

RYAN LEE

RYAN LEE GALLERY LLC
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SEONG CHUN

b. 1966 Seoul, Korea
Lives and works in New York, NY, US

Education

1992 New York University, New York, NY, M.A.
1988 University of California, San Diego, CA, B.A.
1987 Tyler School of Art, Rome, IT

Solo Exhibitions

2014 All That Will Go, RYAN LEE, New York, US
2011 ChangArt, Beijing, CN
Gaain Gallery, Seoul, KR
2007 Gaain Gallery, Seoul, KR
2003 Perpetually Shifting Formations, Caren Golden Fine Art, New York, NY
2001 Inward, Outward, Interrupted, Avram Gallery, Southampton College, Long Island University, Southampton, NY
2000 Inward, Outward, Interrupted, Caren Golden Fine Art, New York, NY
1999 Clifford Smith Gallery, Boston, MA
1998 Elizabeth Harris Gallery, New York, NY
Sculptures, The Lobby Gallery, Brooklyn Public Library, Brooklyn, NY
Byron Cohen Gallery, Kansas City, MO
1997 Yet Form As Form Impure, Esso Gallery, New York, NY
Momenta Art, Brooklyn, NY

Group Exhibitions

2012 Art on Paper, Weatherspoon Art Museum, University of North Carolina at Greensboro, US
2010 New Language, curated by Jun Lee, Ogilvy & Mather, New York, NY
2008 Weaving, Gallery Zandari, Seoul, KR
2007 Muse, Gallery William Morris, Seoul, KR
Don't Look: Contemporary Drawings from Martina Yamin Collection, Davis Museum and Cultural Center, Wellesley College, MA
2006 Collectors Show, Arkansas Arts Center, Little Rock, AK
2005 Woven, curated by Dinaburg Arts, Gallery W 52: Lobby Gallery, Deutsche Bank, New York, NY
2004 The Weight of Paper, curated by Anne Davey, Delta Axis, Memphis, TN

- In the Land of Nod, curated by Leslie Brothers, McDonough Museum of Art, Youngstown, OH
 All Four Corners, curated by Jackie Milad, Maryland Art Place, Baltimore, MD
 System: landscape, curated by Daria Brit Shapiro, Caren Golden Fine Art, New York, NY
 Systems Now, curated by Joe Cunningham, Elvehjem Museum of Art, University of Wisconsin, Madison, WI
- 2003 Decade, Schroeder Romero Gallery, Brooklyn, NY
- 2003-07 The Paper Sculpture Show, organized by Cabinet magazine, New York, NY; ICI (Independent Curators International), New York, NY; Sculpture Center, Long Island City, NY; curated by Mary Ceruti, Sina Najafi; circulated by ICI; traveled to Sculpture Center, Long Island City, NY; Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, PA; DiverseWorks, Houston, TX; Contemporary Art Center of Virginia, Virginia Beach, VA; Hunter Museum of American Art, Chattanooga, TN; Gallery 400, University of Illinois-Chicago, Chicago, IL; The Ballroom, Marfa, TX; Orange County Museum, Newport Beach, CA; Salina Art Center, Salina, KS; Dunlop Art Gallery, Regina, Saskatchewan, Canada; Memorial Art Gallery, University of Rochester, Rochester, NY; Art Interactive, Boston, MA; Legion Arts, Cedar Rapids, IA; Coral Springs Museum of Art, Coral Springs, FL; University of Virginia Art Museum, Charlottesville, VA; Purdue University Galleries, West Lafayette, IN; Atlanta Contemporary Art Center, Atlanta, GA; Contemporary Arts Center Cincinnati, Cincinnati, OH; Austin Museum of Art, Austin, TX; Kresge Art Museum, East Lansing, MI (catalog)
- 2002 Mind over Matter: Reworking Women's Work, Museum of Fine Art, Santa Fe, NM
 Con Sen, curated by Rebecca Lawton, 28 Wooster Street, New York, NY
 Global Priority, curated by Heng-Gil Han and Gordon Knox, JCAL, Jamaica Queens, NY
 The Brewster Project, curated by Naomi Urabe, Brewster, NY
 Text/Textile, curated by Mario Muller, Deutsche Bank, New York, NY
 The Game, curated by Kristine Kim, Korean Cultural Center, Los Angeles, CA
 P_A_U_S_E for a New Start, Gwangju Biennale, Gwangju Biennale Foundation, Gwangju, KR
 Parsing the Line, Work Space, New York, NY
 Hard to Read, curated by Feng Liu, The Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY
 Beyond the Pale, curated by Dede Young, Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY
- 2001-02 Conference, curated by Joe Overstreet, Wilmer Jennings Gallery, New York, NY
- 2001 Arttexts, curated by Karina Skivirsky, Jamaica Center for Arts and Learning, Jamaica, New York
 Blemish, Memphis College of Art, Memphis, TN
 Alterations, James Graham & Sons, New York, NY
- 2000 Paper Products, Clifford Smith Gallery, Boston, MA
 Good Business Makes the Best Art, The Bronx Museum of Art, Bronx, NY
 The Altoids Curiously Strong Collection, The New Museum, New York, NY, traveled to Nevada Institute of Contemporary Art, Las Vegas, NV; The State Street Bridge Gallery, City of Chicago Department of Cultural Affairs, Chicago, IL; Center Gallery, Miami-Dade Community College, Miami, FL; The Luggage Store Gallery, San Francisco, CA; The Luckman Fine Arts Complex, California State University, Los Angeles, CA
 Scripta Manent, curated by Jennifer Bacon & Filippo Fossati, Galleria Martano, Turin, Italy and Galleria Milano, Milan, IT
 Fixations: The Obsessional in Art, curated by Andrea Inselmann, John Michael Kohler Arts Center, Sheboygan, WI (catalog)
 Trunk Show, curated by Ann Shostrom, Zoller Gallery, Pennsylvania State University, University Park, PA
- 1999 The Gallery Gang (works on paper), Caren Golden Fine Art, New York, NY

