

The Hollow

Yun Suknam Solo Exhibition



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The HOLLOW

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Yun Suknam Solo Exhibition
2016.11.05 - 2017.01.15

學古齋
Hakgojae
Shanghai

Exhibition: The Hollow: Yun Suknam Solo Exhibition
Date: 2016.11.05 – 2017.01.15
Venue: Hakgojae Shanghai(No.101, Block9, Moganshan Rd., #50 Art Zone, Putuo Dist., Shanghai)
Artist: Yun Suknam

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1. Introduction

On the occasion of its three years anniversary, Hakgojae Shanghai is pleased to announce the representative Korean feminist artist Yun Suknam' s first solo exhibition *The Hollow* in China from November 5, 2016 to January 15, 2017.

Born in Manju, 1939, Yun Suknam has been working assiduously as a representative Korean feminist artist for the past 30 years. She never had a chance to earn proper education in art until she was in her forties. After starting her career as an artist, Yun actively participated in feminist culture activities in an aim towards equality amongst

gender. She was a member of the *October Group*, one of Korea' s *Minjung Art* societies in 1985, opposing Western art in which depicted subjects far from our everyday lives.

Yun continuously focuses on maternal instinct and strength; she shows uneasy inner world of women, reinstating oppressed women, and depicting the beauty of women who attempted to be themselves through her works.

In *The Hollow*, Hakgojae Shanghai presents her *Fish Market II*, *Pink Room*, as well as other representative works. It will be an invaluable opportunity to understand the passion and altruistic life of the artist.

2. Artworks

The subject of Yun Suknam' s works is the story about women. She attempts to restore 'her story' that had been marginalized by 'his story' – the restoration of an alternative history.

Yun Suknam' s inspiration was originally from her mother. Yun' s mother in her youth moved to China after meeting Yun' s father -- Yun Baek-nam, the very first film director of Korea and a novelist. However, Yun Suknam' s father passed away when Yun was just 15. Widowed at the age of 39, Yun' s mother herself built a house out of mud bricks, supported the family through household labor and hawking, and raised six children by herself. Such life of a mother is a typical life of modern Korean women. Within the social turmoil at the turning point of history, women had to undergo all kinds of difficulties, while at the same time fulfilling the role of a traditional woman as a strong loving mother. Yun, witnessing the life of her mother, experienced the positive power of maternal love, which she came to project onto her paintings.

Yun Suknam' s will towards art was also triggered by her ordinary life as a woman, rather than an ingenious inspiration or a professional training in art. She was drawn to the arts by her self-consciousness which was in search of her identity that had been lost as she carried out the female role within a patriarchal system as a housewife. Yun Suknam started her training in calligraphy and traditional painting, and then went to the United States to receive professional art training. Yun Suknam made her debut in the art scene in 1982 at the art institute through her first solo exhibition and actively participated in numerous avant-garde art groups. Yun Suknam is an important member of Korea' s *Minjung Art* and feminist art.



Fish Market II , 2003 , Acrylic on wood , Variable size

The 2003 work, *Fish Market II* is of a woman with a giant whale poised on top of her head, flexing her shoulders with one arm hanging down to induce fish, and is a symbol of the artist's mother as a strong, supportive figure. Furthermore, wood as a material vividly describe the weight of life she has been carrying through its visual coarseness and ponderosity.



Seated Woman, 2016, Mixed media, H160cm

The *Seated Woman* is the symbolic figure that represent Yun Suknam's 'woman.' The wooden woman is wearing clothes made of mother-of-pearl, with floral and plant patterns embroidered. The figure is seated, wearing a long, white silk skirt. However, once observed closer, the chair the woman is sitting on has long and sharp claws on its seats. The woman may be tip-toeing under her long skirt, since the chair has been heightened due to the claws. The artist is straightforwardly expressing the woman with "an iron fist under a velvet glove" through the

woman's eyes, courageously looking straight forward, even though she is perilously sitting on an unstable and dangerous chair. Seated Woman symbolizes the delicate, yet tenacious motherhood and the altruism of the representative women of history- Kim Manduk, Heo Nansulhun, Lee Mae-chang, Na Hae Suk, Choi Seung-hee etc.- and the women in the universal family structure of grandmother-mother-the artist herself - daughter.



