

HYEYOUNG CHO – INFORMATION 2025



Personal Information

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Professional Biography

Hyeyoung currently serves as the Chairperson of the Korea Association of Art & Design, the oldest academic association for art, design, and craft in Korea, founded in 1997. The association is a research federation of university professors specializing in various art, design, and craft disciplines. An independent curator, Hyeyoung embodies the practice of radical sharing in her curatorial work. She is internationally recognized for her contributions to the global art scene, collaborating with renowned museums and organizations around the world. Over the past two decades, Hyeyoung has been deeply engaged with numerous art organizations both in Korea and internationally.

Born in the Republic of Korea (Seoul), she spent much of her childhood living in various countries due to her father's work with a leading Korean textile company. Her father was stationed in Hong Kong (1974-1976), Lebanon (1976), Kuwait (1976-1979), and Saudi Arabia (1979-2004). Hyeyoung attended a British-based international school from the age of four and completed her education in the UK between 1984 and 1993.

Hyeyoung began her career as a studio artist before transitioning into roles as a curator, artistic director, and administrator. She notably served as the Secretary General of the Korea Craft and Design Foundation, an organization affiliated with the Ministry of Sports, Culture, and Tourism. With a strong commitment to showcasing her country's cultural heritage,

Hyeyoung has taken on several key international roles. She served as the International Commissioner for the 2013 Gyeonggi International Ceramic Biennale, connecting Korea with the global art community. She was also the Art Director for the 2015 Cheongju Craft Biennale and a Guest Curator for the Fondation Bernardaud's exhibition celebrating 130 years of Korea-France relations, which toured the Victoria and Albert Museum from 2016 to 2018.

Hyeyoung has made significant contributions to art, design and craft exhibitions on the international stage, serving as Art Director for the "Constancy and Change: Korean Craft Exhibition" at Milan Design Week in 2017. Drawing from her experience with Fondation Bernardaud in Limoges, France, she had the unique opportunity to collaborate with Alexander von Vegesack, the first Director of the Vitra Design Museum, in establishing the Seoul Museum of Craft Art, where she worked from 2016 to 2022. This collaboration opened the door for her to become the Korean Commissioner and Expert Panel member for the Loewe Foundation Craft Prize, a role she continues to hold.

In addition, Hyeyoung curated the inaugural Tongyeong Triennale in 2022, an urban rejuvenation project focusing on art, design and craft. She also served as the Korea Project Manager for the Seoul Design Foundation during Frieze Week 2023, overseeing the installation of Dan Acher's *Borealis* (Aurora) in collaboration with Art Partners, a Hong Kong-based art consultancy. Building on her work from 2023, she once again partnered with Art Partners and the Seoul Design Foundation to celebrate the 10th anniversary of the Zaha Hadid-designed Dongdaemun Design Plaza in 2024.

Current Positions:

- Chairperson, The Korea Association of Art and Design (research base)
- Director, Songhyun ART, Consulting Company for Exhibitions and more
- Korean Representative, Art Partners HONG KONG (contemporary art)
- Art Consultant, MAG PR for Frieze Seoul (PR company)
- International Commissioner, SOLUNA Art Group (exhibitions)
- Committee Member, Seoul Museum of Craft Art, Seoul Metropolitan Government, Korea
- Committee Member, Arumjigi Foundation, Culture Keepers, Korea
- Committee Member, National Trust (preserving Korean heritage buildings), Korea
- Expert Panel-Commissioner, Loewe Foundation Craft Prize
- Jury Member, International Ceramics Festival MINO, Tajimi, Japan
- Jury Member, Triennale of Kogei, Kanzawa, Japan
- Editorial Board Member, Monthly HANOK, Living and Lifestyle Magazine, Korea -
Editorial Board Member, GARLAND Craft Magazine, Australia

Member/Groups:

- World Craft Council, Asia Pacific
- UNESCO International Academy of Ceramics, Geneva, Switzerland
- Critical Craft Forum, USA
- National Trust Korea, preserving Korean heritage buildings
- Woonkyung Foundation, Culture and Heritage, Korea

Language Abilities:

Fluent Korean and English

Intermediary level French

TESOL Certificate (teaching English to those who English is not the native language)

Former Occupations:

2023~currently	Korean Representative and Project Manager, Art Partners, Hong Kong
2021-2023	Curator and Art Consultant, C2 Artechnolozy (art installations, media art and more)
2020-2023	Jury Member and Adviser, Hyundai Blue Prize Award incubating Art Curators, Busan, Korea
2018~2019	Secretary General, Korea Craft and Design Foundation (KCDF), affiliated to the Ministry of Culture, Sports and Tourism, Korea
2018~2021	Vice-Chairperson for the Cheongju Craft Culture and Industrial Promotion and Support based on Article 7 (including Cheongju Biennale and other projects for Cheongju City), Cheongju City, Chungnam Province, Korea
2020~2021	Project Manager, Seoul Design Foundation, Seoul Metropolitan Government, Korea (developing design products)
2017~2019	Forum Adviser, Overseas Korean Cultural Heritage Foundation (OKCHF), Korea
2015~2016 2015	Writer, ART RADAR Asia (online webzine on contemporary art) Program Director, "Beyond Limitations" mentoring workshop between Australia and Korea (contemporary Korean ceramics), Clayarch Gimhae Museum, Gimhae, Gyeongsangnam Province, Korea
2004~2013	Program Manager, Educational Program on Korean Art for Curators around the World, Korea Foundation, Ministry of Foreign Affairs, Korea
1998~2023	Editorial Board Member, Ceramic Monthly Korea

Curatorial Works:

2025	Design Miami in Situ, Illuminated: A Spotlight on Korean Design, DDP, Seoul, Korea
	Bottega Veneta, Weaving the World, Exhibition, 50th Anniversary of Intrecciato, Culture Keepers Arumjigi Foundation, Seoul, Korea
	Once Upon a Day of Lady Kim, featuring Korean craft, Arta Gallery, Toronto, Canada
2024	Art Director, <Shaping Time: In Search of Another World> Exhibition, Deoksu Palace, Nexon Foundation for Nexon Global Game Company, Korea
2024~2023	International Commissioner, Korean Craft Exhibitions, London Craft Week, Cromwell Place, London, UK (curating exhibitions on Korean craft and design)

- 2024 Project Manager-Art Consultant, Felice Varini (installation-painting); Atelier SISU (architectural structure); Studio Vertigo (installation, laser device), Zaha Hadid's DDP Complex, Art Partners-Seoul Design Foundation, Seoul, Korea (contemporary art installations)
- YPO (Young Presidents Organization) Asia Pacific, Fashion Show on Korean Costume (HANBOK), Four Seasons Hotel, Seoul, Korea
- 2023 Art Director, 〈Wilt to Bloom; Migrate to Another World〉, Exhibition on Korean Costumes (dressing the dead), LVS Gallery, Seoul, Korea
- Project Manager-Art Consultant, Dan Acher, Laser Installation, Zaha Hadid's DDP Complex, Art Partners-Seoul Design Foundation, Seoul, Korea (contemporary art installations)
- 2022 Art Director, Incubating Young Artists, Exhibition at Society, Seoul Cultural Foundation, Seoul, Korea
- Commissioner, 〈Loewe Foundation Craft Prize〉 Exhibition, Seoul Museum of Craft Art, Seoul, Korea
- 2021~2022 Curator, Tongyeong International Triennale, Urban Rejuvenation Project with Media Art, Installation, Craft, Design and more, Tongyeong City, Korea
- 2017 Curator, Philadelphia Craft Show, Korea as the Guest Country, USA
- Art Director, 〈Between Serenity and Dynamism〉, Constancy and Change Milan Exhibition, Traditional Korean Craft, Triennale di Milano, Italy
- Guest Curator, Victoria and Albert Museum exhibition on Contemporary Korean Ceramics, London, UK
- 2016 Art Director, Craft Trend Fair 2016, Korea Craft and Design Foundation for the Ministry of Culture, Sports and Tourism, COEX, Seoul, Korea
- Art Director, "One Summer Day's Repose: Taste, Palate and Healing" Exhibition on Korean Summer Food and Craft, National Folk Museum of Korea, Seoul, Korea (Korean food culture)
- Guest Curator, Fondation Bernardaud Limoges, France C.C.C. Céramique Contemporaine Coréenne, celebrating 130 Years of Korea-France Relations
- 2015 Art Director, Main Exhibition, Cheongju International Craft Biennale

