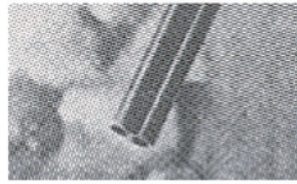


PARK CHAN-KYONG



TINA KIM GALLERY

525 WEST 21ST STREET, NEW YORK, NY 10011



PARK CHAN-KYONG

Park Chan-kyong

by Doryun Chong

Born in 1965 in Seoul, Park Chan-kyong was educated at Seoul National University and the California Institute of the Arts. Since his return from the U.S. in the late 1990s he has continued to live and work in Seoul, and his work has addressed South Korea and many of its political and philosophical vicissitudes, contradictions, and pathologies. In Park's thinking, this ongoing complexity is the result of the nation's history marked by a violently disruptive process of modernization, a devastating internecine war, and an extreme local manifestation of Cold War geopolitics. One can argue that, for Park, South Korea is a particularly intriguing subject not simply because it is his homeland and the reality he knows best, but also because it is a phantasmagorical site, where anachronistic throwbacks and futuristic projections together improbably constitute the logic of the dominant culture. In this intersection, atavistic narratives materialize like inconsolable ghosts, bursting the seams of the shiny surface of the everyday.

At the same time, Park has often examined North Korea in his work. His abiding interest is largely derived from the fact that what is arguably the most self-isolated nation-state in the world presents a hermeneutic challenge that invites continual consideration. Park understands that the North-South Korean relationship is a synecdochical symptom of a larger condition that simultaneously overrides and penetrates the individual nation-states. In this framing, North Korea is the mirror image or inseparable "Other" of South Korea. Because the former remains infinitely beyond a reliable grasp, it motivates him to dig deeper into the latter, rendering the very specific situation in which he lives increasingly bizarre and impenetrable. But it would be wrong to suggest that the artist insists only on the uniqueness of his immediate context. For Park, local specificities are never purely local and can be comprehended only through extra-local, international vectors of design and accident.

In terms of approach, Park's work exploits the subtle modulations in the space between documentary and subjectivity in order to disclose the courses of—and blind spots in—the construction of collective imaginaries. His methodologies are akin to and combine those of archivist, librarian, documentarian, cartographer, and journalist. His almost obsessive research-based processes examine specific events, scenarios, and situations that both exemplify and undermine political and social ideologies. He directs much of his historical inquiry into the unresolved yet forgotten brinkmanship of a now bygone era, as our neoliberal age is supposedly operating within a reconfigured global network of power. The recent history of the Cold War is anything but a closed chapter for Park, however. At times, he strategically traffics in the nostalgic anachronism of that history. At other times, he struggles to dispel it with information, with specificities. The push and pull that occurs between the two positions—and the crossbred clarity and obscurity resulting from it—are perhaps where his art lies.

This first solo exhibition of Park Chan-Kyong in the U.S. includes a group of moving-image as well as photographic works, providing a survey that spans more than a decade.

Park's *Power Passage* (2004/2010) examines one particular moment in history—1975—and two events that took place in that year, one close to home and the other extraterrestrial. More than two decades after the Korean War, but still in the midst of a tense standoff, an underground tunnel was found just south of the approximately 155-mile-long and 2.5-mile-wide DMZ (demilitarized zone), the de facto border between North and South Korea (a space ironically said to be the most heavily militarized border in the world). It was believed that the tunnel was dug by North Korea for the purpose of sending invading armies south undetected, and it became the ultimate symbol of the Communists' sinister plot against South Korea. At the same time, the space race between the United States and the Soviet Union, which had begun with the launch of Sputnik 1 in 1957, came to a symbolic end with the ASTP (Apollo-Soyuz Test Project), the "friendly," bilateral collaboration that brought the craft of the two superpowers together when they docked in space on July 15, 1975. Park's two-channel video constructs an apparently seamless yet intellectually jarring historical fiction out of images and texts culled from factual sources as well as imaginary depictions from popular American films such as "Countdown" (1968), "Marooned" (1969), and "2010" (1984). Here, the primitively belligerent labor of manually digging an underground passage in order to start a war stands in ironic contrast to the humanist détente facilitated by advanced technology and space-age futurism embodied by a real-world event, and the cinematic fictions that intermingle with the sentimentalism of reunification. *Power Passage* is as much an investigation of facts as a testament to the power of associative imagination.

Three Cemeteries (2009–10) consists of photographs with succinct explanatory texts that tell the fates of those buried at the sites, accompanied by environmental sounds from each location. Of the three cemeteries, the clearly best-kept one contains the bodies of those whose hometowns are located on the other side of the DMZ; its organized sections correspond to the administrative districts of North Korea where the deceased originated. If this cemetery is available only for those who can afford to carry their yearnings for homecoming into the afterlife, the other two mass graves are instilled with even more heart-wrenching pathos. One holds nameless North Korean and Chinese soldiers killed during the Korean War and North Korean armed spies dispatched to the South after the war. The other is a heaping mound of the bodies of anonymous female sex workers from a campsite town near several U.S. military bases in South Korea. The three rather muted images and their unsentimental descriptions allude to the exceedingly complicated politics and the human costs on the Korean peninsula.

