

Portfolio

Ahra Kim

김아라

OVERPASS

2021년, 김아라는 덕수궁에서 진행된 한 프로젝트 덕분에 궁 내부에 들어갈 수 있었다. 하얀 벽과 창문 그리고 창틀. 그는 이 내부 구조가 생경하게 느껴졌다고 한다. 한옥은 창(Window)과 문(Door)의 구분이 없다. 그래서 우리는 '창문(窓門)'이라고 부른다. 이것은 창과 문의 역할이 분명한 서구 건축에선 볼 수 없는 구조다. 한옥의 창문은 떼고 붙이면서 공간을 여닫는 역할을 한다. 수직과 수평으로 조직된 창문은 공간 크기를 조절하는 건축적 기능을 가지면서 반듯하고 정갈한 조형미를 보여준다. 작가는 이 창문을 비롯한 한옥의 내부 구조를 전시 공간 안에 재구성한다.

작가가 갖는 구조에 대한 관심은 한옥의 공포(楹包)를 응용한 이전 작업에서도 드러난다. 공포는 기둥과 지붕의 완충 공간으로서 지붕의 하중을 분산하는 역할을 한다. 공포의 특징은 못을 사용하지 않고 나무와 나무의 홈을 파서 서로 짜맞춘다는 점이다. 규칙과 반복을 기반으로 한 공포의 형태는 조각을 전공한 작가에게 구조적인 호기심과 더불어 심리적 안정감을 느끼게 했다. 규칙, 균형, 반복의 요소에 우리는 의문을 품지 않는다. 작가는 이성적으로 판단할 수 있고 자신의 감정을 이입하지 않아도 되는 공포 구조를 보면서 편안함과 시각적인 매력을 느꼈다.

캔버스 프레임을 이용한 이전 작업은 '나무의 수평과 수직 구조'라는 점에서 한옥의 공포 구조와 다름이 없다. 작가는 2016년, 대학원 졸업 후 작업 공간의 제약으로 첫 개인전을 회화 작업으로 구성했었다. 입체는 원하는 형상을 깎거나 붙여서 축소와 확장이 가능하지만 그림은 캔버스의 크기가 이미 정해진 상태에서 그 안에 형상을 만드는 방식이다. (회화 작업은 그에게 여전히 유효하지만) 캔버스 화면의 물리적인 한계는 그가 다시 입체 작업에 주목하게 했다. 관점이 변하면 사물을 인식하는 방법도 변하는 법이다. 어느 날 작업 공간에 남아 있던 캔버스에 천을 벗기니 작가는 나무 프레임의 구조가 눈에 들어왔다고 한다. 그리고 자연스럽게 나무라는 소재와 홈을 파 짜맞추는 구조가 한옥의 공포를 연상시켰다.

캔버스 프레임에서 공포의 구조를 발견한 김아라는 반대로 한옥의 창문에서 캔버스의 구조를 발견하게 된다. 창호지가 발린 창문은 천을 씌운 캔버스를 연상시킨다. 이것이 그가 한옥의 내부 공간에 주목하게 된 단초일 것이다. 창문에서 출발한 작가의 시선은 한옥 내부 공간으로 확장된다. 전시 공간의 벽과 천장을 타고 가로지르는 은 창문과 창틀 구조를 재현한다. 방과 방을 연결하고 막아주는 창문과 창틀은 공간을 여닫아야 하므로 구조가 천장까지 관통한다. 작가는 그 구조를 캔버스 프레임에 해체하고 다시 짜맞춰서 재현한다. 전시장을 구성하는 오브제들은 모두 한옥의 내·외부 공간에서 발견된 천장의 반자(斑子)틀, 대문, 대문이 닫히지 않게 하는 나무 고정틀 등을 은유한다.

이번 개인전은 공간/사물의 구조에 더욱 접근하는 전시라고 할 수 있다. 작가는 구조적 접근을 강조하기 위해 그동안 작품의 표면을 단청의 문양으로 채색하던 방식을 배제하고 색을 절제했다. 한옥 공포에서 캔버스 그리고 다시 한옥의 창문과 창틀과 이어지는 작품들은 '공간과 구조'라는 요소로 점철된다. 그런데 이번 전시는 구조의 형태를 시각적으로 보여주는 것이 아니라 그 구조 안으로 관람자가 들어가 유명하도록 공간을 조각한다. 수직과 수평의 균형, 사각형의 안정감, 나무의 물질성, 열린 공간 구조. 전적으로 '조각 공간'이다.

건축과 조각은 공간과 입체에 기반을 둔다는 점에서 공통분모를 갖는다. 특히 공간의 개방성을 지향하는 한옥은 가볍고 반투명한 창문의 구조를 통해 내부와 외부 공간의 연속적인 교차 관계를 만들어 낸다. 이것은 가볍고 가변적이며 공간과 그 공간의 특성을 반영한 입체가 통합되는 현대 조각의 속성과 연결된다. 김아라의 작품은 한옥 건축의 각 부분이 파편화됨과 동시에 전체가 하나의 작품으로 응집된다. 오브제들은 특정 공간에서 작가가 몸으로 느끼고 경험한 것을 대신한다. 그래서 작품은 보이기 위한 대상이 아니라 느끼게 하기 위한 대상이다. 이를 위해 한옥 내부를 둘러봤던 작가와 같이 관람자 역시 작품이 아닌 공간을 둘러본다는 상상력이 필요하다.

OVERPASS

In 2021, Ahra Kim had an opportunity to enter the inner courts of Deoksugung Palace, one of five royal palaces in central Seoul. The opportunity came through a project opened within the venue. White walls, windows, and window frames. Kim found the indoor structures uncanny, unhomey. In traditional Korean housing structures, there is no clear distinction between door and window. Changmun, the Korean term for window, comes from the Sino-Korean 窓門, meaning "sky door". This ambiguous portal between the inside and outside, door and window, are not as common in Western architecture. Hanok windows can be detached and reattached, an accessible way to open and close the very space it bears boundary to. The vertically and horizontally verticed and structured windows have an architectural utility of limiting and delimiting space, while also in itself displaying a structured sense of beauty. The exhibition by Kim introduces such inner structures of the hanok and reconstructs it in the exhibition space.

The artist's deep fascination with structure can also be found in her previous work that explored and utilized gongpo (栱包 - bracket structure) of the hanok. Gongpo is an in-between space of pillars and the roof, distributing load of the roof to the lower structures. One of its characteristic features is that the wooden beams are joined without nails, but with precise joints. Kim's sculptural background resonated with the concepts of gongpo; its iterative and rule-based nature captured her with a sense of inner calm and as well as curiosity for its technicality. We are quick to overlook the most amazing things once we perceive them through an understanding of axioms, equilibrium, and iteration. Kim found comfort and visual appeal in this wood-joint structure, where rational judgement was sufficient, and no emotional projection was necessary.

Ahra Kim's latest works use the canvas' wooden frames - not unlike the gongpo structures found in hanok. They are both of wooden structures with horizontal and vertical order. The artist's first solo exhibition was in 2016. Her presentations were limited to paintings, as there had been some spatial limitations to her practice. The three-dimensional forms can be scaled by adding or subtracting material, but with a painting, the canvas surface is the limit where any given form is bound by its size. Kim continues to work on canvas, but it was also its physical limitation that encouraged her to seek more versatile means in sculptural work. Changing perspectives often change our understanding of objects. In this case, Kim had stripped a framed canvas of its canvas, and was struck by the barren wooden frame. The materiality of the wooden frame and the wooden grooves and joints reminded her of the traditional wooden structures of hanok, namely gongpo.

And as her attention dwelled on those similarities, she also discovered the traditional window structure mirroring how canvases are structured. The windows of hanok are wooden cross-frames treated with sinewy mulberry pulp paper, in many ways similar to the canvas cloth stretched over a wooden frame to be painted upon. These two were strong enough analogues to connect the canvas frame to the hanok and became the starting block of Kim's exploration between the two seemingly unrelated structures. The artist's gaze begins at the window but draws into the inner spaces of hanok. <Vertical Line> traverses the wall and ceiling of the exhibition space and echoes the structure of the window and the window frame. The window and its window frame both connect and separate rooms and spaces, its structure extending to the ceiling. Kim dismantles this window-becomes-room structural frame and transposes it as her own reiteration. The objects of the exhibition space are metaphorical representations or iterations of structures found within and around the hanok - from the cross-board frame of the ceiling to the front gates, the wooden gate stop, and so on.

As such, her latest solo exhibition takes a step closer to exploring the underlying structures of space and objects. Wanting to forefront the structural approach of her works, she limited the usage of colors and stepped away from her previous use of dancheong (丹青 - lit. cinnabar and blue-green, more widely including five basic colours; blue, white, red, black, and yellow). Her works take to the canvas from and the hanok's gongpo, give to the canvas surface and the hanok's windows, and return to the elements of space and structure. An additional dimension to this exhibition is that her works are spaces that can be entered. It is not just a visual representation but a sculptured space. It strikes a balance between vertical and horizontal. It enjoys the stability of right angles, materiality of wood, and the open yet structural space. It is the very epitome of sculptural space.

Both architecture and sculpture share the foundation of space and three-dimensionality. The philosophy of hanok architecture often alludes to openness and harmony. The light and translucent windows create an inter-relationship between the inner and outer spaces. Its light and variable space and interaction with space, shares its foundation with the essence of modern sculpture. Ahra Kim's work disassembles the architecture of hanok while simultaneously bringing them together as sculpture. The objects within speak for her visceral experiences and feelings encountered in specific spaces. As such, the sculptural space conveys a sense of coded experience rather than visual code. And for the spectator, entry requires the open imagination of mind's eye, to survey the space of hanok as both architecture and sculpture, a place of space and structure.



Installation view



Installation view



Installation view



Installation view



Installation view



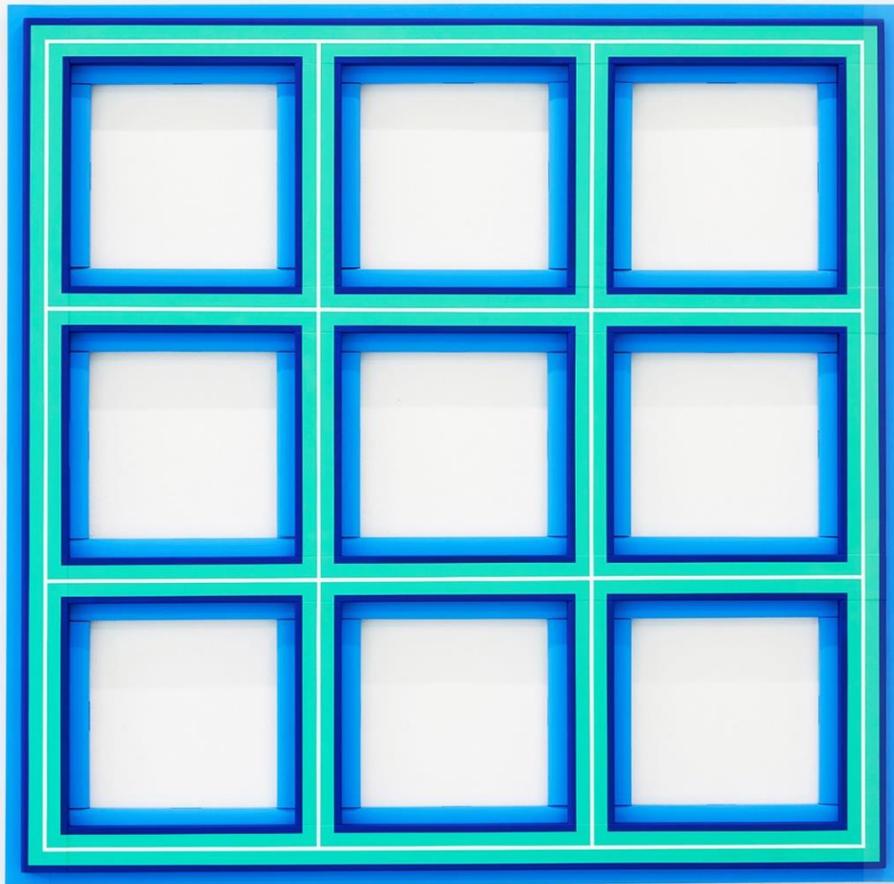
Installation view



Installation view



Vertical Line 2022, pigments on wood frame for canvas, dimension variable



Untitled-Connection #3 2022, acrylic and pigments on wood frame for canvas, 107 x 107 x 4.1 cm



Flat Piece 2022, acrylic and pigments on wood, 44.4 x 90 x 1.8 cm



Untitled
2022

acrylic and pigments on wood frame for canvas, 233.6 x 108.3 x 7.5 cm



Untitled 2022, acrylic and pigments on wood frame for canvas, 20.5 x 8.4 x 6.8 cm



Untitled 2022, acrylic and pigments on wood frame for canvas, 30.6 x 11 x 7 cm

Intersecting Moment

내가 겪었던 2012년의 조형 요소(문양)를 접했던 그 순간의 모든 감정을 지금은 동일하게 느끼지 못할 것이다. 하지만 그때의 시각적인 색감과 문양은 나에게 영원히 벗어나지 못한 대상이 되었다. 이러한 대상은 앞으로 내 작업의 숙제이며 또한 끊어내지 못하는 전통에 대한 생각일지 모른다.

이번 전시에서는
내가 표현하는 대상과 그것을 담아내는 매체 그리고 고건축 속 단청에 매료되었던 그때의 감정들이 서로 교차하는 순간을 담아내고자 한다.