Pink Room
2016
Mixed media
Variable size

The series *Pink Room* started from 1995. Monochromatically filled with pink, a color that has been a sign of femininity, the room is the site of modern urban housewives in which comfort and transience, desire and fear intersect. Yun Suknam places a grotesque sofa with long claws on one side of the space, and fills the floor with pink marbles, once stepped on, it is very likely to fall down..... The artist cuts colored hanji (traditional Korean paper) to create traditional, geometrical, feminine patterns and imagery of plants repetitively, and fills a wall with them. The mirror in the corner of the room seems to be the only access to another world. To Yun Suknam, the grotesque modified forms imply a duality of threat and resistance to this threat. Her "Pink Room" is a symbolic space of women's lives within patriarchy that still persists throughout the process of modernization, and a place crowded with the desire to resist to and break a way from the social system. In other words, it is a "the hysterical dream of women."

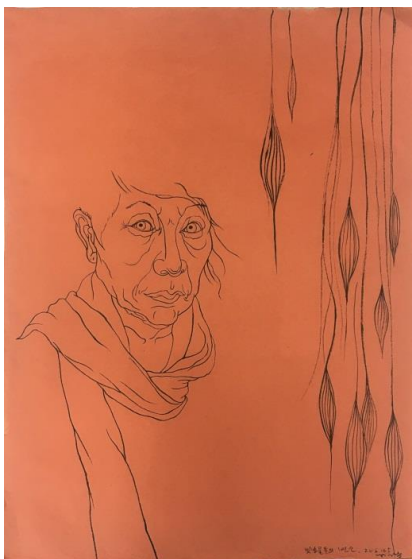


Neowa 28 , The Power of Thinking
2013 , Mixed media , 107.5x40cm



Neowa 103
2016 , Mixed media , 110x54cm

Yun uses many types of wood such as; waste wood, secondhand furniture, washboard, and shingles. The artist discovered the tenacity of a mother that underwent the difficulties in the life in the rough texture of the disposed wood block, and the material with various textures, it also became an appropriate metaphorical material of motherhood that is experienced through one' s body. The artist does not artificially modify her materials. She acts as a guide who cleans, watches, and chats with the materials and finds a face that best matches the material. The *Neowa* series become beings with unique faces and individual stories.



Transformation of Raindrops , 2016 , Ink on rice paper , 75x48cm

The two ink-and-wash self-portraits, *Transformation of Raindrops* and *Go Into the Lotus* are Yun Suknam' s recent works. In the early stage, Yun Suknam started her training in calligraphy and traditional painting; Then, the figure in Yun Suknam' s work is not only her mother, but also other great or ordinary female image. Yun Suknam' s own emotional statements also can be seen on the paintings. Now, she reuse the rice paper and ink to draw herself in her eyes and the mood hidden in the literature. It is a completely new challenge for the artist.

Yun is the 1st female Korean artist whose work is part of Tate' s collection and is awarded Lee Choong Sup Award. Actively participating in numerous solo and group exhibitions, the artist was exhibited in Venice Biennale at Korean Pavilion in 1996 and recently participated in Gwangju Biennial in 2014. Her works are collected by National Museum of Modern and Contemporary Art (Gwacheon, Korea), Leeum, Samsung Museum of Art (Seoul, Korea), Fukuoka Art Museum (Fukuoka, Japan), Taipei Museum of Art (Taipei), Kumho Museum of Art (Seoul), and Gyeonggido Museum of Art (Ansan, Korea).



