

나르샤 나르샤

**SOARING**  
***NARSHA***

**CELEBRATING GOLDEN JUBILEE**

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**(NARSHA; Soaring): Celebrating the Golden Jubilee**

"나르샤" (Narsha) is a Korean name with a poetic and symbolic meaning. The name itself is derived from the verb "날다" (nalda), meaning "to fly," and the suffix "샤" (sha), which can convey a sense of lightness or elegance. Thus, "나르샤" can be interpreted to mean "to fly" or "to soar," symbolizing freedom, grace, and elevation.

In addition to its literal meaning, the name carries a connotation of beauty, aspiration, and transcendence, which makes it a fitting name for an artist or performer.

*for another fifty more years*

**Han-Mee Artists Association of Greater Washington**

Celebrating the Golden Jubilee



Participating Artists

The Artists are listed in chronological order,  
based on their memberships in HMAAGW.

- Sam-Kyun Yoon
- Komelia Hongja Okim
- Yeong-Hi Paik
- In-soon Shin
- Eunmee Chung
- Sunhee Kim Jung
- MyungSook Ryu Kim
- Serena Yeo
- Junghwa Kim Paik
- Jean Jinho Kim
- Jinchul Kim
- Barbara Han
- Sumita Kim
- Yumi Hogan
- Jung Eun Kim
- Clare Chang
- Jeongsook Oh
- Jillian Chung
- Kisoon J Griffith
- MinSun Oh Mun
- Jihee Hahn
- Jinsoon Oh
- Joo Kim
- Kyujin Lee
- Yoonsun Lim
- Hyun Jung Kim
- Bo Kim
- Choung-Hee Lim
- Tae D Kim-James
- SuLi
- Younho Choi

Soaring (Narsha): Celebrating the Golden Jubilee

Han-Mee Artists Association of Greater Washington

June 14 - August 10, 2025  
American University Museum  
at the Katzen Arts Center

Curated by Dr. Jung-Sil Lee

# FOREWORD

Jack Rasmussen, Ph.D.

C. Nicholas Keating and Carleen B.  
Keating Director,  
American University Museum at the  
Katzen Arts Center,  
Washington, DC



Soaring (Narsha) marks the fourth time I have hosted an exhibition organized by Han-Mee Artists Association of Greater Washington (HMAAGW), which this year celebrates the 50th anniversary of its founding. The first two exhibitions were at Rockville Arts Place (now VisArts) and then at Maryland Art Place in Baltimore more than thirty years ago. The last time was in 2014 here at the American University Museum.

I have always tried to avoid both group shows and membership shows because one can generally expect an unevenness of talent and an overall lack of coherence. None of that was true whenever I collaborated with HMAAGW. The organization always delivers an extraordinary exhibition which delights the mind, heart, and eye of the audience because of their unique interpretation of American visual culture and contemporary art as Korean diaspora.

The success of Soaring (Narsha) this year must be at least partially credited to HMAAGW's choice of a very fine curator, Dr. Jung-Sil Lee from the Corcoran School of Art + Design at George Washington University. Doctor Lee is a historian of modern and contemporary art well known for her global perspective. She delivers an exhibition that indeed soars as high as its title.

On behalf of the American University Museum, I would like to express my gratitude to President Komelia Hongja Okim, Vice President Professor Jinchul Kim for the wonderful catalog in-house design, and the whole Board of HMAAGW for making this exhibition possible. I am also grateful to Sam Choi of the Korea Heritage Foundation, who took me out for Korean BBQ and first proposed that we host this wonderful show. I am grateful for the passion and talent of all the members of the association.

SOARING  
NARSHA



Dr. Jung-Sil Lee  
George Washington University  
Art Historian and curator

## Critical Essay

### Soaring (*Narsha*, 나르샤): Korean American Artists

The inexplicably mysterious and captivating emotion evoked by the word "*Narsha*" lies at the very heart of the current exhibition. The word *Narsha*, an archaic Korean term meaning "to soar high," is drawn from *Yongbieocheonga* (*Songs of the Dragons Flying to Heaven*), the first Korean poem written in *Hangul*, Korean alphabet in 15th century. In this foundational text, six dragons ascend to the heavens, a metaphor for new beginnings and national transformation from *Goryeo* to *Joseon* dynasty; "The six dragons of the East take flight, and with each endeavor, they are blessed with heavenly fortune..." The six dragons of the East refer to the six generations from *Mokjo* to *Taejong*, whose achievements laid the foundation for the establishment of the new dynasty. Just as history is built upon the accumulated efforts of ancestors, every flight requires a running start. Like plants patiently enduring the passage of time before blooming or migratory birds preparing for a long journey, the act of soaring is always preceded by an extended period of preparation and endurance.



Figure 1, Komelia H. Okim, *Rainbowsapes VII*, Free Standing Sculpture, 2023-24, Silver figures, Copper, Bronze, Steel Base, Chemical Patinas, Oil Stick, 32 x 34.5 x 11 in.

Just as that early verse symbolized the hopeful rise of a new era, this exhibition honors five decades of artistic growth, resilience, and community-building of the Han-Mee Artists Association of Greater Washington (hereafter referred to as HMAAGW) and envisions its new phase. In celebration of its 50th anniversary, HMAAGW presents *Soaring (Narsha)*, an exhibition that reflects on the collective journey of them and shares their hopes. Through diverse mediums, genres, and perspectives, the artists capture their layered identities and shared histories as diaspora, while also reaching toward new creative heights, fueled by a transcendent desire for beauty, expression, and belonging to the new home.

Korean emigration to the U.S. began as early as 1903, but after the passage of the U.S. Immigration and Na-

tionality Act of 1965, there was a tremendous increase in the number of immigrants, and a distinct Korean American identity began to take shape. Early immigrant artists faced significant hardships due to prevailing prejudices and the biased expectation that their works should embody an "Orient" quality, far

from the mainstream of Western modernism. As a result, the question of cultural and artistic identity has been a persistent issue for these artists. When HMAAGW was founded in 1975 with three members, Sam-Kyun Yoon, Komelia Hongja Okim, and Yeong-Hi Paik, the situation had not yet progressed much in terms of recognition or acceptance of Korean American art within the broader American artistic community.<sup>1</sup> They, just any early immigrant artists, faced challenges in navigating the complexities of their dual identities—caught between the expectations of both their homeland and their new home. This struggle for identity was compounded by the broader societal prejudice, which often exoticized their work or marginalized it as being "other," as criticized in the seminal book *Orientalism* by Edward Said who defines it "the colonized, often marginalized, groups and cultures viewed as distinct and inferior to the dominant Western culture."<sup>2</sup>



Figure 2, Yeong-Hi Paik, *Landscape with Lake*, 2024, Oil on Canvas, 40 x 30 in.

It wasn't until later—particularly following the 1992 LA Riots, the growing awareness of Korean American identity, and nationally led diversity, equity, and inclusion (DEI) initiatives—that the group began to make significant strides in shaping their own artistic voice and contributing meaningfully to the broader American cultural landscape. In this regard, the current generation of artists is working under far more favorable conditions and should acknowledge with gratitude the efforts and sacrifices of the previous generations that made such an environment possible. Despite diverse challenges, the founding members of HMAAGW remained committed to forging their own path. They have grown into a vital platform that not only shows artistic excellence, but also fosters dialogue about identity, heritage, belonging, and social justice, and has expanded its presence both locally and nationally, while nurturing emerging artists and strengthening the cultural interaction between Korea and the United States.



Figure 3, Sumita Kim, *Shim Chung, the Filial Daughter*, 2022, Acrylic on canvas, 72 x 121 in.

However, they found themselves "in-between" two or more cultures. Many, if it is not all, Korean American artists feel fully the sense of belonging neither to their home country nor the United States that can be described as being in a state of "liminality" by anthropologist Victor Turner or more recently "interstitial subject" by Elaine Kim.<sup>3</sup> Korean American artists experience confusion and shock due to their fringe exposure to both cultures, but as time passes, they could blend the rich and diverse visual and cultural experiences of the two or more, resembling Turner's "rite of passage" in their conscious growth carrying their dreams forward with unwavering hope.

While earlier Korean American artists in the U.S. had to navigate the challenge of preserving their cultural heritage and conforming to Western modernist norms, a younger generation has embraced postmodern eclecticism more freely synthesizing stylistic elements, cultural symbols, and narrative frameworks from

both Korean and American contexts. Komelia Okim, for example, in *Rainbowsapes* (2023–24) (Fig.1), integrates influences from Russian Constructivism, Cubism, and Geometric Abstraction to articulate her immigration experience. Her work reflects the strength and resilience of a determined woman who fortifies their heritage while pursuing the American dream with a palette of Korean tradition.



Figure 4, **Kyujin Lee**, *Disquiet Unveiled*, 2025, ink, watercolor, ballpoint pen, acrylic on rice paper mounted on canvas, 27 x 18 in.

An artist like Yeong-Hi Paik, who began her practice in traditional East Asian painting in Korea, had to take a greater leap—indeed, a profound challenge—when she pursued Western art at an American art school. Her *landscape with Lake* (2024) (Fig.2), is rendered in oil, yet it quietly resonates with the sensibility of East Asian landscapes that center on the moon—a subject imbued with tranquility and the beauty of emptiness. These works evoke the iconic “moon jars” famously celebrated by modern Korean painter Kim Whanki—symbols of quintessential Korean aesthetics—while also echoing the refined forms of Western color field abstraction.

Similarly, Sumita Kim’s *Sim Chung* (2022) (Fig.3) presents tendencies of Abstract Expressionism, German Expressionism, and Surrealism, yet at its core lies a deep Korean narrative. Drawing from the 18th century folktale *The Tale of Sim Cheong*, one of Korea’s most iconic classical stories, the work reflects the image of a sacrificial Korean woman who throws herself into the sea to restore her blind father’s sight. Through this fusion, Kim reinterprets a traditional tale of filial piety and feminine devotion within a contemporary visual language, embodying both cultural memories repeatedly charged with Korean sentiment of *Han* (grudge) of women.

Kyujin Lee’s *Disquiet Unveiled* (2025) (Fig.4) also captures the coexistence of surreal reality and fantasy mixed with automatist techniques and mixed media. Yet the work is equally drawn to the realm of children’s fairy tales, particularly *The Little Mermaid*. The mermaid’s impossible dream of becoming human resonates as a kind of self-portrait of the artist—an allegory of longing and transformation. This dreamlike narrative unfolds alongside traditional Korean house *hanok* architecture, suggesting a layered coexistence of cultural and personal memory. Since 2020, *Little Red Riding Hood* has appeared in her works in various roles—sometimes as a bystander, other times as an active participant—embodying multiple layers of narrative and perspective. This is a work that clearly demonstrates pastiche, a post-modern technique that appropriates existing images or symbols and harmonizes them with the work in a new artistic way.

This exhibition also brings together many young artists who weave parodies and pastiches — the two defining strategies of the postmodern art — into their work. Tae D. Kim-James



Figure 5, **Tae D Kim-James**, *Excavated Bronze: After Rodin*, 2025, Three-Dimensional Composition; Biobased Plastic, Personal Bag Object 70 x 25 x 23 in.

boldly reimagines *The Age of Bronze*, the iconic life-sized sculpture by the Nineteenth century French artist August Rodin in his *Excavated Bronze: After Rodin* (2025) (Fig.5). Abandoning traditional materials like plaster or bronze, Kim-James constructs the figure from biobased plastic, slinging a commonplace backpack over its shoulders — a jarring yet familiar twist. Though the silhouette remains recognizable, the work is utterly reborn: its substance, its color, its very soul transformed. Drawing inspiration from Daniel



Figure 6, **MinSun Oh Mun**, *Dragon*, 2025, Sumi ink on paper, 46 x 36 in.

Arsham’s notion of “fictional archaeology,” Kim-James challenges us to view the artifacts of our everyday lives as relics unearthed by future civilizations — a daring act of imagination that blurs the line between memory and mystification.

MinSun Oh Mun’s pastiche work *Dragon* (2025) (Fig. 6) aligns seamlessly with the spirit of this exhibition. Inspired by the dragon — the mythical creature at the root of *Narsha*’s etymology— she first rendered the Chinese character for “dragon” in ancient seal script, then filled the form with a vivid tapestry of cultural emblems that she encountered. Within the dragon’s body, we glimpse symbols of American power: George Washington, the Lincoln Memorial, the Capitol Building, and the Statue of Liberty. Interwoven among them are echoes of Korean folk painting — a woman in a hanbok playing the *janggu* drum (Korean traditional percussion), owl as the symbol of wisdom, and camellias, symbols of prosperity, mingling with Washington, D.C.’s famed cherry blossoms. The artist notes that the dragon’s pearl -typically held in its mouth- represents a blessing, and for her interpretation, it denotes that only those who are prepared can seize opportunity

when it arises. The artist, embracing her hybrid identity, weaves together fragment of diverse cultures within the calligraphic form of the dragon’s character, creating a powerful expression of her multifaceted and hybridized self.

Homi Bhabha, one of the central figures in postcolonial theory, introduced the concept of hybridity as the emergence of new cultural forms born from intercultural encounters, challenging essentialist notions of identity and culture.<sup>4</sup> He calls this hybrid space full of tensions, struggles, and contestation between different cultural productions, but its outcome is most “dynamic, enchanting, and productive.” Much like the theory of “heterosis” in Biology — where the hybrid of two distinct species proves stronger and more resilient — the visual vocabulary of diaspora artists is far richer and more inventive than that of those who have lived in a single place all their lives.

Hyun Jung Kim’s *Blind in Art — Humans Are Jewels* (2021) (Fig.7) is a dazzling installation piece: an antler-like silk crown, radiant in colorful *saekdong hanbok* fabric (Korean traditional dress) patterns, adorned with jeweled appendages like precious gems- her previous version of golden crown was decorated in Braille. But upon closer inspection, this crown serves more as a pedestal — its jewel-like ornaments are, in fact, photographs of audiences wearing the artist’s previous crown works. Though the work adopts the form of Western contemporary art style of installation, mixed media, and interactive work with audiences, its soul is deeply rooted in Korean tradition. The crown echoes the 5th century ancient Shilla dynasty crown with tree shaped vertical elements connecting heaven and earth; tiny gold disc and jade

ornaments called *gogok* which was a symbol of abundance and fertility. Here, these precious ornaments are replaced by images of audience members wearing the crown, embodying the artist's aspiration to help everyone through recognizing their own worth and rediscovering their self-confidence. The silk is dyed in seven colors that consist of five directional colors (*obangsaek*), adding more colors, for an aesthetic reason. The five sacred colors of Korean cosmology have long been believed to ward off evil spirits. Could it be that the artist's creation of the crown reflects an unconscious longing — as a diaspora artist — to bestow royal or at least legitimate authority upon the Korean identity of herself and her viewers as well?