- The Altoids Curiously Strong Collection, The New York Jay Walking Tour, New York, NY
 Wordsmiths, curated by Karen Shaw, Islip Art Museum, East Islip, NY
 Up and Coming, Elizabeth Harris Gallery, New York, NY
- 1998 Art and Language, curated by Susan Hardesty, Norwalk Community Technical College, Norwalk, CT
 Art on Paper, The Weatherspoon Gallery, Greensboro, NC
 Group Exhibition, Elizabeth Harris Gallery, New York, NY
 pay-per-view, Caren Golden Fine Art, New York, NY
 Out of the Frying Pan, curated by Linda Gottesfeld, Pace University Gallery, Pleasantville, NY
 Alternative Measures, curated by Susan M. Canning, Castle Gallery, College of New Rochelle, NY (catalog)
 Under Construction, curated by Anastasia Aukeman and Debra Singer, GenArt New Vision 98, New York, NY
 Take This Job and Shove It, HereArt, New York, NY
- 1997 XVII Annual Artist in the Marketplace Exhibition, curated by Lydia Yee and Marisol Nieves, The Bronx Museum, Bronx, NY
 Suspended Instants, curated by Holly Block & Claudia Calirman, Art in General and The Sculpture Center, New York, NY (catalog)
 Esso Gallery in Turin, Italy, Filippo Fossati Gallery, Turin, IT
 The Art Exchange Show, Esso Gallery, New York, NY
- 1996 96 Sauce: Group Show, Sauce Gallery, Brooklyn, NY
- 1995 The Matchbook Show, Art In General, New York, NY
 Three Rivers Arts Festival Exhibition, juried by R. Flood, Pittsburgh, PA
- 1992-93 America A Europa Evento A 360, Pino Molica Gallery, Rome, Italy and Pino Molica Gallery, New York, NY
- 1992 Asian American Heritage, curated by Suzanne Anker & Lynne Yamamoto, The World Trade Center, New York, NY