	2015, Cheongju, Korea
2014	Guest Curator, UNESCO listed International Academy of Ceramics General Assembly invited exhibition on contemporary Korean ceramics, "Clay in Transcendence", Dublin Castle, Dublin, Korea
2013	International Commissioner, Gyeonggi International Ceramic Biennale 2013, Icheon, Korea
2005~2013	Assistant Curator, Tradition Transformed: Contemporary Korean Ceramics (touring exhibition, showed at 5 European leading art organizations including the Victoria and Albert Museum in London, UK)
2002~2011	Assistant Curator, From the Fire: A Survey of Contemporary Korean Ceramics (touring exhibition, showed at 13 museums in USA)

Teaching Experiences:

2021-2022	Lecturer, Department of Craft, College of Art and Design, Dankook University, Cheonan, Korea
2017-2019	Lecturer, Department of Design and Craft Chungnam, University, Daejeon, Korea
2015 -2018	Lecturer, Department of Ceramics, College of Design, Kookmin University, Seoul, Korea
2012 –2017	Adjunct Professor, Department of Craft, Seoul Women’s University, Seoul, Korea
2012 –2013	Lecturer, TED PhD Program Graduate School of Design, Kookmin University, Seoul, Korea
2011 -2015	Lecturer, Department of Craft, Duksung Women’s University, Seoul, Korea
2007 –2011	Program Developer, Art Education, Seoul Museum of Art
2006 -2017	Adjunct Professor, Department of Applied Arts, College of Education, Hanyang University, Seoul, Korea
2002 -2010	Lecturer, Department of Ceramic Art, Graduate School, College of Art and Design, Ewha Womans University, Seoul, Korea
2000 -2010	Lecturer, Office of Global Affairs, Ewha Womans University, Seoul, Korea

Special Lectures:

2024	"Common Grounds", the 2nd Indian Ceramics Triennale, New Delhi, India
	"Korea and its Recent Art Developments", Kula Conclave, Conference investing in the Arts, Goa, India

- Luxury Brands and Art Marketing, talk for Korean Art Collectors, Art Busan, Korea
- “The Future of Craft: Expanding Horizons”, celebrating 10 Years of London Craft Week, Hyeyoung CHO with Financial Times Journalist Melanie Gerlis, Victoria and Aalbert Museum, London, UK
- 2023 Loewe Foundation Craft Prize, Busan Art Fair, Busan, Korea Korean Craft Artists and Globalization, De:Fine Art Fair, Seongsudong, Seoul, Korea
- Korean Art and Heritage, Sothebys, Seoul, Korea
- Korean Art and Culture, Seoul National University Museum of Art, Korea
- Korean Contemporary Ceramics, Leeum Samsung Museum of Art, Seoul, Korea
- The History of Craft, William Morris and more, KNN National Broadcasting Studio, Busan, Korea
- From Curation to Presentation; Korean Crafts, Curating Exhibitions, UNSW School of Art and Design, Sydney, Australia
- 2022 Taiwan Ceramics Biennale, Yingge Museum of Ceramics, Taipei, Taiwan
- 2019 Curating Exhibitions, Kogei Art Fair, Kanazawa, Japan
- 2015 Making Futures, University of Plymouth, Plymouth, UK
- 2014 CREAM Conference, University of Westminster, London, UK
- Invited Speaker, “Into the Fold: Contemporary Japanese Ceramics”, University of Florida, Samuel P. Harn Museum of Art, Gainesville, USA
- Invited Speaker, “The Social, Economic and Political Effects on the Development of Contemporary Ceramics in Korea”, Yingge Museum of Ceramics, Taipei, Taiwan
- 2012 Korean Art Histories, University of Florida, Samuel P. Harn Museum of Art, Gainesville, USA Invited Speaker, Hong-Kong-Korea
- Invitational Ceramics Exhibition, Heritage and Diversity, Hanyang University Museum, Seoul, Korea

- 2011 Poetry of Buncheong, Metropolitan Museum of Art, New York, USA
- 2009 Invited Speaker, Aberystwyth International Ceramics Festival, Wales, UK

Education:

- 2006~2010 PhD Candidate in Art Theory/Visual Arts (completed all course work), College of Art and Design, Ewha Womans University
- 1994~1997 MFA in Ceramic Art, College of Art and Design, Ewha Womans University, Seoul, Korea
- 1992~1991 Diploma, Postgraduate Course in Fine Art, University of West of England Bristol, College of Art and Design, Bristol, UK
- 1988~1991 BA Honours in Ceramics, University of West of England Bristol, College of Art and Design, Bristol, UK
- 1987~1988 Art Foundation Course, Croydon College of Art and Design, London, UK
- 1985~1987 Bedgebury School for Girls, Cranbrook, Goudhurst, Kent, UK
- 1978~1985 Continental School, International School, Jeddah, Saudi Arabia
- 1976~1978 New English School, International School, Kuwait
- 1974~1976 Royden House School, Hong Kong

Written Materials:

- 2018 "Arts of Korea, Histories, Challenges, and Perspectives, University Press of Florida, USA
- "Hard-Boiled & Toxic" Exhibition, ARKO x Gyeonggi Cultural Foundation, texts on Artist Donghyun Kim and Artist Kiwon Hong, Gyeonggi Museum of Modern Art, Korea
- "Beyond Thinking" Exhibition, Gyeonggi Cultural Foundation for Goyang City Aram Museum of Art, text on Artist Sekyun Ju, Korea
- 2016 "Criticism in Craft", Contemporary Korean Craft exhibition "Thinking is Making is Thinking", Triennale di Milano, Italy organized by the Korea Craft and Design Foundation (KCDF)

- "Contemporary Korean Ceramics: Dynamic Transitions resonating Unconscious Aesthetics", Section on Contemporary Korean Ceramics, 24th Biennale Internationale de Vallauris, France
- 2015 "Poetry of the Hands, Will of the Maker", Issue 272 March/April Ceramic Review, UK
- "The Making Process", Exhibition catalogue and international conference text for the 9th Cheongju International Craft Biennale 2015, Cheongju, Chungbuk Province, Korea
- Interviewed article on Artist CHE Onejoon, Art Radar Journal
<http://artradarjournal.com/2015/04/10/from-recording-evidence-to-becoming-an-artist-in-korea-interview-with-che-onejoon/>
- Interviewed article on Artist PARK Chan Kyong, Art Radar Journal
<http://artradarjournal.com/2015/01/23/art-cannot-be-taught-korean-artist-and-curator-park-chan-kyong-interview/>
- 2014 "Young Korean Artists", Issue 268 July/August 2014, Ceramic Review Magazine, UK
- "Ceramics beyond its Own Discipline", Ceramics in the Expanded Field Conference, University of Westminster, London, UK
- "The Social, Economic and Political Effects on the Development of Contemporary Ceramics in Korea", international conference compiled text, Taiwan Ceramics Biennale 2014 International Conference, Yingge Ceramics Museum, New Taipei City, Taiwan
- 2013 "Contemporary Korean Ceramics and its Development", Harn Museum, University of Florida, Gainesville, USA
- Articles on the Gyeonggi International Ceramic Biennale 2013, Art and Perception Australia, Ceramics Review UK, Ceramics Monthly USA
- Article on Performance Art in Clay, Monthly Ceramics Magazine Korea, September Issue
- Academic Programs for the Gyeonggi International Ceramic Biennale 2013, "Community –with me, with you, with us". Monthly Ceramics Magazine Korea, June Issue
- 2011 "Contemporary Ceramics in Provence", Southern France, Monthly Ceramics Magazine Korea, September and October Issues
- 2010 Seyartnet Art Education, Articles on Kim Sora, Yangachi