Two single-channel videos *Flying* (2005) and *Blackout* (2009) plumb more deeply into the enigma that is North Korea. *Flying* is an essay on the historic June, 2000 summit meeting of North Korean leader Kim Jong-Il and then South Korean president Kim Dae-Joong. It uses footage taken from mostly unedited, unbroadcast video recordings procured from three different South Korean TV stations. Footage showing a casual aerial shot of North Korean territory outside the airplane window and a welcoming crowd lining the avenue from the airport into Pyongyang is interrupted by a brief insertion of U.S. military archival footage of the bombing of North Korea, linking wartime devastation with the treeless, dusty landscape of the present. An important dimension of *Flying* is its musical element, an ebbing and flowing soundtrack appropriated from Double Concerto for Oboe, Harp, and Chamber Orchestra (1977), composed by Isang Yun (1917–1995). The texts that punctuate the flow of images describe the music, effectively setting up a structure of two parallel and interwoven narratives. The South Korean-born Yun was politically persecuted for his support of improving relations between the two Koreas and died in exile in

Germany. Inspired by the tale of Gyeonu and Jiknyeo—the Korean myth of the Milky Way that is also a kind of Korean version of Orpheus and Eurydice—the music, though by a purportedly modernist composer, is undeniably sentimentalist.

And this *retardataire* Romanticism—or "Revolutionary Romanticism"—is also deliberately deployed in *Blackout*, which uses images of marine paintings that are widely produced and used in official North Korean propaganda. Technically accomplished, these paintings show the breaking waves of violent seas and use sparse inserted texts while the persistent fade-out that punctuates the video refers to the chronic shortage of electricity and the state's inability to produce sufficient energy for its industries and populace. The fanatic zeal of the state propaganda is inversely related to its failure to run its economic machinery.

In more recent years, Park has transitioned to making cinematic works, both short-form and feature-length. While continuing to dissect the modern history of South Korea, these works also explore the spiritual foundation of South Korean society and culture, in which traditions and elements of Buddhism, Confucianism, and Daoism, as well as shamanism have intermingled and hybridized. The 2009 film *Sindoan* is a prismatic study of an area around Mount Gyeryong in Chung-cheong South Province where numerous indigenous religions have proliferated over centuries. The follow-up to this breakthrough work was *Night Fishing* (2011), a collaboration with his brother, filmmaker Park Chan-Wook (using the humorous *nom d'artiste* of PARKing CHANce). The 33-minute-long film garnered much critical and press interest for being shot entirely on the Apple iPhone 4 and was recognized with the Golden Bear for Best Short Film at the Berlin International Film Festival. Opening with a sequence of a middle-aged man fishing alone into the dark of night, the film quickly alters its tone when the fisherman catches a woman dressed in white. The latter part of the film reveals that the earlier moments are either from the past or a dream, and that the woman is a shaman enlisted by the family of the man, presumed to have drowned, to convince him to leave the land of the living. Park's interest and research into indigenous religions and rites—in particular, gut, a kind of possession-cum-exorcism—is represented with intensity and sensitivity.

Although Park would concede that his work is highly topical, his interests may also be said to share a dogged desire to contemplate modernity itself. A tyrannical condition and concept that brutally homogenizes across distinct terrains, modernity simultaneously repeats the cycle of creating and demolishing temporal fissures through its inherent progressivist logic. In the process, it rapaciously consumes differences while constantly generating new sets of difference. Utopianism, an indispensable tool in the blindly forward-looking movement of modernity, is a focal point for the artist, particularly because of its numerous failures. Just as "failed utopia" is an abiding fascination in his research, "apocalyptic" continually surfaces in his work as well.

This text is adapted from the essay "Brinkmanship: Park Chan-Kyong and Sean Snyder," published on the occasion of the two-person exhibition of the same title at REDCAT, Los Angeles in 2010.

FLYING

Video and sound, 13 min, 2005.

IMAGE

During the Korean War, which lasted from 1950 to 1953, American bombardments destroyed vast areas of Korea. Today, the reason North Korea is devoted to developing nuclear weapons is simple: because of memories of the war. In June 2000, after fifty years of division, the first South-North direct flight was inaugurated. President Kim Dae-jung and the South Korean delegation flew from Seoul to Pyongyang. I wanted to convey the dizziness of this first flight and the “creative ambiguity” between the two Koreas.

The term “creative ambiguity” is diplomatic jargon for agreements that can be interpreted in whatever way a party would like. This is the kind of language used by the head of the South Korean delegation at the six-party talks on the North Korean nuclear problem. For the North Korean people, the airplane is neither creative nor ambiguous. For them, it instantly evokes the memory of bombardment. For the South Korean people, on the other hand, an airplane no longer evokes a B-29 bomber, just travel.