Installation view



Installation view



Installation view



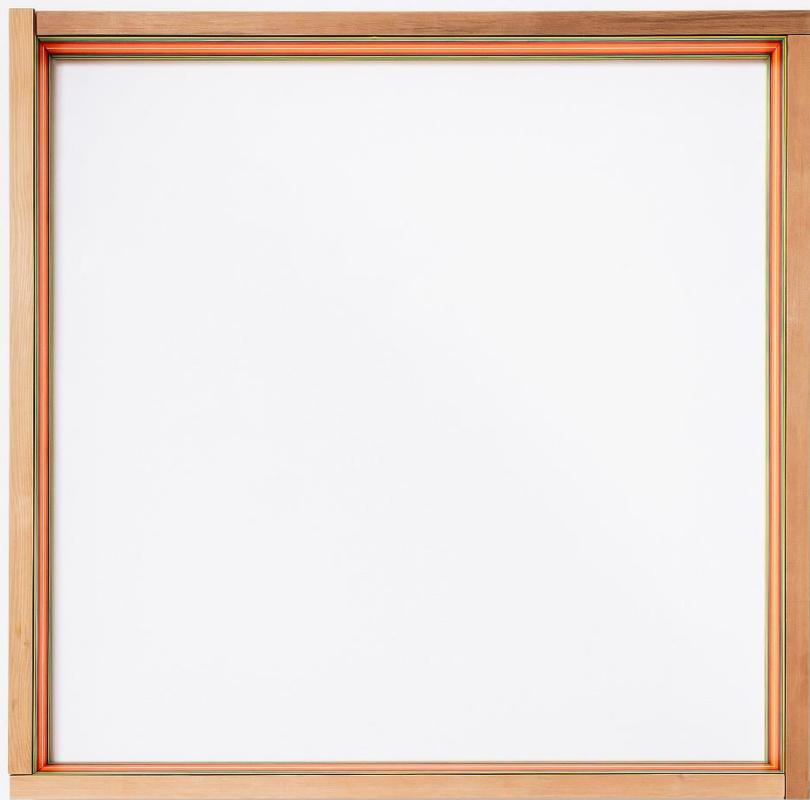
Installation view



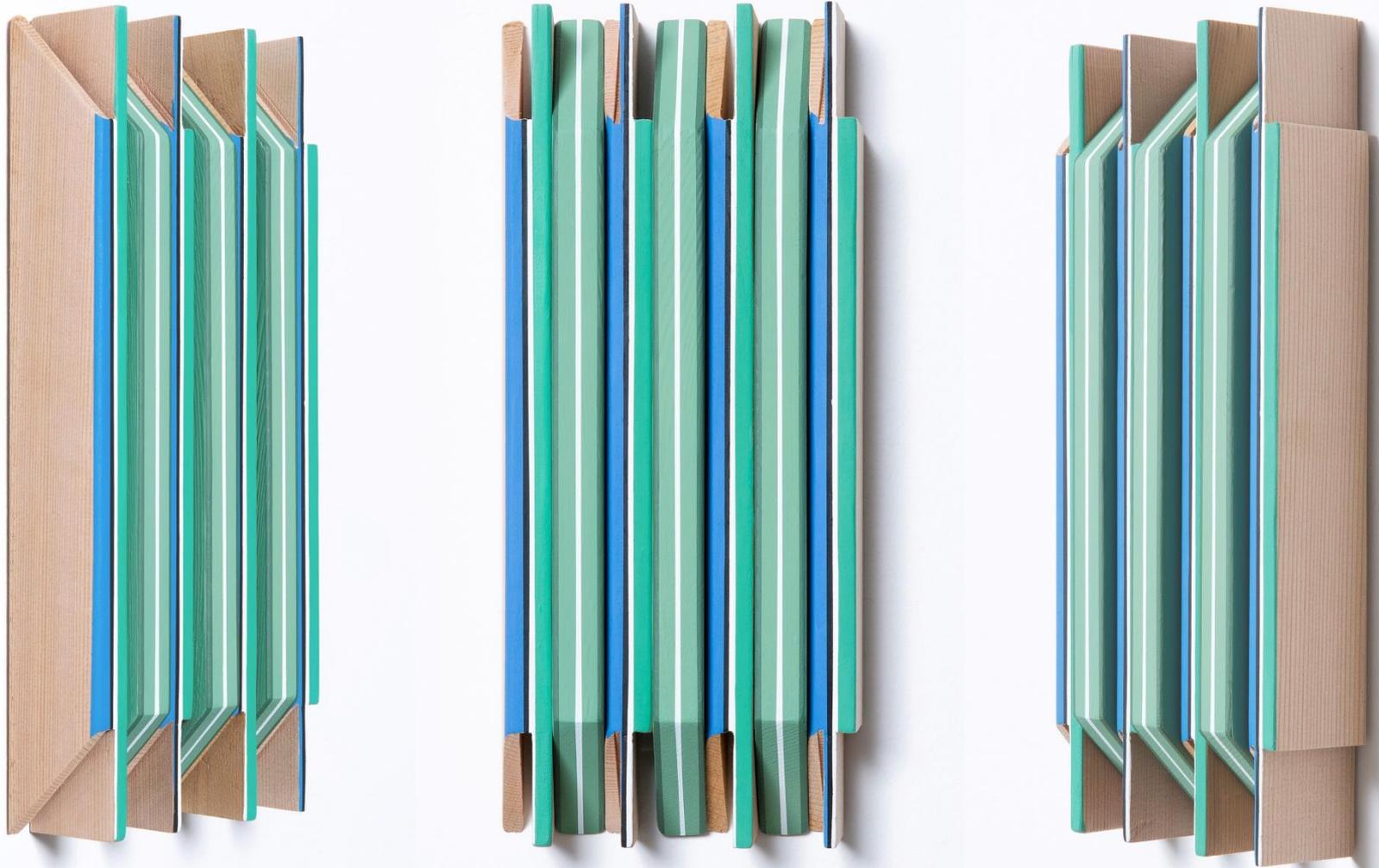
Installation view



Installation view



Untitled-Connection-2016 2021, acrylic and pigments on wood frame for canvas, 112.1 x 112.1 x 8.5 cm



Untitled 2021, acrylic and pigments on wood frame for canvas, 29.8 x 12.5 x 4 cm



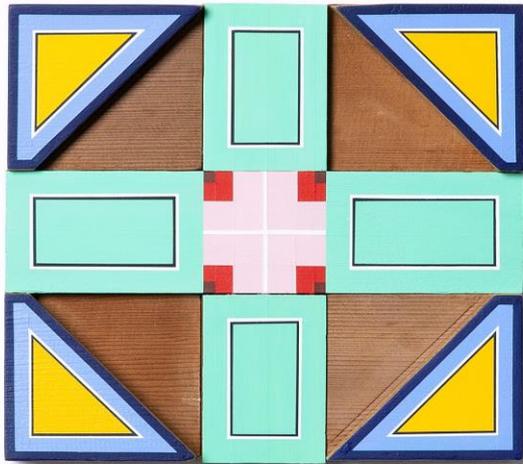
Untitled 2021, acrylic and pigments on wood frame for canvas, 46 x 28.3 x 1.8 cm



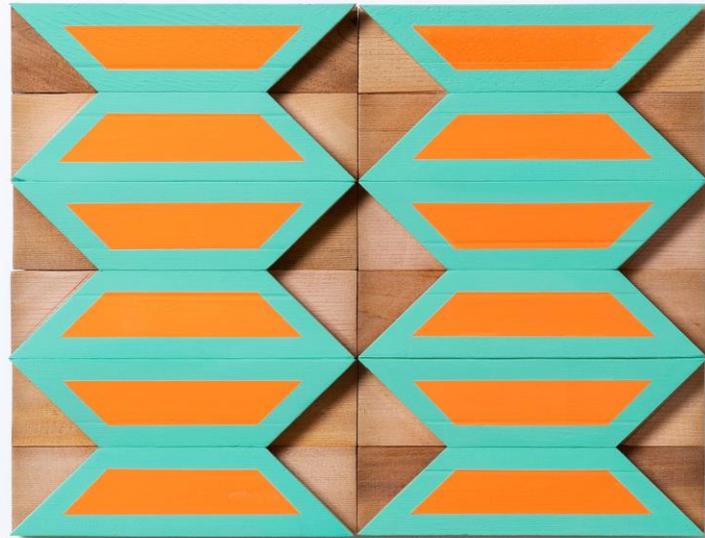
Untitled 2021, acrylic and pigments on wood frame for canvas, 10.2 x 41.3 x 1.8 cm



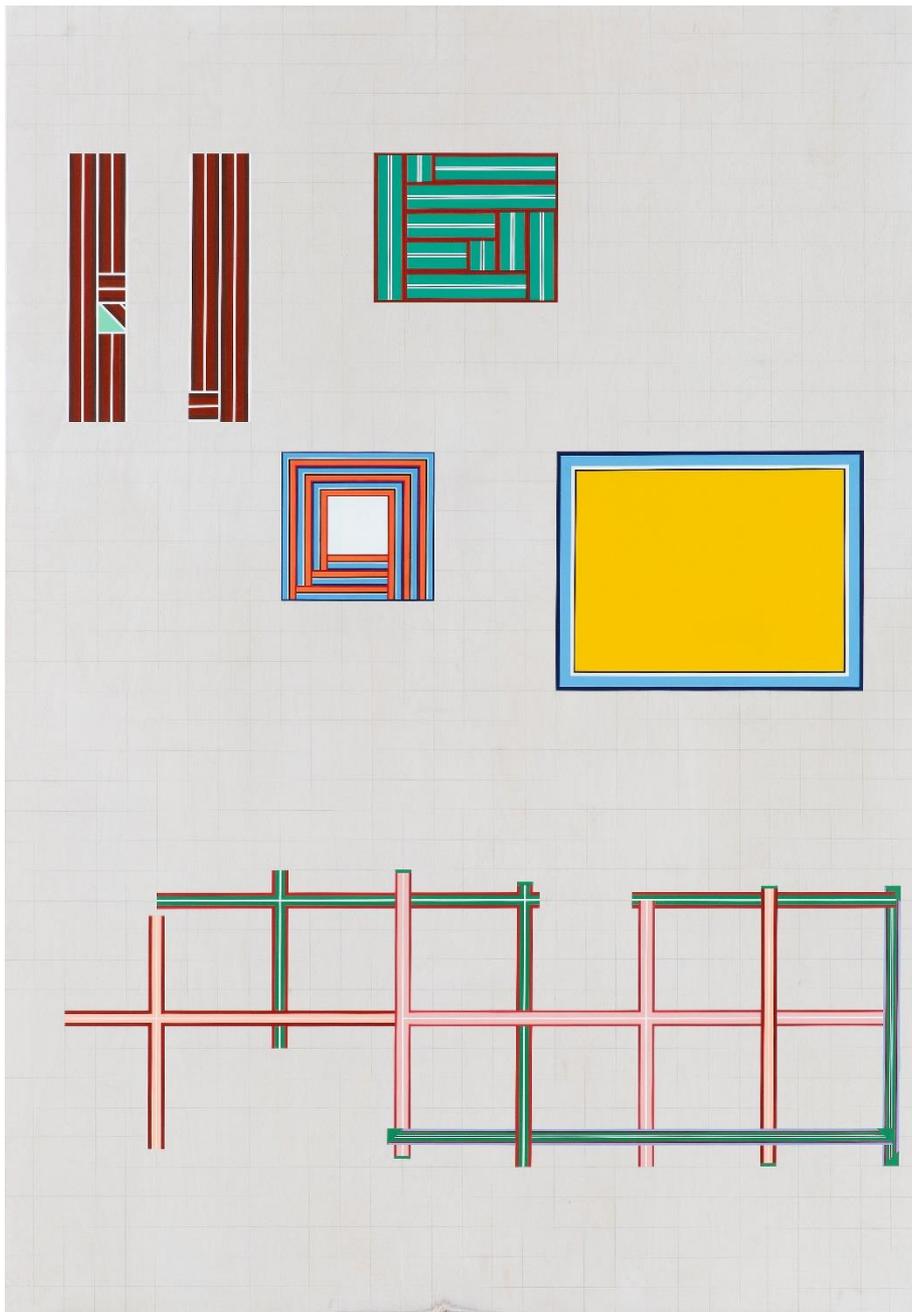
Untitled 2021, acrylic and pigments on wood frame for canvas, 9.5 x 46.8 x 1.8 cm



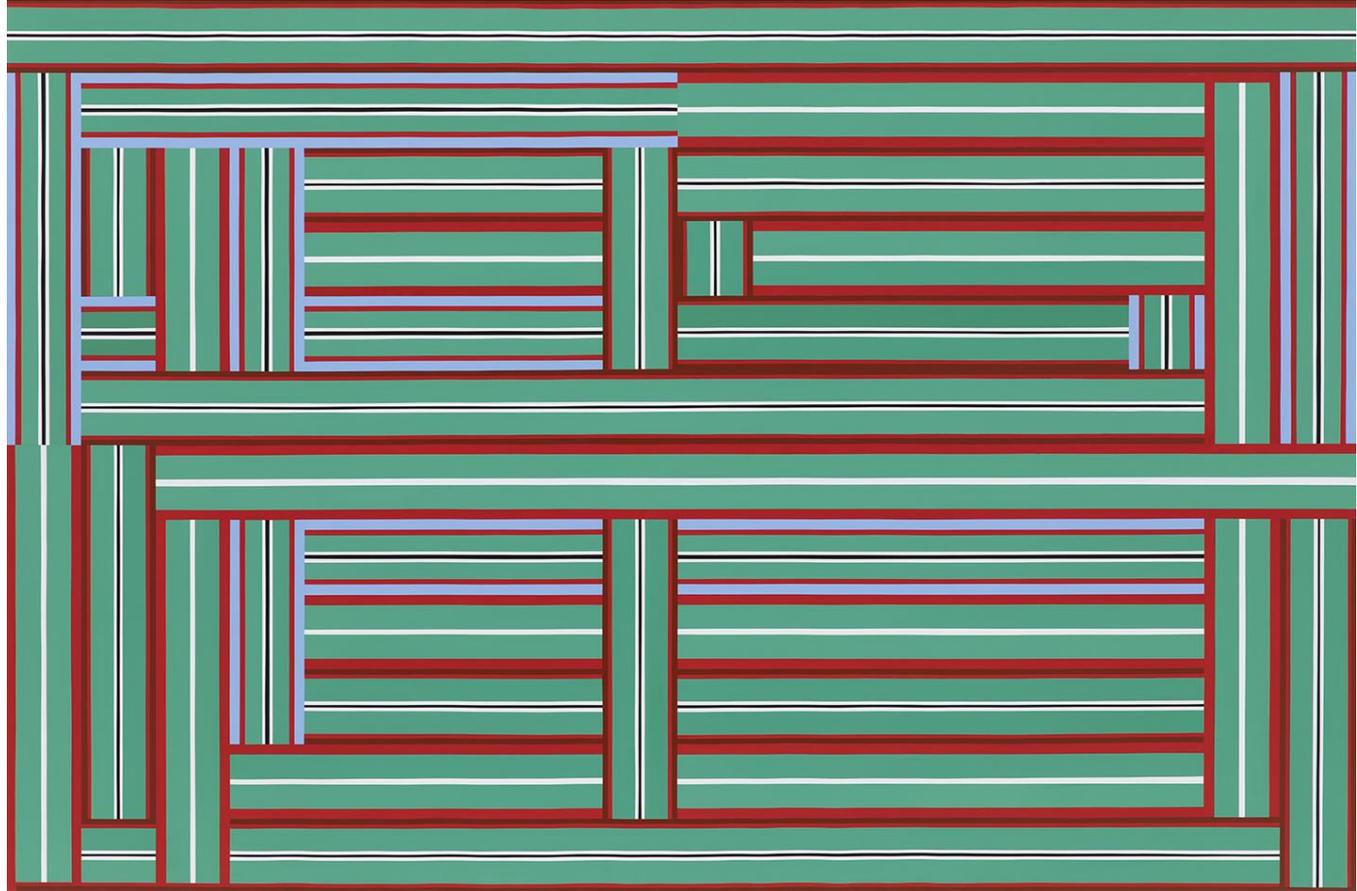
Untitled 2021, acrylic and pigments on wood frame for canvas, 19 x 21.3 x 2.6 cm



Untitled 2021, acrylic and pigments on wood frame for canvas, 24.5 x 31.5 x 1.8 cm



Window 2021, acrylic and pigments on wood panel, 162.2 x 112.1 cm



Untitled 2021, acrylic and pigments on canvas, 130.3 x 193.9 cm

Group Exhibition

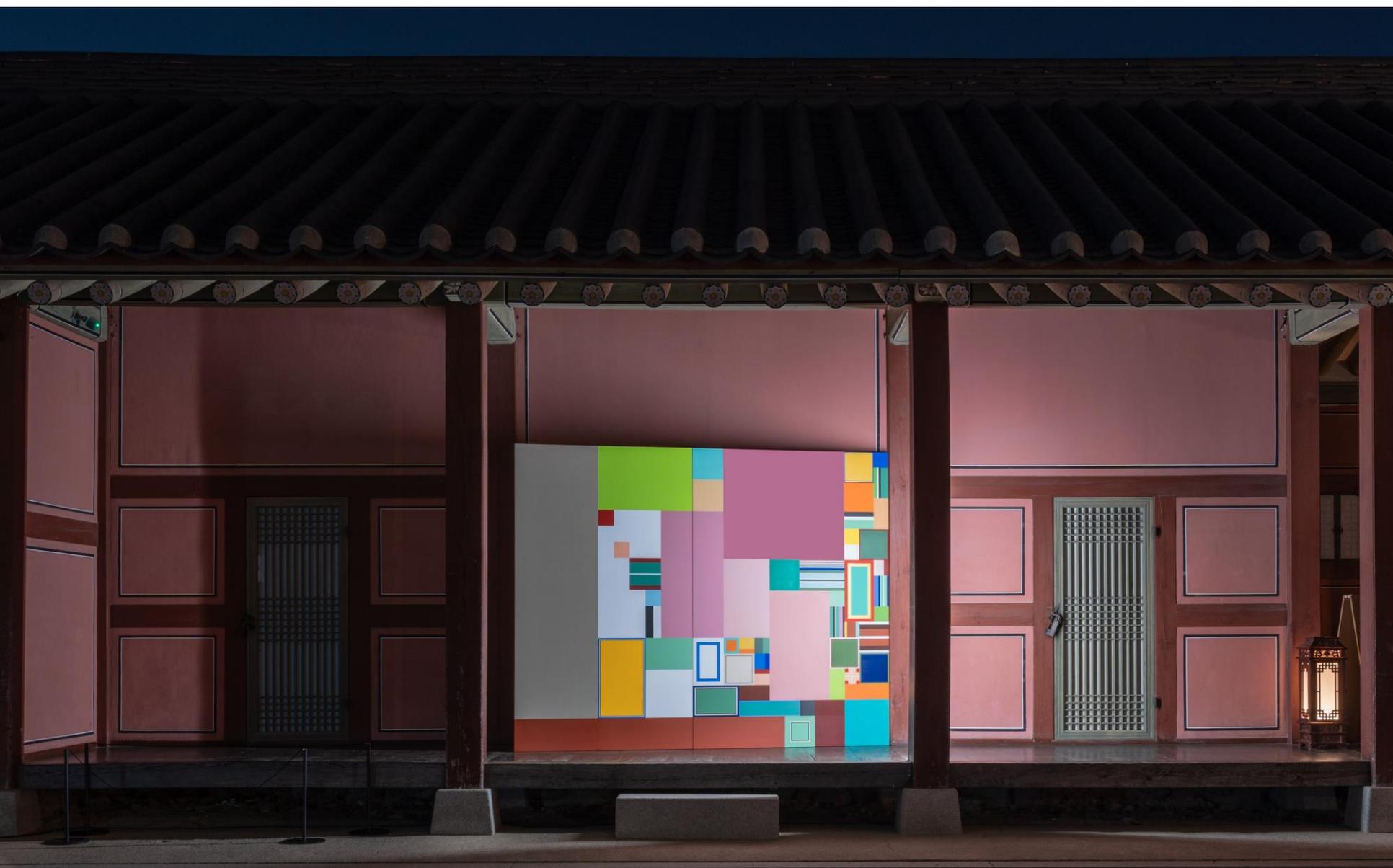
The Moving Story in Autumn Breeze

2023 화성행궁 야간 개장 달빛화담 특별전 《추풍미담 : 秋風美談》

Hwaseong Temporary Palace, Yuyeotaek (維與宅)