Not all diaspora artists create works that incorporate Korean identity or resources in their works. Certain artist, mostly younger generation—even resists being categorized by any label, such as “Korean American” or “Women” artist, challenges expectations of Korean themed work product; they wish to be recognized as individual artists. This emerging trend is referred to as “post-identity,” famously proclaimed by Nikki Lee. For example, artists like Jinchul Kim, Jean Jinho Kim, Tae D Kim-James, Sunhee Kim Jung, Junghwa Kim Paik, Joo Kim, and Suli among many are reaching their own mature style whether abstract or figurative, without necessarily integrating elements of “Koreanness” into their work.

Jinchul Kim's *Rendezvous* (2023) (Fig.8) powerfully exemplifies this sensibility. His portrait, rendered in hyper-photorealist technique, portrayed fleeting moment of zoomed snapshot like scene. The three figures appear detached, each absorbed in their own thoughts or tasks, while a third figure on the right is

only partially visible on her back silhouette. In its deliberate avoidance of any overt message or narrative, the work recalls modernist ideals. Yet the red brushstroke near the bottom left, reminiscent of a falling meteor, and the green and blue strokes near the top signal Kim's blending of photographic figuration and abstract painting — a clear gesture toward postmodern eclecticism beyond the boundaries of modernist media demarcation. His assembled imagery and emotionally isolated subjects echo Edward Hopper's 1942 work, *Nighthawks*, but Kim's canvas remains far more open-ended in meaning. The interpretation is entirely left to the viewer, transforming his representational strategy into an array of signs — signifiers — awaiting individual decoding. As the artist paradoxically asserts, this is a “new definition of representation” or an “inventive personal semiotic.” The signifiers are present, but the signifieds must be constructed by the audience, resulting in a new form of representation that can be as disorienting as it is thought-provoking. By presenting portraiture in a poetic, ambiguous manner, Kim challenges both conventional modes

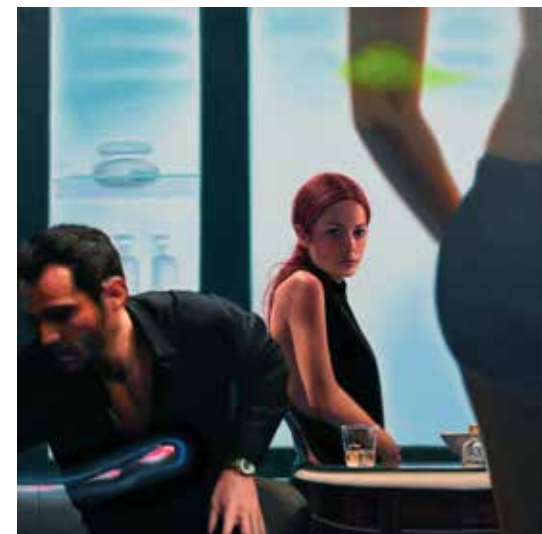


Figure 8, Jinchul Kim, *Rendezvous*, 2023, oil on canvas, 48 x 48 in.



Figure 7, Hyun Jung Kim, *Blind in Art-Humans are jewels*, 2021, Korean silk, Photo, Resin, Brass, 30 x 30 x 36 in.

crossroads of painting, photography, and even media, boldly dismantles artistic and cultural binaries and essentialism. As the title *Rendezvous* (meaning “meeting”) suggests, the artist acts as a mediator, bringing and orchestrating together disparate elements — East and West, representation and abstraction, painting and media, presence and absence — becoming a unique postmodernist and a prime example of post-identity practice among Korean diaspora artists.

This delicate but challenging act became a source of inspiration and creativity, pushing them to question and redefine what it means to be Korean, Korean American, and a visual artist. Perhaps we are approaching a new era of creation as the notion of “Koreanness” can no longer be reduced to a singular, fixed definition. Because the very notion of what it means to be Korean — and what constitutes “Koreanness” — is undergoing a profound transformation. As the myth of a pure, blood-shared people (*danil minjok*) of Korean crumbles, and as international marriages, immigration, adoption, and nomadic lifestyles become more common artists, even the very definition of what it means to be Korean is beginning to shift. Through their art, these artists sought not only to preserve their roots, but also to create a new cultural identity—one that could reflect the dynamic experience of being caught between two or more worlds. This exposure to diverse cultures became a source of creative strength, allowing these artists to transform challenges into opportunities for rich expression and personal artistic growth. On the 50th anniversary, I offer my heartfelt wishes that Korean American artists soar high and far, gain a wide and expansive viewpoints of the world, and become pioneers leading the future of the global art world!

1 In 1973, twelve Korean American artists in the Washington, DC area began gathering as a collective. Their first group exhibition was held in May 1975, an event that marked the founding of the Korean American Artists Association (KAAA), later renamed the Han-Mee Artists Association of Greater Washington (HMAAGW). Of the original twelve, only three founding members remain active today, carrying forward the legacy of this pioneering community.

2 Edward Said, *Orientalism* (New York: Vintage Books, 1979), 144.; Komelia Okim recalled when she was hired as a professor at Montgomery College in 1972, her colleague told her that she was hired because of her race and gender, not because of her professional excellence. Author interview with Komelia Okim, April 29, 2025.

3 The term “Liminality” comes from the Latin word “limen,” meaning a boundary. Victor Turner defined it as “an intermediate stage or state experienced during a rite of passage, in which the subject undergoes ambiguity.” However, he describes it as a process that transforms the state of confusion and shock into a meaningful state. Victor Turner, *Celebration: Studies in Festivity and Ritual* (Washington, D.C.: Smithsonian Institution Press, 1982), 26; Elaine H. Kim, “Interstitial Subjects: Asian American Visual Art as a Site for New Cultural Conversations,” in *Fresh Talk Daring Gazes* by Elaine H. Kim, Margo Machida, and Sharon Mizota (Berkeley: University of California Press, 2003), 1–50.

4 Homi Bhabha, *The Location of Culture* (London; New York: Routledge, 2004); Jung-Sil Lee, *Modern and Contemporary Korean Art in Context (1950-Now)* (London: Bloomsbury, 2025) see Chapter 2.3. “The Korean American Diaspora,” 122-137.

Kijoung Cho

Consul-General  
Embassy of the Republic of Korea  
in the United States of America



It is with great pleasure that I extend my heartfelt congratulations to the Han-Mee Artists Association of Greater Washington on the occasion of its 50th anniversary. I would like to express my sincere gratitude to the president Komelia Hongja Okim, and all the dedicated members and supporters who have contributed their time, efforts, and passion to making this 50th anniversary exhibition a reality. This achievement is a testament to the dedication and artistic vision of the Korean-American artists who have enriched our community’s cultural landscape for decades.

The Han-Mee Artists Association has played a key role in promoting Korean-American art, providing an essential platform for artists to connect, share their work, and showcase the creativity and diversity that define the Korean-American experience. Through its numerous exhibitions, the Association has strengthened the bond between the community and the public while celebrating the richness of Korean heritage. This year, it is especially meaningful to celebrate this 50th anniversary exhibition at the prestigious American University Museum, making this milestone even more significant.

As you celebrate this remarkable 50-year journey, I look forward to the exciting new chapter the Association will continue to write. I am confident that your dedication to preserving and promoting Korean-American art will inspire future generations and further strengthen the bonds between cultures.

I wish the Han-Mee Artists Association continued success and growth in the years ahead. May this exhibition be a reflection of your collective spirit and creativity.

Jongtaek Park, Ph.D.

Director of Korean Cultural Center Washington DC  
Minister Counselor, The Embassy of Republic of Korea



Congratulations on the 50th Anniversary Exhibition of the Han-Mee Artists Association of Greater Washington – a truly momentous occasion.

I extend my heartfelt appreciation to President Komelia Hongja Okim and all HMAAGW members past and present for their dedication and hard work. Thanks to their tireless efforts, HMAAGW has played a leading role in fostering cultural and artistic exchange between Korea and the United States for five decades. For that, I offer my sincere gratitude once again.

The passion and creative vision of HMAAGW members are well recognized and respected throughout our community. Not only are they accomplished individual artists, but the association they comprise has helped shape the cultural fabric of American society. It is a great joy to celebrate this rich legacy of 50 years together. And yet, we also look forward at this time to a bright future for HMAAGW and the generations of artists who will benefit from their groundbreaking work.

This special anniversary exhibition is a testament to the artistic sensitivity and depth of HMAAGW and its members. It spans generations, media, and diverse themes. Through painting, sculpture, installation, and of course raw talent, these artists help all of us engage with central themes of identity, migration, and cultural hybridity. The stories they tell through art resonate on both a personal and a collective level. When a work of art speaks to us in this way, transcending borders between nations and individuals, it is a powerful reminder of the importance of connection in our lives.

The Korean Cultural Center Washington, D.C. is proud to continue partnering with HMAAGW as we further expand our nations’ vibrant cultural exchange. I offer my warmest congratulations to all HMAA artists and wish them the utmost success in the years to come.

Komelia Hongja Okim

President of HMAAGW



We invite you to greet and celebrate Narsha (Soaring High) in honor of the 50th anniversary of the Korean American (Han-Mee) Artists Association of the Greater Washington, DC area at American University Museum at the Katzen Arts Center.

As one of the founding members of the Han-Mee Artists Association (HMAAGW) along with Sam-Kyun Yoon and Yeong-Hi Paik in 1975, I am deeply honored to express my sincere gratitude to all who have supported and contributed to the organization over the past 50 years, and in particular, I extend my heartfelt appreciation to the 34 outstanding former presidents whose relentless dedication and leadership have been instrumental in the association’s growth and success.

50 years ago, this small yet unique Korean artists group was founded by about 12 local Korean American artists who came together to embark on and share their creative journey. The primary goals of our association have been to unite as artists with shared objectives, showcase our artistic talents, and celebrate our Korean cultural heritage. As Korean American artists living and working in the Washington D.C. Metropolitan area, we have also strived to develop and promote our common backgrounds, values, and traditions in our newly found homeland. We have faced numerous challenges, made significant strides, and achieved professional growth as Korean American artists with unique values and aesthetics. While we come from diverse Korean regions and academic backgrounds, we share a common pursuit of artistic dreams, professional aspirations, and individual lifestyles in our chosen homeland.

On behalf of all the members of the Han-Mee Artist Association, I would like to extend my sincere gratitude and special appreciation to American University Museum Director Jack Rasmussen and the AU staff members for their invaluable support in staging and presenting our exhibition. Among all the association’s officers, this exhibition would not have been possible without the dedicated support of Vice President of HMAAGW, Professor Jinchul Kim.

Finally, we would like to express our heartfelt appreciation to our curator and art historian, Dr. Jung-Sil Lee, for her thoughtful and eloquent remarks, which have helped make this landmark event both successful and meaningful.

**Founding Members of HMAAGW**

Sam-Kyun Yoon  
Komelia Hongja Okim  
Yeong-Hi Paik



Sam-Kyun Yoon is a pioneering figure in the Korean-American arts community in Washington, D.C. In 1974, he founded both the Han-Mee Artists Association of Greater Washington and the Korean-American Junior Chamber of Commerce, serving as their inaugural president. Through these organizations, he championed cultural exchange and artistic collaboration between Korea and the United States.

He played a key role in supporting the landmark exhibition 5,000 Years of Korean Art, held at the Smithsonian's National Museum of Natural History in 1981. The exhibition, part of a broader U.S. tour beginning in 1979, showcased over 300 artifacts and was the largest of its kind to introduce Korean heritage to American audiences.

In 1985, Yoon established the Korean Heritage Foundation, which later funded the Korea Heritage Fund at the Smithsonian. His efforts culminated in the opening of the Smithsonian's Korea Gallery in 2007, significantly advancing Korean cultural representation in the U.S. He also contributed to the repatriation of 96 royal Korean artifacts, including imperial seals, to the National Museum of Korea.

A respected calligrapher under the pen name "Gubong," Yoon has dedicated his life to preserving and promoting Korean culture. His legacy continues to influence generations of Korean-American artists and scholars.

## SAM-KYUN YOON

**Founding Member  
1st President (1975)**



From the Korea Gallery at the Smithsonian's National Museum of Natural History. This exhibition presents Korea's millennia of history and its distinctive culture through ceramics, paintings, textiles and sculptures, ranging from the 6th century B.C. to the 21st century.

Erecting sotdae (pronounced SOHT-day) at the entrance to a village or by an ancestral grave is a very old Korean tradition still practiced today. These carved ducks atop tall wooden poles guard against the three calamities—flood, fire, and windstorm and three disasters—war, pestilence, and famine.

Photo courtesy of the Smithsonian Institution 2007.



*Sotdae*  
2007, Pine, 12 x 3 x 3 ft



1972- present Director of Eastern Design & Construction Company of Metropolitan DC Area

1975 Founder of the HMAAGW, formerly known as Korean American Artists Association of Metropolitan Washington DC

1980 Founder/Chairman of the Korean Heritage Foundation of America

2007 Korean Cultures & History Program Association of the Smithsonian National Museum of American History, Washington, D.C.

1964 Graduate studies in Wood Crafts Art, Keimyung University, Daegu, South Korea

1962 BA Youngnam University in Architectural Design, Daegu, South Korea



*My Prayers for You*, Installation, 1997, wood and stain, 30 x 36 x 7 in.

Yoon demonstrated wood carving at the Smithsonian National Museum of Natural History in 2007





## KOMELIA H. OKIM

**Founding Member**  
**2nd & 34th President (1977 and 2025)**  
**[www.komeliaokim.com](http://www.komeliaokim.com)**

As a Korean-American artist and educator over the past 39 years, I have been fortunate to have had numerous solo as well as group exhibitions, and have given many metal technique workshops and lectures in Canada, China, France, Germany, Japan, Korea, Taiwan, Thailand, Russia, Norway, UK, and the USA.

My artwork visualizes and depicts the dynamic interactions between different cultures and ethnic orientations, which often create challenging conflicts, tensions, as well as harmonies. I highlight the images of people, landscapes, and cultures to reflect upon contemporary and historical motifs.

The images, forms and aesthetics reveal the characteristics of human gestures and moods in their environment: timelessness, tranquility, longevity, and spirituality. My life and work as an artist embrace and embody the Ying-Yang Principles of Daoism to harmonize and unified seemingly opposing elements.



*Marching Forward*, 2022-2024. Bronze,  
 Copper, Chemical Patina.  
 38.5 H x 15.4 W x 5.2 In.