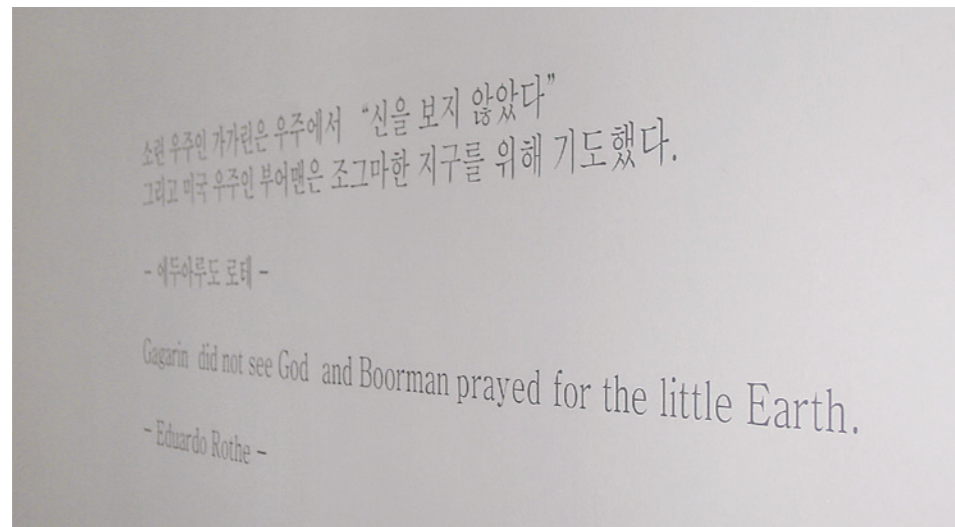
SOUND

The video's soundtrack is taken from the beginning of Isang Yun's 1977 composition Double Concerto, which was inspired by the traditional Korean myth of Gyeonu and Jiknyeo. According to the story, the King of Heaven punishes the couple's lack of diligence by separating them, stranding one on a star in the West and the other on a star in the East. The couple first uses the Milky Way to bridge the distance between them and, when the King puts an end to this ruse, they use a bridge of birds that take pity on them. This bridge allows them to reunite for one day a year, on July 7. The distance between North and South Korea is as far as the distance across the Milky Way. Yun, when he composed the piece, may have been imagining the infinite number of birds needed to build a bridge that spans the galaxy.



POWER PASSAGE

2 channel video (13 min/12 min), 4 images on panel, wall text, 2004-2007.



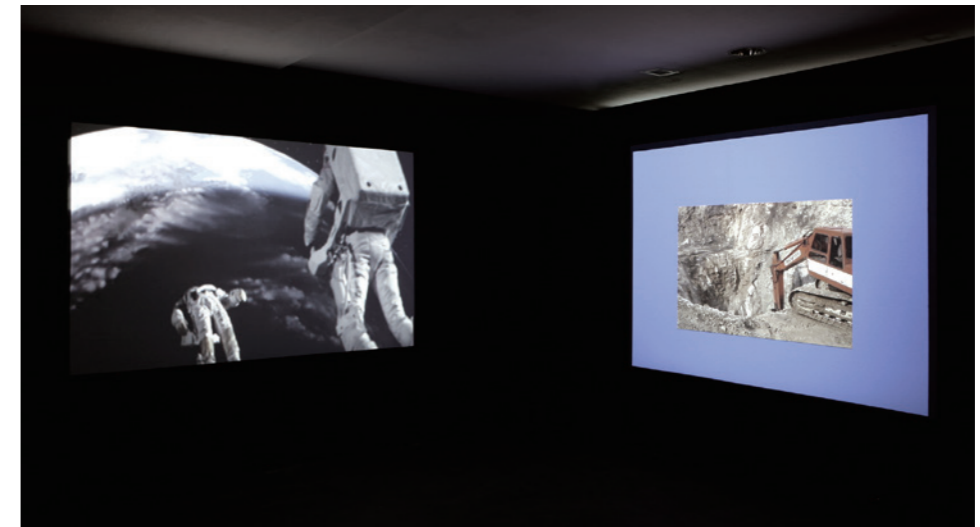
Power Passage, 2004. Installation view, Art Sonje Center, Seoul.

In 1972, the year marking the beginning of détente, Richard M. Nixon and Aleksey Nikolayevich Kosygin of the former Soviet Union approved a rendezvous plan between the U.S. and USSR spacecraft. Three years later the ASTP (Apollo-Soyuz Test Project) was realized in space. There are those who collect everything related to the ASTP, compiling document files that hold all the records of the mission from photographs, pictures, and diagrams, to stamps made in the Soviet Union, Hungary, and Mongolia, commemorative coins, and models. However, the obsession that far surpasses any collector's zeal is the obsession found in the project itself. The vastly complex calculations, technical specifications, and political protocols all focused on a single mission—the docking of two spaceships orbiting around the Earth.

There are also people who are obsessed with underground spaces, and not outer space. In South Korea, the organization called “Underground Tunnel Hunters” is composed of former high-ranking military officers, pastors, and college professors who maintain that North Korea has already dug tunnels into the Seoul metropolitan area. During their research, proving the existence of the Hwasung underground tunnels, the hunters found a weeding hoe of a type that is not used in South Korea. They said this type of weeding hoe is used only in Vietnam.

The second underground tunnel dug by North Korea was found in the same year the ASTP was concluded (four months before to be exact). Of course, there were far more tunnels dug in Vietnam during the same period. Once an underground tunnel is found in the DMZ, the two sides at each end are unearthed regardless of who created it first. In the future, these underground tunnels will allow tourists to access each country from/to either side.

