localpost 'Impure performance' Media performance & Kabarett, 2015
Gachang Art Residence Creative Camp, Space Gachang, Daegu, Korea
2014 'Fashion Projection Mapping', Korea Research Institute for Fashion Industry, Korea
2014 'Do it Theater' by LOCAL POST_Art Direction, Daegu Artfactory, Korea
2012~ 'LOCAL POST_global social network project group' Establishment Berlin, Duesseldorf Project 2013.
6-2013.11 "2013 Fashion+Art Collaboration", Korea research institute for Fashion Industry, Korea 2010 'NOCOMA' Establishment "Evaporation1,2" Vaseline, Duesseldorf, Germany, Daegu Artcenter, Korea 2009 'Foreign Artist Residency Work' Organization, Gachang Art Studio, Korea

Prize

2016 'SO.S Program', Project space Sarubia, Seoul, Korea
2016 'Gyeongnam Mecenat Artist', Korea
2012 '12th Ha Jung-Woong Young Artists Invitation', Gwangju Museum of Art, Gwangju, Korea

2009 ' 2009 Invitation Exhibition of Young Artists', Art center Daegu, Daegu, Korea
2008 'Soma Drawing Center _ Archive Artist, Seoul, Korea
2003 'Lovells Art first Prize ' by Lovells bar association, Duesseldorf, Germany

Public Collection

- Graphic collection of the Museum Kunst Palast, Düsseldorf, Germany
- National Museum of Contemporary Art Gwacheon, Korea
- Koreanisches Kulturzentrum, Kulturabteilung der Botschaft der Republik Korea, Berlin, Germany
- Art center Daegu, Daegu, Korea

Lecture

- a former Adjunct Professor in YEONAM UNIVERSITY,
- a former Invited Professor in DAEGU HAANY UNIVERSITY