*Four Seasons*, 2023-24.  
 Silver Figure, Copper, Brass, Chemical Patina. 44.9 x 46 x 3.5 In.



*Rainbowsapes VII*, 2023-24, Silver figures, Copper, Bronze, Steel Base, Chemical Patinas, Oil Stick, 32 x 34.5 x 11 in.



*Free Dance*, 2022-24.  
Silver figure, digital print on silk, wooden lattice  
15 x 15 x 3 in.

Professor Emerita, Metal Art, Montgomery College Rockville, Maryland  
(1972/8-2014/6)

#### EDUCATION

Honorary B.F.A. Ewha Womans University, Seoul, Republic of Korea(1958-1961/6: 2008/9)

M.F.A. Metal Art. College of Fine Arts, Indiana University, ID, USA (1973/1))

B.A. Fiber & Metal Art, Indiana University, IN, USA (1969/6)

#### 31 Invitational SOLO EXHIBITIONS:

Hyundai Gallery, Seoul, Korea; Washington DC; NY City, Rockville, Maryland; Vienna, Virginia;  
& Honolulu Museum of Fine Art, Honolulu, Hawaii

#### MAJOR GROUP EXHIBITIONS

2025/6-8 Soaring <Narsha> ; Golden Jubilee; American University Kazen Museum, Washington DC

2022-2025 Three-years Traveling Exhibition <Swords into Ploughshares: Knives into Jewels>, UK (36 artists)

2019 International Invitational Exhibitions <Draw, Engrave, Make>, Suncheon, Jeonbuk & Incheon, Kyunggi-do, Korea (10 artists)

2003 <Dreams & Reality: Celebration of 100 Years of Korean Immigration to America>, S. Dillon  
Reply Center, Smithsonian Institution. Washington D.C., USA (18 artists)

#### BOOK PUBLICATIONS

2019 <Korean Art Metal: Techniques, Inspirations, and Traditions>, Published by Schiffer  
Publishing Ltd, Atglen, Pennsylvania

2013 <My Forty Years Life Journey as An Educator & As an Artist>, Design Plus, Republic of Korea

#### RESEARCH & TEACHING GRANTS

2021 KAMS Korean Government Grant; Korean Art Publishing Support Project Grant

2018 KAMS Korean Government Writing Grant

2016 Fulbright Senior Research Grant to Gyeongju National Museum, Korea

1994-95 Fulbright Senior Scholar Grant for Teaching & Research: Won Kwang University, Korea

1982-83 Fulbright Senior Scholar Grant for Teaching & Research; Hongik University, Korea

#### MUSEUM COLLECTIONS

2024 Samsung HONG Rahee; Museum HanMee & International Jewellery Museum, Seoul, Korea

2020, 2018 Seoul Crafts Art Museum, Seoul, Republic of Korea

2019 Virginia Museum of Fine Arts, Richmond, Virginia

2015 Renwick American Crafts Museum, Smithsonian Institution, Washington D.C.

2005 Victoria & Albert Museum: BS Rabinovitch Collection, London, UK

2003 Museum of Arts & Design, New York, NY

2003, 2001, 2000, 1999 Honolulu Museum of Art, Honolulu, Hawaii

1989, 1987 Korean National Museum of Modern & Contemporary Art, Gwacheon, Republic of Korea

2012, 12, 20, 1980 Collector: Giselle & Ben Huberman, Sarasota, Florida

2002.1994, 82 Collector: Ronald D. Abramson Esq., Washington, DC



Yeong-Hi Paik earned her BFA from Hong-Ik University in Seoul, Korea where she studied Oriental Painting, and came to the United States to accompany her parents who were assigned to the Embassy of Korea in Washington, D.C. There she continued her education at the Corcoran College of Art & Design in Fine Art. Paik's true identity began to take shape when she moved to the US and began to rework her art in Western art styles and media, leading to the hybridization of her South Korean roots with her new artistic influences. Paik's Korean vernacular modernism within her Asian art practice allowed her to explore and expand upon the pursuit of her own unique and yet harmonious style. Since 1970, she has been a resident of the Washington D.C. area in Virginia, teaching, painting and holding about 130 group exhibitions and 12 solo exhibitions. Some of the notable exhibitions in Washington D.C. include a showing her work at the Smithsonian Institution's "4000 Years of Korean art", and selected juried exhibition at the Smithsonian Institution for the "Pacific Asian Heritage Show", also selected juried show at the The District Building, held by the Mayor of Washington D.C. entitled "Asian Pacific American Images"

Editorial articles featuring Paik have been published in, among others, *Dwell Architect Magazine*, *the Baltimore Sun*, *Howard County Times*, *the Fairfax County Times*, *Elan Magazine*, and a full page in *the Korean Daily Newspaper*.

# YEONG-HI PAIK

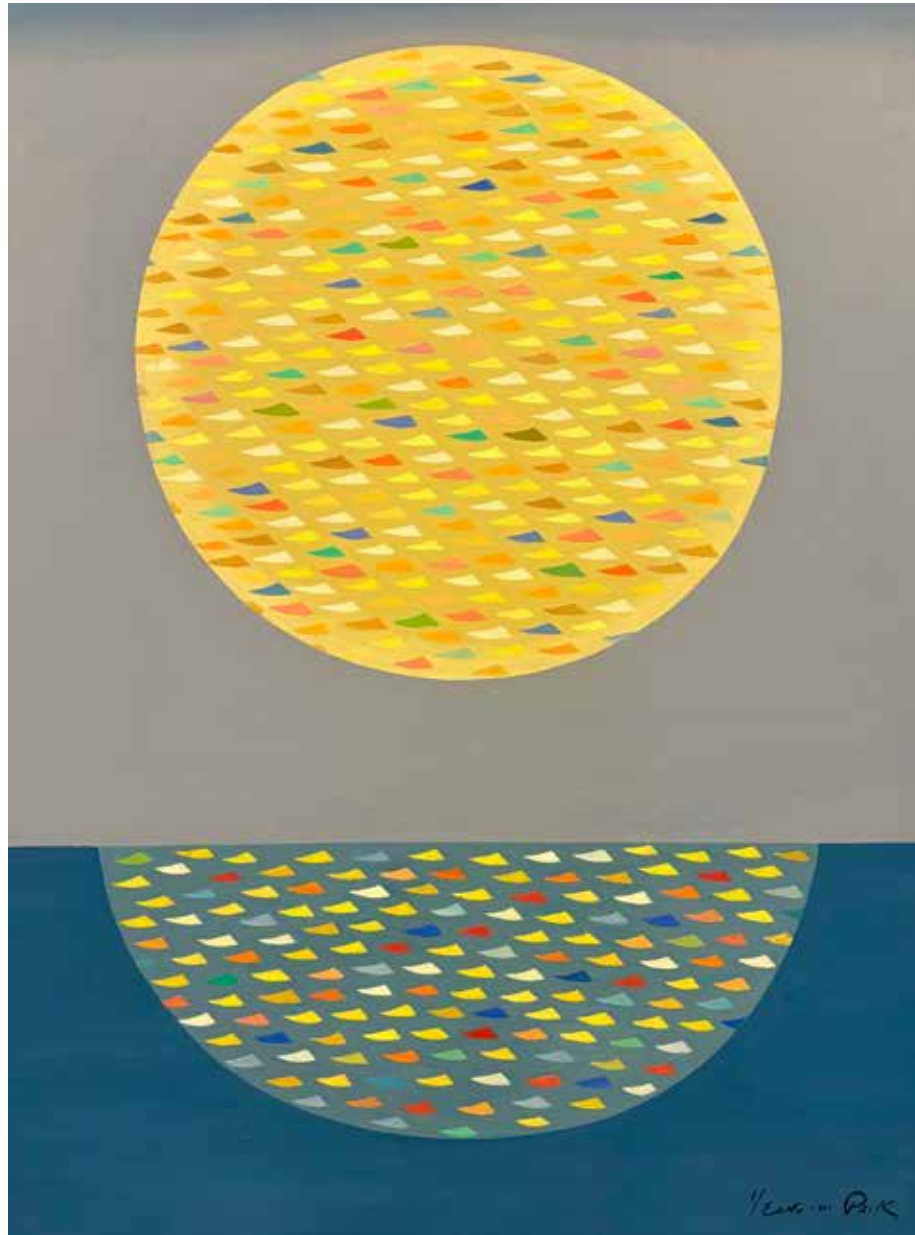
**Founding Member  
4th President (1979)**



*Parade of Lights*, 2025, Oil on Canvas, 30 x 40 in.



*Landscape with Lake*, 2024, Oil on Canvas, 40 x 30 in.



*Reflections*, 2025, Oil on canvas, 48 x 36 in.

While attending Hong-Ik University in Seoul, I received my art training from one of South Korea's most prominent artists, Professor Kyung-Ja Chun, who was at the forefront of Korean vernacular modernism in the 1970s. My mentor is an accomplished artist and I learned a lot from her. But in my early journey to develop my own artistic style and expression, I started to paint with only various shades of gray for many years (these paintings are referred to in my website as "My Gray World"). After that, I added my own colors one by one, as my own soul surfaced from inside of me onto canvas. All of my past diverse experiences, starting with my work in South Korea merging with my US professors at the Corcoran College of Art and Design, has laid the groundwork for my true character to emerge. It is this combination of the east and west (whether existing within me sometimes with friction and sometimes with harmony) demonstrated in my work that is the most exciting and fascinating to me.



*Journey of Clouds II*, 2025, Oil on Canvas, 36 x 48 in.

It is within this construct that I have continually focused on the relationship between Light and Nature through my art work. It is in exploring this theme that I paint the moon, sun, earth and Universe. I observe the flow of light, the planes of objects, angle and reflection, from which I express a composition of my own. A truly identifiable and trademark feature of my work is that I also love to communicate to the world with little, tiny triangle fragments of light. These triangle fragments of light take focus and time, as I impact color and meaning to each one- I give life to each triangle. I do this with the hope that my work gives joy and spiritual reflection, understanding or even healing to viewers. Throughout my career, I have been invited to show my paintings at art exhibitions in many different parts of place, including in Seoul, Venezuela, New York, New Jersey, Connecticut, Chicago, cities of Maryland, Baltimore, and Virginia. My art work continue to be shown in well-known settings such as the UNESCO Embassy of Korea in Paris, Han-Dong University in South Korea, Synchrony Financial in Connecticut, CPG Architects in Connecticut and Nationwide IT Inc. in Virginia.



## IN-SOON SHIN

13th President (1988)

My training in Korea was in Oriental painting. Its main media is hanji- mulberry paper, ink and mineral color. After immigrating to the U.S. my paintings concentrated on two dimensional ink painting works. Gradually I began searching for the possibilities of creating new works using collage on hanji paper. Exploring further I started using mulberry paper in its semi-liquid pulp consistency, I formed three dimensional works.

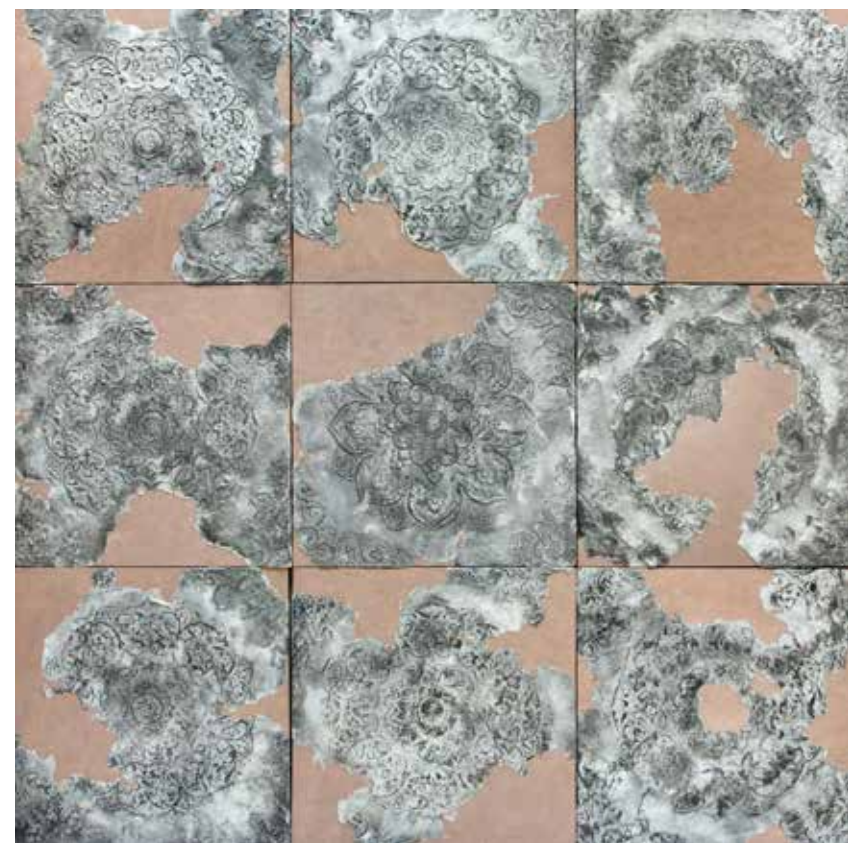
I started by making paper impressions of gourds (a residency at the Young-Eun Contemporary Museum, Korea, 2010) and manipulating pulp impressions of ancient stone tomb carvings. I have further explored making various installation works using the hanji pulp; painting with the pulp and using the paper in constructions.

My installation work displayed here “The Fantasy of Arirang” consists of rolled color hanji- paper tubes installed to portray a visual representation of the traditional Korean folk song Arirang. In a linear display, my intention is trying show the rhythm, the notes and the variation of the tones of the song. As the song Arirang has many variations, each time my installation and sequence of the color paper tubes is different.



*The Arirang Fantasy IV*, 2025, Mulberry paper, The Arirang Fantasy IV, 26 x 36 x 2 in.

*Auspicious Energy*, 2023, Mulberry paper, hanji panels, 26 x 36 x 2 in.



*Auspicious Energy*, 2023, Mulberry paper, hanji panels, 26 x 36 x 2 in.

A profound poignancy inhabits the paintings of In-Soon Shin. It is a quality her works shares with that of other expatriate artists, arising from the tensions of a dual existence, from the necessity of living in a sense, in two places at once. Consciously, and unconsciously, Shin has put these tensions to creative use in her years of work in Washington, D.C.

Shin first began attaching collage elements to her brush paintings in 1988, a liberating step that, explored with increasing assurance in the following years, has greatly enriched her artistic resources. The development of her art since then is a study in both freedom and control. By now the artist clearly feels confident enough to handle a wide range of materials and approaches.

The result is an ever more authoritative and personal expression. From her American vantage point, Shin has said she is constantly “looking back, searching for my life”.