In 1969, the movie *Marooned* directed by John Sturges was produced based on the novel of the same title. The movie actually had a substantial impact on the ASTP six years later. Philip Handler of the U.S. National Academy of Sciences who visited Moscow in 1970 used the movie's scenario to stress the importance of cooperation between the two countries in his meeting with the representatives of the Soviet space project. The Soviet representatives were quite surprised that a Soviet cosmonaut who saved the life of an American astronaut was portrayed as a hero in the movie.



Power Passage, 2004. Installation view (2009), former Sinn Lefers Department Store, Hanover.

In *Marooned*, there is a scene where a cosmonaut barely manages to grab the American astronaut of the Ironman 1, as it veers off course into space. The contrast between the vastness of space and the confined interior of the spaceship is a typical feature of many Sci-fi films. But here, the nearness of two bodies that nearly miss touching each other is more than just a contrast to the vastness of the space, especially to Korean viewers.

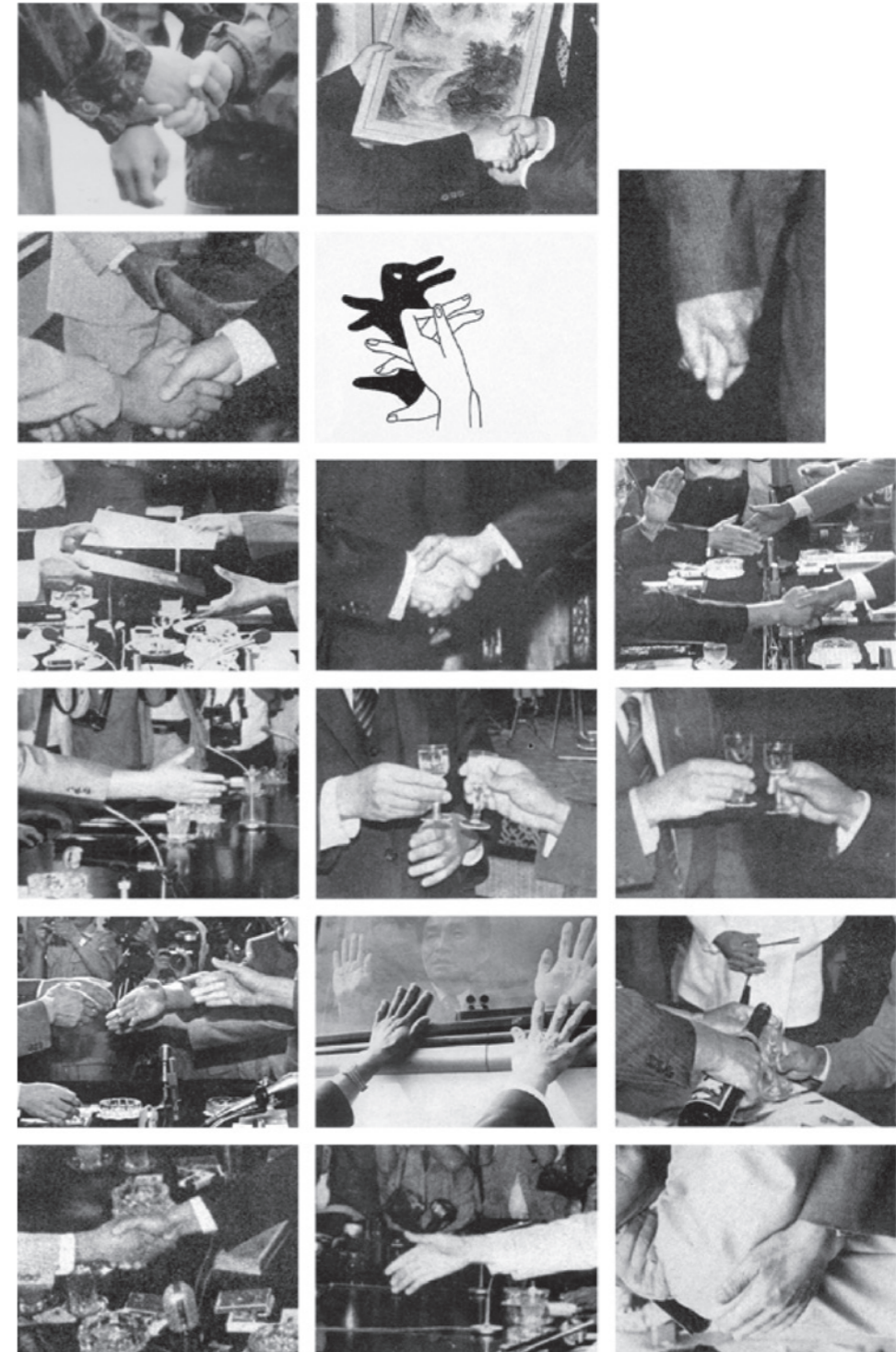
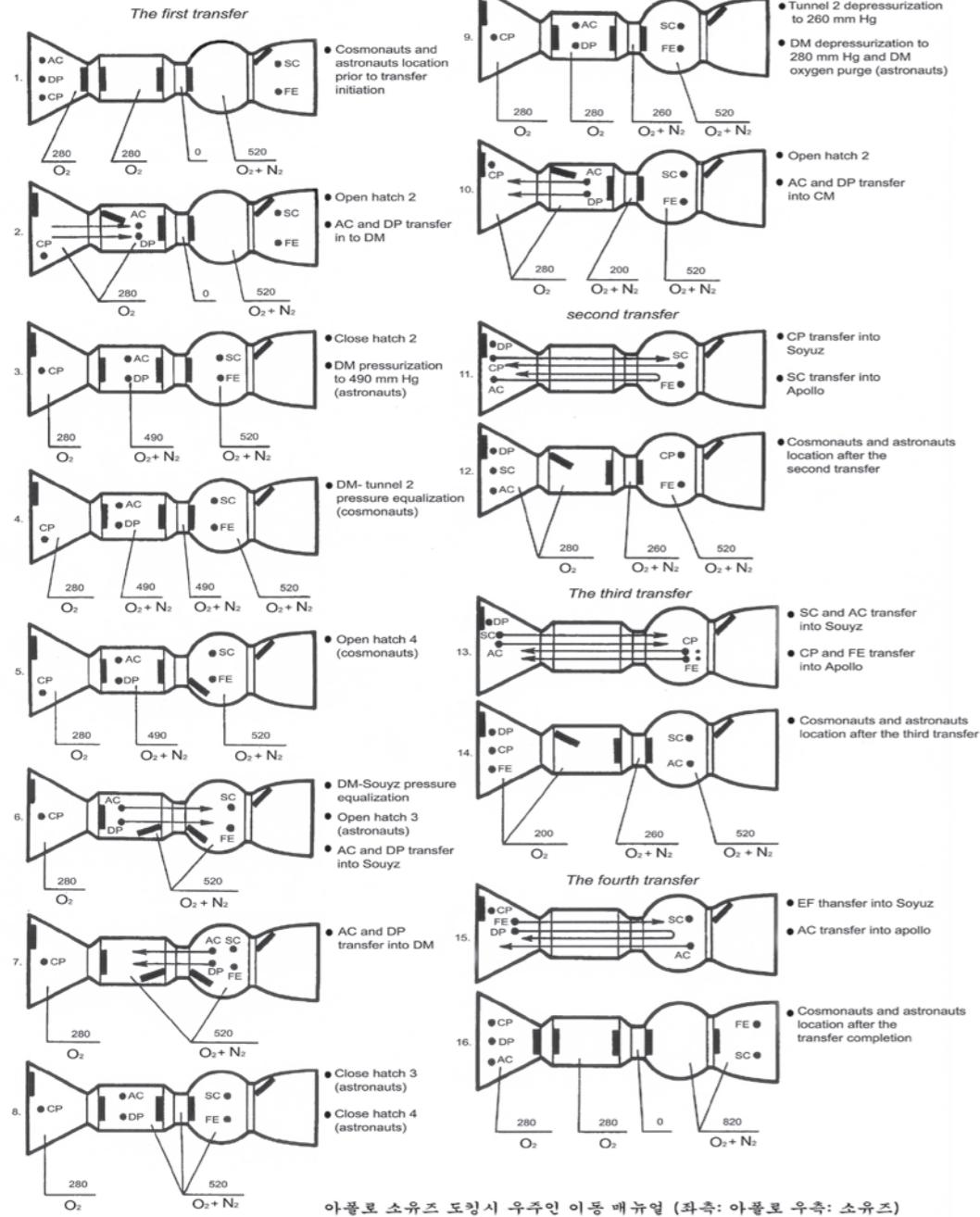
Science Fiction films show images of the future created in the past. Robert Altman's *Countdown* depicts the moon landing as it happened in 1968, a year before Apollo actually landed on the moon. A scene in the movie that carries many implications depicts an American astronaut discovering dead bodies of Soviet cosmonauts who came to the moon before him. This probably is a working metaphor for time in the present. In this movie, the moon represents the Earth ruined by reckless competition while the Earth becomes a beautiful planet that watches over the moon as it is seized by destruction. The movie ends without giving a clear conclusion as to whether the astronaut who was left alone can return to their home planet.