화성행궁 유여택

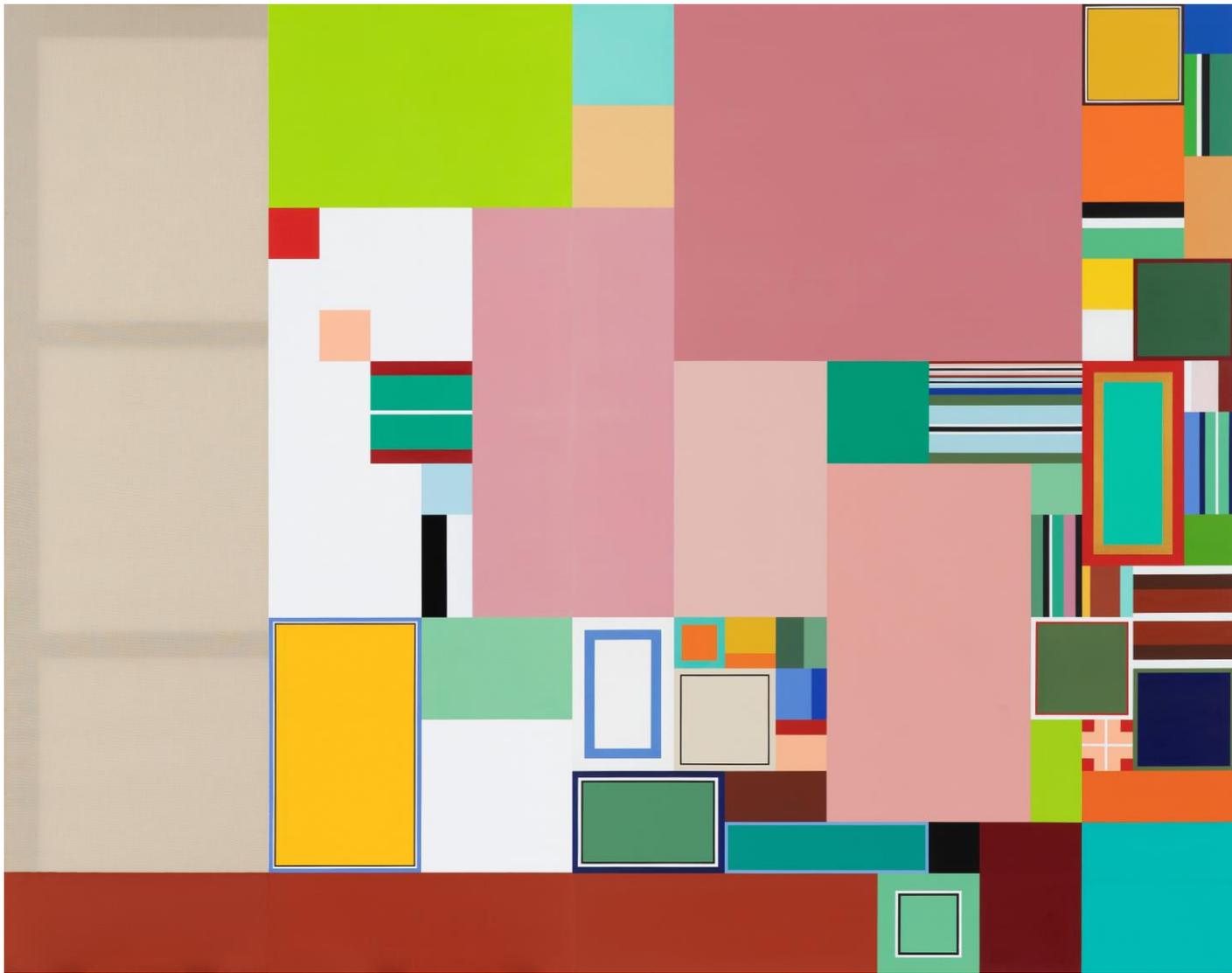
2023. 10. 14. - 2023. 10. 29.



Installation view



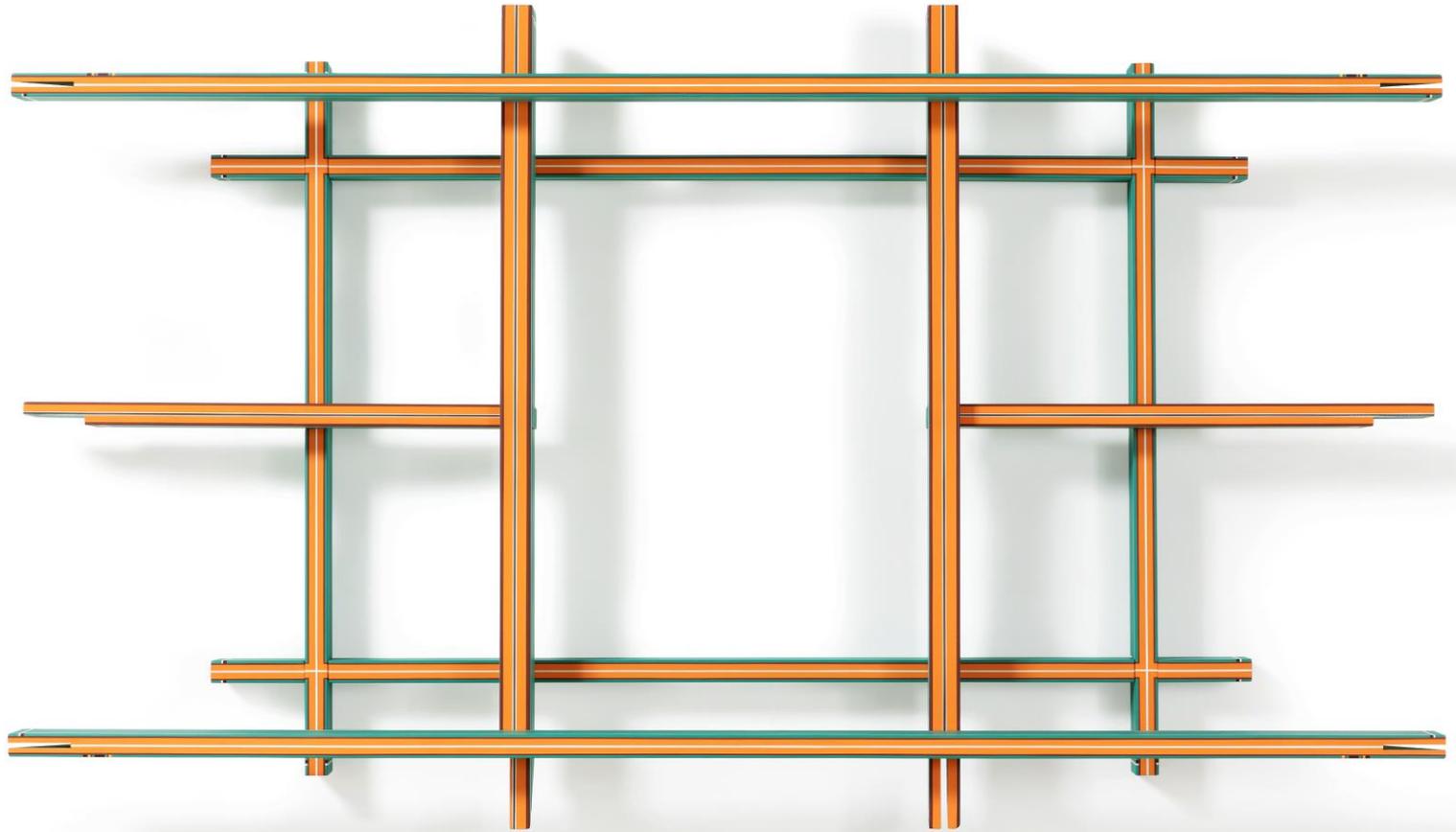
Installation view



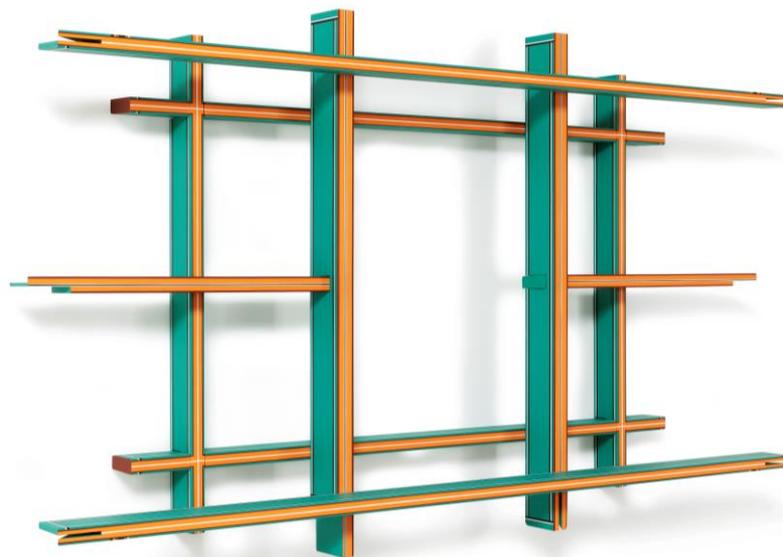
Untitled 2023, acrylic and pigments on linen and canvas, 193.9 x 242.4 cm

SCULPTURE

Wood frame for canvas



Untitled-Connection #5 2023, acrylic and pigments on wood frame for canvas, 162 x 95.3 x 22.5 cm



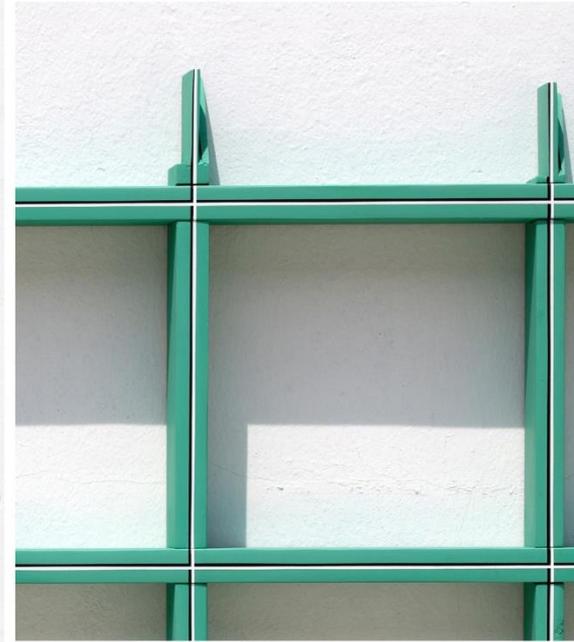
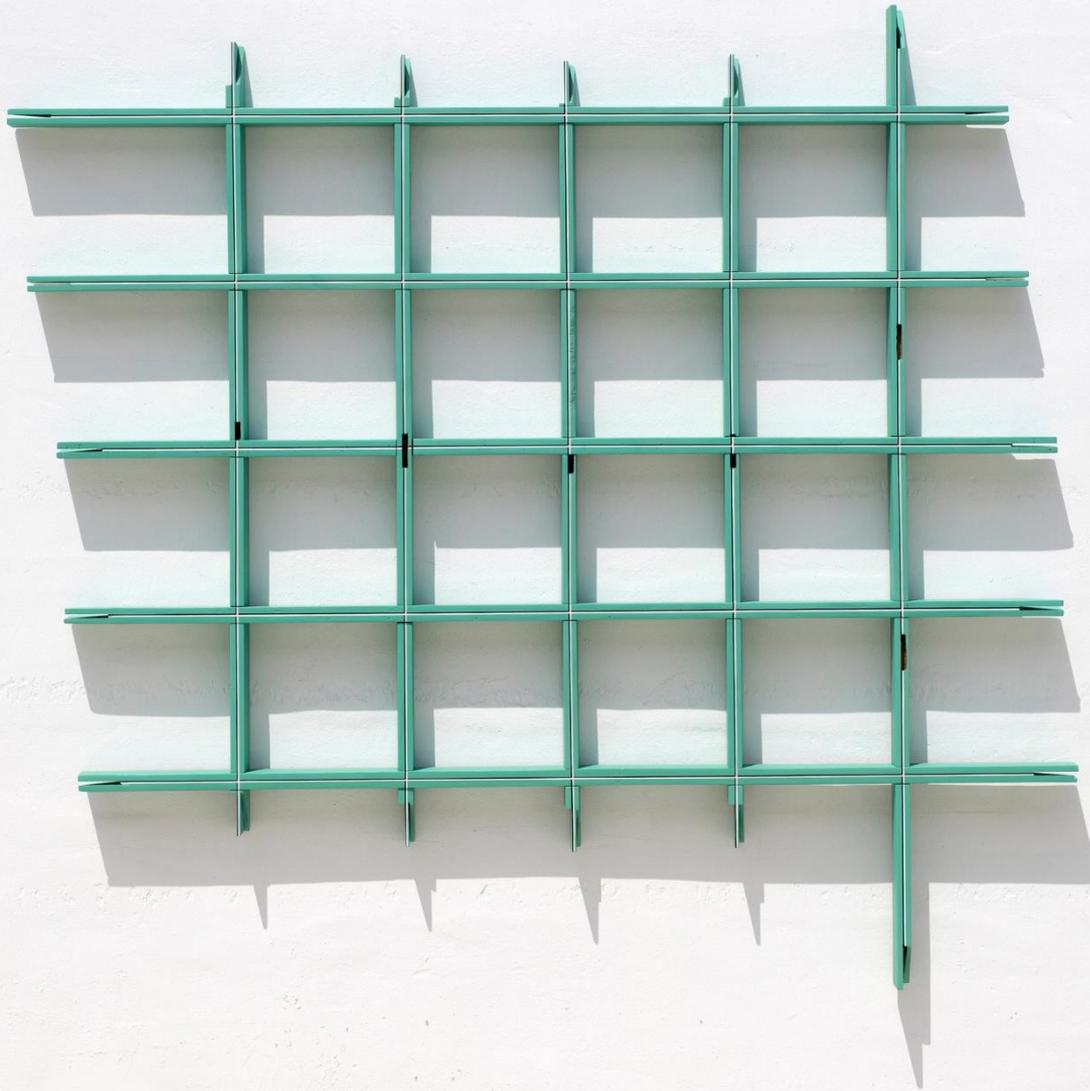
Untitled-Connection #5 2023, acrylic and pigments on wood frame for canvas, 162 x 95.3 x 22.5 cm