It is a story of peculiarly late 20th century permutations, of East and West, tradition and modernity, the local and the global, told with insistent individuality.

- Critiques by Mr. Benjamin Forgey





## EUNMEE CHUNG

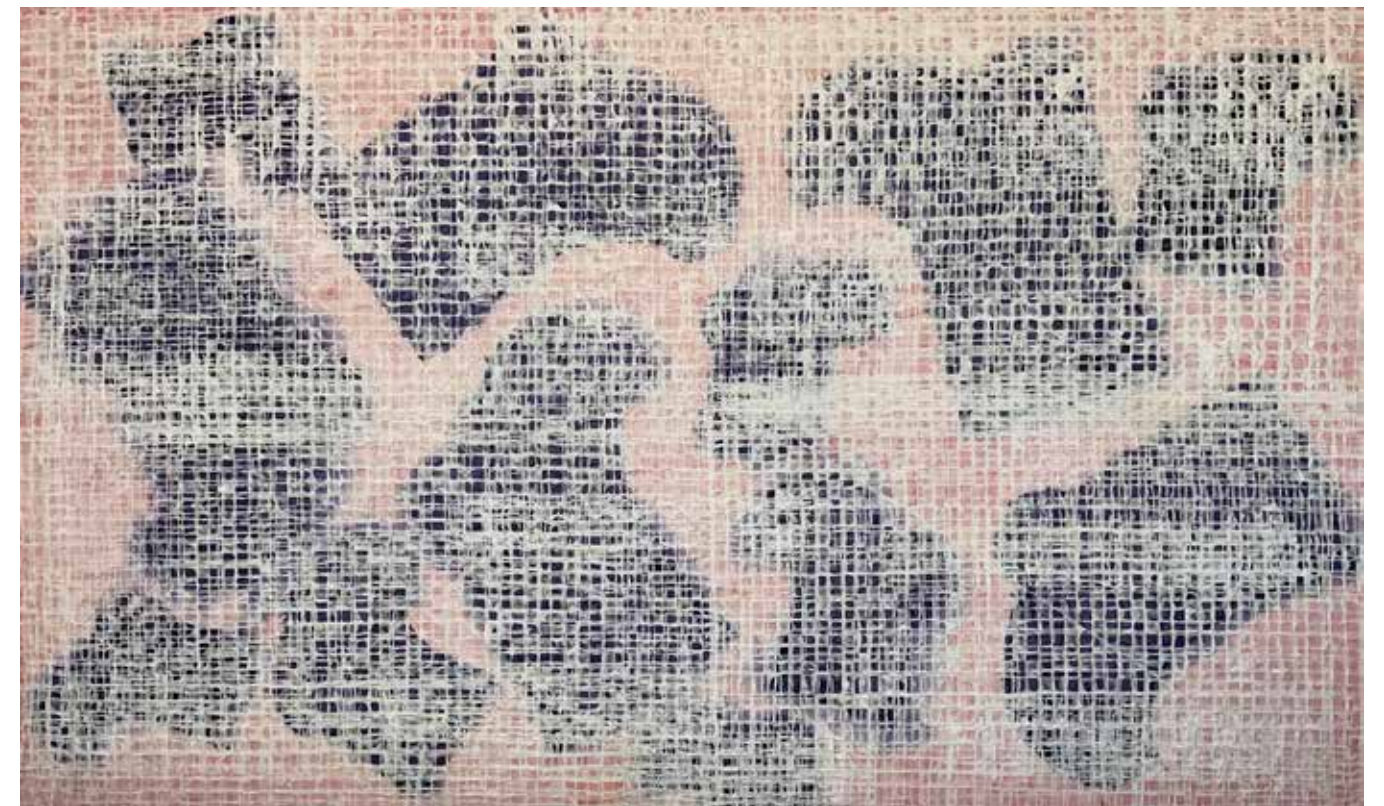
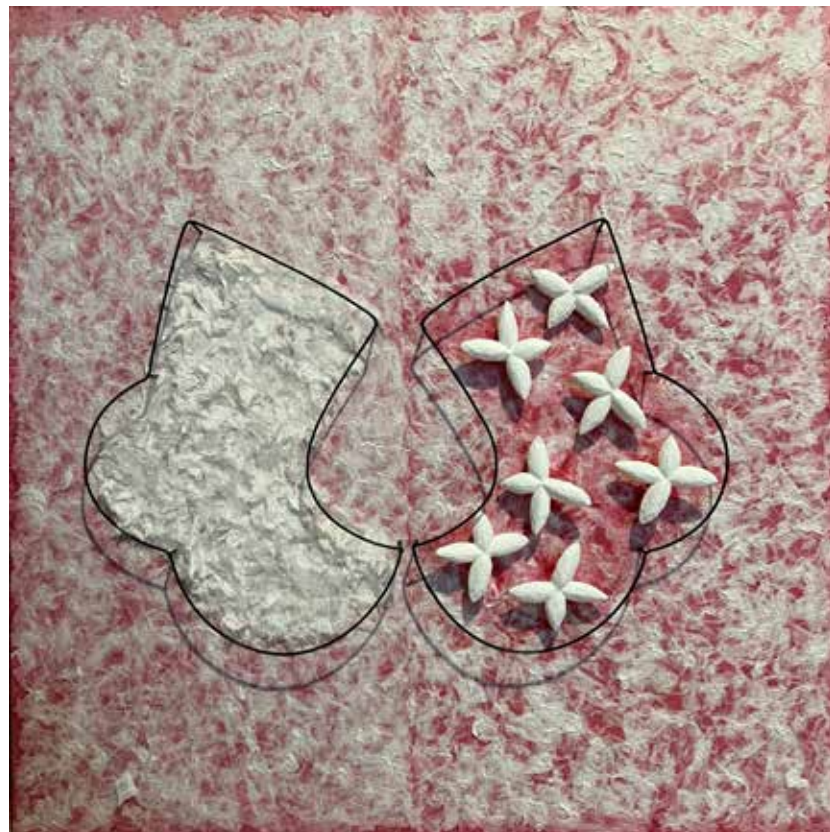
**20th President (1997)**  
**[www.eunmeechung.com](http://www.eunmeechung.com)**

*A Pair of Beo-Seon*, 2023, Mulberry paper, Bunchae paints on wood, Ottchil on steel-wire and resin 24 x 24 x 2.5 in.

Drawing on my extensive expertise in Metal Art and Jewelry, I am dedicated to expressing complex emotions in fine art through impactful two-dimensional and three-dimensional forms. I boldly expand the scale of my work while fully embracing my Korean heritage. My mission is to evoke powerful feelings of longing and memory by skillfully harmonizing Eastern and Western influences through various shapes, colors, and materials.

In my series “Beo-Seon” (Korean Socks), I capture the beauty of the past through memory, reflecting on what has been lost in life. Inspired by traditional Beo-Seon, I share the compelling stories of Korean mothers and grandmothers, allowing viewers to reconnect with cherished yet often overlooked memories.

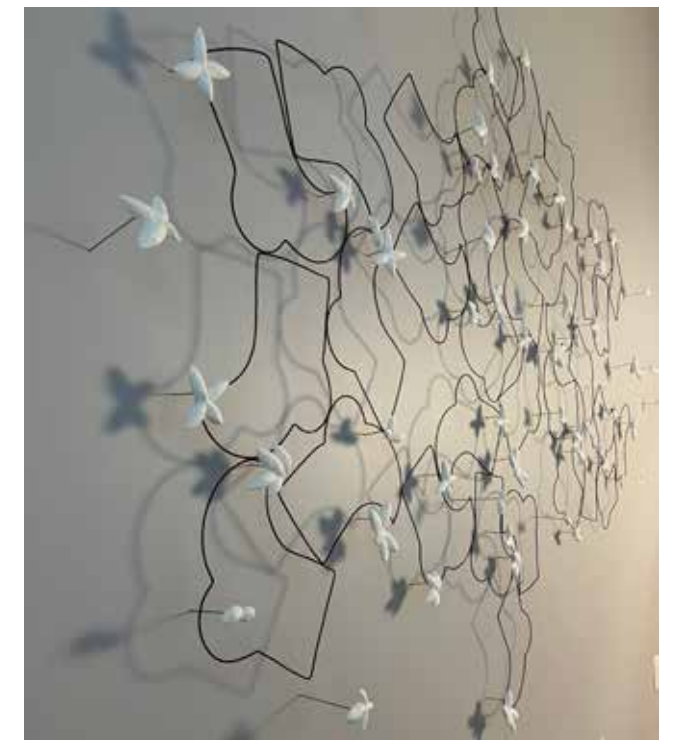
By integrating my rich past experiences with my current artistic vision, I create a unique and compelling artistic realm that resonates with deep emotion and empathy. I invite viewers to engage profoundly with my work, challenging them to reflect on their memories and emotional journeys.



*Beo-Seon #5*, 2025 Mulberry paper, Bunchae paints on Canvas, 36 x 48 in.

*DANCING BEO-SEON*, INSTALLATION, 2023

Eunmee Chung is an exceptional artist with a strong academic background. She holds a Bachelor’s and a Master’s of Fine Arts in Art Metal from Hong- Ik University in Seoul, Korea, and a second Master’s of Fine Arts in Studio Arts from the University of Wisconsin-Madison. Her portfolio features over 20 solo exhibitions worldwide, with notable displays at the Arai Atelier Gallery in Tokyo, Japan, and the Roger Billcliffe Gallery in Glasgow, Scotland. She has also participated in more than 200 invitational group exhibitions across various countries. Some of her work is permanently collected at the Wustum Museum of Fine Arts in Wisconsin and the Hiko Mizuno College Museum in Tokyo, Japan. Chung is dedicated to using environmentally sustainable materials while exploring themes related to human emotions and environmental issues. She creates artworks using mixed media including sculpture, installation, jewelry, painting, and photography. For the past 15 years, she has served as an adjunct professor at Montgomery College. As a full-time artist, she is committed to significantly impacting the contemporary art scene.





## SUNHEE KIM JUNG

**24th President (2005)**  
[www.sunheekimjung.com](http://www.sunheekimjung.com)

Sunhee Kim Jung majored in painting as BFA degree at Corcoran College of Art & Design in Washington DC and Completed her MFA degree in painting at American University. She lives in Maryland and works as an artist in Washington DC. For 18 years she has been teaching art courses at Anne Arundel Community College. As a 2019 recipient of the Andrew & Barbara Choi Family Grant awarded by the AHL Foundation in New York, She accomplished in Thailand for her mural project at Life Impact International in March 2023. She selected to serve on the board of the Peale Museum, located in Baltimore, MD from 2022. She had her invitational 17 th solo exhibition at the Arundel Center, Annapolis MD from March to June 2023 and She had her Invitational 18 th solo exhibition at Gye Hang Museum in Incheon Korea from July to August 2023.



*Unseen on Eyes 10*  
 2025 Oil on canvas  
 40 x 40 in.



*Unseen on Eyes 6*  
 2025 Oil on canvas 40 x 40 in.

The Invisible thoughts are shown in the painting, expressing the mental state of what it would be like if one could look back. I am drawing a picture of my wish for the well-being and peace of soldiers who are sacrificed in war. As I teach The Theory of Color at the Anne Arundel Community College and I realized how much certain color affects to the viewer in terms of the inter-relationship of its hue, value, and saturation to human feeling. The way in which I develop my color field is to portray soldiers' free organic form and put another layer of meticulously spaced lines onto it. I combine organic shape and geometric one, objective coloring and subjective impregnation of it in my work.



Myung Sook Kim was born and raised in South Korea, where she studied traditional calligraphy painting at Ewha Womans University. After graduating from the Department of Fine Arts at Ewha Womans University, she moved to the United States to pursue a Master's of Fine Arts degree at the Cleveland Institute of Art. Since then, her artwork has been featured in over 90 exhibitions, primarily in the Baltimore and Washington, D.C. areas, as well as in galleries in Seoul. Myung served as the President of the Han-Mee Artists Association in 2009 and remains an active member. Currently, she is a resident artist at the Howard County Center for the Arts.

**MYUNGSOOK RYU KIM**

**26th President (2009)**

*Eastern Echo, 2024,*  
Acrylic on wood panel,  
48 x 48 in.



*Forgotten Forest, 2018, Acrylic on canvas, 24 x 30 in.*

My work represents an experiment that brings together Asian themes such as nature, earth, heaven, flowers, and ancient pictographic characters. It integrates the philosophies of the East with the media techniques of the West. The abstract images and forms encapsulate intricate layers of spiritual and emotional themes, while the textured surfaces add visual depth and vitality to the pieces. My goal is to convey the living energy that Korean artists aim to capture on two-dimensional surfaces.

A fundamental element in East Asian art is the line. My paintings reflect and highlight this calligraphic line, a continuous and dynamic element created through deliberate strokes. This line guides the viewer's gaze throughout the artwork.

*Grasping the Wind, 2017, Acrylic on canvas, 48 x 32 in.*

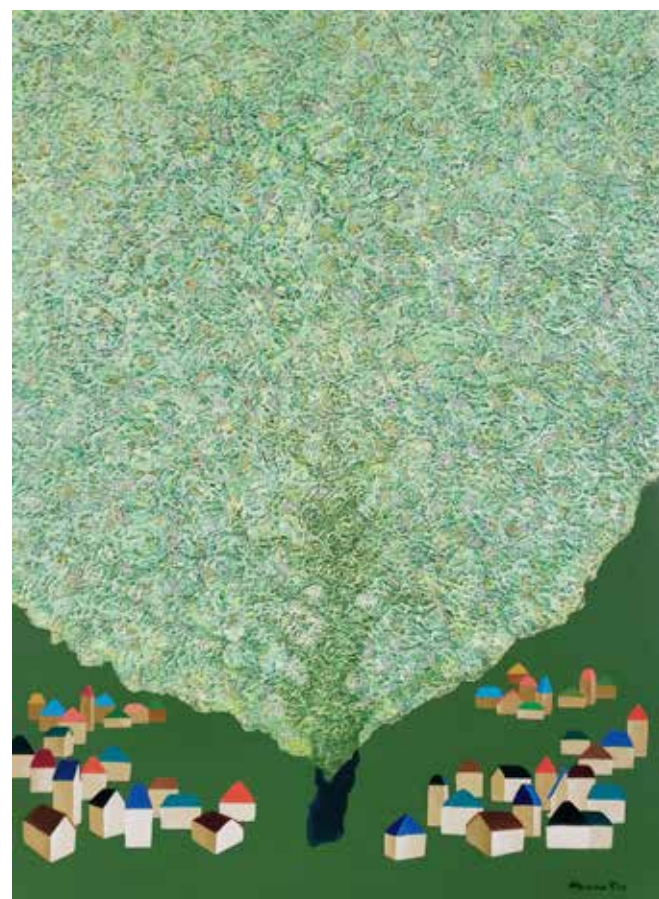




## SERENA YEO

**29th President (2015)**

*I Remember That Place, 2023,  
Acrylic on canvas, 48 x 36 in.*



Serena was born in Seoul, South Korea, and currently lives and works in Maryland, USA. She studied printmaking at Hongik University in Seoul, where her early training in watercolor and drawing—skills she had practiced since childhood—significantly influenced her printmaking style. Drawn to the contrast between the freedom of painting and the precision of printmaking, she eventually shifted her focus entirely to painting after immigrating to the U.S. Elements of her printmaking background continue to appear subtly throughout her work, adding a layer of quiet structure to her expressive compositions.