Bibliography

- Park, Man Oh, *Wolgan Misool*, July 2007, pp. 116-121 (illus.)
- Choi, Tae-man, "Focus: Chun Sung Meong/Seong Chun," *Art in Culture*, May 2007, pp. 82-85 (illus.)
- Hunt, David. "Seong Chun: Perpetually Shifting Formations," *Art Asia Pacific*, Spring 2004, p. 84
- Savannah, Gae. "Seong Chun," *Flash Art*, January-February 2004, pp. 68-69
- Worth, Alexi. "Seong Chun," *The New Yorker* (New York, NY), Nov. 17, 2003, p. 39
- Fahl, David. "Collaborators," *Houston Press* (Houston, TX), November 13, 2003
- "Paper Sculpture," *Flash Art*, October 2003, p. 45
- Cotter, Holland, "The Paper Sculpture Show," *The New York Times* (New York, NY), September 12, 2003, p. E35
- Lesperance, Ellen, "Knitting As Fine Art," *Vogue Knitting*, Fall 2003, pp. 36-42, 62 (illus.)
- Schmerler, Sarah, "Parsing the Line," *Time Out New York*, May 2-9, 2002, p. 63
- Streitfeld, LP, "With Material Possibility, The Neuberger Museum Enters the Dialogue," *The Advocate* (Stamford, CT) and *Greenwich Time* (Greenwich, CT), March 10, 2002, pp. 3-4
- Zimmer, William, "When the Subject of the Painting Is the Manipulation of the Paint," *The New York Times* (New York, NY), March 10, 2002, p. 10
- Kee, Joan, "Suspended in Ambivalence: The Installations of Seong Chun," *ArtAsiaPacific*, Winter 2001, pp. 62-67 (illus.)
- "Abstract Exhibition Opens Tomorrow in Clinton," *Hunterdon County Democrat* (Hunterdon County, NJ), September 13, 2001; *Hunterdon Observer* (Flemington, NJ), September 15, 2001
- "Detail Will Be the Focus of Museum Exhibit," *Hunterdon Marketplace*, August 8, 2001, Vol. 4, No. 32
- Panzara, Lisa, *Art in America*, May 2001, p. 178 (illus.)

- Harrison, Hellen A., "Artist's Mondrian Intimations," *The New York Times* (New York, NY), April 15, 2001, p. 12 (illus.)
- Weiss, Marion Wolberg, "Art Commentary," April 13, 2001, p. 48 (illus.)
- Ernst, Eric. "Seong Chun's Art Moves Beyond Mondrian," *The Southampton Press* (Southampton, NY), April 12, 2001 (illus.)
- Slivka, Roes C. S., "From The Studio," *The East Hampton Star* (East Hampton, NY), April 5, 2001 (illus.)
- York, Hildreth, "Obsessive Transformations," *Surface Design*, Spring 2001, pp. 9-10 (illus.)
- Elliott, Debra, "The Art of the Imperfect," *The Commercial Appeal*, February 1, 2001
- Tackett, Jessica, "Blemish Reveals the Art of Imperfection," *The Sou'wester* (Manitoba, CA), January 31, 2001
- Sherman, Mary, "Bershad Show Spotlights Masters of the Modular," *Boston Herald* (Boston, MA), December 17, 2000
- Levin, Kim, "Seong Chun," *The Village Voice*, November 28, 2000, p. 106
- Johnson, Ken, "Seong Chun and Daro Montag," *The New York Times* (New York, NY), November 10, 2000, p. E38
- Ebony, David, "Seong Chun - Inward, Outward, Interrupted," *Artnet.com*, Fall 2000
- Cotter, Holland, "A Showcase for Emerging Talent Nurtured Within the Same Environment," *The New York Times* (New York, NY), May 12, 2000, p. E38
- Chung, Jean, "Seong Chun," *The Korea Times* (Seoul, KR), April 1, 2000 p. 12
- Jai, Kwang Rim, "Seong Chun," *Artworld*, Content 3, 1999, (illus.)
- Boucher, Brian, "The Altoids Curiously Strong Collection on view in NoLita," *Thing.net*, November 18, 1999
- Harrison, Helen A, "Wordsmiths, Islip Art Museum," *The New York Times Long Island Edition* (Long Island, NY), March 28, 1999
- Valentine, Mark, "New Exhibit Juxtaposes Beauty and Brashness," *South End News* (Boston, MA), November 11, 1999
- Lee, John, "Wordsmiths at the Islip Art Museum," *Suffolk County News* (Long Island, NY), March 25, 1999
- Johnson, Ken, "pay-per-view," *The New York Times* (New York, NY), June 19, 1998, p. E40
- Bell, J. Bowyer, "pay-per-view," Review, June 15, 1998, p. 28
- Dalton, Jennifer, "Seong Chun," Review, June 1, 1998, p. 13
- Melrod, George, "Studio City," *Swing Magazine*, June 1998, (illus.)
- Thorson, Alice, "Imposing Pain on Paint," *The Kansas City Star* (Kansas City, MO), April 13, 1998, pp. 19-20
- Canning, Susan M, "Tradition in Transition New York Now," *Art Papers*, March-April, 1998, pp. 8-11 (illus.)
- Zimmer, William, "Show of Work Resembling Items at Hand," *The New York Times* (New York, NY), Sunday, March 15, 1998, p. 16
- Chapman, Maria, "Suspended Instants: Absence of Form, Denial of Senses," *The Tribeca Tribune* (New York, NY), Jan. 1998, p. 32
- Smith, Roberta, "Suspended Instants," *The New York Times* (New York, NY), Dec. 26, 1997, p. E47
- Cotter, Holland, "Seong Chun & Erik Hanson," *The New York Times* (New York, NY), Oct. 24, 1997, p. 38
- Arning, Bill, "XVII Annual Artist in the Marketplace Exhibition," *Time Out New York*, August 14-21, 1997, (Issue 99), p. 46
- Cotter, Holland, "A Flock of Fledglings, Testing Their Wings," *The New York Times* (New York, NY), August 1, 1997, p. 26
- Marlboro Review* (cover art for quarterly literary review), Fall 1997, (illus)