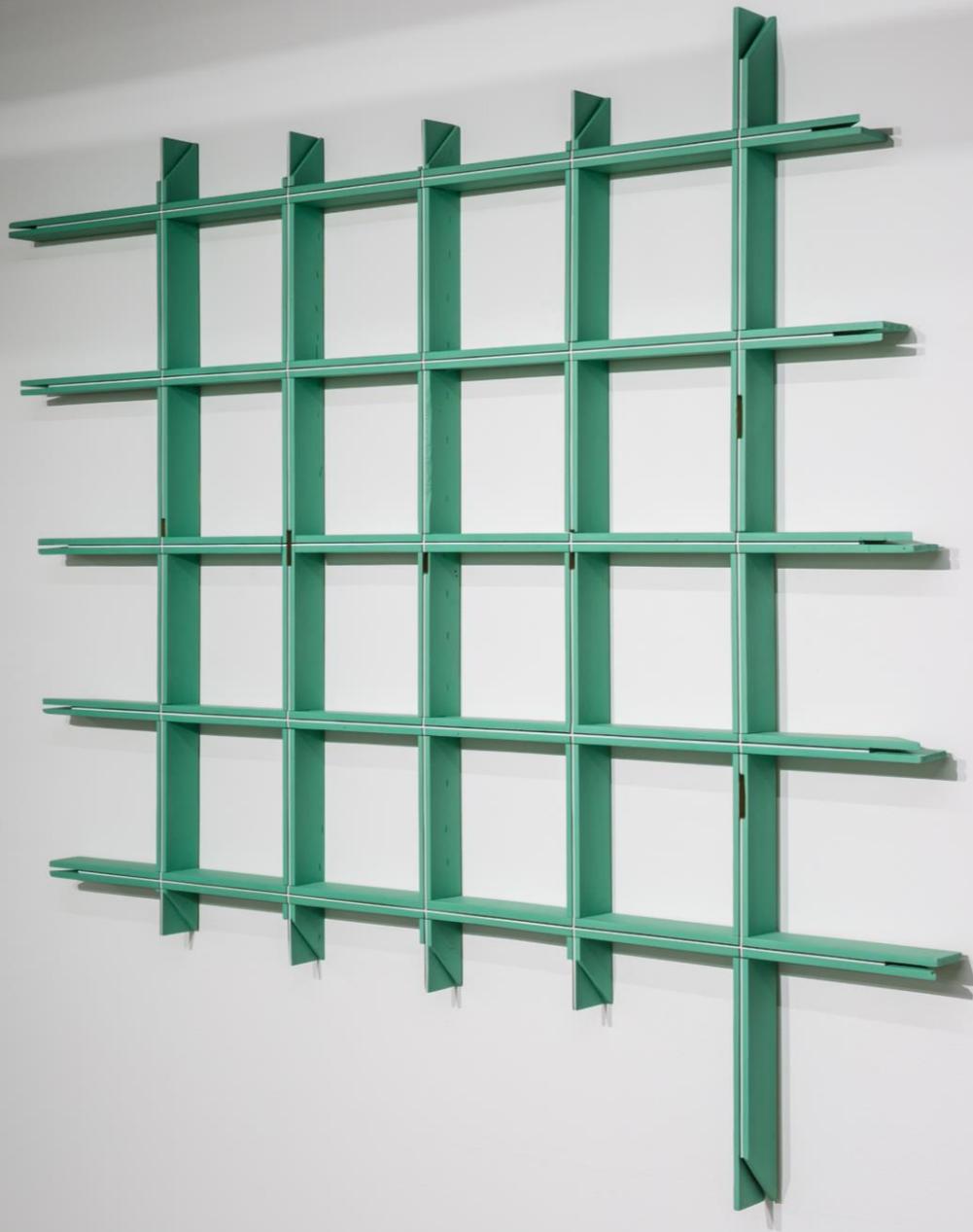
Untitled-Connection #4 2023, acrylic and pigments on wood frame for canvas, 119 x 119 x 7.4 cm



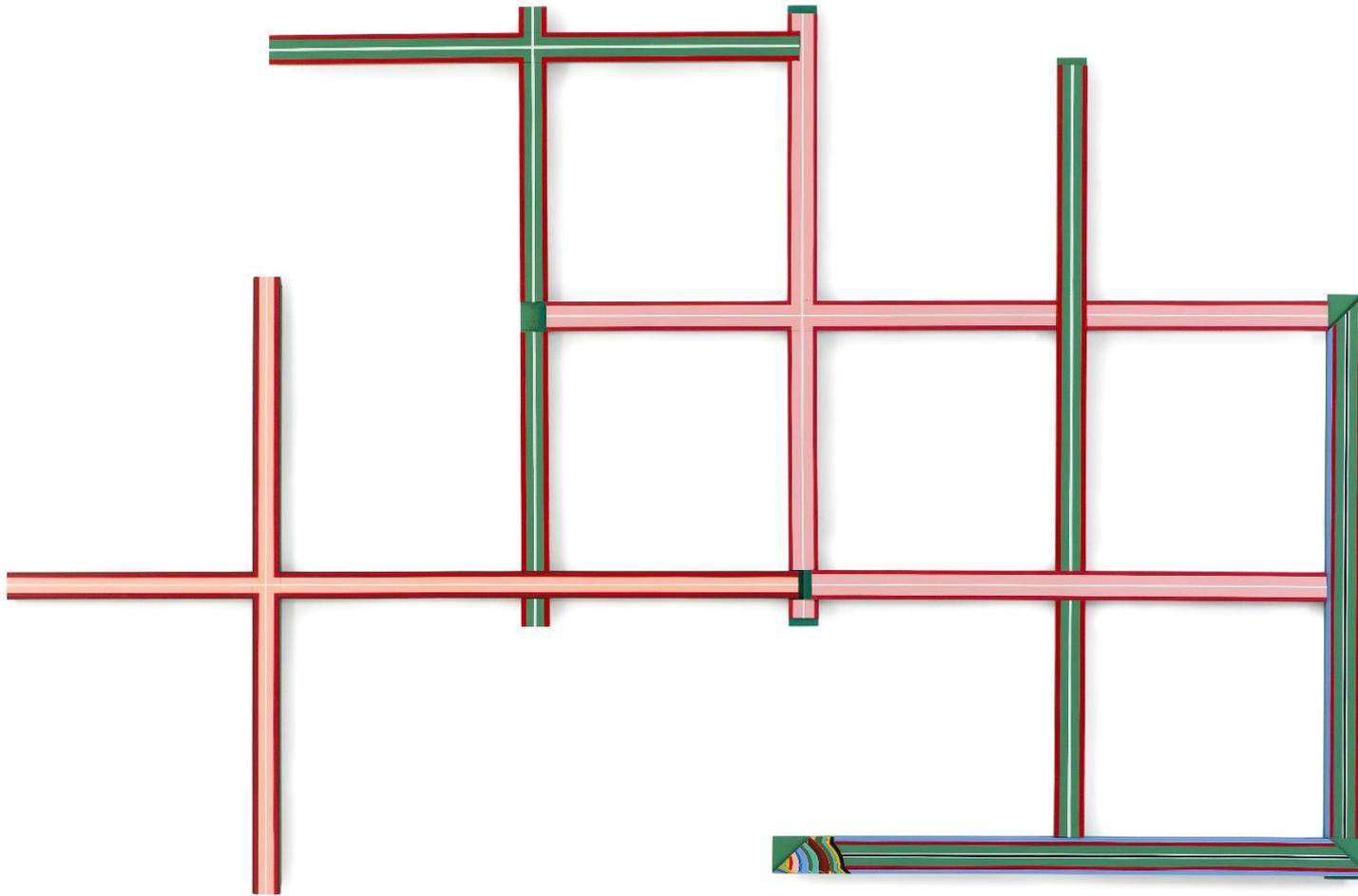
Untitled-Connection #4 2023, acrylic and pigments on wood frame for canvas, 119 x 119 x 7.4 cm



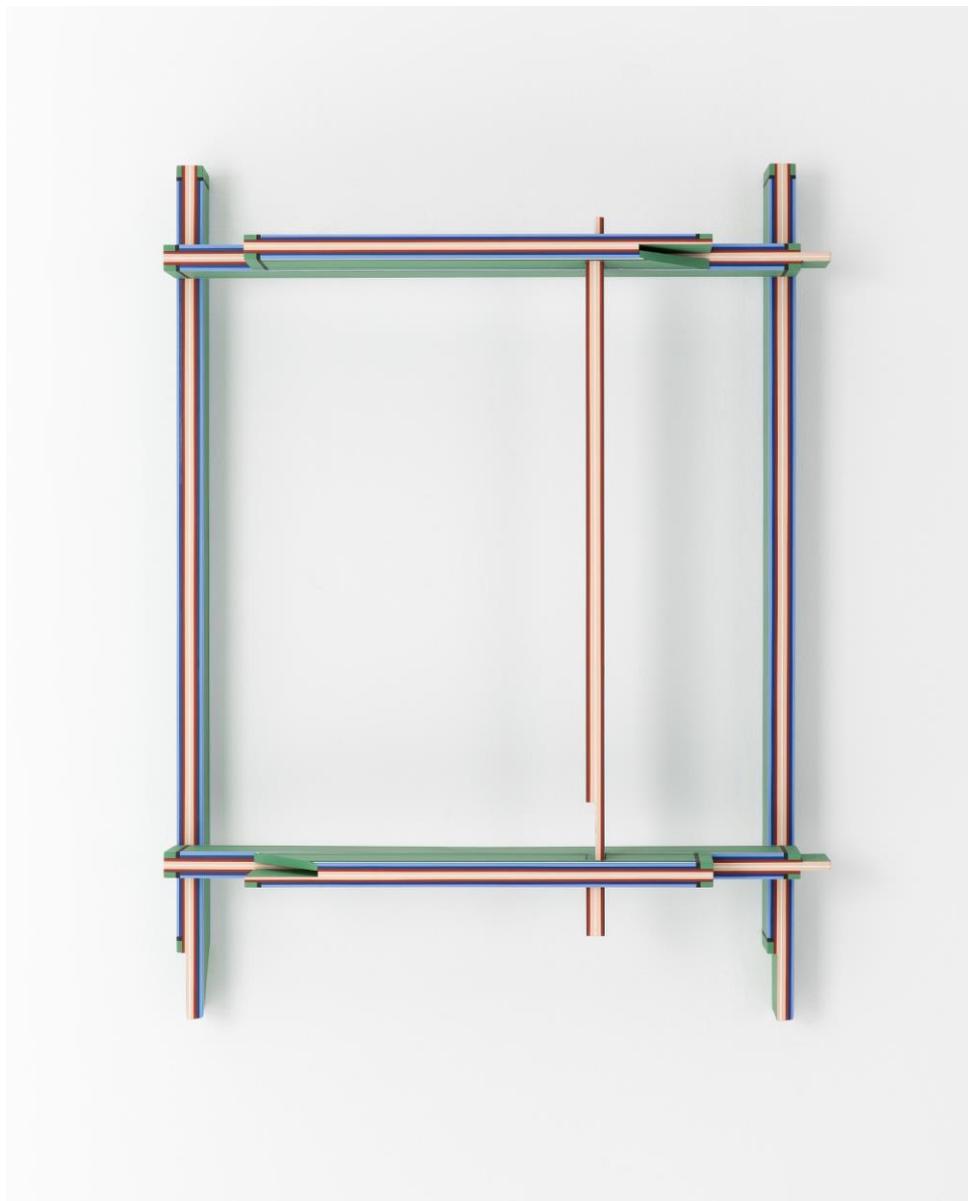
Untitled-Connection #2 2020, acrylic and pigments on wood frame for canvas, 161.8 x 174 x 7 cm



Untitled-Connection #2 2020, acrylic and pigments on wood frame for canvas, 161.8 x 174 x 7 cm



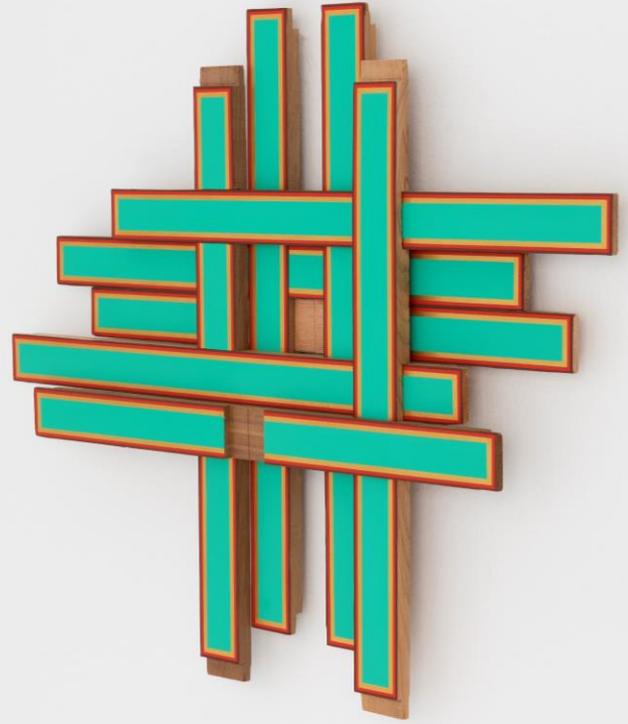
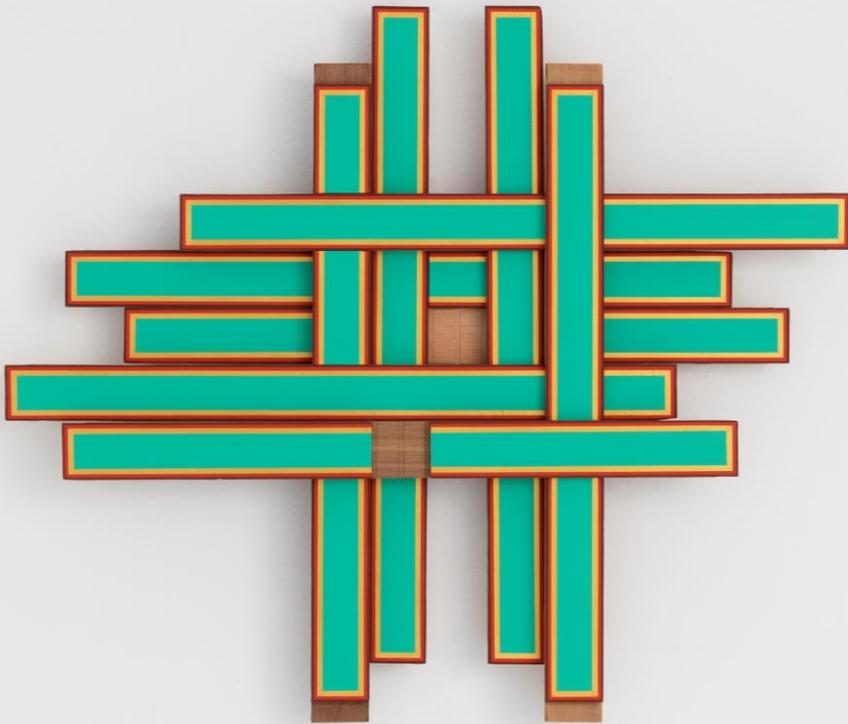
Untitled-Connection #1 2019, acrylic and pigments on wood frame for canvas, 165 x 257 x 2 cm



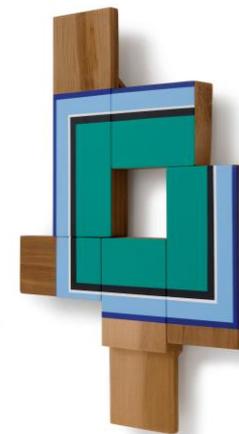
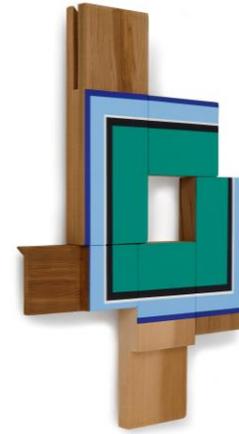
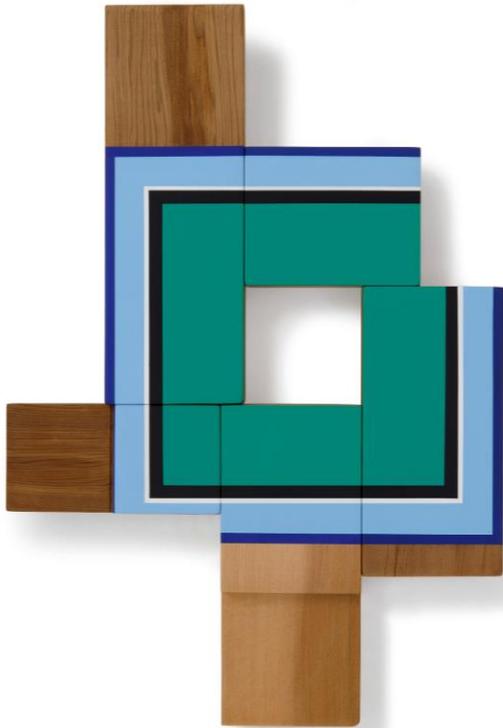
Untitled 2023, acrylic and pigments on wood frame for canvas, 66.7 x 88.7 x 21 cm