Serena's artistic practice centers on two main themes: bridging the cultural divide between South Korea and the United States, and exploring the everyday challenges faced by modern society. Her semi-abstract style evokes a calm, poetic atmosphere that reflects these complex ideas. In addition to painting, she creates abstract sculptures and installations using everyday materials such as coffee grounds, capsules, and cup lids—infusing ordinary objects with new meaning.

Throughout her career, Serena has received several awards in South Korea, including the 1992 Korean Art Competition and the New Art Competition. She has participated in over 70 group exhibitions, including the Korea-Japan Printmaking Exchange Fair at the Hongik University Museum in Seoul. Her work has also been featured in five solo exhibitions, including shows at Gallery SOM in Seoul and the Orchard Gallery in Maryland. In 2008, she was recognized as "Artist of the Month" by The Gazette newspaper in Maryland. In 2021, Serena curated and presented a special exhibition titled *Andante* at the Jo Ann Rose Gallery at the Reston Community Center in Virginia.



*Quite day, 2023, Acrylic on canvas, 24 x 30 in.*

*In the depths of my unconscious—  
vast and mysterious like a black  
hole—I've come to recognize a  
deep longing for a house. Not just  
a physical place, but a symbol of  
"stability." I grew up in one home,  
never moving even once until I got  
married. That immovable "nest"  
was my foundation.*

*It's such a beautiful day, 2023, Acrylic on canvas, 48 x 36 in.*





## JUNGHWA KIM PAIK

**31st President (2019)**  
**junghwakimpaik.com**

Paik was born in Seoul, South Korea, where she earned her Bachelor of Fine Arts at Ehwa Womans University with a focus on sculpture. She then moved to the United States and attended Towson University and Montgomery College to get a deeper understanding of metal art and sculpture. Her work has been featured internationally in more than ten cities throughout the world, including the National Museum of Korea History in Seoul, South Korea, Taboo Studio in Sandi ego, CA, The Anya and Shiva Gallery in New York City, NY, and the Smithsonian Freer Gallery of Art in Washington D.C. The most recent Solo Exhibition was held in 2024 at Knots Gallery in Seoul, Korea. Some of her collections are displayed in the following Museums;

Racine Art Museum (RAM), Racine,WI  
 Seoul Museum of Craft Art(SeMoCA), Seoul Korea  
 The National Women's History Exhibition Hall, Seoul, Korea

*Si,mi chiamano Monica, 2025, Copper, Enamel,  
 24 x 36 in.*



*Blushing, 2018,  
 Steel, Acrylic, 50 x 18 x 26 in.*

I am a metal artist.

Initially, I focused on sculptural work with large objects, but over time, I scaled down my creations to make wearable art. While I originally fabricated my pieces mainly from metal, I have recently started incorporating colorful acrylic into my work.

Inspired by the breathtaking beauty of nature, my designs aim to evoke the same sense of wonder and emotion that the natural world provides. With each piece, I seek to connect with my audience and encourage a deeper appreciation for both the artistry and the environment. Through my designs, I hope to foster a greater awareness and love for the beauty that surrounds us in nature.



*Agony, 2018-2019,  
 Styrofoam, cement, stucco, acrylic, 90 x 16 x 16 in.*



# JEAN JINHO KIM

**32nd President (2019)**  
**Member since 2009**  
[jeanjinhokim.com](http://jeanjinhokim.com)

Jean Kim was born in Seoul, South Korea. She earned her BFA in painting from West Virginia University in Morgantown and received her MFA in studio art at American University in Washington, D.C. Throughout the early 2010s Jean Kim moved away from painting and began experimenting with found art and mixed media. She began using ordinary household items that were seemingly insignificant and began transforming them into something extraordinary through her art. The idea of transformation, validation, and empowerment is present throughout all of her work and continues to be a source of her inspiration. Since the 2020 pandemic, Kim’s work has taken on a more figurative dimension, moving beyond pure formal abstraction to engage with conceptual themes. This shift reflects a broader postmodern tendency to reclaim the traditional role of art as a vehicle for narrative and message. Her recent works serve as instruments of transformative empowerment, exploring themes such as progress, hope, womanhood, and the exaltation of life.

Jean Jinho Kim has been the subject of one-artist exhibitions at *Over the Rainbow*, GeumBoSong Gallery, Seoul, Korea (2023); *Lightness and Heft*, Incheon Open Port Museum, Incheon South Korea (2023); *Two-Dimensional and Three-Dimensional Platforms*, Le Bliss Gallery, Daegu, South Korea (2023); *Thinking Out Loud*, curated by Judy South-erland, Studio Gallery, Washington, D.C. (2020); *Big Leap*, curated by Susan Main, VisArts 355 Pod Space, Rockville, MD (2020); *Overlooked Perspective*, Gilchrist Museum of the Arts, Cumberland MD (2018)

*Cool Vibes IV*, 2023, Steel, powder coating,  
 104 x 79 x 75 in.



*Magic Boots - Pink*, 2025, Aluminum, powder coating,  
 48 x 11.5 x 15 in.



*Unfurling*, 2025, Aluminum, powder  
 coating, 96 x 32 x 30 in.

This sculpture embodies the tension between what is unseen and what is yet to come—the coiled energy of potential bursting forth. Like a spring emerging from the ground, it reflects the quiet force of transformation, the moment before growth becomes visible. Inspired by the parable of the mustard seed, this work speaks to the smallest beginnings that hold the vastest possibilities. The mustard seed, though tiny, grows into a towering tree, offering shelter and life. In the same way, this sculpture suggests that even the most unassuming starts contain the potential for greatness, resilience, and renewal. The upward movement of the form represents faith in unseen growth, the unfolding of the unknown, and the continuous expansion of possibility. Just like the mustard seed—small but capable of profound transformation—this piece serves as a meditation on emergence, reminding us that within every moment of stillness, the future is already in motion.





## JINCHUL KIM

**Vice-president (2025)**

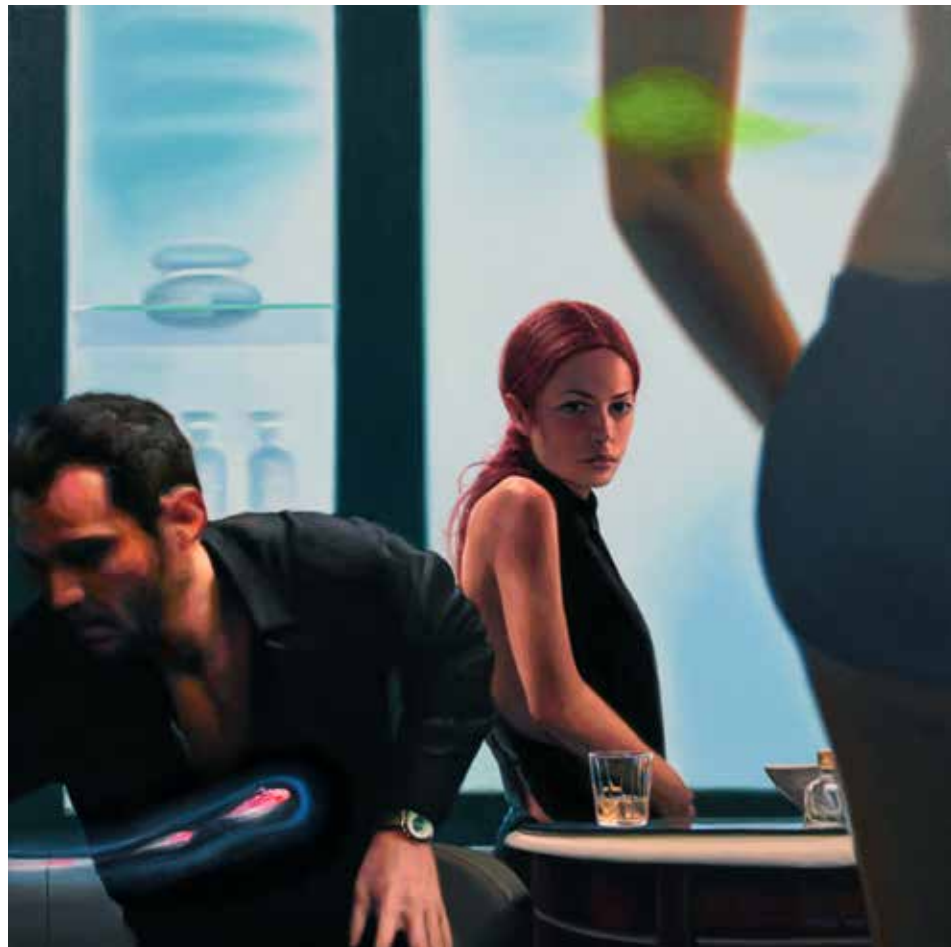
**Member since 1999**

**jinchulkim.com**

Jinchul Kim is a distinguished figurative painter and art professor at Salisbury University. His latest works investigate the phenomenology of language, highlighting the shared understanding we find despite dialectal differences. He frequently uses multilingual text and complex cinematic scenes with "ghosts of vision," which challenge straightforward interpretation. His art captures the transitional phase of college life through this deliberate blend, reflecting his daily observations.

Kim holds two MFAs, one from King Sejong University in Seoul and another from the School of Visual Arts in New York City. He showcases his art globally, with exhibitions in Korea, Japan, France, Spain, and the U.S. He was twice awarded the Maryland State Arts Council Individual Artist Award in 2006 and 2013.

As the head of the painting and drawing areas, Kim teaches the capstone Senior Exhibition, Painting, and Drawing classes. In 2008, he received the University System of Maryland's highest faculty honor, the Regents Faculty Award for Excellence in Teaching, and the Salisbury University Distinguished Faculty Award in Teaching. In 2022 and 2023, the Fulton School of Liberal Arts honored him with the Fulton Faculty Award in Teaching and the Excellence in Mentoring Award, respectively.



*Rendezvous*, 2023, oil on canvas, 48 x 48 in.



*Segment-the Story of Purple* (detail), 2011, oil on canvas, 16 x 16 in.

I am deeply intrigued by the idea of blurring the boundaries between the conclusions we have drawn from predated aesthetics. My work is a testament to this fascination, as I constantly strive to construct newer languages that can unite these preconceived definitions with innovative constructs. One such example is the newer definition of representation. In the postmodern world, the meaning of Representation has evolved, expanding beyond the realistic imitation of objects. This innovative approach, where all scientific discoveries and most progressive philosophic theories are commonly accepted in our society, is a source of constant intrigue and engagement for me.

This mission drives my picture-making process, which I approach with inventive personal semiotics. These semiotic connotations are seamlessly integrated into my work alongside the strong presence of formal strategies. I use the formal approach as a binder to build robust architecture for the painting, whether the work involves abstract or representational environments. My goal is to create a dynamic experience for the viewer, inviting them to participate in a game of reveal/conceal through newer compositions and contrasting the firm architecture of painting with the artifice of superficial beauty. I often play with two-dimensional formats and kinetic structures to convey this creative freedom to merge various presumptions around our lives. Figurative elements are my chosen vehicles to intensify the presence of common ground, as they remind us of our shared humanity.

*Segment-All of the Heartaches*, 2011, oil on canvas, shaped canvas, video and electronic parts, 73 x 62 x 10 in.





## BARBARA HAN

Member since 2000

Barbara Han is a gifted figurative sculptor and painter whose life story is as captivating as her art. Born in North Korea during the tumultuous years of the Korean War, she and her family escaped to South Korea before ultimately relocating to the United States in 1970.

Barbara graduated from Kyunggi Girls High School and pursued her artistic education at Seoul National University, later obtaining her Master of Fine Arts (MFA) from Towson University of Fine Arts in Maryland.

Her work has been featured in numerous group exhibitions and boasts an impressive 23 solo shows across the United States, Korea, France, Spain, and Japan. Her art is included in the collections of esteemed institutions, such as the Hoam Museum, highlighting her significant influence on the international art community.

In her 30s and 40s, Barbara's artwork powerfully expressed the pain and suffering inherent in the human experience, reflecting the struggles of her youth in Korea. However, as she has matured, her creative focus has shifted toward celebrating the beauty of life. Today, her art embodies themes of soulful freedom, inspired by the profound observations she makes in her daily life.



*Together (Triptych), 2023, oil on canvas, 36 x 72 in.*

*Sorrow, 2024, ceramic, 14 x 7 x 7 in.*



*Potato Couple, 2024, ceramic, 24 x 24 x 15 in.*

Barbara Han believes that art is like seeing a human heart in a vast crowd swimming against the strong currents of the sea. It has the power to solidify the boundless expanse of water. Through her work, she expresses the voices of alienated masses who feel wounded and exposed. Even when they are crushed, they still leave room for the Power of God to work. Her goal in art is to capture humanity and the raw emotions observed in everyday life.



Sumita Kim, an artist and Professor of Art at Montgomery College in Rockville, Maryland, was born in Gwang-ju, South Korea. Growing up in Seoul with artist and journalist parents, she developed a deep appreciation for the power of art and language at an early age. After earning a B.A. in English Literature from Sogang University in Seoul, she worked as a broadcaster at the Dong-A Broadcasting System for two years. In 1979, she came to the United States to continue her education, and in 1982, she was awarded a Master's degree in film-making from the American University in Washington, DC. She then worked for Voice of America for 10 years as a broadcaster in the Korean Service. She was admitted as a painting major to the Master of Fine Arts program at the University of Maryland, College Park, in 1997. After receiving this degree, in 2000, she was hired as a full-time professor by Montgomery College through a national search. For 20 years, Kim has experienced immense joy teaching at an open-enrollment community college. Kim is currently the Painting Coordinator of the Art Department at the Rockville Campus at MC. From 2008 to 2011, she also served as the Chair of the Art Department. She has been an active member of the college community, serving on schoolwide committees such as the General Education Revision Committee. In 2011, she was recognized for her excellence in teaching by earning the Faculty Outstanding Teaching Award. She was appointed to the Maryland State Arts Council confirmed by the Maryland Senate and served for three years. While committing herself to teaching, she has also continued her career as a practicing artist. Her one-person show, *In Limbo*, at VisArts in Rockville, Maryland, received a review in *The Washington Post* in 2019. Her very recent solo exhibition at Mansion9 gallery in Seoul, Korea in 2024 was mentioned highly by multiple media outlets. She was also appointed as Artistic Director of "A Splendid Legend, Chun Kyung-Ja, the Centennial Exhibition" at Goheung Buncheong Culture Museum in Jeollanam-do, Korea in 2024. Under her direction the exhibition was viewed by 24,000 visitors for less than two months.