Being Restricted I (Collected by Tate' s collection)

1995

Mixed media

Variable size

3. Article

The Hollow

Hakgojae Shanghai marks its third anniversary. We have devoted to studying the artists that read the world through their works, such as Jin Meyerson, Ma Liuming, Nam June Paik, Lee Ufan, Chung Sang Hwa, Ha Chong Hyun, Jin Yangping, Zhao Nengzhi, Meekyoung Shin, Oh Se Yeol, etc. The special exhibition on the third anniversary of Hakgojae Shanghai is *The Hollow*, a solo exhibition of Yun Suknam, the godmother of Korean feminist art, who has been working with subjects such as the history of women, the life of a woman, and maternalism. We have selected major works that best represent the artist's oeuvres, like *Fish Market II*, *Pink Room*, *Seated Woman*, *Neowa* series, and ink-and-wash self-portraits.

The *Seated Woman* installed in the entrance is the symbolic figure that represent Yun Suknam's 'woman.' The figure is seated, wearing a long, white silk skirt and facing forward as if she is taking an identification photograph. The figure is wearing clothes made of mother-of-pearl, with floral and plant patterns embroidered. The lotus flowers decorating her surroundings make her seem even more elegant and graceful. However, once observed closer, the chair the woman is sitting on has long and sharp claws on its seats. The woman may be tip-toeing under her long skirt, since the chair has been heightened due to the claws. The artist is straightforwardly expressing the woman with "an iron fist under a velvet glove" through the woman's eyes, courageously looking straight forward, even though she is perilously sitting on an unstable and dangerous chair. *Seated Woman* symbolizes the delicate, yet tenacious motherhood and the altruism of the representative women of history- Kim Manduk, Heo Nansulhun, Lee Mae-chang, Na Hae Suk, Choi Seung-hee etc.- and the women in the universal family structure of grandmother-mother-the artist herself-daughter.

The artist has been working with the subject 'woman.' The experience and introspection of the artist's life is sincerely reflected in her work. The artist was born in Manchuria in 1939, and returned to Korea after its liberation and grew up there with her five siblings. Her father, the very first film director of Korea and a novelist, passed away in 1954, when the artist was just 15. After her husband's death, Yun Suknam's mother, at 39, had to bear the chaotic aftermath of war by endlessly working as a laborer and a peddler, to raise six children on her own. I dare not imagine the hardship she had to go through as

she even had to build her own house using mud.

"My father did not leave us any money when he passed. How could I even express the life long suffering my mother had to endure with merely words? The word 'survival' would be closest to describing her life."¹

The mental/economical support in Yun Suknam's life in which she experienced first handedly the winding Korean modern history, has been her mother. For this reason, it is only natural that the first person the artist painted when she decided to become a painter after living an ordinary life as a housewife at 40, was her mother. The 2003 work, *Fish Market II* is of a woman with a giant whale poised on top of her head, flexing her shoulders with one arm hanging down to induce fish, and is a symbol of the artist's mother as a strong, supportive figure. Furthermore, wood as a material vividly describe the weight of life she has been carrying through its visual coarseness and ponderosity.

Yun uses many types of wood such as; waste wood, secondhand furniture, washboard, and shingles. The artist gives new life to things that have exhausted their use, by grooming and painting them to create works. The process of dusting, cleaning, and polishing the waste wood is natural. The artist does not artificially modify her materials. She acts as a guide who cleans, watches, and chats with the materials and finds a face that best matches the material. This working style is surely visible in the *Neowa* series. Shingles are used as roof tiles by people living in mountainous areas, and are usually made of pine trees. But they do not last long and since the conservation of forests and district development projects in the 1960s and 1970s, shingles are now very scarce. Luckily, the artist found remaining shingle-roofed houses and the shingles that were destined to be thrown away could become beings with unique faces and individual stories.