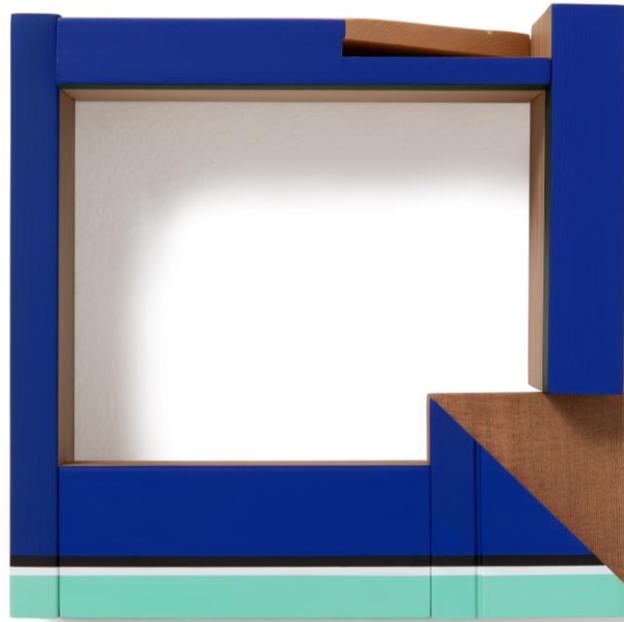
Untitled 2023, acrylic and pigments on wood frame for canvas, 66.7 x 88.7 x 21 cm



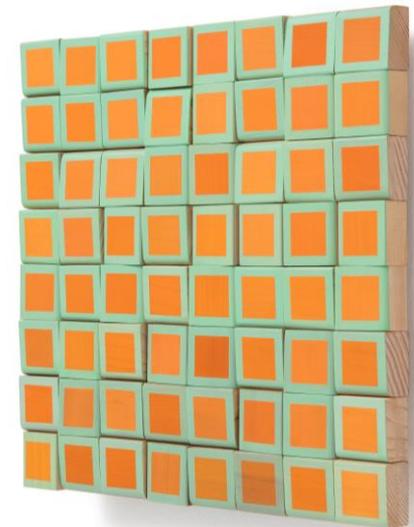
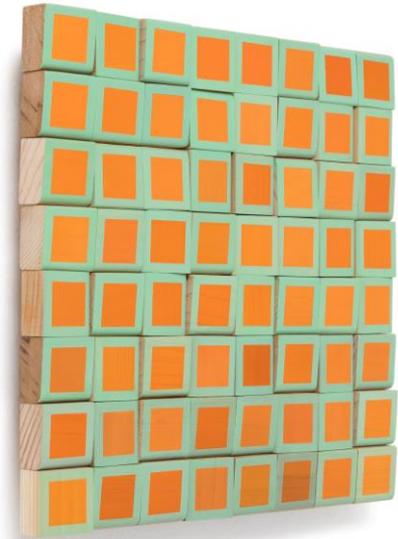
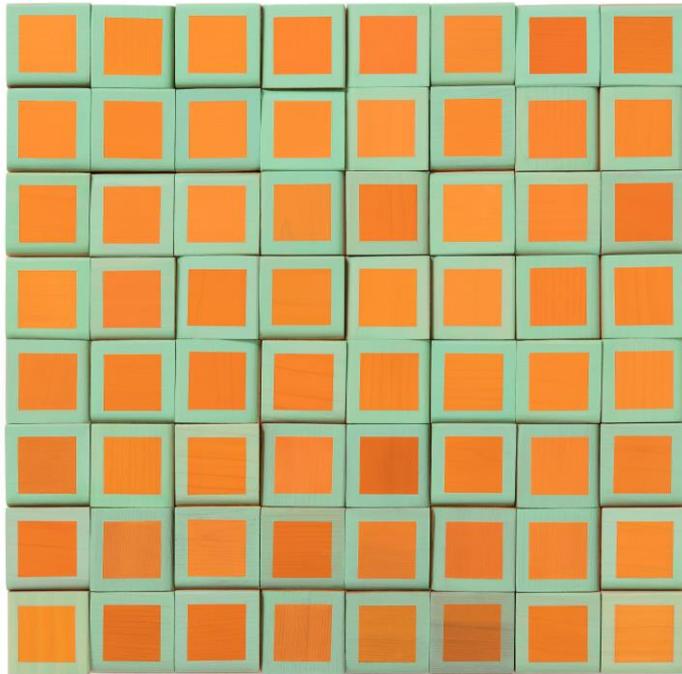
Jeong, 정, 正 2023, acrylic and pigments on wood frame for canvas, 43 x 50 x 3.8 cm



Untitled 2024, acrylic and pigments on wood frame for canvas, 36.8 x 25 x 2.7 cm



Untitled 2024, acrylic and pigments on wood frame for canvas, 21.2 x 21.3 x 7 cm



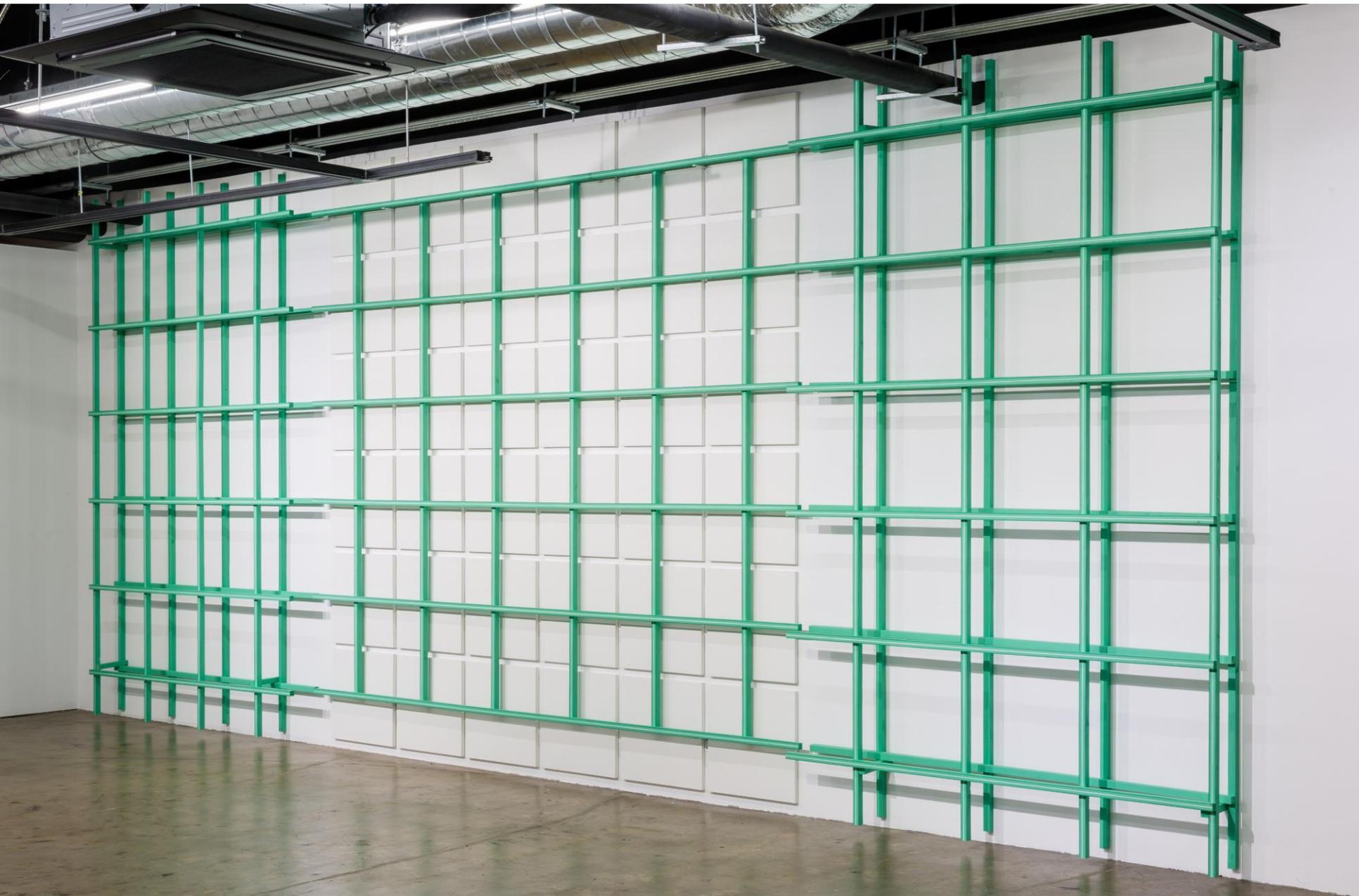
Square Pieces #2 2024, acrylic and pigments on wood frame for canvas, 27.1 x 27.1 x 1.8 cm

INSTALLATION



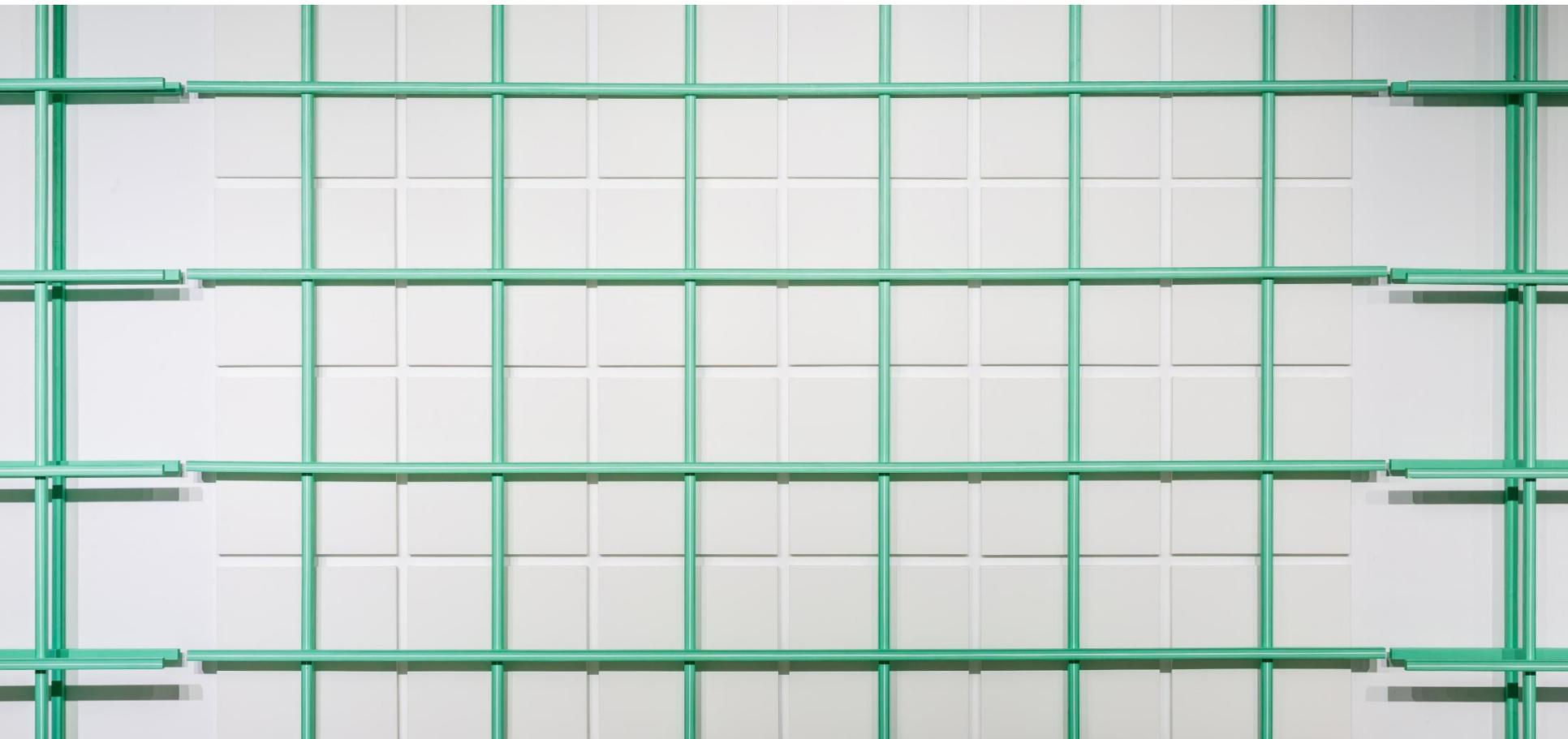
SEMICOLON ; SHOCK WAVE Factory of Contemporary Arts in Palbok, Jeonju, Korea

Untitled 2020, Canvas, 60.6 x 60.6 cm x 36
acrylic and pigments on wood, 289 x 657 x 21 cm



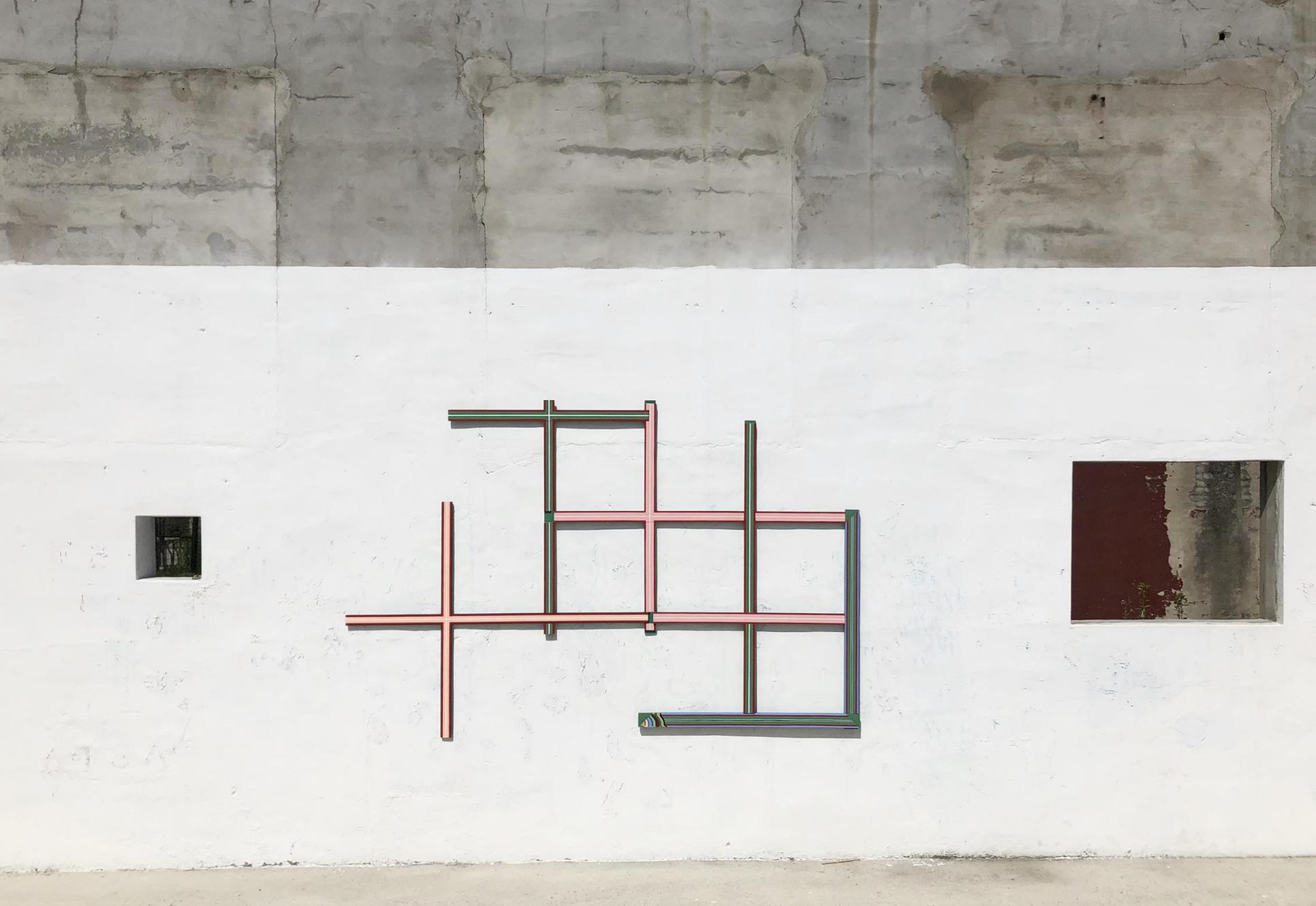
SEMICOLON ; SHOCK WAVE Factory of Contemporary Arts in Palbok, Jeonju, Korea

Untitled 2020, Canvas, 60.6 x 60.6 cm x 36
acrylic and pigments on wood, 289 x 657 x 21 cm