- 2005.09 Article on "From the Fire: A Survey of Contemporary Korean Ceramics", Touring Exhibition in Museums around USA, Ceramics Monthly Magazine, Korea
- 2005.07 Introducing the NEVAC Project in the UK, Ceramics Research Institute Journal, Ewha Womans University Press, Seoul, Korea
- 2005.05 "The Trend and Tendencies in Contemporary Korean Industrial Ceramics", article for Ceramics Webzine ceramicstoday.com/

Articles on "Tradition Transformed: Contemporary Korean Ceramics" Exhibition for European Museums (5 museums)
- 2002-2004 Articles on "From the Fire: A Survey of Contemporary Korean Ceramics" Exhibition for US Museums (13 museums)
- 1997 Thesis for MA Degree, "A Study of the Shell Form as an Expression in Clay"., Ewha Womans University, Seoul Korea
- 1996 "The Role of the Craft Council in the UK", Ceramics Monthly Magazine, Korea
- 1991 Thesis for BA Honours in Ceramics, "The Korean Celadon and White Porcelain and Why they are so Highly Rated", University of West of Avon, College of Art and Design, Bristol, UK

Translation Work:

- 2011 Translation Work for Leeum Samsung Museum of Art, Special Exhibition, "Korean Rhapsody, a Montage of History and Memory"
- 2006 Translation Work for Ceramic Artist Chung Hyun Cho's Retrospective Exhibition "Cho, Chung Hyun's Clay: Bathed in Light", Ewha Womans University Museum Press, Seoul, Korea
- 2000 International Symposium, Korea's Third Ceramic Tradition –From Earthenware to Onggi, Ewha Womans University Museum Press, Seoul, Korea
- 1994 Translation work for "The Thirty Years of Korean Contemporary Ceramic Art" Exhibition, Seoul Arts Center Gallery, Seoul, Korea

Reference Materials – Written Texts on Artists

2015 - Art Radar Asia

2015. 12. 5.

From recording evidence to becoming an artist in Korea: interview with Che Onejoon | Art Radar

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Art Radar

Contemporary art trends and news from Asia and beyond

From recording evidence to becoming an artist in Korea: interview with Che Onejoon

Posted on 10/04/2015

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The artist speaks to *Art Radar* about exposing the layers in Korea's socio-political issues.

One of the artists exhibiting at the New Museum Triennial "Surround Audience" in New York, Che Onejoon (b.1979) observes the Korean society from a different perspective. He chooses subjects that reflect on understanding past and present political, social and economic situations in Korea. *Art Radar* spoke to the artist about his journey so far.



Che Onejoon. Image courtesy the artist.

Che is best known for the short film *Spinning Wheel* (2011), the photography series "Texas Project" (2004-2007) and "Town house" (2006-2010), and his ongoing project "Mansudae Master Class" (began in 2012).

<http://artradarjournal.com/2015/04/10/from-recording-evidence-to-becoming-an-artist-in-korea-interview-with-che-onejoon/>

1/8

2015. 12. 5.

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Che's work has been shown at the Atelier H ermes and PLATEAU in Seoul, Korea, **Palais de Tokyo**, and Mus e du Quai Branly in Paris. In 2014, his work was shown at the Korean Pavilion for the Venice Architecture Biennale as well as at the **8th SeMA Biennale Mediacity Seoul**. His work is currently on show at the **New Museum** in New York for the 2015 Triennial: "Surround Audience".

For Che, observation, research and perseverance are the main elements in implementing his art projects. *Art Radar* met Che at the ARKO Art Center (**Arts Council Korea**) in Hyeon-dong, Seoul.



Che Onejoon, 'KCIA (the Korean Central Intelligence Agency) Series', 2012, Auditorium, Ulreung (Royal Shrine), inkjet print, 72 x 96 cm. Image courtesy the artist.

The short film *Spinning Wheel* (2011) - although it only provides a subjective glimpse into the socio-political history and environment of Korea - provokes the attention of the viewer. What, in your opinion, is important in choosing appropriate subjects to explore in an artwork?

I am concerned with quality and not quantity. In my opinion, the content of anything is going to be the core of whatever one pursues in life. Therefore, choosing the appropriate subject matter truly determines what an artist wants to talk about. In other words, the subject sets the direction in which the artist has decided to build his or her art career.

For me, it has been socio-political issues. I am interested in analysing the socio-political state of Korea by conducting research on specific sites of Korea. With *Spinning Wheel* (2011), I touched upon a subject that addresses many different socio-political issues within Korea. Just studying this location alone enables a person to understand different transitions in Korean society from the turn of the 20th century until today.

Originally the area 'Mullae' (literally means spinning wheel in Korean) was an active textile production district during the Japanese colonial period. Then in the 1970s and 1980s, it transformed into a steel production district under President Park Chunghee's military regime. In those days, anything could be made with steel in the Mullae district. One only needed to put in an order and it could be made easily. The labourers there made almost everything, from guns to military equipment and more.

Today, there are some surviving steel industries in the area co-existing together with artists' studios. There are multi-layers of socio-political issues implied with this single site alone and I am interested in

2015. 12. 5.

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exposing such layers. Looking back on the project, I think that more work can be done as there are many more subjects that can still be addressed.



Che Onejoon, 'Townhouse Series', 2010, Archive of Camp Giant, mixed medium, acrylic box on table, 80 x 110 x 110 cm. Image courtesy the artist.

The projects that you have worked on until now are documentations on specific locations and circumstances. How did you begin your career as an artist? What is your viewpoint on art education in Korea?

I agree with artist's **Park Chan-Kyong**'s viewpoint that "art cannot be taught". From a young age, I was creative. I have always been interested in art and music. In my high school days, I played the saxophone and I was good at it. I no longer play but in those days I was good. I think maybe someday I would like to learn to play the clarinet.

With art – I learnt it myself. I did not receive proper training as an artist. Instead, I worked as an evidence photographer with the Korean combat police. As stated in the title "evidence photographer", you can understand that I was the person who made sure that records of different incidents were documented for proof. I worked closely with the police as I needed to be at all sites for recording accidents, events and more.

Photography was an art genre that I could approach easily due to my background. However, it took me a long time to break away from the habit of simply recording things. At first it was a traumatic experience to break away from simply recording in order to do something more creative. In my work, my background training is quite evident.

I studied alone, reading and researching theories introduced by Susan Sontag and others. Basically I sought things that interested me and I conducted research on them. I wanted to release myself from my training as an evidence photographer so that I could take my own pictures. I think with art, it is crucial to develop an individual identity, and once this is achieved then perhaps one is able to address issues related to one's own culture. In my opinion contemporary art is a genre that cannot be universal and perhaps it should remain that way. It is only for a set audience therefore it does not have to be easy.