As the works mentioned before are about the universal 'womanhood' and 'motherhood,' the artist's other installation works, *Room* series materializes the inner psychology of a woman using pink, blue, white, green, etc. and is very symbolic and sentimental. For example, in *Green Room*, the artist uses fresh green to exalt life and nature. In *White Room*, she commemorates her mother using the color white to embody the afterlife. The *Pink Room*, continuing on since 1995, reveals private desires and anxiety at the same time. Like the title, the room is full of pink. The artist cuts colored *hanji* (traditional Korean paper) to create traditional, geometrical, feminine

¹ Art in Culture, 2009

patterns and imagery of plants repetitively, and fills a wall with them. She places a grotesque sofa with long claws on one side of the space, and fills the floor with pink marbles, once stepped on, it is very likely to fall down. No one is welcome in the *Pink Room* and it is full of bizarre desires and about to blow up. The artist actually had nightmares every night when she first started to work on this installation, and she expressed the anxiety she felt with fluorescent pink which "drives a person insane."² In this space nested with the desires and frustration of the artist's life as a woman and an artist adapting to the patriarchal era, one can at least dream of deviation through the mirrored wall. As Alice enters 'Wonderland' through a mirror, we may extend our visions into imaginary space and collapse the boundaries of reality and fiction through the reflected image in the mirrored wall in the *Pink Room*. Yun Suknam's room full of pink may in fact be hollow, since the desire and futility of humans are like the two sides of a coin.

² Yun Nanjie, *The Alternative Aesthetics of Yun Suknam*, 2015

4. Yun Suknam' s CV

Yun Suknam

1939 Born in Manchuria, China
1966-67 English Literature, Sungkyunkwan University, Seoul
1983-84 Pratt Institute Graphic Center, New York
Art Student League, New York
Lives in Seoul and works in Hwaseong, Korea

Selected Solo Exhibitions

- 2015 *Yun Suknam: This is not a coincidence but meant to be*, Kamakura Gallery, Kamakura, Japan
Yun Suknam - the Heart, Jeju Stone Park Gallery, Jeju, Korea
SeMA Green: Yun Suknam - the Heart, Seoul Museum of Art, Seoul
- 2013 *I' m Not a Pine Tree*, Hakgojae Gallery, Seoul
- 2011 *Pink Room 5*, Incheon Art Platform, Incheon, Korea
With or Without Person - 282, Gallery Soo, Seoul
- 2009 *Yun Suknam 108*, Busan Art Center, Busan, Korea
Yun Suknam, Hakgojae Gallery, Seoul
- 2008 *YUN Suknam 1,025: With or Without Person*, Arko Art Center, Seoul
- 2004 *Yun Suknam*, Open Gallery, Busan, Korea
- 2003 *To Be Lengthened*, Ilmin Museum of Art, Seoul
To Be Lengthened, Kamakura Gallery, Kamakura, Japan
- 1998 *The Seeding of Light*, Kamakura Gallery, Kamakura, Japan
- 1997 *The Seeding of Light*, ChosunIlbo Art Gallery; Art Space Seoul; Hakgojae Gallery, Seoul
- 1996 *Yun Suknam*, Kamakura Gallery, Kamakura, Japan
Yun Suknam, Johyun Gallery, Busan, Korea
- 1993 *The Eyes of Mother*, Kumho Museum of Art, Seoul
- 1982 *Yun Suknam*, Korea Fine Arts Center, Seoul

Selected Group Exhibitions

- 2016 *SeMA Biennale Mediacity Seoul 2016: NERIRI KIRURU HARARA*, Seoul Museum of Art, Seoul
Oh Sweet Sweet Sweetness, Multipurpose Art Hall EMU, Seoul
Sculptural Turn, Moran Museum of Art, Namyangju, Korea
Atelier STORY, Hangaram Art Museum, Seoul
Contemporary Representation of Artists, Tokushima Prefectural Museum, Tokushima, Japan