# SUMITA KIM

Member since 2008  
[www.sumitakim.net](http://www.sumitakim.net)

*Shim Chung, the Filial Daughter*, 2022,  
 Acrylic on canvas, 72 x 121 in.



*Untitled II*, 2024, oil on canvas, 48 x 36 in.



*Emerging from the Red Mist*, 2019,  
 oil on canvas, 48 x 36 in.



Fallen cherry blossoms whisper of life's fleeting touch, a quiet elegy to the passage of time. Their gentle descent carries both sorrow and serenity—a reminder that all things bloom, fade, and return to the earth.

Recently, I encountered the Japanese concept of wabi-sabi, the art of embracing imperfection and transience. Once, the impermanence of life filled me with despair; now, I have learned to see its quiet beauty. In surrendering to the ebb and flow of time, I have found not loss, but a deep and unexpected peace—a sense of belonging to something vast and ever-changing.

This understanding has shaped my most recent paintings: visions that linger between reality and dream, where the ordinary shimmers with quiet magic.

As Mark Jenkins of *The Washington Post* once wrote of my work, "Sumita Kim's paintings are realist, but magical." I find myself drawn to that liminal space, where the real and the ethereal entwine—where stories breathe, and beauty is found not in permanence, but in the art of letting go.



## YUMI HOGAN

**Board of Director (2025)**

**Member since 2008**

**yumihogan.com**

Yumi Hogan was born in Jeonnam, Korea. She has been living in the United States for over 45 years. She received her BFA from the Maryland Institute College of Art (MICA) and her MFA from American University, and she was an adjunct Professor at MICA. She earned her honorary doctorate of Fine Arts at Konkuk University, Seoul, Korea, in 2019 and her honorary doctorate of Fine Arts at the Maryland Institute College of Art (MICA) in 2022. She has held more than 20 Solo Exhibitions and more than 55 Group Exhibitions. Hogan Paints on her memories and the traditions of her homeland and Maryland to create abstract landscapes that reflect her response to the natural world. Using sumi ink, acrylic, and mixed media on traditional hanji paper and on canvas, she creates depictions of her current environment and life experiences. Hogan's work has been featured in shows and museums in the United States and South Korea.

Her childhood was spent surrounded by nature in Korea, where she developed a fascination with the natural world – an interest she carried overseas to the present day, where she markedly prefers the quiet solitude of nature to the urban landscape. Her paintings are now drawn from memories of her homeland and from direct observation from her home studio, where she is surrounded by a lush forest overlooking a creek. Being close to nature helps her maintain a connection to Korea, and her paintings consequently feature elements of both East Asian and Western influences.

Yumi's painting process also mimics the rhythmic motion of nature itself: her brush alternates between stillness and quick movements that flicker and glide across the Korean Hanji paper like the wind. Yumi gives particular attention to this force of nature, bringing it to life with vivid colors and graceful gestures. In her studio this season, she mentioned that the sound of the wind whistling through the trees reminded her of the sound of her grandmother spinning silk in Korea. In addition to evoking past memories, the wind may also hold particular significance because it serves as an agent of displacement, reflecting her dual identification with Korea and the United States. These personal experiences of multiculturalism and double identity that Yumi draws from are ones that many can relate to, making her work accessible beyond the visual realm to create a complete experience that engages both the eye and the mind.



*Breathe of Dawn 1, 2023,*  
Sumi Ink and Acrylic on canvas, 36 x 46 in.



*Harmony of Nature, 2025, Acrylic on canvas, 60 x 48 in.*

*This work represents my interpretation and abstract vision of the harmony found in nature. We human beings are an integral part of nature, just like cool breezes, trees, and flowing water. Our lives are interconnected in this way. Instead of replicating a specific scene, each of my paintings is designed without a clear beginning, end, or focal point. They embody a continuous flow, akin to wandering through a dream. My intention is for people to feel and understand the essence of nature through my work.*



Jungeun Kim was born in Korea and earned both a BFA in Graphic Design and MFA in Printmaking from Hongik University in Seoul. Her creative work draws deeply from the interplay between the human experience, nature, and the formative memories of her childhood.

Her theory is based on an exploration of self, using materials that carry deep personal significance. Inspired by the tactile experiences of her youth—playing with sand and mud from the ocean and their sensation against her fingers—Jungeun incorporates these natural elements into her work. These materials are more than mere tools; they are a gateway to cherished moments of simplicity and innocence. Through these sensory media, she captures the joy and curiosity of her early years, inviting viewers to reconnect with their own pasts and rediscover the wonder of childhood. Her art becomes a shared experience, a mirror reflecting the universal longing for purity and serenity.

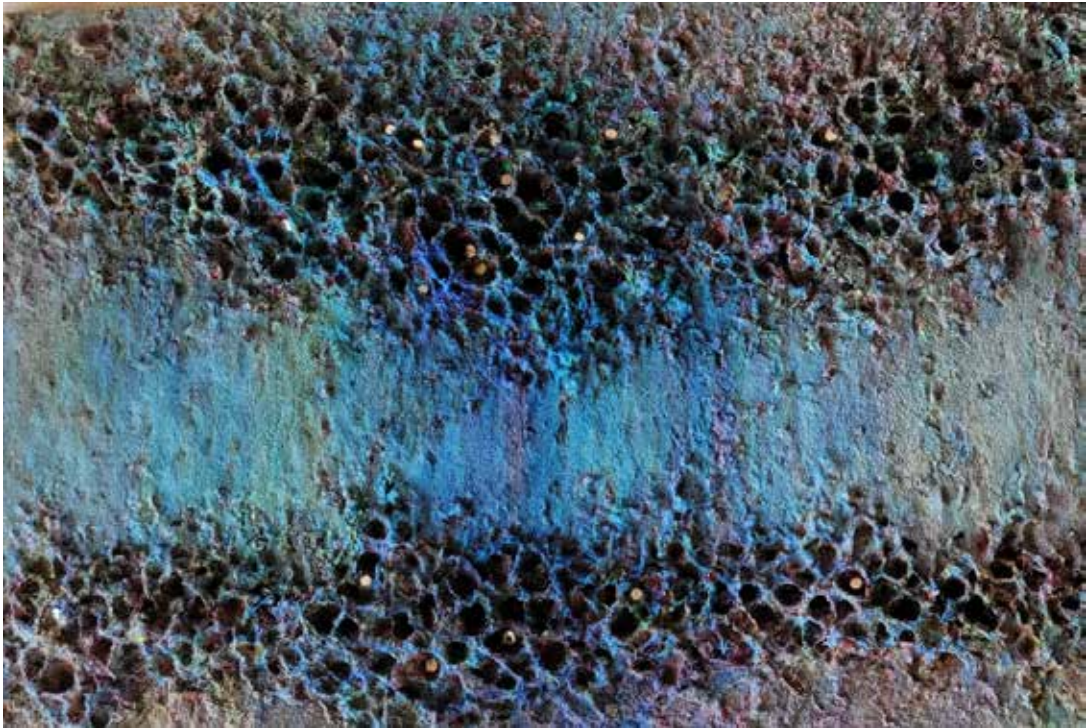
Central to Jung Eun's artistic philosophy is the belief that humanity and nature are intrinsically intertwined. She sees humans not as separate from the natural world, but as a vital, interconnected part of it. Her work emphasizes the delicate balance and mutual dependence that underpin life, offering a gentle yet powerful reminder of the harmony that sustains us all.

Through her thoughtful and evocative creations, Jung Eun seeks to inspire reflection, provoke dialogue, and cultivate a deeper awareness of our shared existence within the grand tapestry of life. By examining the fundamental principles of being, her art encourages viewers to ponder their place in the world and their relationship with nature.

**JUNGEUN KIM**

**Member since 2008**  
**jungeunkimart.com**

*Summer Prelude 3, 2025, Mixed Media, 24 x 36 in.*



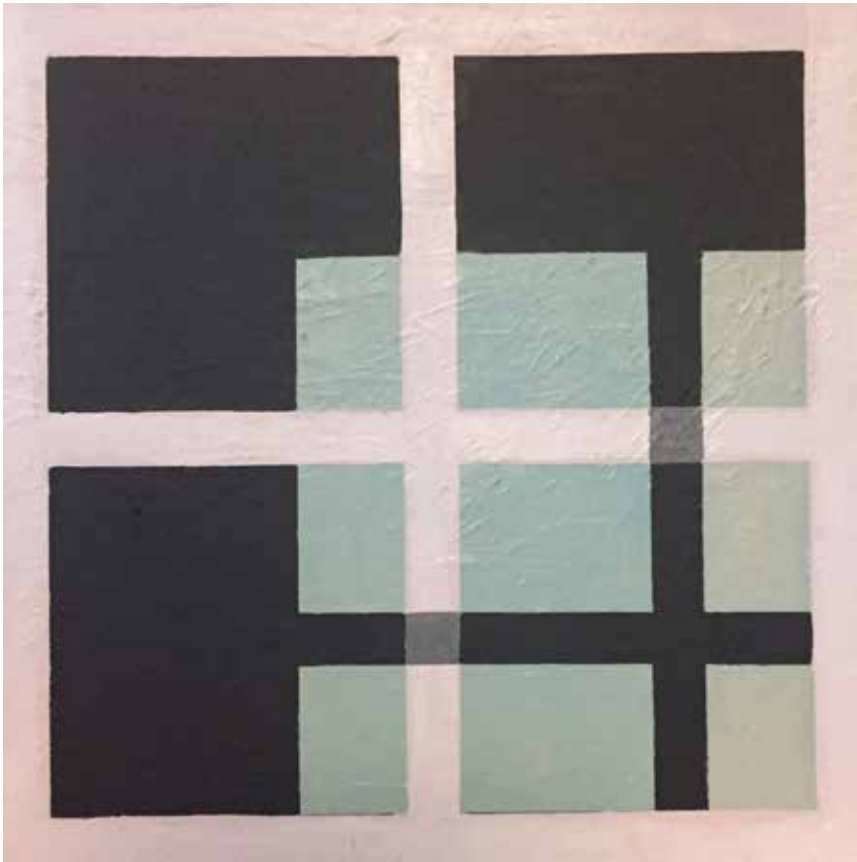
*Spring Prelude, 2024, Mixed Media, 36 x 24 in.*



Clare Jongim Chang studied at the Maryland Institute College of Art (MICA) and majored in illustrations. She participated in numerous group exhibitions and held two solo exhibitions. She is currently an active member of the Han-Mee Artists Association of Greater Washington (HMAAGW) and works as a special education teacher at Fairfax County Public School in Virginia.

# CLARE CHANG

Membership Development (2025)  
Member since 2009



*Paradigm VI*, 2015, Acrylic on canvas, 24 x 24 in.



*Prosperity*, 2009, Acrylic on canvas, 12 x 24 in.

I believe visual arts, like music and literature, involve the task of problem-solving about how to express a subject matter or theme through art. In that sense, my work contains Christian themes. In particular, through my art, I wanted to depict Old Testament stories and express the core values of Christ in the New Testament in an abstract pictorial language. Just as notes create a song in music, and a writer's sentences tell a story, the colors and shapes I used are symbolic and convey meaning. This painting is about prosperity (פְּרוּסְפֵּרִית in Hebrew) in the Bible and how by transcending worldview regarding prosperity and overcoming difficulties through God's presence, one can experience a life of prosperity and satisfaction.



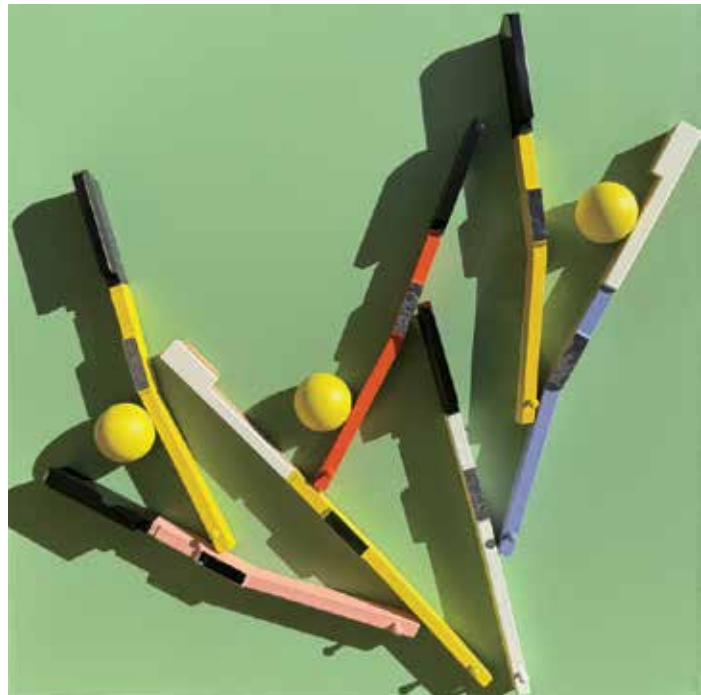
Jeong Sook Oh is an artist who explores life's transformations and emotions through experimental sculptural works that combine painting and objects. Using various materials and colors, she imbues her works with rhythm and harmony, visualizing the inner sounds. Her approach is based on the role of art as a bridge connecting emotions to physical forms, concretizing abstract experiences into visual expressions.

She is known for her distinctive sculptural language, incorporating objects like piano keys, acrylic cubes, and spheres. Through the interaction of light and shadow, she symbolizes change and growth. The separation and rearrangement of objects is not mere deconstruction but a process of exploring new possibilities and order. This transformation metaphorically reflects the evolution of life, providing the audience an opportunity to reflect on their own changes and new beginnings. By breaking structures and reconstructing them, she emphasizes the fluidity and adaptability of human experience.