Contemporary art should be intellectual: namely, a genre that addresses different serious subject matters. When people are young, they are not afraid to be experimental and because of that interesting

2015. 12. 5.

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art is created. However, once artists grow older, they tend to play safe and remain in a realm where they continue to make the same things repeatedly instead of showing something new and interesting. At times this phenomenon takes place because the artist is only interested in attracting the attention of the public or they are concerned about selling the work. Again, I would like to emphasise the fact that contemporary art needs to be intellectual, addressing subjects that are quite crucial in changing our societal and life. Today there are too many artists but not enough special ones. I would like to see more brave artists who are not afraid to speak their own voice.

Based on your previous films and photographic series, what in your opinion is lacking in the Korean society today?

With the short film *Spinning Wheel* (2011), my initial interest was on "heroism". When I say "heroism", I mean the need to create a hero figure in our society. Not simply as a monumental statue but as a human icon. Since making this film, I have thought a lot about the subject and I continued my research during my residency programme at Palais de Tokyo. Then I came across an article on the North Korean **Mansudae** masters building something in Senegal.

At the time, I was curious about the entire African connection with North Korea. I was provoked by the article on the African Renaissance Monument built on a hill overlooking the capital city of Dakar in 2010. So I began my research on the Mansudae Overseas Project Group of Companies.

Before travelling to France to do my residency at the Palais de Tokyo, I did not think seriously about addressing Korean socio-political situations from a different perspective. However, being there and having the support of both Palais de Tokyo and later Musée du Quai Branly, I began to realise that the ongoing Cold War in the Korean Peninsula could be seen from a new geopolitical perspective.

I think that this is something that is lacking in the Korean society. The Koreans are still somehow too caught up in overcoming the Japanese colonisation. Many have given up on thinking beyond that or they have become too stagnant for seeking out a new understanding of themselves.

How did you seek to realise your curiosity on the Mansudae Overseas Project Group of Companies?

Around 2012, I truly had no money to implement the project. I simply was interested in the subject matter and I began my research. I tried to look for materials on the subject but there were hardly any (no images). I wanted to travel to Africa but the cost was beyond my capability. Not only that, official permits were required to enter into sub-Saharan countries such as the Democratic Republic of Congo, Namibia and others. So while in France, I applied for grants, and since the French government had a better connection with Africa it was easier for me to implement the project from France than from Korea.

In 2013, I was able to travel to Africa with a grant from the Musée du Quai Branly. This was the first time that I went there. Some areas were quite dangerous and permits were required to even visit the locations with the Mansudae-built statues. For me, it was important to collect as much information as possible: namely archived materials, photographs, documented films and so on. This particular trip was the initial introduction to my current ongoing Mansudae Master Class project.

2015. 12. 5.

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Che Onejoon, 'African Renaissance', 2010, Dakar, Senegal. Image courtesy the artist.

Through the Mansudae Master Class project, have you learnt to see the Korean socio-political situation from another perspective? What have you discovered by working on the project?

The Mansudae Overseas Project Group of Companies was initially an attempt to spread the North Korean Chairman Kim Il-sung's Juche Ideology – his ideology on identity (his own belief). One would think that the project would have been conducted to at least boost the economy of the country but it was more about the emphasis on the leader's ideology, and I discovered that until the year 2000, the Mansudae Art Studio worked without payment. Only later the projects were paid.

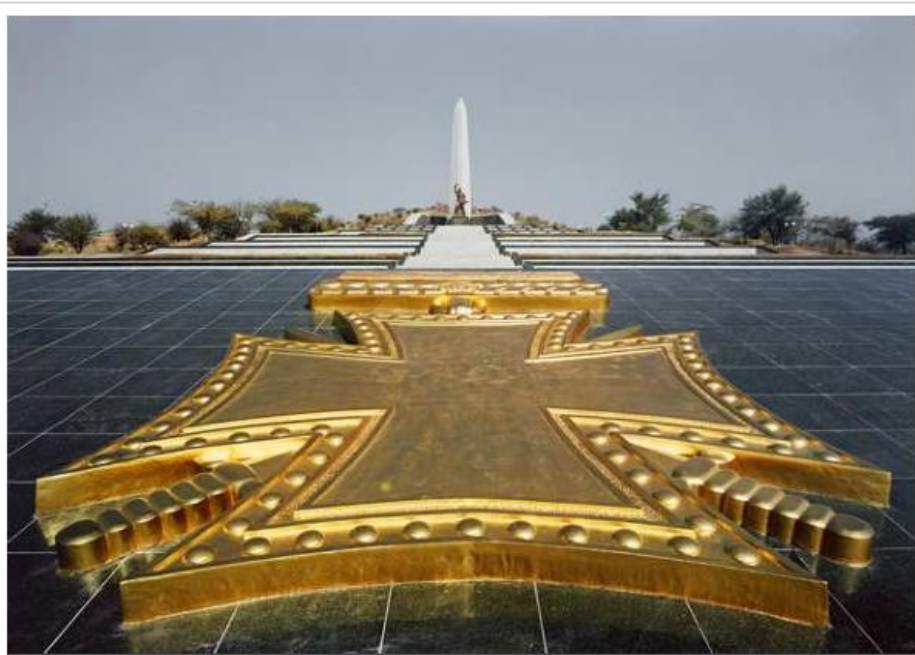
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Furthermore, a competition on such overseas projects between North and South Korea was also ignited. Both Koreaes were initiating construction projects in Africa. This concerned the annual voting between the delegates of North Korea and the United Nations supported South Korea. Votes were won by the number of projects secured by either North or South Korea.

Ironic though reality may seem, in my opinion the disheveled political situation in Africa reflects the Korean situation. I think that they are no different. The Mansudae Master Class attempts to expose this. Although on the surface South Korea today appears like a developed country, we are still overcoming the Cold War situation while being fixed with ideologies established by the Japanese colonisation and the American intervention.

South Korea still has the remains of the military regime both inside and outside with an incomplete progression to modernity. Therefore, my project is crucial in giving new insight into our own problems.



Che Onejoon, 'Hero's Acre', built in 2002, Windhoek, Namibia. Image courtesy the artist.

2015. 12. 5.

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Che Onejoon, 'Monument de l'Indépendance', 2013, 60 x 86 cm, Dakar, Senegal.
Commissioned by Musee du Quai Branly, Paris. Image courtesy the artist.

Do you plan to continue with the Mansudae Master Class Project? What are your plans for 2015?

For the past three years I travelled to sub-Saharan Africa to document North Korean built-monuments in Gabon, Namibia, Ethiopia, Senegal, Zimbabwe, and the Democratic Republic of Congo. My interest lies in exploring the ongoing Cold War of the Korean peninsula from a new geopolitical perspective. The Mansudae Master Class is a culminated study on cultural diplomacy, military alliance, translated forms of socialist realism, and images of utopia. The most recent development on the project has been shown at the 2015 Triennial: "Surround Audience" at the New Museum in New York.

I have plans to exhibit my work at the Louisiana Museum of Modern Art in Denmark this June followed by another exhibition in Tel Aviv, Israel and also in London.

Hyeyoung Cho

691

2015. 12. 5.

"Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar

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Artist and curator tells *Art Radar* about the importance of free will and art in South Korea today.

Park Chan-Kyong talks about the importance of critiquing art trends, finding "Korean-ness", art education, and curating the 8th SeMA Biennale Mediacity Seoul in 2014.