- 2015 *Mother, My First Love*, Jeju Museum of Art, Jeju, Korea
The Hours, Artspace HUE, Paju, Korea
Korea Tomorrow 2015, Sungkok Art Museum, Seoul
Yunghancunjip(용한점집), Zaha Museum, Seoul
Pungru Namdo Art Project, Hangchon Art Museum, Haenam, Korea
Story of Animal in Museum, Pohang Museum of Steel Art, Pohang, Korea
Inner Voice, Danwon Art Museum, Ansan, Korea
- 2014 *Retro_ '86-'88*, Seoul Olympic Museum of Art, Seoul
Voyage to Biennale, Busan Biennale, Busan, Korea
Burning Down the House, Gwangju Biennale, Gwangju, Korea
Korean Portraiture- Beyond Memories, Jeonbuk Meseum of Art, Wangju, Korea
Taehwa River Eco Art Festival 2014, Ulsan, Korea
SeMA GIFT-SeMA' s New Acquisitions 2013, Seoul Museum of Art, Seoul, Korea
- 2013 *The Lost Archives*, Multipurpose Art Hall EMU, Seoul
Haein Art Project 2013 – 'Maum' , Haeinsa Temple, Hapcheon, Korea
Yun Suknam, Choi In Ho Exhibition, Gallery aHsh, Paju, Korea
The 3rd IPAP: SEA OF PEACE, Incheon Art Platform, Incheon, Korea
A Soldier' s Tale – 60 Years of Memories, 130 Years of Friendship, London Asia House, London
Person Panorama, Jeonbuk Museum of Art, Wanju, Korea
Stream of Contemporary Art in Korea VI - Feminism, Gimhae Art Center, Gimhae, Korea
Wanna be Your Family Members - Story of Companion Animals, Gyeonggi Museum of Modern Art, Ansan, Korea
Seek & Desire, Gyeongnam Art Museum, Changwon, Korea
Nature, Kim Jae Sun Gallery, Busan, Korea
- 2012 *Woman+Body - Korean and American Women Artists Joint Exhibition*, KEPCO Art Center Gallery, Seoul; Media Cube 338, Gwangju, Korea
2nd IPAP: Sea of Peace, Incheon Art Platform, Incheon, Korea
Incheon - Terra Galaxia: Liverpool Biennial, Liverpool, UK
International Stone Sculpture Project, Central Athletic Park, Iksan, Korea
Breathe, KCDF gallery, Seoul
Women In-Between: Asian Women Artists 1984-2012, Fukuoka Asian Art Museum, Fukuoka, Japan
BeLonging – 10 Curators & 10 Futures, Hangaram Art Museum, Seoul
Here are People, Daejeon Museum of Art, Daejeon, Korea
Motherhood - Mother Images in Korea Art, Ewha Womans University Museum, Seoul

- Korean Art from the Museum Collection - Grand-Narrative Part I*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
HUMAN 1-After 1980s, Chungmungyu Museum, Ansan, Korea
2nd Final Exhibition of Residency Artists, Incheon Art Platform, Incheon, Korea
- 2011 *Nature Life-Art-100 years of Korean Art*, Amway Gallery, Seongnam, Korea
Creative and Vigorous Lives, Gyeonggi Museum of Modern Art, Ansan, Korea
Nature, Life Human, Daegu Art Museum, Daegu, Korea
Sculptor' s Drawing, Seoul Olympic Museum of Art, Seoul
Sea of Peace, Incheon Art Platform, Incheon, Korea
Elegance and Grace: Beautiful People of East Asia, Ewha Womans University Museum, Seoul
Informal Argument, Zaha Museum, Seoul
Korean Rhapsody - A Montage of History and Memory, Leeum, Samsung Museum of Art, Seoul
Incheon Landing Operation - Incheon Art Platform Preview Exhibition, Incheon Art Platform, Incheon, Korea
- 2010 *Walking Mammamia*, National Women's History Exhibition Hall, Seoul
Korean Avant-Garde Drawing 30 years: 1970-2000, Seoul Olympic Museum of Art, Seoul
Spring and Autumn, Hakgojae Gallery, Seoul
Celadon Art Project, The 38th Gangjin Celadon Festival, Gangjin, Korea
The Masters of Korean Modern and Contemporary Art - 63 SKY ART MUSEUM+Korea University Museum Special Joint Exhibition, 63 Sky Art Museum, Seoul
Cross over the Yellow Line, Kyunghyang Gallery, Seoul
Time Machine, Eul Gallery, Seoul
Strength of Gyeonggi-province, Gyeonggi Museum of Modern Art, Ansan, Korea
- 2009 *Mirror Mirror on the Wall: Stories about People in Art*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
Luci & Orange Museum, Hello Museum, Seoul
The Opening Exhibition of the Pusan National University Arts Center, Pusan National University, Busan, Korea
2009 Peace Arts Festival, Jeju Museum of Contemporary Art, Jeju, Korea
Flare: A Brand New Start in Art, National Museum of Modern and Contemporary Art, Seoul
No. 85 Crane: A History of Mangloo, Peace Museum, Seoul
10th Anniversary of Cultural Action, Bukchon Museum, Seoul
- 2008 *Eonni is Back*, Gyeonggi Museum of Modern Art, Ansan, Korea