SEMICOLON ; SHOCK WAVE Factory of Contemporary Arts in Palbok, Jeonju, Korea

Untitled 2020, Canvas, 60.6 x 60.6 cm x 36
acrylic and pigments on wood, 289 x 657 x 21 cm





The Result Show of Suchang Youth Mansion Artists in Residency Daegu, Korea

Vertical Line
2021, acrylic and pigments on iron, 306.9 × 11.3 × 2.4 cm

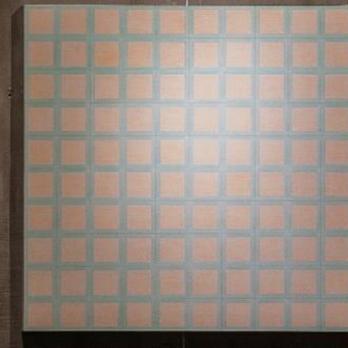
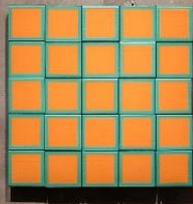


Vertical Line 2021, acrylic and pigments on iron, 306.9 × 11.3 × 2.4 cm

Flat Pieces 2021, acrylic and pigments on tiles, 120 x 120 x 1 cm



Flat Pieces 2021, acrylic and pigments on tiles, 120 x 120 x 1 cm



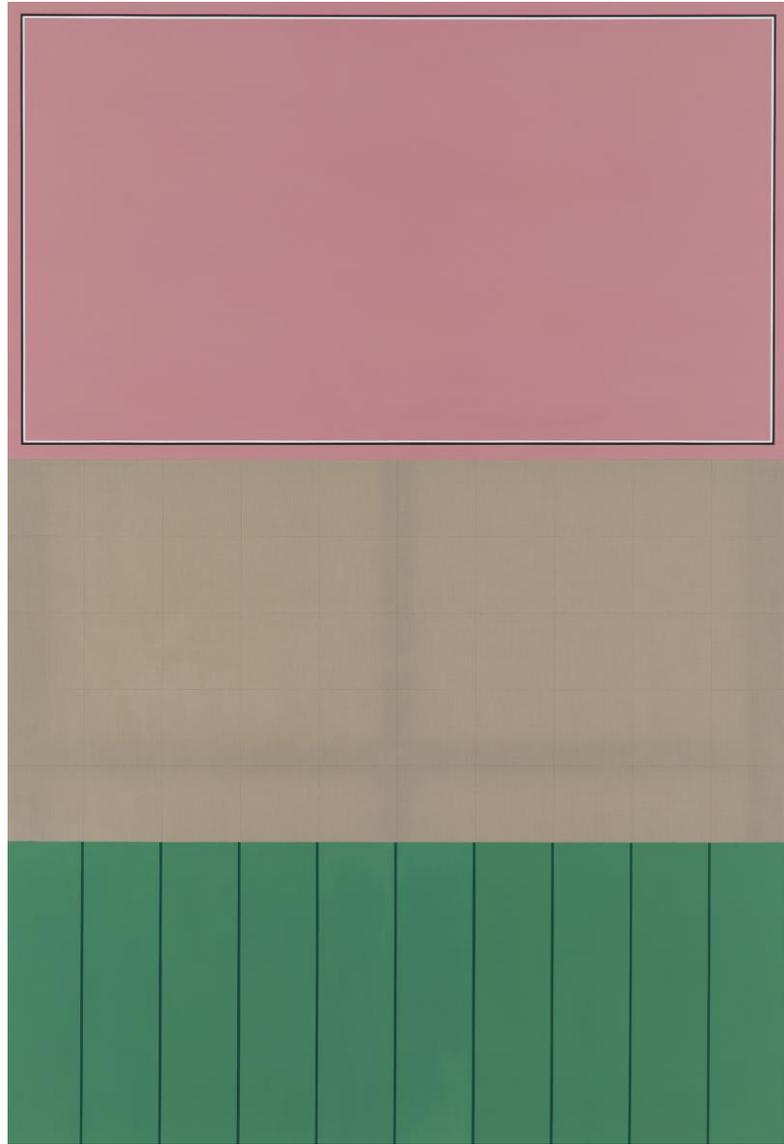
Square Pieces #1 2020, acrylic and pigments on wood, 44.4 x 44.4 x 4 cm

Untitled 2020, acrylic and pigments on canvas, 80.3 x 80.3 cm

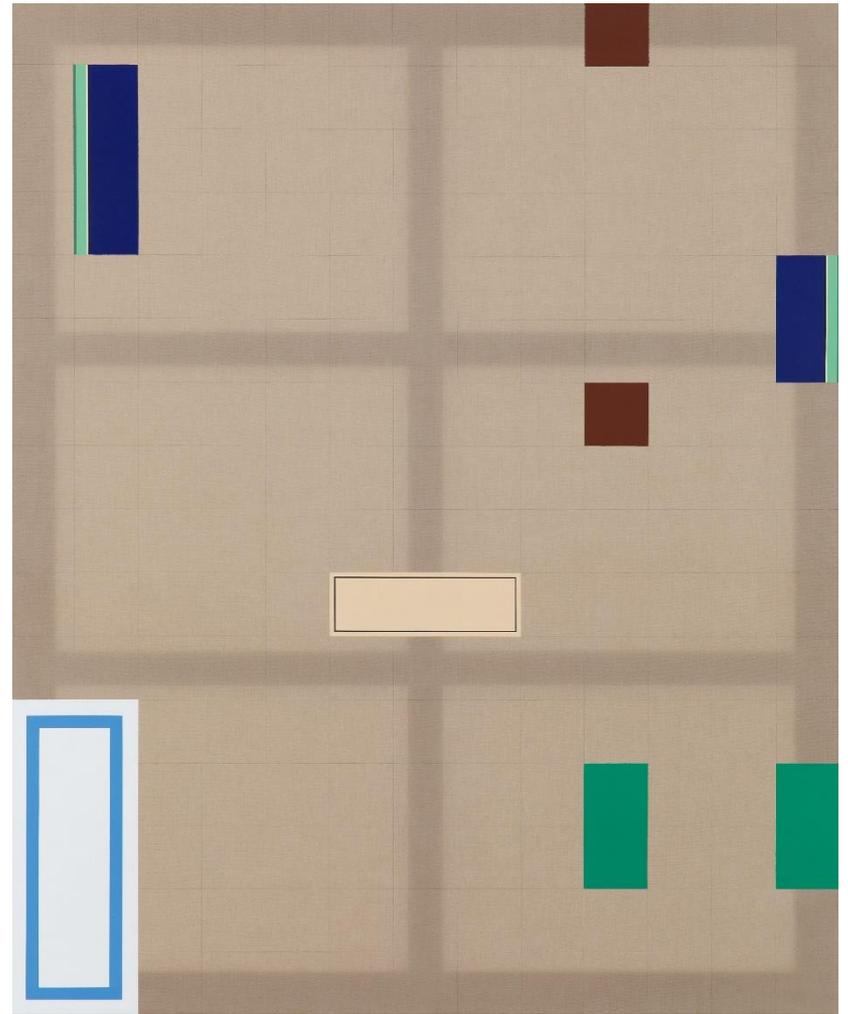
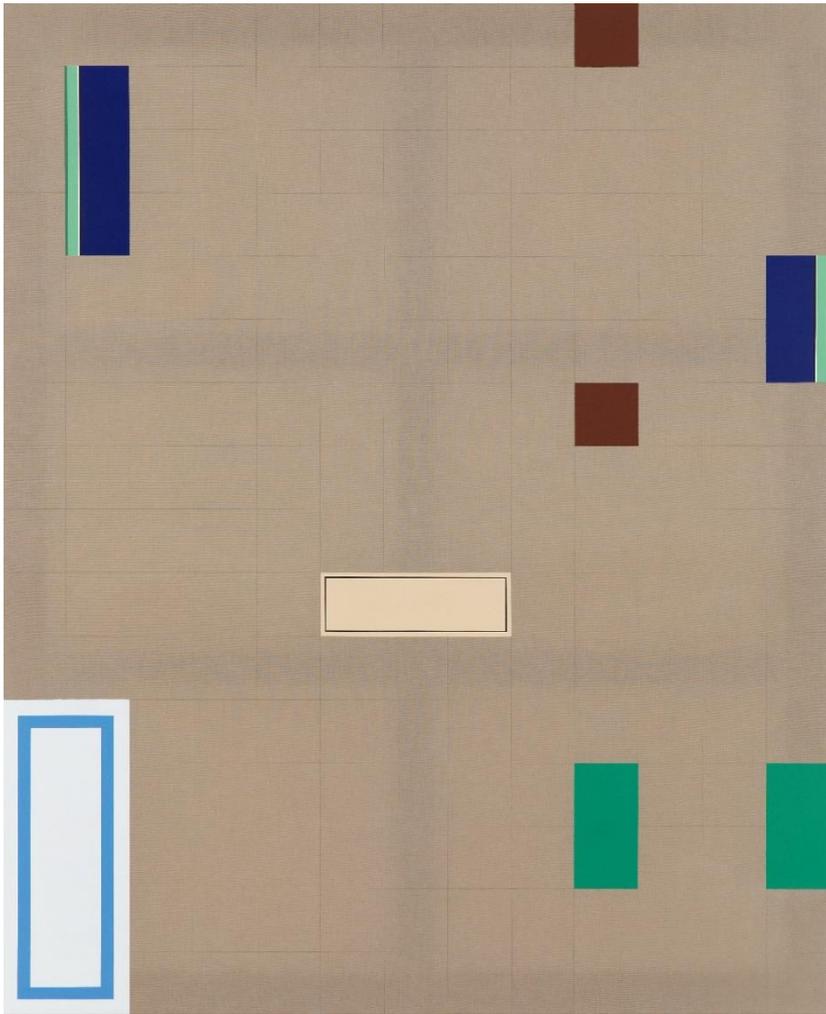


A Walk in the City Gosaek Newseum, Suwon, Korea

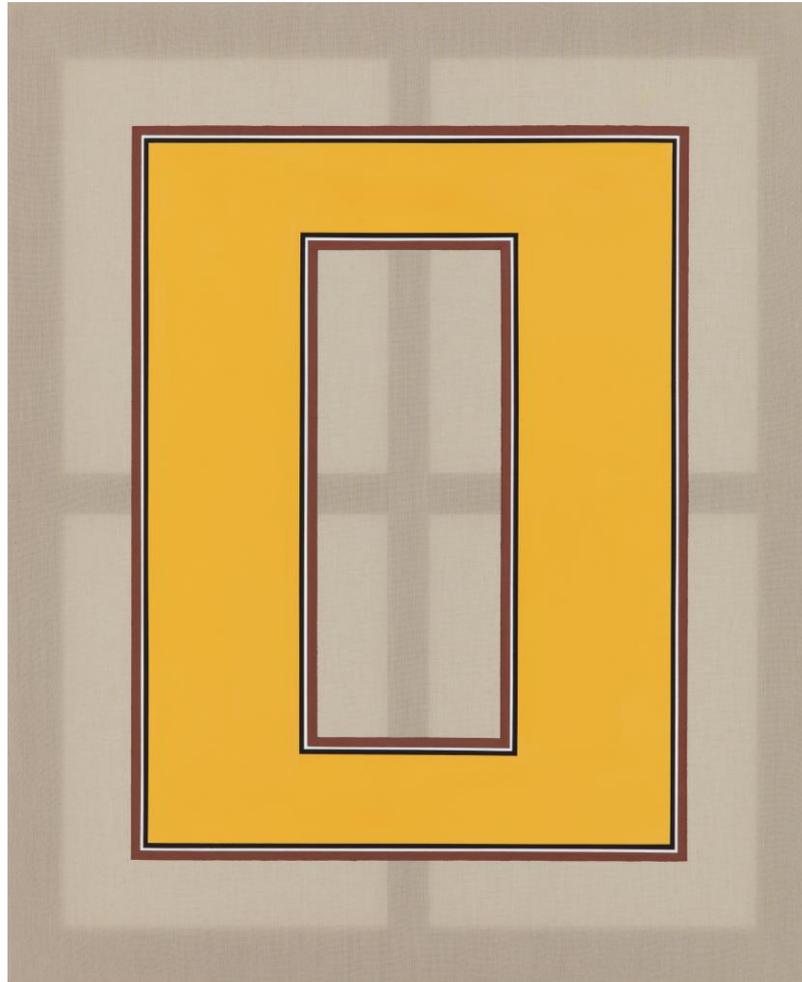
PAINTING



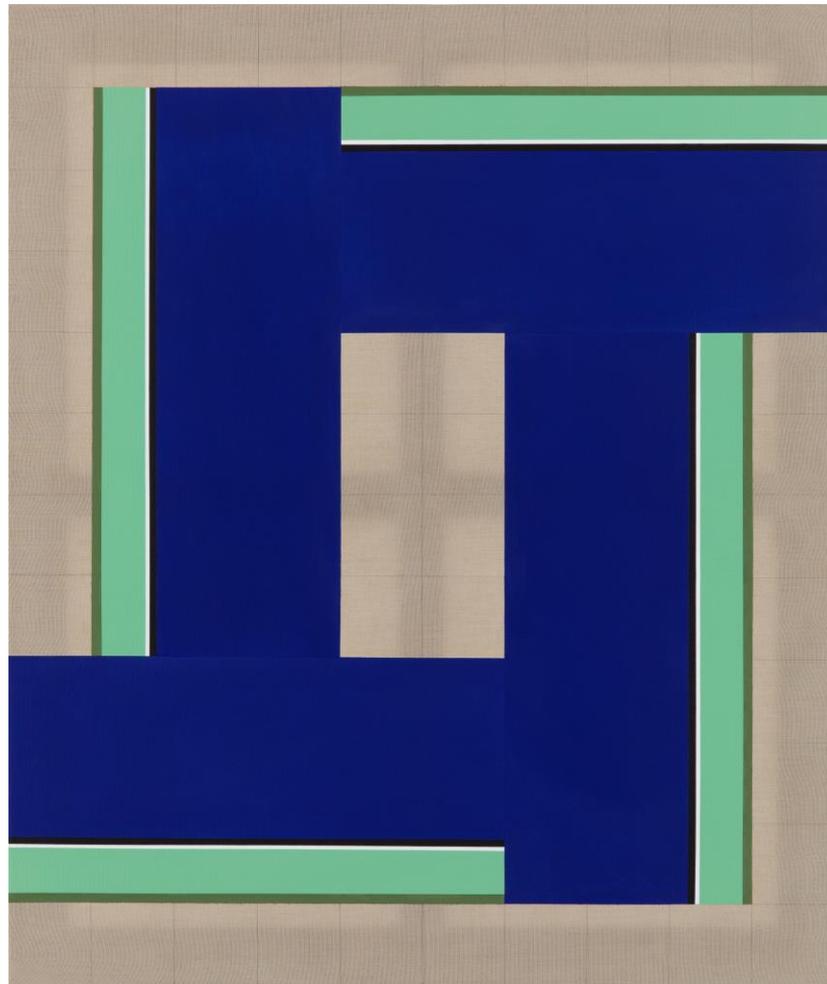
Window 2022, acrylic and pigments on linen, 193.9 x 130.3 cm