Park Chan-Kyong, 'Manshin: Ten Thousand Spirits', 2013, film still, HD video, 120 min.
Image courtesy the artist.

Park Chan-Kyong (b. 1965) has always had a critical outlook on Korea's contemporary art and also on the subjects he has addressed in his work. Originally trained in painting at Seoul National University, he then went on to study photography at the California Institute of the Arts. In 2004, he was awarded the Hermès Korea

2015. 12. 5. "Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar

Missulsang, one of the most sought-after art awards in Korea. Working in a wide range of media, from video to photography and more, he has won numerous awards internationally.



Park Chan-Kyong in his studio. Image courtesy the author.

In 2014, Park served as Art Director for the eighth **SeMA Biennale Mediacity Seoul**. He is best known for his media-based works *Sindoan* (2008), *Radiance* (2010), *Anyang Paradise City* (2011), *Night Fishing* (2011, co-directed with his brother Park Chan-Wook) and *Manshin* (2013). In 2015, he has just opened his first ever solo exhibition in London at **Iniva** (Institute of International Visual Arts) under the title "**Pa-yong – Last Sutra Recitation**".

For the artist, it appears that the inner spiritual calling is of great importance. Additionally, addressing subjects face to face is a necessity in his process of developing a personal analysis on social, philosophical and political analyses.

Art Radar visited Park at his studio, where all such endeavours are experimented with before the general audience is able to see the outcome.

2015. 12. 5.

"Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar



Park Chan Kyong, 'Anyang, Paradise City', 2010, film still, HD video, 101 min. Image courtesy the artist.

The subjects you address in your work are closely related to what has been happening in Korea throughout history, in the modern era and also today. Korea is a complex place in terms of its social issues, psychology and politics. In the past, and even today, how have you arrived at the subject matters that you address?

About ten years before working on the Sindoan project, I happened to visit Gyeryong Mountain located in Chungcheong-nam Province, near the central western part of South Korea. It was winter. Outside, I could see snow covered mountains and the crispy clear full moon in the night sky. The experience was almost a shock to me and even today I remember it vividly. Since then I had always thought of returning to Gyeryong Mountain. In 2004, I was awarded the Hermès Korea Missulsang.

At the time, I thought that my life would transform with the award, but not much changed. I did not even receive any offer to hold a solo exhibition or even to participate in a group show. I was devastated and I was on the verge of a nervous breakdown. On top of that my health was also in a dire state. Spaced out and in a state of numbness, I began dreaming of Gyeryong Mountain. I think it was more like a calling and I felt that I needed to return.

The life of an artist in Korea is not easy. One would think that after having won a major award, there would be an active transition in one's career, but unfortunately reality was not so generous. Perhaps that is the dark side of Korea's contemporary art world and society. At the time, I was seriously thinking about changing my profession from being a conceptual artist to a commercial film director, as I needed to make a living. Then I was approached by Kim Sung-Won, curator at the Atelier Hermès, Korea. I was given another opportunity to create something.

So I began my research on Sindoan around 2006, 2007. The location itself is of great importance in Korean history. A round valley under Gyeryong Mountain, it once served as an important historical place: as the capital of the newborn Joseon Dynasty, in favour of the founder Lee Seong-Kye at the end of the fourteenth century – and the name Sindoan (新都内) means 'new capital city'. It is also known as a sacred place with a strong presence of energy. In the early 1980s, the government declared the establishment of a military headquarter there.

My objective was to study the location and expose its importance as a way of preservation. There are two opposing factors present in this particular site: one being the existence of superstitious forces, and the other, something related to national mysticism. I think of the place as the co-existence of dual utopia, that of reality and social change.

2015. 12. 5.

"Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar

Generally speaking, the traditional culture of religion has been suppressed and collapsed through historical changes – the Joseon Dynasty regime and later on with the Japanese colonisation. Therefore Korea's inherent folk religions, indigenous beliefs and shamanism disappeared. I realised the importance of acknowledging such traditions and what Sindoan's site-specific role meant to us as Koreans.



Park Chan-Kyong, 'Sindoan', 2008, production still. Image courtesy the artist.

Last year was a special year for you as you worked as the art director for SeMA Biennale Mediacity Seoul 2014. This event was first founded in 2000 and it has made a mark in the field of media art. The title "Ghosts, Spies and Grandmothers" immediately defines your focus. What did you achieve from the experience, and what was it like to work with the Seoul Museum of Art?

I learnt a great deal from being the art director of a major art event. Firstly, I learnt to assess art and artists – in other words, I began to really study each piece to understand what was convincing and what was not. It was a whole new experience for me – perhaps one could say that I was standing on the other side of things. The role of a curator truly requires a person to analyse art by seeing if the concept or subject matter is convincing to the viewer.

I knew from the start what I wanted to do with the event, my focus was clear. I truly enjoyed the experience and I appreciate what Director Kim Hong-Hee at the **Seoul Museum of Art** has done on my behalf. Her focus is orientated towards preserving the core essence of Korea, whether it be tradition or what is happening today, and I appreciate her endeavours in implementing her philosophy.

For the opening ceremony of SeMA Biennale Mediacity Seoul 2014, you had aptly arranged for the 'gut' performance to take place, namely, a shaman performing a particular ritual.

It is the most natural thing to do as a Korean. In the past, many important events were commemorated with this sort of shaman ritual. For the opening, I had specifically invited a shaman who could conduct a 'Seoul gut' as such. Even the ritualistic ceremonies differ according to region. Many of the rituals performed in South Korea today have their origin in North Korea.

I am not sure how many people know about the specific ritual performances, but since I have been interested in this subject for so long, I am aware of the differences. It was only natural for me to invite a particular *gut* with its roots in Seoul as the event took place at the Seoul Museum of Art. Furthermore, last year was a rather tragic year for Korea as we had the Sewol ferry accident, and I also wanted to pay

2015. 12. 5.

"Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar

tribute to that tragedy.



Park Chan-Kyong, 'Banpo', 2009, from "Radiance" (2010), digital C-type print, 35 x 70 cm.
Image courtesy the artist.

Through this attempt with SeMA Biennale Mediacity Seoul 2014, do you think you have influenced the overall development of contemporary Korean art, particularly in the context of its current flow? What is your opinion on contemporary Korean art today?

I have always been anxious of the fact that too many artists follow the system laid by Western influences. In saying so, evidently in this day and age it is difficult to not be influenced by different cultures, particularly by Western ones. I feel that too many artists simply follow the large pattern rather than questioning it. I have always been quite critical of this and it saddens me to see artists consciously or unconsciously following the system as such.

Taking charge of one's life, being the owner of it, is important rather than simply following the crowd as it is related to self-esteem. I think it is also related to art education in Korea. In my opinion, art cannot be taught. I never went to school in my college days, and maybe because of that I was able to cultivate a free will. My initiative with SeMA Biennale Mediacity Seoul 2014 is almost an obvious one, subjects that naturally require to be critically addressed.

After having studied painting in Korea, you continued your studies in photography at the California Institute of the Arts. How different was the learning there from when you were in Korea?