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- Arning, Bill, "Inward, Outward, Interrupted," Avram Gallery, Southampton College, Long Island University, Long Island, NY, 2001 (illus.)
- Calirman, Claudia, "Suspended Instants," Art in General, Brooklyn, NY, 1997, p. 16 (illus.)
- Canning, Susan M., "Alternative Measures, Castle Gallery," New Rochelle, NY, February 1998

- Inselmann, Andrea, "Fixations: The Obsessional in Contemporary Art," Kohler Arts Center, Sheboygan, WI, 2000 (illus.)
- Momenta Art - Exhibitions 1995 through 1999, New York, NY, p. 42 (illus.)
- Momin, Shamim M., Arttexts, JCAL, 2001, p. 14 (illus.)
- Nieves, Marisol, "Artist in the Marketplace 17th Annual Exhibition," The Bronx Museum of the Arts, Bronx, NY, Spring 1997 (illus.)
- Princenthal, Nancy, "Suspended Instants," Art in General, Brooklyn, NY, 1997, p. 28 (illus.)
- Ribas, Joao, "Woven," Gallery W 52, The Lobby Gallery, Deutsche Bank, New York, NY (illus.)
- Richard, Frances, "The Paper Sculpture Book," 2003, pp. 43-47, (illus.)
- Shin, Hyeyoung, "Seong Chun," Gaain Gallery, Seoul, KR, exhibition catalog, 2007 (illus.)
- Skvirsky, Karina, Arttexts, Jamaica Center for Arts and Learning, New York, NY, 2001, p. 4
- Song, Heejung, Weaving, Gallery Zandari, Seoul, KR, pp. 56-61 (illus.)
- York, Hildreth, "Compelled," Hunterdon Museum of Art, Hunterdon, NJ, September 16 - November 4, 2001, pp. 1, 8 (illus.)
- Young, Dede, Beyond the Pale: Material Possibilities," Neuberger Museum of Art, Purchase, NY, February 3 - May 26, 2002, p.4
- Wyckoff, Elizabeth, "Don't Look: Contemporary Drawings from an Alumna's Collection (Martina Yamin, Class of 1958), Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, 2007, pp. 32-33 (illus.)

Awards and Residencies

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| 2003 | Manhattan Community Arts Fund, LMCC, US |
| | MacDowell Colony, Peterboro, NH, US |
| | Djerassi Resident Artist's Program, Woodside, CA, US |
| 1999-02 | Adjunct Professor, Parsons School of Design, New York, NY, US |
| 1996 | Dorland Mountain Artist's Colony, Temecula, CA, US |