These stories were played in the future tense. But the special effects used have quickly become so obsolete that all we can see is the “futuristic imagination of the past.” These images leave the viewers with the perception of time warping. The illusionistic space is defined by its dated special effects, and the scientific images quickly degrade into props from a soap opera.

I imagine that one day movies like *Marooned* and *Countdown* will be screened in the underground tunnels of Korea, and then the world's tourists will see some marooned spaceships in the artificial cave—experiencing both the toil of digging and high-end technology. Perhaps, the tourists would enjoy Korean science fiction films instead of American films. To create a literal narrative the film about the space rendezvous between the two Koreas will have to be produced in around 2010.

—excerpt from an essay written in 2004 by Park Chan-kyong.

APOLLO-SOYUZ TEST PROJECT
 ASTRONAUTS AND COSMONAUTS VEHICLE-TO-VEHICLE
 TRANSFER DIAGRAM



Power Passage glass 3, print on transparent acrylic panel, 59.1 x 43.7 inches.

Power Passage glass 4, print on transparent acrylic panel, 59.1 x 43.7 inches.

THREE CEMETERIES

3 photographs with text and sound, each 32.1 x 53.5 inches, 2009.



Donghwa Gyeongmo Park, Paju, South Korea

This public cemetery is dedicated to those who lost their homeland in North Korea because of the division. The yard is demarcated into North Korean administrative districts. The land of North Korea is in sight from the “best spot.”