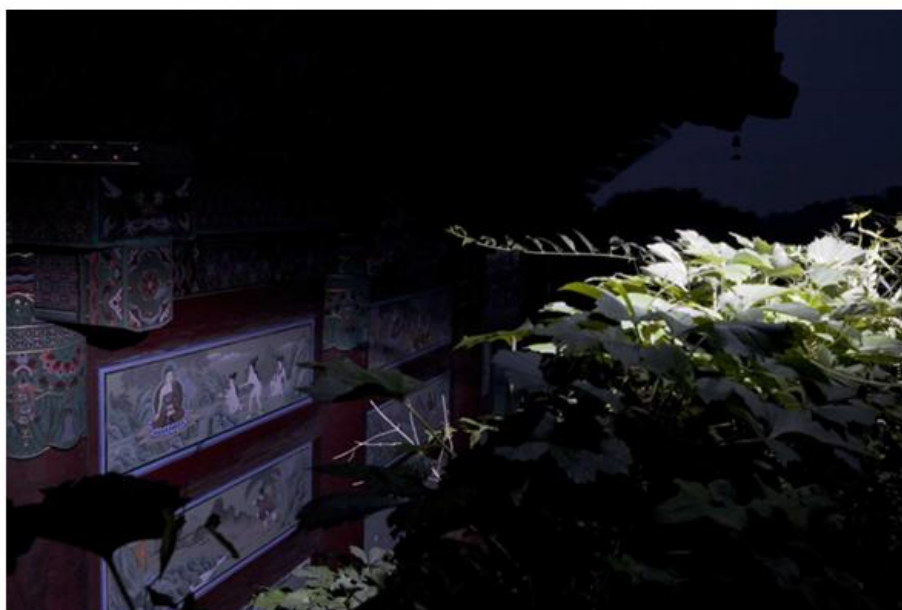
The California Institute of the Arts is a good school and the thing I liked most was the opportunity to have in-depth discourses. I really enjoyed those, and I think that art should be encouraged in this way. Today, many young scholars in Korea, lecturers and professors included, are teaching more effectively. Moreover, the lesser known universities seem to teach better than the more established ones as they recruit younger scholars with a more open viewpoint.

Are you interested in taking on another role as art director – perhaps for another major event in contemporary art?

Not for now. I need a rest after last year and I just opened a solo exhibition in London. This year I'm going to focus on research work for my next projects.

2015. 12. 5.

"Art cannot be taught": Korean artist and curator Park Chan-Kyong – interview | Art Radar



Park Chan-Kyong, 'Bongwonsa', 2009, from "Radiance" (2010), digital pigment print, 35 x 52 cm. Image courtesy the artist.

It seems that you are not afraid to cross over genres and experiment with a wide range of materials. How do you see such approaches in the future?

Until now, it is quite true to state that I have been quite versatile with my use of media and my method of approach. As time passes, I begin to feel that it is important to discipline oneself to perhaps remain true to roots and authenticity, both in expression and medium.

My future research will focus in this direction. By crossing over genres I have discovered that sometimes seriousness in the trait and genre can be lacking.

How do you see your work developing in the future? How do you hope to contribute to the development of contemporary Korean art?

I have two major projects in mind and they are already being initiated to some extent. One is a solo exhibition due to take place in 2016, and this will be in a leading contemporary art museum in Seoul, Korea. The other is a commercial-based film in the horror genre. I will be working together with my brother Park Chan-Wook. He has always been supportive of what I do and we will be working together on this project.

The horror film genre has a specific legitimacy and, as mentioned above, I would like to focus on working in a single genre, hence the reason for making a horror film. Furthermore, there is an audience for this particular genre in Korea. Lastly, my objective is social criticism through what I make, similar to what I have done in the past.

My interest currently is on Pan-Asianism – also known as Asianism or Greater Asianism – and I am researching the Pacific War and the Japanese philosophical movement centred at Kyoto University.

Hyeyoung Cho

615

Related Topics: [art education](#), [Korean artists](#), [interviews](#), [artists as curators](#), [events in Seoul](#)

<http://artradarjournal.com/2015/01/23/art-cannot-be-taught-korean-artist-and-curator-park-chan-kyong-interview/>

6/7

Article on Doho Suh's Solo Exhibition Tate Modern 2025

가장 한국적인 서도호의 집...런더너 홀리다 | 한국경제

가장 한국적인 서도호의 집...런더너 홀리다

가

북대서트 모던 25주년 특별전 '서도호' 집을 본다

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▲ 서도호 건축사실업조합 25주년 특별전 '서도호' 집을 본다. 사진: 서도호 건축사실업조합

북대서트 모던 25주년 특별전 '서도호' 집을 본다
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테이트모던, 서도호로 완성한 25년



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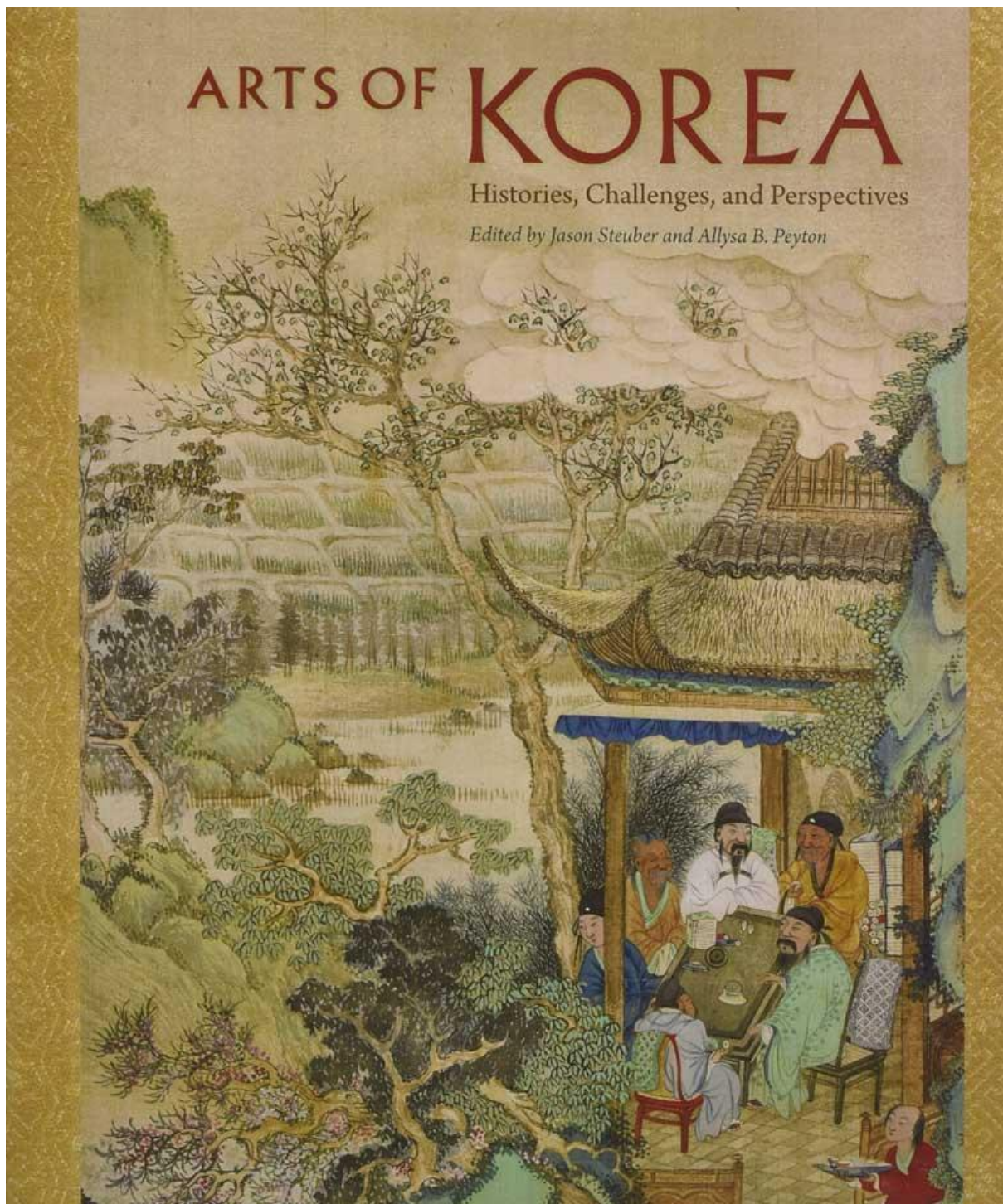
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Published Book:**Arts of Korea: Histories, Challenges, and Perspectives**
(David A. Cofrin Asian Art Manuscript Series)