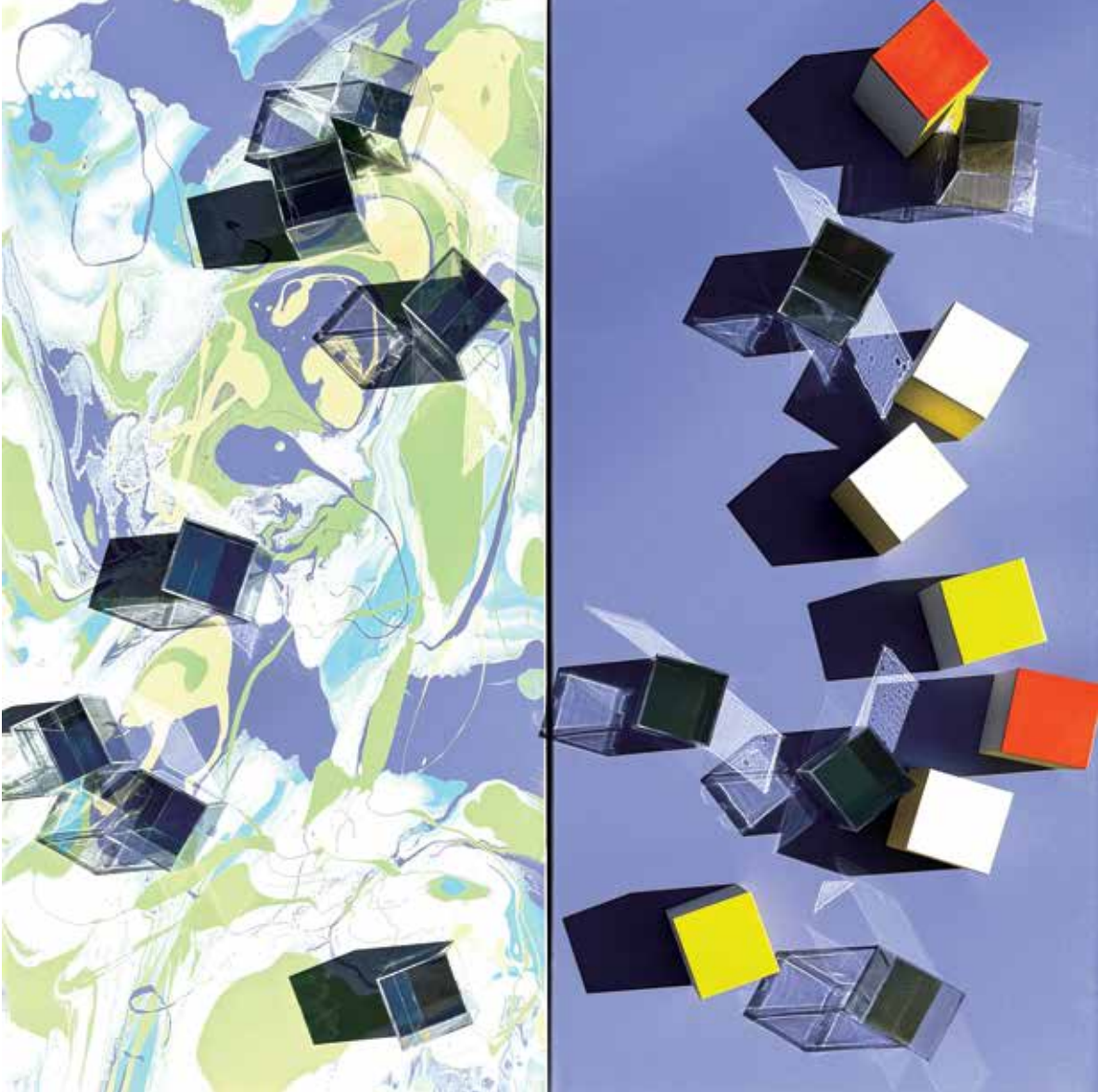
Bold colors and layered compositions convey hope, desire, and the dynamism of life. Bright tones, especially yellow, symbolize positive energy, inviting the audience to experience the meaning of new beginnings. The interaction of color and shadow reflects the complexity of emotions, creating tension between clarity and uncertainty. Her color usage serves as a psychological tool, evoking specific moods beyond mere aesthetics. Jeong Sook Oh's works go beyond visual beauty, containing philosophical messages that encourage reflection on inner selves and life's journey. She aims to continue her experimental approach, creating immersive experiences that explore change, resilience, and self-discovery.

# JEONGSOOK OH

Clerk (2025)  
Member since 2010  
jeongsookoh.com



*Sound of a New Beginning ( I & II )*  
2025  
Canvas, Acrylic Paint, Piano Keys  
24 x 24 in.



*Awakening of Light ( I & II )*  
2025 Canvas, Acrylic Paint, Acrylic, Wood, Acrylic Pouring Medium, 48 x 48 in.

"Awakening of Light" explores the theme of 'new beginnings,' visualizing the journey toward light amidst change and possibility. The transparent acrylic cubes and colored blocks on the canvas represent the interaction between the inner self and the external world, reflecting the fluid nature of life and our responses to it. In the left panel, I use a fluid pouring technique to express free-flowing energy. Soft blends of lavender, white, green, and sky blue represent harmony between emotions and the environment as one prepares for a new beginning. The transparent cubes floating above the background symbolize unrealized possibilities, reflecting how we embrace diverse experiences and influences. In contrast, the right panel adopts a more structured approach. Against a solid-colored backdrop, the cubes gradually form defined shapes, symbolizing the process of solidifying identity and direction. Yellow and orange cubes represent hope and passion, while the transparent cubes embody uncertain futures. The sharp shadows cast by strong light emphasize depth and illustrate how our choices shape reality. The juxtaposition of these two panels highlights the balance between uncertainty and possibility in transformation. The left side embraces fluidity and ambiguity, while the right side moves toward clarity and structure. This suggests that a new beginning involves navigating chaos, shaping potential, and finding order in the unknown. "Awakening of Light" is a message for those standing at the threshold of change, encouraging them to embrace life's flow and move forward with hope and resilience toward new horizons.



## JILLIAN CHUNG

**Membership Development (2025)**  
**Member since 2010**

Jillian Chung is an artist based in Maryland with a BFA from the University of Maryland. Inspired by masters such as Monet, Van Gogh, Picasso, and Kandinsky, her work blends impressionistic beauty, expressive emotion, and bold abstraction.

Her creative journey is deeply influenced by her travels around the world. Seeking inspiration from new landscapes and cultures, she captures the essence of her experiences and translates them into vibrant, evocative paintings on canvas.

Jillian's latest series draws from her journeys to Egypt and Morocco, where she was profoundly moved by the rich cultures, the warmth of the people, their distinctive clothing, and the breathtaking scenery. These encounters left a lasting impression, fueling her exploration of color, texture, and form.

Fascinated by the contrast between the ancient and the modern, Jillian's art weaves together elements of history, culture, and contemporary life. Her paintings often feature a dynamic interplay of earth tones and vivid colors, symbolizing the connection between the past and present.



*Veiled Grace*, 2024,  
 Oil on Linen, 28 x 22 in.



*Serenity on the Nile*, 2025, Oil on Linen, 36 x 48 in.

*The painting draws inspiration from my recent travels to Egypt, where I had the privilege of experiencing the majestic Nile River. The scene captures a family aboard a vibrantly decorated boat, drifting gently through the shimmering waters. Their expressions are filled with excitement and anticipation as they approach a golden city in the distance, symbolizing the promise of new beginnings and discovery.*

*The color palette I've chosen reflects the soft, sunlit hues that define the landscape – warm pinks, yellows, and golds blending seamlessly with the cool blues of the river. The reflection of these colors in the water further enhances the ethereal feel of the moment, almost as if the family is floating between two worlds. The brush strokes, alive with energy, create a sense of movement, mirroring the boat's journey while evoking the natural flow of the river itself.*

*In essence, this painting is about the journey toward something brighter, something golden – a moment suspended in time where the past, present, and future converge on the Nile. It celebrates not only the beauty of Egypt but also the universal human experience of hope, exploration, and the pursuit of new horizons.*



Kisoona Griffith graduated from Seoul National University, Seoul, Korea, majoring in Nursing. Then she earned her BFA from Eastern Michigan University, Ypsilanti, MI (1982) and MFA from University of Michigan, Ann Arbor, MI. she actively participated in many group shows including MOCA group show, Washington, DC (1998-2004), Elga Wimmer Gallery, Group show, Chelsea, NYC (2013), One Art Space, group show, NYC, NY (2022), and exhibition titled "Exploring Identity Through Diversity," at Salisbury University group show, Salisbury, MD (2024).

## KISOONA J GRIFFITH

Member since 2013

*Yebong Park*, 2022, Oil on canvas, 44 x 38 in.



"Griffith engages with the captivating realm of magical realism, where familiar realities are infused with imaginative elements through objects and characters. Her work thoughtfully explores profound aspects of humanity, tackling themes of life and death as well as drawing from mythological narratives. Notably, while the subjects she addresses carry significant weight, her paintings resonate with a lyrical, calming, peaceful, and reassuring essence, inviting viewers to reflect on these essential themes in a contemplative manner."

Stuart Gosswein, Gosswein Studio, Washington, DC

*There are paintings of clothes without the people who wore them.*

*The images are both tender and melancholic. The person who wore the clothes is no longer here and the apparel is seeking to follow them on the final journey.*



*Dungaree & Coduroy*, 2025, Oil on canvas, 32 x 37 in.



*My drawings and paintings are like my diary... I express my feelings, experience, and observation of nature. All visual forms on earth are interesting to me. Sometimes, I see the canvas as a stage, where different characters of shapes and colors play in harmony with feelings and expressions.*

*Empty*, 2025, Acrylic on canvas, 32 x 26 in.



## MINSUN OH MUN

Member since 2015  
minsunsart.com

Minsun Oh MUN graduated from the department of Oriental Painting at Ewha Womans University's College of Fine Arts, Seoul, Korea. Upon her graduation, she immigrated to the U.S.A, where she continues her art study and artistic career, starting from Korean traditional style paintings such as ink painting and *minwha* (folk art), then proceeded various experimentation in terms content and style.

Such a diverse mergence with western contemporary artistic trends was intensified when she started to study at George Washington University, particularly the class of Modern and Contemporary Art in a global perspective. Mun received the "Special Artist Award" selected by the jury of the Korean Art Critics Association in 2020 and won first place in the NPO WCCW Art juried competition in 2015.

Her artistic activities include Art Forum International Exhibition at Hainan, China (2024), an Oriental Painting Workshop at George Washington University (2023), a Minwha Truck Show at the Freer & Sackler Gallery of the Smithsonian Asian Art Museum (2017), exhibition Collateral Damage at the ANYA and Andrew Shiva Gallery in John Jay College of Criminal Justice, City University of New York (2016).

As a Korean American artist, Mun explores her own contemporary Eastern art by incorporating Korean sentiments and American influences, her work often integrates letters and symbolic characters as a signifier of Korean traditional elements and cultural identity.



*A leopard*, 2025, Sumi ink on paper, 32 x 24 in.



*Dragon*, 2025, Sumi ink on paper, 46 x 36 in.



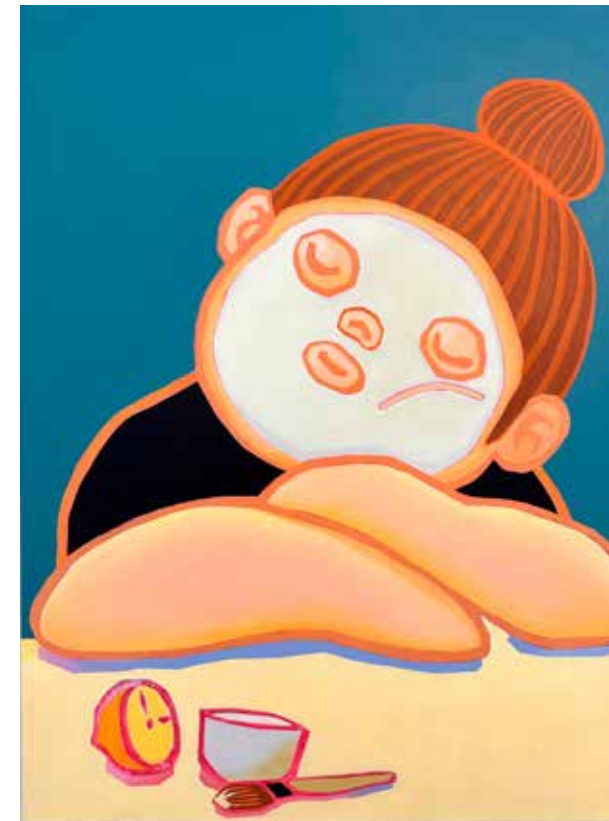
## JIHEE HAHN

Member since 2015  
jiheekangart.com

Jihee Hahn is originally from South Korea, now lives and works in Maryland. Hahn works predominantly in painting and her work crosses various media within art including installation, sculpture, painting, drawing, and printmaking. Hahn's works are grouped around one specific and consistent theme and meaning, which is identity, shelter, and life. Hahn intend to express her identity, history, and experience living in two different cultures through her artwork. Hahn creates things based on her own thoughts and memories, and they are often quirky and eccentric. Hahn's recent works depict moment of waiting in the ordinary daily life. Hahn often illustrates irrational juxtapositions with unexpected variations in her painting, which brings playfulness and humor to the work. Hahn continues to express her ever-changing identity through her work, using it as a conduit for her memories, ideas, and thoughts. Hahn completed an MFA program at American University in 2016 and completed a BFA with distinction at the Corcoran Gallery of Art and Design in Washington D.C. in 2013. Hahn completed a post-graduate residency at the Torpedo Factory in Alexandria, VA, and she has shown her works in Katzen museum, Corcoran gallery, Civilian art project, Target gallery, Gallery 102 in Washington D.C. Tastykake gallery, Gateway art center in MD, and Museo della carta E della filigrana in Italy.



*Far Apart*, 2023, Acrylic on canvas,  
36 x 36 in.



*15 Minutes*, 2025, Oil on canvas, 40 X 30 in.

There is saying that life is a series of waiting. When waiting is filled with excitement and hope, time feels short and thrilling, whereas when waiting requires patience and endurance, it feels long and tedious. However, the length of waiting or how you spend this time of waiting does not necessarily correspond to the value of what we gain or lose through waiting.

For some, the three minutes of waiting after pouring hot water into instant noodles may bring more happiness than the three months of waiting for a reservation at a Michelin-starred restaurant. After hard work gardening all day outside, 15 minutes of waiting while putting on a skincare face mask can feel like a bigger reward than sitting down for a longer break without it. Those small but definitely happy moments of waiting are what I want to capture in my work.