Jeokgun-myo (The Cemetery of the Enemies), Paju, South Korea

The cemetery contains anonymous North Korean and Chinese soldiers who died in the Korean War. North Korean armed spies who were killed in South Korea are also buried here. North Korea denies the dispatch of spies to the South. The graves face North.



Sangpae-dong Cemetery, Dongducheon, South Korea

Officially 1,224 bodies are buried here of mostly anonymous female sex workers who worked at the U.S. military campside town in Dongducheon. Camp Casey, Camp Hovey, Camp Castle, Camp Nimble, and Camp Gimbolds are the U.S. army bases in Dongducheon. U.S. soldiers called the area “Little California.”

BLACK OUT

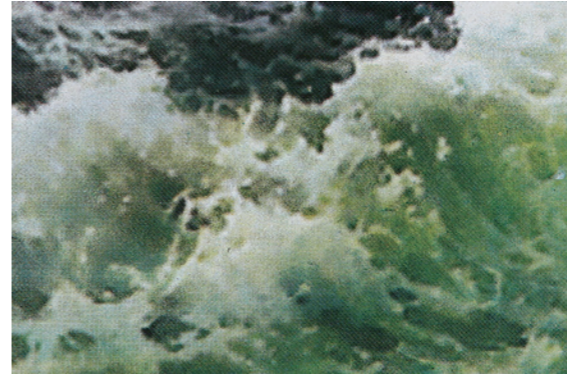
video installation with sound, 3:50 min, 2009.

In North Korea, a “Joseon Painting” describing forceful seas and waves is a artistic genre. The “Revolutionary Romanticism” of these paintings brings the chronic insufficiency of energy in North Korea to mind. The “National Forms” of these paintings remind me of the giant power plants from the West investigating in North Korean Sea. The Joseon painters of Mansudae Art Studio perfectly serve their political role in North Korea. My “video art” appropriating their art wastes the electricity.

1. ‘Waves of Haegumgang’ (A study of wave shape from Joseon painting, author KIM Sung- Guen, 2.16 Art Education Publishing, 2003) which was published in North Korea, contains 60 photos of wave paintings. In this book, the method of painting sea and wave in the ‘Joseon’ style is explained in detail over 120 pages.
2. In 2000, hydroelectric power plants generated about 67% of North Korea's electricity. As a result of the electricity shortage, North Korea has resorted to a rationing system. The country often experiences blackouts for extended periods of time, and power losses due to an antiquated transmission grid are high.
3. At present (2002), South Korea has not agreed to supply the North with electricity from its own transmission grid. North Korea also has reportedly discussed the possibility of electricity aid with Russia.
4. As it is considered to be a geological extension of China's Bohai Bay, the West Korea Bay of North Korea may contain hydrocarbon reserves. The manufacturers such as Sweden's Taurus Energy AB, Britain's Soco International and Aminex PLC are investigating in the exploitation of oil and gas of North Korean sea.



BLACK OUT, 2009. Installation view, PKM Gallery, Seoul.



PA-GYEONG: LAST SUTRA RECITATION

text (variable media), 2015.

*For the drowned and bloated ghost, who died
in a 9 year flood.*

*For the starved ghost, who begged at the front gates
of 1,000 or 10,000 houses.*

*For the drunk, red-faced ghost, who went to
a private brothel longing for his lover.*

*For the prostitute ghost, drunk while serving her body
with gold goblets and jade glass.*

*For the ill-fated ghost, who lived as a wanderer
holding on to empty ambition and died with his head
resting on his arms.*

*For the mountain-god ghost, who took comfort
in a pure place in a deep valley where the scenery
went beyond one's imagination.*

*For the capricious ghost, who appeared
grotesque in the middle of a nighttime dream
—half awake and half asleep.*

*For the lustful female ghost, who wanders
around at night when the moon has set and
the crows are crying.*

*For the burglar ghost, whose pure blood
flowed unrestrained when the sun set behind
the western mountains.*

*For the tree-god ghost, who sat on the warmest
part of the heated place in the depths of mountains
rising one above another.*

*For the wayfaring ghost, who was bitten
by a poisonous snake in the bushes near
a long stretch of forest.*

*For the fire-death ghost, who was burned to death
just like a flake of snow instantly disappearing in
the brazier's flame.*

*For the criminal ghost, who was sentenced
to life imprisonment for murder becoming
a prison ghost.*

*For the dragon-god ghost, who crossed
the vast ocean in a boat.*

*For the military hero ghost, who called
the troops to order in wind-blown dust in
a remote foreign land.*

*For the goblin ghost, who used to light
the lamp in the shade of a green willow.*

*If one is killed with a gun, one becomes
a murdered ghost, if one is killed with a sword,
one becomes a ghost who died from steel.*

*For the unmarried ghost who stumbled around,
a ghost who won't be recorded in the household
registry with no children and no grandchildren.*

*For the ghost who was beaten to death with
a bamboo spear because he committed a
crime against humankind.*

*For the ghost, who was silly enough to choke to death
on a 'yeot' candy that she bought with rice she
luckily sold without telling her mother-in-law, and
died splattering her diarrhea on a brush mat.*

*All of you ghosts, eat and go away, then I will also
partake and go away. Eat moist food and go, take
the dry food with you and go.*

*The women will put the straw coils on their heads
and carry the food away, and the men will gather
food into sacks and carry the food away.*

I pray for your peace and that your wishes be fulfilled.