- Three of Feminists Artists in Korea Special Exhibition of 25th Anniversary of Korean Women's Development Institute*, Korean Women's Development Institute, Seoul
- Three Feminists Artists in Korea Special Exhibition*, Dangjin Culture Center, Dangjin, Korea
- 2nd Anniversary of Space+Peace*, Peace Museum, Seoul
- 20 Years of the Lee Jung Seop Award*, Chosunllbo Art Gallery, Seoul
- Daily Life in Korea*, Queens Gallery, Bangkok
- How Can This Place be Forgotten Even in Dream-Memorial Exhibition for Park Kyeong-ni*, Festival House, Tongyoung, Korea
- Memorize*, Kim Jae Sun Gallery, Busan, Korea
- 2007 *Gyeonggi, National Highway No.1*, Gyeonggi Museum of Modern Art, Ansan, Korea
- 2006 *Woman, Work, Art: Portrayal of Woman at Work in Korea Art*, Ewha Womans University Museum, Seoul
- Spot Light 30 Women*, Papertainer Museum, Seoul
- The Power of Imagination - The 47th Special Exhibition of Korea University Museum*, Korea University Museum, Seoul
- 2005 *People, House, Family*, JeBiWool Museum, Gwacheon, Korea
- 100 Years of Korean Art*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 10th Anniversary of Sungkok Art Museum - Cool & Warm*, Sungkok Art Museum, Seoul
- 2004 *The Breath of House*, Ewha Womans University Museum, Seoul; Yeongam Pottery Culture Center, Yeongam, Korea
- Traveling Art Museum*, Museum of Modern and Contemporary Art, Gwacheon, Korea
- BAHGDAD 551km*, JeBiWool Museum, Gwacheon, Korea
- Art with Life*, Daejeon Museum of Art, Daejeon, Korea
- Stillness and Movement*, Seoul Olympic Museum of Art, Seoul
- Composition & Center*, Hangaram Art Museum, Seoul
- 2nd Exhibition of Korean and German Woman Artists*, Siegerland Museum, Siegen, Germany
- The 15th Anniversary Exhibition*, Kumho Museum of Art, Seoul
- Look & See: Absolutely Landscape*, Sungkok Art Museum, Seoul
- The Declaration for Peace by 100 Artists from All around the World*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- Feminists Visions by 23 Artists Exhibition*, Korea Art allery, Seoul
- The Blue*, Kamakura Gallery, Kamakura, Japan