A monumental addition to the understudied field of Korean art, this brilliantly illustrated

volume assembles the perspectives of art historians, critics, curators, and museum directors from major universities and museums around the world to trace the varied and dynamic experiences of Korean art acquisitions over the past century. The first part of *Arts of Korea* reveals patterns of collection-building and display strategies across time and place, discusses the role of the private collector in the growth of institutional holdings, and addresses issues of provenance and authenticity. Topics covered include the prevalence of ceramics at the Victoria and Albert Museum in London; gallery architecture and design at the British Museum; the aesthetic and political challenges of displaying another nation's artistic achievements through a case study of the United Kingdom; the involvement of collectors and benefactors at the National Museum of Scotland; Korean Buddhist paintings at the Museum of Fine Arts in Boston; masterpieces donated by industrialist Avery Brundage to the Asian Art Museum in San Francisco; the diversity of media in the Newark Art Museum's collection; and early collecting at the Honolulu Museum of Art. In the second part, contributors focus on artists, artistic genres, and previously neglected art periods, highlighting new research coming out of Korea and Japan and speaking to specific challenges in introducing Korean art to an international audience. After discussing important historical events that put the United States and Europe in contact with Korean culture, this section investigates Joseon dynasty Buddhist sculpture in American museums; Buddhist paintings from the Goryeo period in Japanese collections; Goryeo celadon ceramics and their reception in the West; world maps from the late Joseon dynasty; the power of nationalism in Korean art history; the influence of Europe's Art Informel movement on Korean Informel artists; and the rich heritage behind contemporary Korean ceramics. Assessing the current state of a field that has grown since Korean independence in 1945 to become a benchmark of the modern humanities, *Arts of Korea* provides a much-needed historical and global overview of collection building, presentation, and interpretation of Korean art.

A volume in the David A. Cofrin Asian Art Manuscript Series Contributors: Youngna Kim | Beth McKillop | Sascha Priewe | Kevin McLoughlin | Charlotte Horlyck | Jane Portal | Hyonjeong Kim Han | Katherine Anne Paul | Shawn Eichman | Hyunsoo Woo | Unsok Song | Seinosuke Ide | Soyoung Lee | Richard A. Pegg | Chin-Sung Chang | Moojeong Chung | **Hyeyoung Cho** | Jason Steuber | Allysa B. Peyton

2019 until now, Loewe Foundation Craft Prize



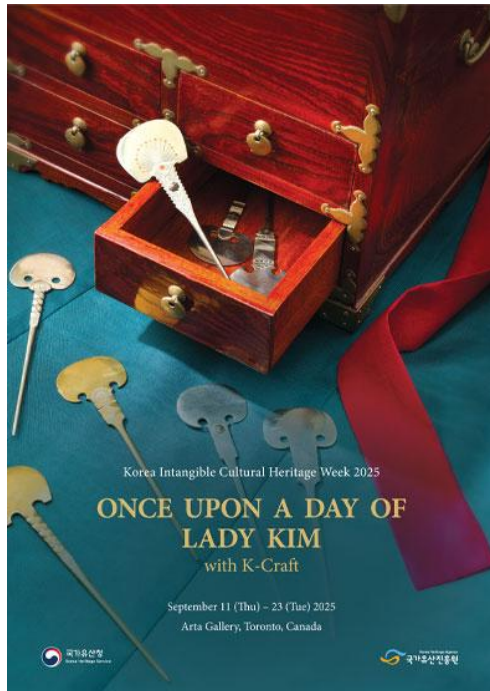
Recommended by the first Vitra Design Museum Director, Alexander von Vegesack, Hyeyoung has been working as the Korean commissioner and Expert Panel for the Loewe Foundation Craft Prize

Curated Exhibitions by Hyeyoung CHO

2025.09.11~09.23

〈Once Upon a Day of Lady Kim〉 Exhibition, celebrating 60 years of diplomatic relations between Korea and Canada, Arta Gallery, Toronto, Canada

<https://www.koreatimes.co.kr/lifestyle/koreanheritage/20250827/koreas-traditions-come-to-life-in-toronto-in-september>



2025.09.01~09.14

〈Illuminated: A Spotlight on Korean Design〉, Exhibition, DDP, Design Miami in Situ, Seoul, Korea

<https://www.wallpaper.com/design-interiors/design-events/design-miami-seoul-2025-highlights-korean-design>
https://honoraryreporters.korea.net/board/detail.do?articlecate=1&board_no=31753&tpln=1
<https://koreajoongangdaily.joins.com/news/2025-08-26/culture/artsDesign/Korean-heritage-is-reimagined-at-Design-Miamis-craftwork-fair-at-DDP/2382952>
<https://www.archipanic.com/portfolio/design-miami-in-seoul/>





2025.06.19~06.23

〈Weaving the World with Intrecciato〉 Exhibition, 50th Anniversary of Intrecciato,
Bottega Veneta, Seoul, Korea

<https://design.co.kr/article/125805>
<https://www.elle.co.kr/article/1883497>





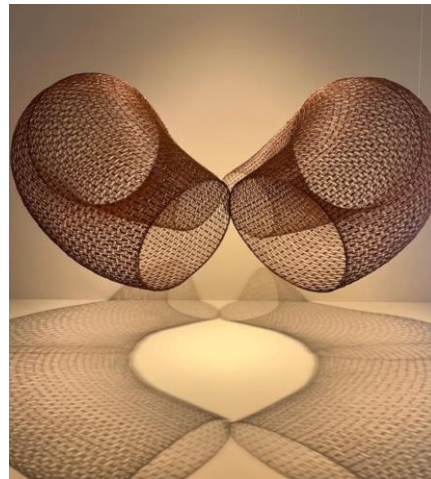
2024.11.19 ~ 12.08

〈Shaping Time: In Search of Another World〉 Exhibition

Deoksu Palace, Nexon Foundation for Nexon Global Game Company, Korea

10 Artists including Intangible Cultural Heritages, Light Designers, and more

<https://koreajoongangdaily.joins.com/news/2024-11-14/culture/koreanHeritage/Traditional-craftworks-inspired-by-Nexon-games-to-be-shown-in-Deoksu-Palace-exhibition/2177831>



2024.08.29~2025.03.30

Felice Varini, Seoul Design Foundation x Art Partners
Celebrating 10th Anniversary of Zaha Hadid's DDP



2023

Project Manager-Art Consultant

Dan Acher, Laser Installation, Zaha Hadid's DDP Complex, Art Partners-Seoul Design Foundation, Seoul, Korea (contemporary art installations)



With Artist Dan Acher, Borealis Project at DDP, Zaha Hadid Building
2023 Frieze Seoul Official feature, sponsored by LG OLED

<https://www.youtube.com/watch?app=desktop&v=x0kM6WABqoU>

Tongyeong International Triennale 2022

Curator, Urban Rejuvenation Project with Media Art, Installation, Craft, Design and more,
Tongyeong City, Korea