— excerpts from Pagyong: Last Sutra Recitation, Hwanghae-do
shaman chant, Kim Geum-hwa, Shaman Master.

NIGHT FISHING

PARKing CHANce. HD film, 33 min, 2011.



SYNOPSIS

Deep in the woods, cutting through the fog, a man walks carrying a fishing bag. He arrives at the edge of a river. The man leisurely goes about setting up his fishing rods and starts fishing. Hours later, night has fallen on the quiet riverside. The man hasn't caught much fish and just sits, waiting. Suddenly, something big is caught on the fishing rod. It's not something he can put on his dinner plate, however, but the body of a mysterious young woman in a white funeral dress.

Shocked, the man trips up on his fishing rods, and gets tangled together with the woman. He struggles to untangle himself, but the more he tries, the more he gets knotted up. Suddenly, the woman's arm wraps around the man's neck. The man screams and faints. Later, the woman,

now wearing the man's clothes, wakes up the man, who is now wearing her white funeral dress. The man is completely confused. To make matters worse, the woman starts to cry in a little girl's voice, calling him "daddy."

PARKING CHANCE is a team of directors formed by Park Chan-wook and Park Chan-kyong. PARKing CHANce won the Golden Bear award in the Berlinale Shorts Category at the Berlin International Film Festival 2011 with the movie Night Fishing—the first ever iPhone filmed short movie in the world to be released in theaters.

BIOGRAPHY

Park Chan-kyong (b. 1965) lives and works in Seoul, Korea.

EDUCATION

- 1995 MFA (Photography), California Institute of the Arts, Valencia, United States.
1988 BFA, Seoul National University, Seoul, Korea.

SELECTED SOLO EXHIBITIONS

- 2016 Tina Kim Gallery, New York, United States.
2015 Pa-Gyong: Last Sutra Recitation, Iniva, London, United Kingdom.
2012 Natacha Nisic & Park Chan-Kyong, Atelier Hermès, Seoul, Korea.
2010 Radiance, PKM Gallery; Bartleby Bickle & Meursault, Seoul, Korea.
Brinkmanship, REDCAT, Los Angeles (with Sean Snyder)*, United States.
2008 Sindoan, Atelier Hermès, Seoul, Korea.
A Mountain, Gallery Soso, Paju, Korea.
2005 Flying, Ssamzie Art Space, Seoul, Korea.
2003 Koreans Who Went to Germany, Akademie Schloss Solitude, Stuttgart, Germany.
2002 Sets, Akademie Schloss Solitude, Stuttgart, Germany; rraum02, Frankfurt, Germany.
1997 Black Box: Memory of the Cold War Images, Kumho Museum of Art, Seoul, Korea.

*asterisk denotes two-person show

SELECTED GROUP EXHIBITIONS

- 2015 The 70th Anniversary of Liberation Day <NK PROJECT>, Seoul Museum of Art, Seoul, Korea.
2013 ANIMISM, Ilmin Museum of Art, Seoul, Korea.
Inaugural Exhibition Part II from SeMA Collection #2 NEW SCENES, The Buk Seoul Museum of Art, Seoul, Korea.
Real DMZ Project: From the North, Art Sonje Center, Seoul, Korea.
2012 Korean Film Festival D.C. Freer I Sackler, The Smithsonian's Museums of Asian Art, Washington D.C., United States.
Crossroads + Asian Gothic, Festival Bom, Seoul, Korea.
2011 Countdown, Culture Station Seoul 284 (former Seoul Station), Seoul, Korea.
Second Worlds, Steirischer Herbst Festival, Austria.
Image Clash: Contemporary Korean Video Art, CU Art Museum, Colorado, United States.
Tell me Tell me: Australian and Korean Contemporary Art 1976-2011, National Art School Gallery, Sydney; National Museum of Contemporary Art Korea, Seoul, Korea.
Korean Rhapsody - Crossing the History, Leeum, Samsung Museum of Art, Seoul, Korea.
Happy Window, Art Center Nabi, Seoul, Korea.
2010 Projected Image, Platform, Art Sonje Center, Seoul, Korea.
The Flower on the Snow, Daejeon Museum of Art, Daejeon, Korea.
The 3rd Anyang Public Art Project, Anyang, Korea.
Discoveries, ShContemporary 10, Shanghai Exhibition Center, Shanghai, China.
Trust, Media City Seoul, Seoul Museum of Art, Seoul, Korea.
Linguistic Morphology: Art in Context, The Association of East Asian Art and Culture, The Sungkok Art Museum, Seoul, Korea.
Random Access, Nam June Paik Art Center, Yongin, Korea.
Yebisu International Festival for Art & Alternative Vision Metropolitan Museum of Photography, Tokyo Japan.
Him of Gyeonggi-do, Gyeonggi Art Project, Gyeonggi Museum of Modern Art, Ansan, Korea.
Oh! Masterpieces: 2009 New Acquisitions Collections, Gyeonggi Museum of Modern Art, Ansan, Korea.
2009 Unconquered: Critical Visions from South Korea, Museo Tamayo Arte Contemporaneo, Mexico City, Mexico.
Made in Korea: Leisure, a disguised labor?, Kaufhaus Sinn & Leffers, Hanover, Germany.
7th Festival Signes de Nuit, Paris, France.
Experimental Film and Video Festival in Seoul, Seoul Art Cinema and Indie Space, Seoul, Korea.
Void of Memory, Platform Seoul, Seoul, Korea.
Shared, Divided, United, Neue Gesellschaft fur Bildende Kunst, Berlin, Germany.
New Political Art in Korea Since the 1990s: Bad Boys Here and Now, Gyeonggi Museum of Modern Art, Ansan, Korea.
Another Masterpiece: 2008 New Acquisitions, Gyeonggi Museum of Modern Art, Ansan, Korea.
2008 Shoot Me Film Festival, The Hague, Netherlands.
Jeonhyanggi: Kim Soo Young 40th Anniversary Retrospective, Alternative Space Loop, Seoul, Korea.
IAS Media Screening, Insa Art Space of Art Council Korea, Seoul, Korea.