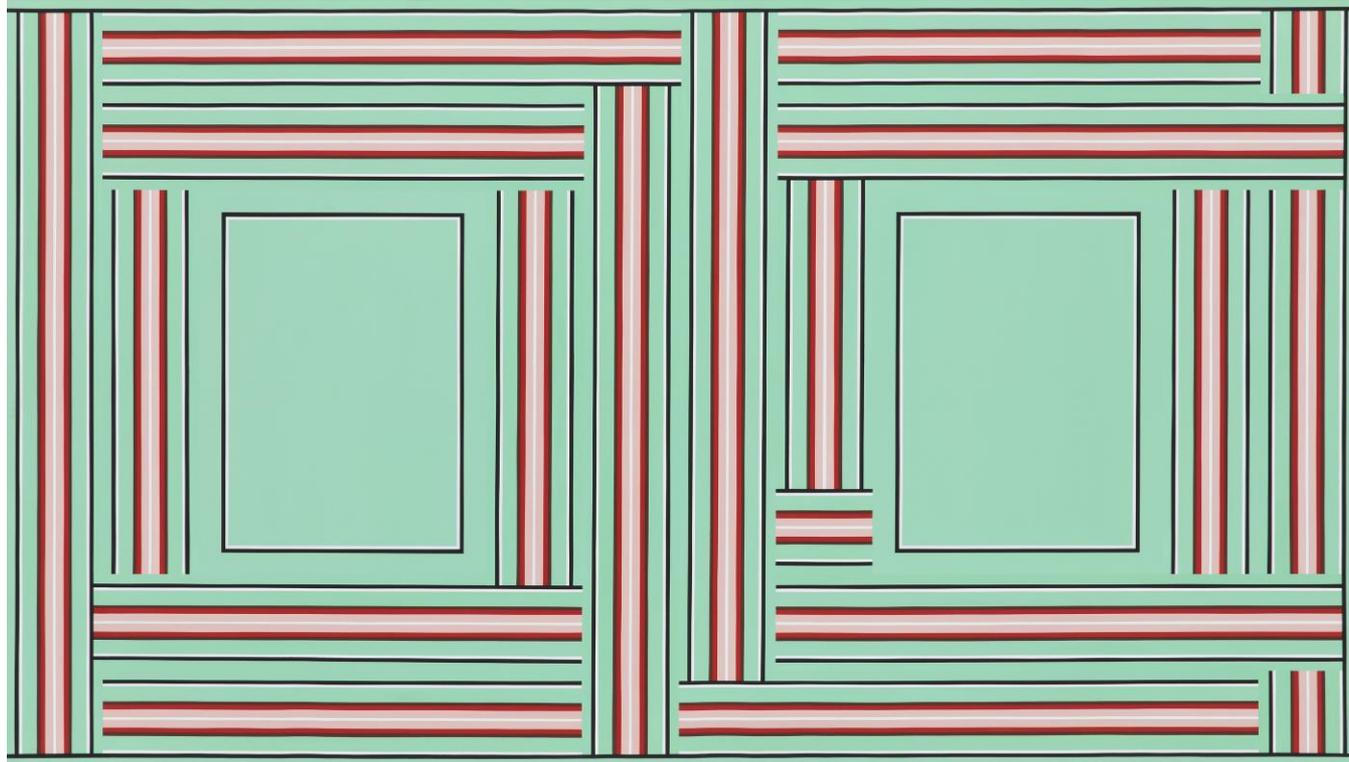
Window 2022, acrylic and pigments on linen, 162.2 x 130.3 cm



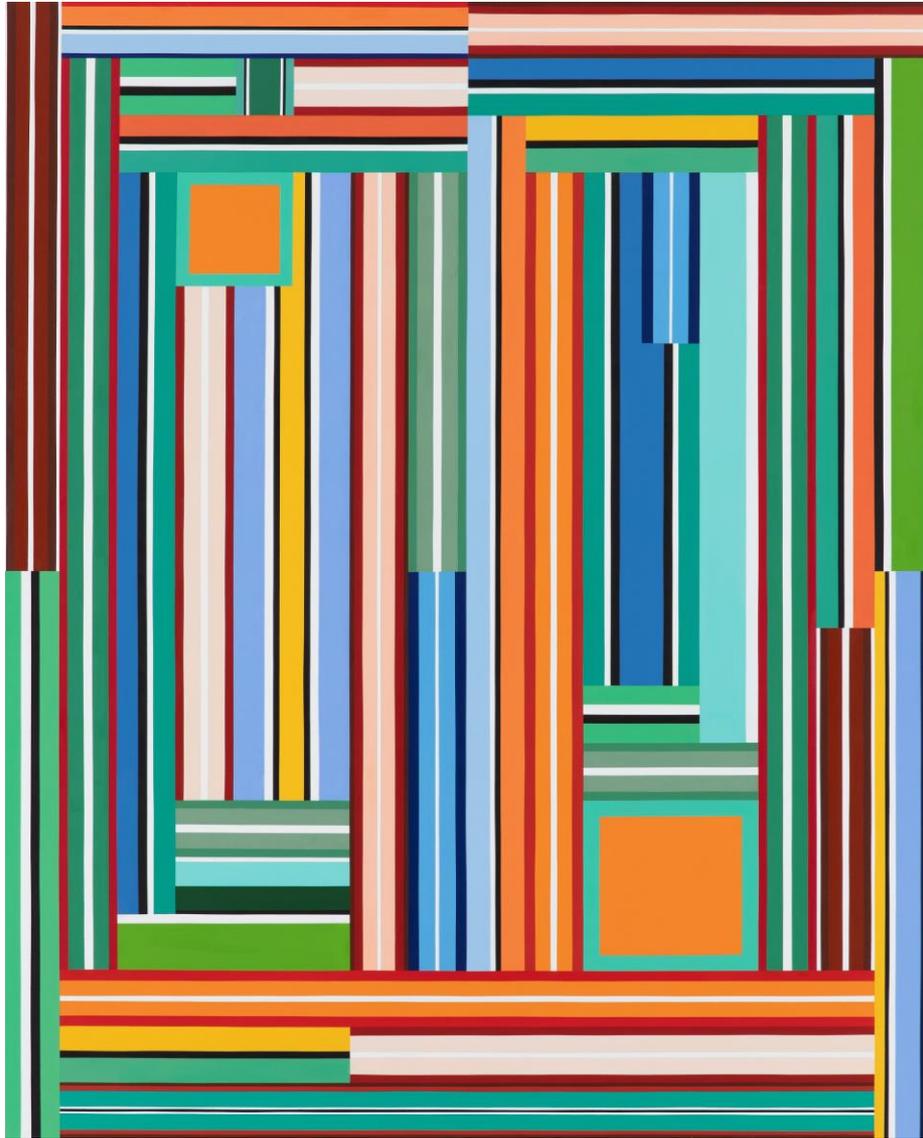
Window 2022, acrylic and pigments on linen, 80.3 x 65.1 cm



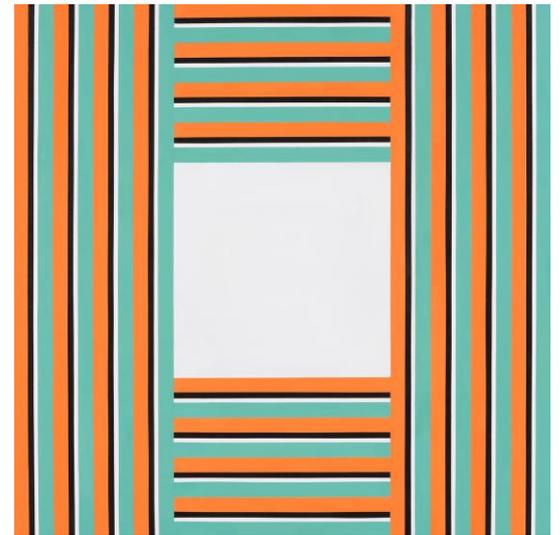
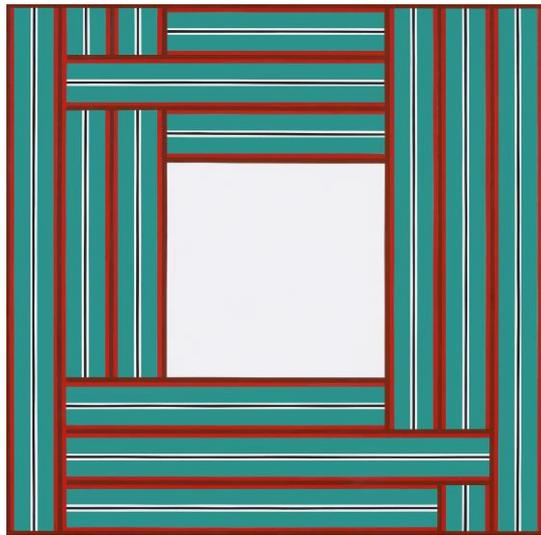
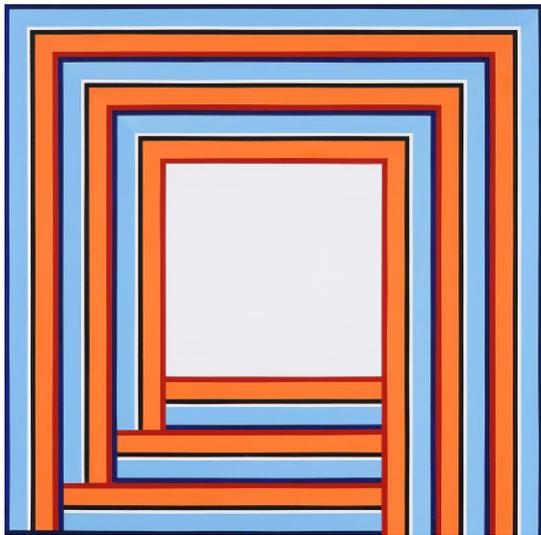
Untitled 2022, acrylic and pigments on linen, 72.7 x 60.6 cm



Untitled 2021, acrylic and pigments on canvas, 112.1 x 193.9 cm



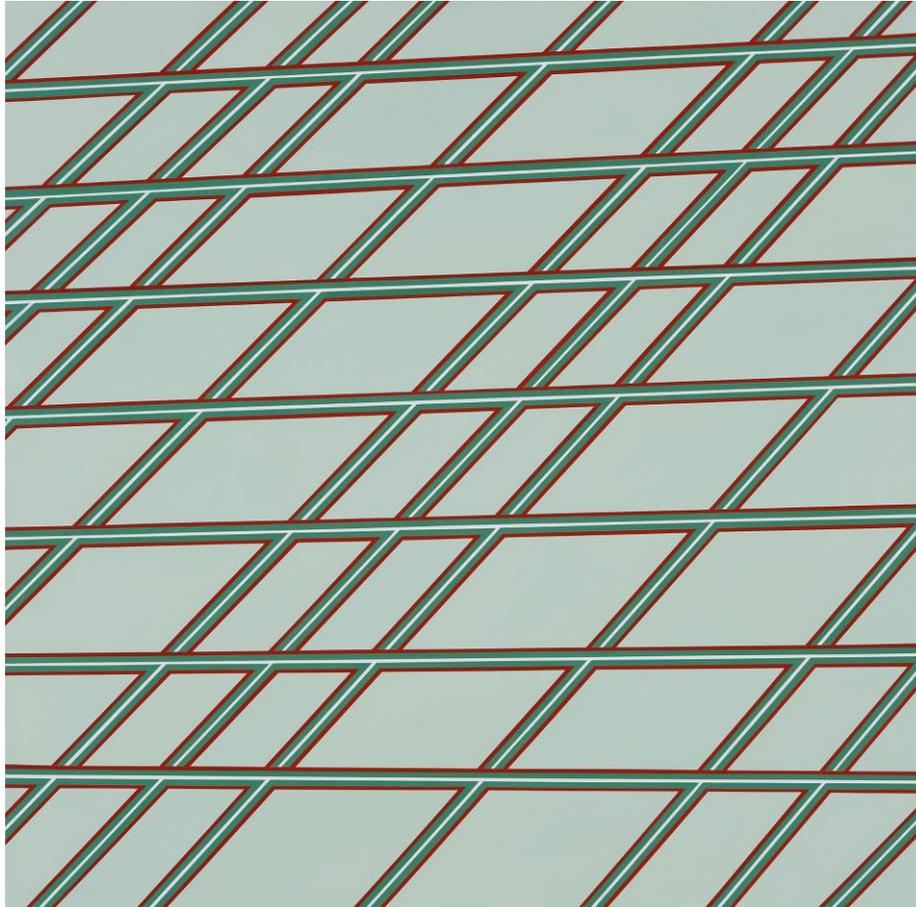
Untitled-C19-20 2020, acrylic and pigments on canvas, 162.2 x 130.3 cm



Square Pattern #1 2019, acrylic and pigments on canvas, 80.3 x 80.3 cm

Square Pattern #2 2019, acrylic and pigments on canvas, 80.3 x 80.3 cm

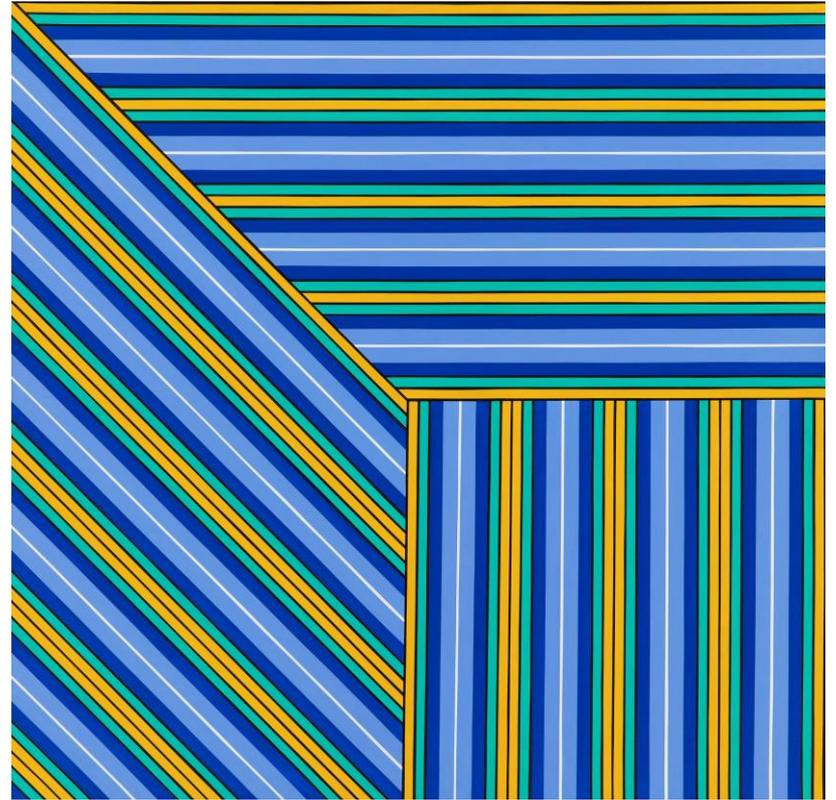
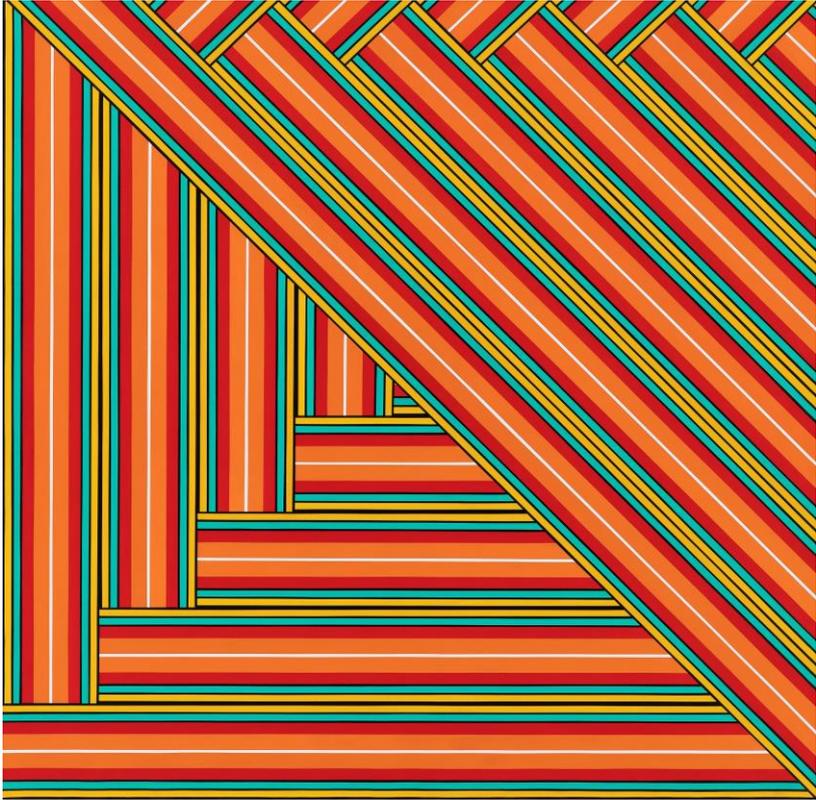
Square Pattern #3 2019, acrylic and pigments on canvas, 80.3 x 80.3 cm