- Borderline Cases*, A.R.T. and F.A.A.B Presents, Tokyo
- 2003 *Hang*, Kamakura Gallery, Kamakura, Japan
Whisper of Nature, JeBiWool Museum, Gwacheon, Korea
Mother; Encouraging Name, Munhwallbo Gallery, Seoul
Life and Humor of Our Times, Sejong Museum of Art, Seoul
The Exhibition of Korean and German Woman Artists, Munhwallbo Gallery, Seoul
Against for War, Make a Peace, Alternative Space Pool, Seoul
What is Sculpture? - Korean Contemporary Sculpture Exhibition, Hangaram Art Museum, Seoul
- 2002 *The Opening Ceremony Exhibition*, National Women' s History Exhibition Hall, Seoul
The Family: Imagination & Creation Exhibition III, Kasugai City Library, Culture and Art Center, Kasugai, Japan
Poem and Painting, Baekdamsa Temple, Inje, Korea
2nd Women' s Art Festival: East Asian Women and Herstories, National Women' s History Exhibition Hall, Seoul
33rd Special Exhibition of Ewha Womans University Museum - Another History of Art: Representation of Femininity, Ewha Womans University Museum, Seoul
Minjung Art for 20 Years Exhibition, Cheongju Arts Center, Cheongju, Korea
- 2001 *Missing*, Gwangju Museum of Art, Gwangju, Korea
The Family, Seoul Museum of Art, Seoul
- 2000 *Man + Space*, Gwangju Biennale, Gwangju, Korea
Special Millennium Exhibition - Koreans by Koreans: Portraits from Prehistory to Modern Times, Ho-Am Art Museum, Seoul
Earth' s Festival, Yeongam Pottery Culture Center, Yeongam, Korea; Ewha Womans University Museum, Seoul
Agents of Change: 12th Biennale of Sydney 2000, Art Gallery of New South Wales, Sydney
- 1999 *99 Women' Art Festival: Patjis on Parade*, Hangaram Art Museum, Seoul
The Circumstance of 1990' s, Ellen Kim Murphy Gallery, Seoul
Korea+Jala, Seoul Museum of Art, Seoul
10 Years of the Lee Jung Seop Award, Chosunllbo Art Gallery, Seoul
Exhibition for 50th Anniversary of the Universal Declaration of Human Rights, Hangaram Art Museum, Seoul
Art, People and Event in the Park, Yeouido Park, Seoul
Facing Up to the Reality, Eung-Jeon Gallery, Seoul
Art of Kum Gang from 18th Century to 20th Century in Korean Art, Ilmin Museum of Art, Seoul

- Self-portrait of 1999*, Art M&C Gallery Fusion, Seoul
- The Sculptures in the Theater*, National Theater of Korea, Seoul
- 1998 *Site of Desire - Taipei Biennial*, Taipei Fine Arts Museum, Taipei
- Kim's Outlet Off-Museum: Displacement Replacement*, Kim's Outlet, Seongnam, Korea
- Ancient Traditions New Forms Contemporary Art from Korea*, Joseloff Gallery: University of Hartford, Hartford, USA
- Commemorate Exhibition for Building the Japanese Military Comfort Women Memorial Hall*, The House of Sharing, Gwangju, Korea
- Nature+Environment+Human: Seoul Olympic 10th Anniversary Sculpture Symposium*, Olympic Park, Seoul
- 1997 *Portraits of Our Times - the Father*, Sungkok Art Museum, Seoul
- River - Minjung Art*, Seoul Museum of Art, Seoul
- VERSUS III*, Velan Center for Contemporary Art, Turin, Italy
- 97 MANIF*, Seoul Arts Centre, Seoul
- 97 Apartment*, Gallery Art-Beam, Seoul
- 1996 *The 200th Anniversary of Suwon Hwaseong - Exhibition of Environment Art*, Suwon Hwaseong, Suwon, Korea
- An Aspect of Korean Art in the 1990s – Story of Full Size*, The National Museum of Modern Art, Tokyo; The National Museum of Art, Osaka, Osaka, Japan
- 2nd Triennial Asia-Pacific of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia
- Traditions/Tensions*, Asia Society Center, New York
- Development of Korean Modernism: Conquest of Modern 1970-1990*, Kumho Museum of Art, Seoul
- Interpretation of Human*, Savina Museum of Contemporary Art, Seoul
- Minjung Art Exhibition*, Seoul Museum of Art, Seoul
- The Korean Historical Portraits of 20th Century in Art*, Rho Gallery, Seoul
- 1995 *Tiger's Tail, Venice Biennale Special Exhibition for Korean Contemporary Art*, Venice, Italy
- 6th Triennale Kleinplastik : Europa-Ostasien*, SüdwestLB Forum, Stuttgart, Germany
- Korea, 100 Self-Portraits - From Yi Dynasty to Contemporary*, Seoul Museum of Art, Seoul
- Ssak*, Art Sonje Center, Seoul
- Reviewing or Overcoming Women • History*, Garam Gallery, Busan, Korea
- Korean Art '95: Quality, Quantity, Sensation*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- Where We Are (Art?): 1945-1995*, Hangaram Art Museum, Seoul