30 artists in total

- [Mehmet Akten 1975 \(Turkey\)](#)
- [Edouard Athenosy](#)
- [Maarten Baas 1978 \(Netherlands\)](#)
- [Maurice Benayoun 1957 \(France, Algeria\)](#)
- [Max Cooper](#)
- [Ferdinand Dervieux](#)
- [Vincent Dubourg 1977 \(France\)](#)
- [Easysong](#)
- [Justine Emard 1987 \(France\)](#)
- [Eyal Gever 1970 \(Israel\)](#)
- [Todd Holoubek](#)
- [Silvia Inselvini](#)
- [Han Jihee 1985 \(South Korea\)](#)
- [Jang Jiu](#)
- [Jongku Kim 1963 \(South Korea\)](#)
- [Kang Yo-bae 1952 \(South Korea\)](#)
- [Daniel Kapelian](#)
- [Kyeok Kim](#)
- [Kimchi and Chips \(United Kingdom, South Korea\)](#)
- [Ok Sang Lim 1950 \(South Korea\)](#)
- [Eliza Mcnitt](#)
- [Haomin Peng](#)
- [Quayola 1982 \(Italy\)](#)
- [Antoine Schmitt 1961 \(France\)](#)
- [Jayce Space](#)
- [Bioquest Studio](#)
- [Hyon Gak Sunim](#)
- [Jean Claude Wouters](#)
- [Pierre Zandrowicz](#)
- [Félicie d'Estienne d'Orves](#)

['Take Your Time' at Tongyeong's first triennale](#)



Exhibition Posters



Main Exhibition Poster



Justine Emard



Traditional Kite translated into Digital Media Art Work

2022

Commissioner, Loewe Foundation Craft Prize Exhibition
Seoul Museum of Craft Art, Seoul, Korea

[Dahye Jeong wins Loewe Foundation Craft Prize 2022 | Wallpaper](#)



2017-2018

Guest Curator, Victoria and Albert Museum exhibition on Contemporary Korean Ceramics, London, UK



[Contemporary Korean Ceramics - Display at V&A](#)

2016

Guest Curator, Fondation Bernardaud Limoges, France C.C.C. Céramique Contemporaine Coréenne, celebrating 130 Years of Korea France Relations.

Working with Artists Bohncchang Koo, Ikjoong Kang, Mikyoung Shin, Seunghee Lee, Juree Kim and more. In total 14 artists.

[Exhibition "CCC Céramique Contemporaine Coréenne" hosted by Fondation d'entreprise Bernardaud](#)



Ikjoong Kang's Moon Jars (paintings)



Bohnchang Koo's Photographs of Joseon Dynasty Moon Jars



Meekyoung Shin's Soap Vessels

Exhibition Catalogue:

La Fondation d'entreprise Bernardini
 Depuis 2009, la Fondation d'entreprise Bernardini
 œuvre en faveur de la culture française à l'étranger.
 Elle organise également chaque été une exposition
 internationale de la céramique contemporaine.

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céramique	Shinwoo CHOI	0100
0101	Sakura UJI	0102
contemporaine	Shinwoo KANG	0103
0104	James FINE	0105
coréenne	Shinwoo HONG	0106
0107	Kanghyun LEE	0108
0109	Seungyeon LEE	0110
0111	Shinwoo KIM	0112
0113	Shinwoo KIM	0114
0115	Shinwoo KIM	0116
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0199	Shinwoo KIM	0200

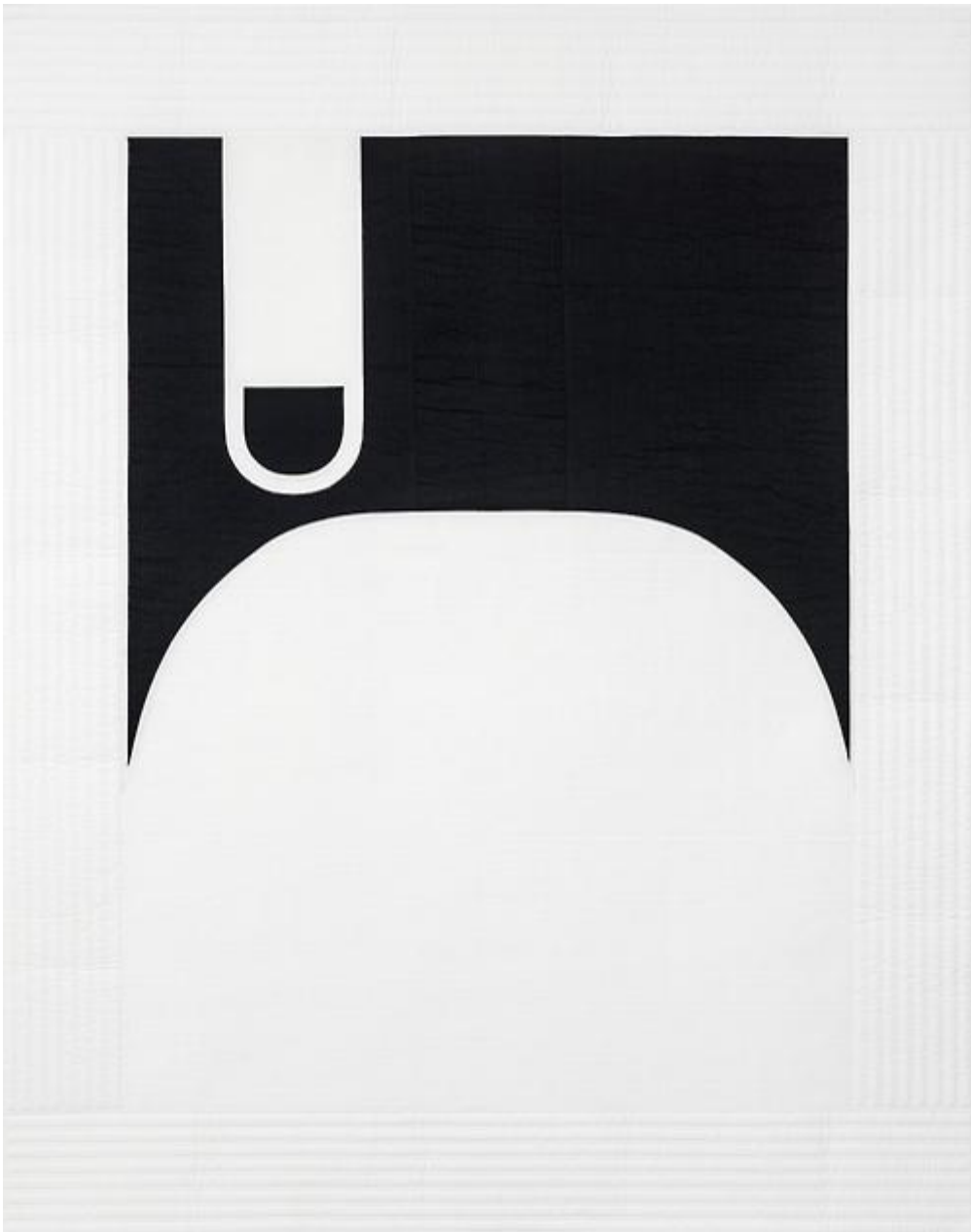
2015

Art Director, Main Exhibition
Cheongju International Craft Biennale 2015

<https://garlandmag.com/article/hyeyoung-cho-presents-korean-craft-to-the-world/>



Thomas Cheong, Singaporean Artist featured in the main exhibition



Seulgi Lee, quilted Proverb