Coexisting Image #4 2019, acrylic and pigments on canvas, 60.6 x 60.6 cm

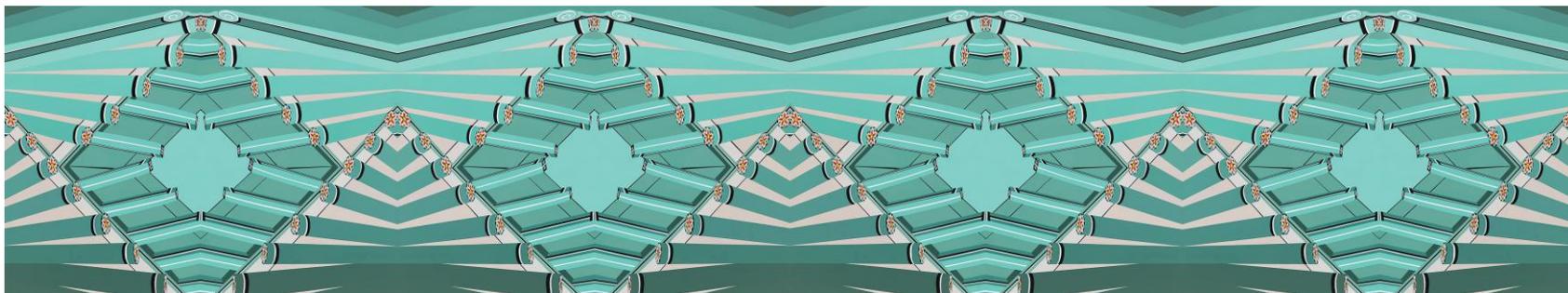
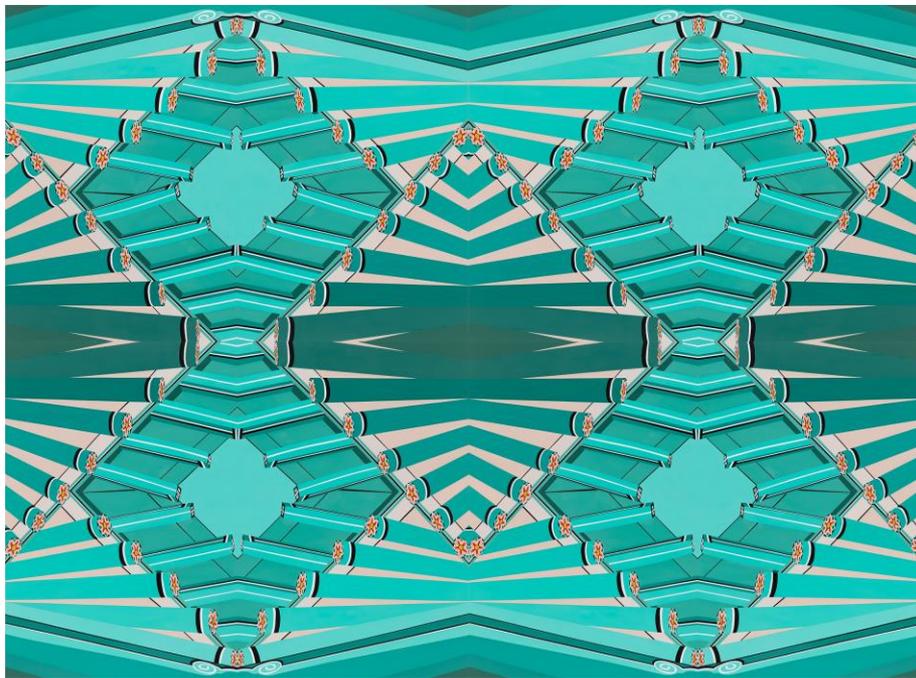


Balance 2019, acrylic and pigments on canvas, 53 x 40.9 cm

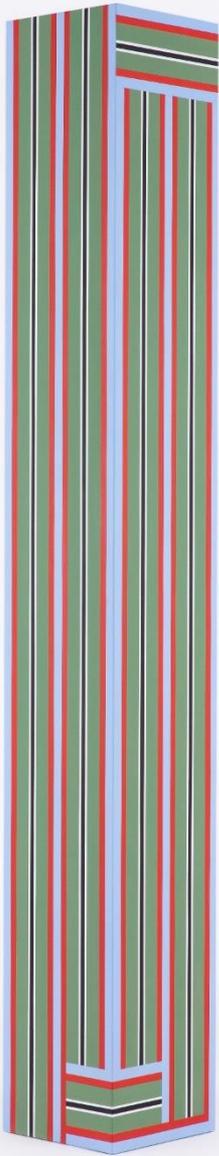


Untitled 2016, acrylic on canvas, 112.1 x 112.1 cm

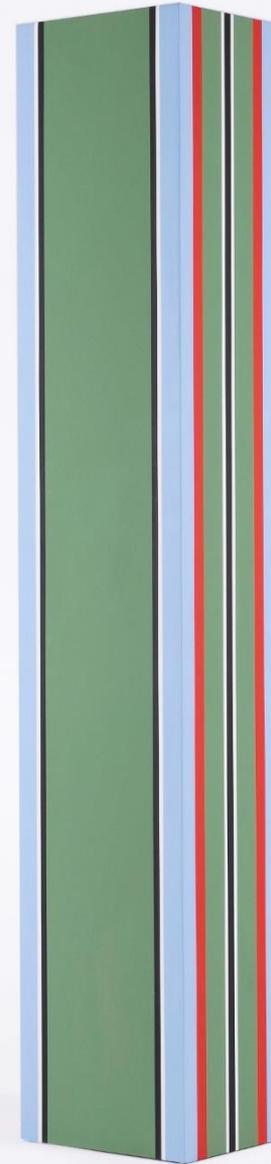
Untitled 2016, acrylic on canvas, 112.1 x 112.1 cm



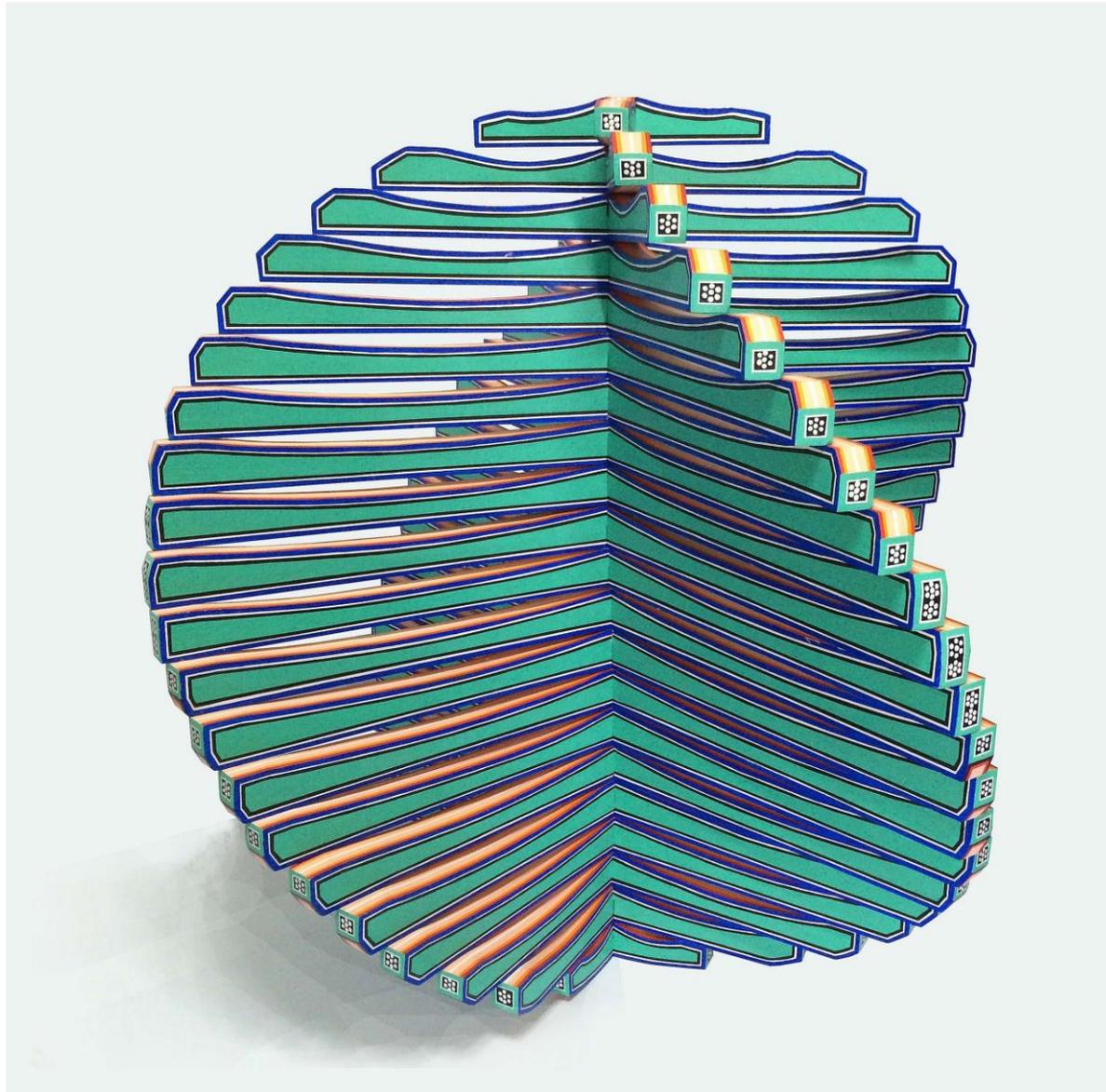
SCULPTURE



Untitled 2021, acrylic and pigments on wood, 150 x 20 x 20 cm



Untitled 2021, acrylic and pigments on wood, 150 x 28 x 20 cm



Set #1 2016, acrylic on wood, 60 x 60 x 60 cm

김아라

1989년 출생

2016 경기대학교 일반대학원 환경조각학과 석사 졸업
2012 경기대학교 예술대학 환경조각학과 학사 졸업

개인전

2022 《Window》, 소양고택, 완주
2022 《OVERPASS》, 갤러리2, 서울
2021 《교차하는 순간》, 갤러리 강호, 서울
2019 《공존하는 이미지》, 매홀창작스튜디오, 수원
2018 《조형적 균형》, 매홀창작스튜디오, 수원
2016 《집합》, 대안공간 눈, 수원
2015 《집합》, 종로도시갤러리 아트윈도우, 서울

단체전

2025 《Traditional Wit》, 스페이스비이 갤러리, 서울
2025 《Small Paintings - My Bijou!》, 김리아 갤러리, 서울
2024 《집과 그림•1》, 하우스 갤러리, 서울
2023 《삶으로 들어간 예술》, 하우스 갤러리, 서울
2023 《추풍미담》, 화성행궁 유여택, 수원
2023 《수요일 수요일》, 소현문, 수원
2023 《확대경擴大鏡》, 갤러리 구조, 서울
2023 《UNBOXING PROJECT 2: Portable Gallery》, 뉴스프링프로젝트, 서울
2023 《Atmosphere》, 김리아갤러리, 서울
2022 《The Secret Cabinet》, 더 스트롤 갤러리, 홍콩
2022 《2022 수원화성 미디어 아트쇼 예술의 빛, 역사의 빛》, 팔달문화센터, 수원
2022 《Walk Through Time》, 더 스트롤 갤러리, 홍콩
2022 《2022 세계유산축전 : 경북 안동·영주 HIA 국제유산미술제 낙동한담洛東閑談 뒤집어보기》, 하회마을 번남고택, 원지정사, 안동
2021 《레지던시 창작랩 성과전》, 수창청춘맨숀, 대구
2021 《STUDIO EXCHANGE : 달천과 수창 사이》, 수창청춘맨숀, 대구
2021 《셋보름미술시장》, 제주도립미술관, 제주
2021 《서울 25부작 ; 없어요 No(w)here 프로젝트》, 양재천 영동 2교 하부, 서울
2021 《나는 그리운 바다를 편안한 오늘 번쩍번쩍 헤엄치다》, 팔복예술공장, 전주
2020 《도시산책》, 고색뉴지엄, 수원
2020 《쿤스트 서학 - 공생공감 : 예술이 답하다》, 선재미술관, 전주
2020 《SEMICOLON ; 충격파》, 팔복예술공장, 전주

2019 《SIMA FARM》, 수원시립미술관, 수원
2019 《아트경기 ART LIVING HOUSE》, 경기상상캠퍼스, 수원
2019 《아트경기 All about Love》, S Factory, 서울
2019 《헬로우 팝티》, 수원미술전시관 수원
2018 《제3회 뉴 드로잉 프로젝트》, 양주시립장욱진미술관, 양주
2017 《again 천변아트페어》, 아터테인 스테이지, 서울 외 다수

레지던시

2022 에보 미디어 레지던시, 전주
2021 수창청춘맨숀 3기, 대구
2020 팔복예술공장 FoCA 창작스튜디오 3기, 전주
2018 매홀창작스튜디오 2기, 수원
2017 매홀창작스튜디오 1기, 수원

작품 소장

경기도 미술관, 주오스트리아 대한민국 대사관

Ah Ra Kim

b. 1989

2016 Kyonggi University, M.F.A in Environment of Sculpture, Korea

2012 Kyonggi University, B.F.A in Environment of Sculpture, Korea

Solo Exhibitions

2022 *Window*, Soyang Gotaek, Wanju, Korea

2022 *OVERPASS*, GALLERY 2, Seoul, Korea

2021 *Moment of Intersection*, Gallery Kang Ho, Seoul, Korea

2019 *Coexisting Image*, Maehol Creative Studio, Suwon, Korea

2018 *Formative Balance*, Maehol Creative Studio, Suwon, Korea

2016 *Set*, Alternative Space Noon, Suwon, Korea

2015 *Set*, City Gallery Art Window, Jongno, Seoul, Korea

Group Exhibitions

2025 *Traditional Wit*, SPACE B-E Gallery, Seoul, Korea

2025 *Small Paintings - My Bijou!*, Kimreeaa Gallery, Seoul, Korea

2024 *Home and Painting*, House Gallery, Seoul, Korea

2023 *Art, entered into Life*, House Gallery, Seoul, Korea

2023 *The Moving Story in Autumn Breeze*, Hwaseong Temporary Palace,
Yuyeotaek (維與宅), Suwon, Korea

2023 *Wednesday Wednesday*, Sohyunmun, Suwon, Korea

2023 *Magnifying Glass 擴大鏡*, Gallery KUZO, Seoul, Korea

2023 *UNBOXING PROJECT 2: Portable Gallery*, New Spring Project, Seoul, Korea

2023 *Atmosphere*, Kimreeaa Gallery, Seoul, Korea

2022 *The Secret Cabinet*, The Stroll Gallery, Hong Kong

2022 *2022 Suwon Hwaseong Media Art Show Light of Art*, Light of History,
Paldal Cultural Center, Suwon, Korea

2022 *Walk Through Time*, The Stroll Gallery, Hong Kong2

2022 *World Heritage International Art Festival Gyeongsangbuk-do Andong-Yeongju*, Hahoe Village,
Beonnam House, Wonji Jeongsa, Andong, Korea

2021 *The Result Show of Suchang Youth Mansion*, Suchang Youth Mansion, Daegu, Korea

2021 *STUDIO EXCHANGE : Between Dalcheon and Suchang*, Suchang Youth Mansion, Daegu, Korea

2021 *Jeju East Wind*, Jeju Museum of Art, Jeju, Korea

2021 *No(w)here-Seoul Public Art Project*, Yang-Jae riverside, Seoul, Korea

2021 *I Swim Dazzlingly the Missed Sea in Comfort Today*, Factory of Contemporary Arts in Palbok,
Jeonju, Korea

2020 *A Walk in the City*, Gosaeknewseum, Suwon, Korea

2020 *Kunst Seohak*, Seonjae Museum, Jeonju, Korea

2020 *SEMICOLON*, Palbok Art Factory, Jeonju, Korea

2019 *SIMA FARM*, Suwon Museum of Art, Suwon, Korea

2019 *Art Gyeonggi ART LIVING HOUSE*, Gyeonggi Sang Sang Campus,
Suwon, Korea

2019 *Art Gyeonggi All about Love*, S Factory, Seoul, Korea

2019 *Hello Popty*, Sunwon Art Center, Sunwon, Korea

2018 *3th New Drawing Project*, Chang Ucchin Museum of Art Yangju Cith,
Yangju, Korea

2017 *Again Riverside Art Fair*, Artertain, Seoul, Korea

Residencies

2022 Evo Media Residency, Jeonju, Korea

2021 Suchag Mansion of Youth 3th, Daegu, Korea

2020 Studio Factory of Contemporary Arts in Palbok 3th, Jeonju, Korea

2018 Maehol Creative Studio 2th, Suwon, Korea

2017 Maehol Creative Studio 1th, Suwon, Korea

Collections

Gyeonggi Museum of Modern Art

Embassy/Permanent Mission of the Republic of Korea in Austria