- 6th Festival Signes de Nuit, Paris, France.
Still Present Pasts, Total Museum of Contemporary Art, Seoul, Korea.
2007 Seoul: Räume, Menschen, "Institute fur Auslandsbeziehungen", Stuttgart and Berlin, Germany.
Fast Break, PKM Gallery Beijing, Beijing, China.
Activating Korea: Tides of Collective Action, Govett-Brewster Art Gallery, New Plymouth, New Zealand.
International Short Film Festival Oberhausen, International Competition, Oberhausen, Germany.
JNP Production, Tokyo Wonder Site Shibuya, Tokyo, Japan.
2006 Move on Asia, Alternative Space Loop, Seoul, Korea; travelled to Tokyo Wonder Site Shibuya, Tokyo, Japan; Arario Beijing, Beijing, China; Remo, Osaka, Japan; Shanghai Doulun Museum of Modern Art, Shanghai, China.
A Tale of Two Cities: Busan-Seoul/Seoul-Busan, The 5th Busan Biennale, Busan Museum of Art, Busan, Korea.
Fever Variations, The 6th Gwangju Biennale, Gwangju, Korea.
Daegu Photo Biennale, EXCO, Daegu, Korea.
Pyongyang Report: Architecture, Design & People in North Korea, Book House, Paju, Korea.
2005 Seoul: Until Now!, Charlottenborg Udstillingsbygning, Copenhagen, Denmark.
Critical Society, Badischer Kunstverein, Karlsruhe, Germany.
Parallel Life, Frankfurt Kunstverein, Frankfurt, Germany.
Incongruent: Contemporary Art from South Korea, Richard F. Brush Gallery, St. Lawrence University, Canton, New York, United States.
DMZ_2005: Demilitarized Zone between North and South Korea, Paju, Korea.
2004 Unplugged Theater, Gallery Bhak, Seoul, Korea.
Hermès Korea Missulsang, Art Sonje Center, Seoul, Korea.
Four Years 2000-2004, Insa Art Space of Arts Council Korea, Seoul, Korea.
2003 Facing Korea: Demirrorized Zone, de Appel arts centre, Amsterdam, Netherland.
Borderline, Kunstverein Schorndorf, Schorndorf, Germany.
Para>Sites, Badischer Kunstverein, Karlsruhe, Germany.
2002 Pause: Project 3 - Stay of Execution, The 4th Gwangju Biennale, Gwangju, Korea.
Parallel World, K & S Gallery, Berlin, Germany.
Korean Air France, La Vitrine and Glassbox, Paris, France.
2001 Sunshine: Three Perspectives on North and South Korea, Insa Art Space of Arts Council Korea, Seoul, Korea.
2000 Between 0 and 1, Mediacity Seoul, Seoul Museum of Art and 13 subway stations, Seoul, Korea.
Pyongyang, The Subject of Seoul, Seoul Museum of Art, Seoul, Korea.

AWARDS & SCHOLARSHIPS

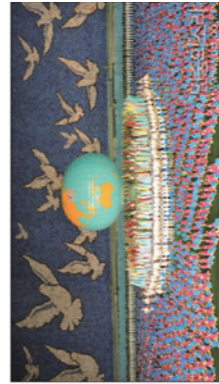
- 2011 Berlin Film Festival, Berlin, Germany.
Jeonju International Film Festival, Jeonju, Korea.
2010 Arts Council Korea, Seoul, Korea.
2007 Tokyo Wonder Site Residency Program, Tokyo, Japan.
2005 Arts Council Korea, Seoul, Korea
2004 Hermès Korea Missulsang, Seoul, Korea.
2002 Akademie Schloss Solitude, Stuttgart, Germany.
Arts Council Korea, Seoul, Korea.
2001 Arts Council Korea, Seoul, Korea.

COLLECTIONS

Art Sonje Center, Seoul, Korea.
Seoul Museum of Art, Seoul, Korea.
Musée des Beaux-Arts de Nantes, Nantes, France.
Gyeonggi Museum of Modern Art, Ansan, Korea.

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Flying, 2005, video and sound, 13 mins

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Mountain God, 2008, Photomontage, 43.3 x 57 inches
Dance, 2008, Photomontage, 31.5 x 43.3 inches

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