- Primitivism 1995*, Moran Museum of Art, Namyangju, Korea
Korean Women Artists' Festival 1995, Seoul Museum of Art, Seoul
Korean Modern Art, National Art Museum of China, Beijing
Korean Sculpture Now, Jongno Gallery, Seoul
Looking Mirror in Our Time, Dong-A Gallery, Seoul
The Road of Self-Respect, Kumho Museum of Art, Seoul
- 1994 *Technology, Environment, Information*, Daejeon Expo, Daejeon, Korea
Commemoration for Centennial Dong Hak Revolution, Hangaram Art Museum, Seoul
15 Years of Minjung Art, National Museum of Modern and Contemporary Art, Gwacheon, Korea
Women, the Difference and the Power, Korea Art Gallery, Seoul
- 1993 *Across the Pacific*, Queens Museum of Art, New York; Kumho Museum of Art, Seoul
Open Show, Galerie Bhak, Seoul
The Exhibition for Opening, Koart Gallery, Seoul
Peak of Contemporary Korean Art, Grimmadang Min, Seoul
Herstory II, Batanggol Gallery, Seoul
- 1992 *Women and Reality*, Grimmadang Min, Seoul
- 1988 *Cross Encounter of Woman Liberated Poets and Paintings*, Grimmadang Min, Seoul
Women and Reality, Grimmadang Min, Seoul
- 1987 *Women and Reality*, Grimmadang Min, Seoul
- 1986 *From Half to One*, Grimmadang Min, Seoul
- 1985 *October Group Show*, Kwanhoon Gallery, Seoul

Awards

- 2015 29th Kim Sejoong Award, Kim Sejoong Memorial Foundation, Seoul
2007 4th Goh Jung-hee Award, Alternative Culture, Seoul
1997 Prime Minister Price for Women Development, Seoul
1996 8th Lee Jung Seop Award, ChosunIlbo, Seoul

Public Collections

- National Museum of Modern and Contemporary Art, Gwacheon, Korea
Tate Collections, London
Queensland Art Gallery, Brisbane, Australia
Fukuoka Art Museum, Fukuoka, Japan

Taipei Fine Art Museum, Taipei
Velan Art Association, Turin, Italy
Mie Prefectural Art Museum, Mie, Japan
Tochigi Prefectural Museum of fine Arts, Tochigi, Japan
Daejeon Museum of Art, Daejeon, Korea
Tokushima Prefectural Museum, Tokushima, Japan
Arko Art Center, Seoul
Olympic Park, Seoul
Gyeonggi Museum of Modern Art, Ansan, Korea
The House of Sharing, Gwangju, Korea
Ilmin Museum of Art, Seoul
Ewha Womans University Museum, Seoul
National Women's History Exhibition Hall, Seoul
Kumho Museum of Art, Seoul
Ssamzie Art Space, Seoul
Kamakura Gallery, Kamakura, Japan