In my recent works, round, simple, and soft expressions are often used. This is a positive change that I have experienced while raising my child over the past few years. As I was raising a child, my working hours were greatly reduced, so whenever I had time, I would make simplified sketches of various aspects and special moments found in my child's daily life.



*5 Minutes*, 2025, Oil on canvas, 36 X 36 in.

And those sketches became the source of my work. Round curves, funny postures, and adorable facial expressions are what I have come to love as a mom watching my child grow, and I found them perfect for expressing moments of happy waiting.



My work is primarily inspired by my experience with and understanding of nature. These continuously accumulated connotations from the world I live in are mostly constructing the engine of my creation. I often use metaphoric and empathic notions to reconstruct elements from nature during my process in the making. I discover the occurrence of the beauty of freedom when I rearrange their placements. It maybe sounds like some shocking effects from typical surrealistic approaches. But my goal is not to emulate an impact or any surprise. I hope to engage with the viewer through these imaginative elements that can be extremely valuable as space activators in my work. I would like to see these implied aspects speak to the viewer as poetry does. My recent paintings are centered around dualistic aspects of image-making and dismantling the images simultaneously. I enjoy finding the mid-ground between representational forms and pure abstract formality such as lines, planes, and colors. If representative form symbolizes the natural world we live in, pure forms with minimalistic methods represent our philosophy and the integrity of our life. My recent paintings play with this juxtaposition.

# JINSOON OH

Member since 2016  
[www.jinnikim.com](http://www.jinnikim.com)

*The Little Prince, Zodiac Snake*  
 2024, Cone 6 Stoneware, 11 x 7 x 6 in.



*Gaia 2025A*  
 2025, Cone 6 Stoneware, 9 1/4 x 4 x 3 1/2 in.



*The Promise Land,*  
 2020, Fired to soda,  
 10.25 x 12.5 x 7.5 in.



*The Point,* 2025, Cone 6 stoneware, 17 x 8 x 6 in.



## EDUCATION

Ceramic and Sculpture Studies, Salisbury University, Salisbury, Maryland  
 B.F.A. Painting, King Se-Jong University, Seoul, South Korea

## SELECTED SOLO EXHIBITIONS

2024 Engraved Time, GALA Art Center, College Point, New York / The Space in Between, ACC Gallery, Tenafly, New Jersey / Soundless Poem, Rehoboth Art League, Rehoboth Beach, Delaware / 2023 Soundless Poems, Consulate General of the Republic of Korea, Washington D.C / 2022 Dream of Being, Salisbury University Downtown Gallery, Salisbury, Maryland / Pickle Ball Friends, Salisbury Art Space Gallery, Salisbury, Maryland / Time of Wind and Wishes, KCC Gallery, Tenafly, New Jersey / 2019 Reincarnation, Robinson Gallery, Salisbury Art Space, Salisbury, Maryland / 2018 REUNION, Embassy of South Korea, Washington D.C / The Song of Dreamer, Gallery M, Seoul, South Korea / 2007 The Diary of Dreamer, Tophohaus, Seoul, South Korea

## SELECTED AWARDS

Amelie Sloan Award Excellence in Hand Building (tree times recipient), Rehoboth Art League, Rehoboth Beach, Delaware / Center for the Art in Ocean City, Juried Corporate Partner Show, First PLACE, Ocean City, Maryland / SAS GALLERY, Common Object, First PLACE, Salisbury, Maryland ArtLeague of Ocean City, Landscapes: Real or Imagined, First PLACE, Ocean City, Maryland / Seoul Insa Art Exhibition, Excellence Award, Seoul, South Korea / Korean Environmental Art Association, Special Award, Seoul, South Korea



## JOO KIM

Member since 2017

Joo Kim was born and raised in Seoul, South Korea, and currently lives and works in Virginia. She earned a Bachelor of Fine Arts (BFA) in Visual Art Design and a Master of Arts (MA) in Textile Dyeing Design from Ewha Womans University in Seoul. Additionally, she holds a Master of Fine Arts (MFA) in Fibers from the University of Massachusetts Dartmouth, USA.

As an artist, Joo has taught classes at colleges in Seoul and has served as a visiting scholar at Azusa Pacific University. Throughout the years, she has been selected multiple times for various art competitions.

Her work is profoundly influenced by her lingering memories and experiences, which are filtered through her subconscious mind. Joo seeks to interpret these moments in her art. To convey her expressions, she aims to create contemporary three-dimensional art forms using mixed media, particularly silk thread and wire.



*Inner Space & Outer Space,*  
2023 , Silk thread, wire,  
gauge hardware cloth, hand  
stitching, 12 x 12 x 2 & 3/4 in.



*Longing, 2025 , Silk thread, wire, , gauge hardware cloth, hand stitching*  
26 x 41 x 18 in.

I often find myself pondering these questions:  
Why do I create my work? What does making art mean to me? How can I interpret the experiences I have?

My creations are an expression of the deep emotions that haunt me. The fragments of feelings I experience arise from my inner voice, filtered through my subconscious mind, and extend beyond the conscious world. In my artwork, the figure not only reflects tranquility and peace but also serves as an invitation, drawing the viewer's gaze into the empty space. To emphasize these expressions, I create simple silhouettes; these forms encourage the viewer to imagine what they might reveal. As a result, the stitched and embroidered lines are not merely lines to me; they are like letters expressing my feelings. These letters become my poem or epic, woven into the surface of the fabric. In this process, my existence merges with my artwork. A stitched line that extends beyond the edges of the surface plays a crucial role in revealing the connection between my emotions and the natural and spiritual phenomena around me.



## KYUJIN LEE

Member since 2018

Kyujin Lee was born in Seoul, South Korea, in 1972. She earned her MFA from the City College of the City University of New York in 1997 and her MA from Teachers College, Columbia University, in 2000. Since the fall of 2001, she has lived and worked in Washington, DC.

Lee's first solo exhibition was in 2014 at Artspace in Richmond, VA, after winning the Best-in-Show award in the juried exhibition radius 250 (2013). Since then, she has presented six more solo exhibitions in the DMV area, most recently Looking In, Looking Out at Adah Rose Gallery in Kensington, MD, in 2023. In addition to her solo shows, she has participated in numerous group exhibitions across the United States and, more recently, in two group shows at Gallery HoHo in Seoul, South Korea. Her artist residency experience includes the Vermont Studio Center (Johnson, VT) in 1995, the Atlantic Center for the Arts (New Smyrna, FL) in 2016, and the Summer Artist Residency at 39th Street Gallery (Brentwood, MD) in 2017.

*Disquiet Unveiled*, 2025, ink, watercolor, ballpoint pen, acrylic on rice paper mounted on canvas, 27 x 18 in.



*Blinding Fear*, 2025, ink, acrylic, tissue paper on canvas, 30 x 21 in.

In the spirit of Surrealist automatism, I begin by creating spontaneous marks on paper or canvas; I often just brush over, splatter, and/or spill water-based pigments on it. Deliberations follow such accidents as I wait to observe and refine emerging images, with which I compose visual narratives. The stories that result are deeply personal, yet meant to be universally relatable.

Driven by my interest in the interplay between the real and the fantastical, I have long drawn upon beloved children's story characters—most notably The Little Mermaid and Pinocchio—who fall short of perfection and chase impossible dreams.



They serve as my alter egos, embodying inner psychological struggles shaped by childhood trauma. Since 2020, Little Red Riding Hood has also appeared in my work, taking on various roles within these narratives—sometimes a quiet observer, other times an active participant.

Through these reimagined figures, I dramatize the fight and hope for survival, marked by despair, destruction, desire, resistance, resilience, and renewal—an essential journey toward soaring (narsha).



## YOONSUN LIM

Member since 2018

Yoon Sun Lim was born in Seoul, South Korea, where she spent her childhood before moving to Japan to pursue her artistic journey. She studied at Osaka University of Arts and earned a graduate degree from Kanazawa College of Art and Craft, which provided a solid foundation for her career. After completing her studies, she returned to Korea, where she taught at various universities while actively holding solo exhibitions and participating in numerous group exhibitions, thereby establishing her unique artistic identity.

In 2007, Yoon Sun Lim moved to the United States to expand her horizons. She joined Manassas Clay Studio and the Torpedo Factory Art Center in Alexandria as a resident artist, gaining international recognition through her work in these prestigious art spaces. Until recently, she maintained her own studio at the Torpedo Factory Art Center, where she dedicated herself to her craft.



*Eve and the Forbidden Fruit*, 2024,  
Ceramics, 75 x 36 x 40 in.



*Desire*, 2023, Ceramics, 30 x 22 x 7 in.

Where did human desire and greed originate, and what do we ultimately seek? I have always explored the depths of the human mind, Questioning myself, I have exposed my own greed in search of the limits of desire. Carrying the longing for the Eden from which I was cast out, I constantly feel a sense of lack and loss, seeking a new Tree of Knowledge. Hoping that it will become my own Eden, I continue my endless pursuit...



Hyun Jung Kim was born in Seoul, Korea and currently lives and works in Virginia. Kim studied sculpture for her BFA (1998) and MFA (2000) at Seoul National University and studied studio art at Montclair State University for her second MFA. Kim won the prestigious “Dean’s Artist/Scholar Graduate Award” of the College of Arts upon graduation. Kim has shown her work in the United States, Korea, Japan, Hong Kong, Singapore, and Europe. Kim’s works are the collections of the Permanent Mission of the Republic of Korea to the United Nations in NYC, the City of Riverside in California, Capital One headquarters in Richmond, NOVA AAPI Intercultural Center in Virginia, the Museum of Turnov, Czech Republic, etc. Kim has a studio at Torpedo Factory Art Center in Virginia.

## HYUN JUNG KIM

**Executive Secretary II (2025)**  
**Member since 2020**  
**[hjkimstudio.com](http://hjkimstudio.com)**

*Blind in Art-Humans are jewels(Diamond), 2022,Crystal, 5 x 5 x 3 in.*



I ask the ontological question of who I am to establish a unique language, drawing on reviews of previous generations’ revealed studies. This question leads to interests about a human being’s value and humanity in current society and I make wearable sculptures for interactive projects with the public to remind them of their own values, or panels which have words or sentences related to subjects of interest. As my visual language, I developed the idea to use the dots and codes of Braille to deliver meanings in language form, but also to create a visually decorative and abstract look.

As for wearable sculptures, I have made gold crowns and each crown has different words are decorated with semi-precious stones in Braille. I encourage people to pick their own crowns and wear them. Each individual takes their own “crowned” photos and these photos are shared via Instagram @hjkimstudio with hashtag #contemporaryking and over 1000 people have participated.

With these ContemporaryKing photos, I have worked the project “Humans are Jewels”. In 2021, I cast each photo with resin and hang them on the large size fabric crown. This fabric crown was inspired by Korean Shilla dynasty’s antler shaped crown and I use this as a pedestals to show human jewels. I have worked with this project with different crown formats and jewelry forms such as fetus shape jewels; in Korea, used to decorated crown with fetus shape jades. I also started to make diamond shaped human jewels. In this work ContemporaryKing photo is engraved inside of large diamond crystal.



*Blind in Art-Humans are jewels, 2021, Korean silk, Photo, Resin, Brass, 36 x 30 x 30 in.*

*Blind in Art-Humans are jewels, 2023, Korean silk, Photo, Resin, Brass, 30 x 79 x 2 in.*





BO KIM

Member since 2021  
bobo2067.com

Bo Kim was born in Busan, South Korea. She earned her BFA in Painting from Dongduk Women’s University and an MFA in Oriental Painting from Hongik University in Seoul. She later received an MA in Art Therapy and Counseling from the School of the Art Institute of Chicago (SAIC), and she is currently pursuing her second MFA in Studio Arts at the University of Massachusetts Amherst, where she teaches painting and drawing courses.

Bo Kim’s work engages with traditional East Asian materials such as sumi ink, natural pigments, animal skin glue, and mulberry tree paper. Over time, her practice has evolved to merge these techniques with contemporary modes of inquiry, creating works that reflect themes of cultural memory, displacement, and hybridity. In recent years, her research has centered on Korean artifacts housed in Western museums, exploring how restoration methods—such as kintsugi and institutional conservation—mirror fragmented diasporic identities. Her visual language often weaves together archival imagery, embodied mark-making, and the layering of fragile yet enduring materials. These choices reflect her interest in how individual and collective histories coexist, clash, and transform through time and migration.

Bo Kim’s work has been featured in exhibitions at the Consulate General of the Republic of Korea in Washington, D.C.; the Korean Cultural Center in New York; the Asian Arts & Culture Center at Towson University; the Sejong Center in Seoul; and CAFA Art Museum in Beijing. She has participated in residencies at Ox-Bow, I-Park Foundation, and MASS MoCA, and will attend Haystack Mountain School of Crafts in 2025.



December 28, 1999 | 6th Grade | Fairfax, VA, 2024,  
Korean color on Mulberry tree paper, mounted on panel, 24 x 18 in.



Koreans in the New York City Metropolitan Area: 40.747°N 73.987°W  
2024  
Sumi Ink on Mulberry tree paper, mounted on Panel  
12 x 9 in.

My current practice investigates the intersection of personal memory and institutional history through the study and reinterpretation of photographic archives, museum artifacts and specimens. Drawing from my background in traditional East Asian art and research in sociology and anthropology, I examine how systems of preservation—such as taxonomies, conservation techniques, and classification—shape our perception of cultural heritage and identity.

My work often begins with archival photographs, which I reproduce or recontextualize using traditional Korean materials like sumi ink, natural pigments, animal skin glue, and mulberry paper. Through layering and mark-making, I reflect on the photograph as both a record and a rupture—an object that simultaneously captures and distances, personalizes and anonymizes. Photographs, in my work, become metaphors for dislocation—visual traces that mirror the instability of diasporic identity.

I trace the movements of Korean artifacts and images—especially those now housed in U.S. museums—to explore how these objects have been archived, restored, and embedded within foreign institutional frameworks. This research-based practice allows me to confront the distance between self and representation, tradition and adaptation, presence and absence. Rather than offering resolved narratives, my work engages with fragmentation and contradiction. By integrating traditional material processes with critical inquiry, I aim to complicate fixed interpretations of history and highlight how personal and collective memory intersect in unstable, yet meaningful, ways.



## CHOUNG-HEE LIM

Member since 2022

Choung-Hee Lim was born in Seoul, South Korea, and was exposed to painting and sculpture from an early age through family members who majored in fine art. It was only natural for her to follow a career as an artist.

She studied art and graduated from Hongik University in Korea before moving to Japan, where she studied at Display Bunka Fashion College. There, she developed a fascination for the creative expression of sculptural hairstyles showcased at fashion shows, prompting her to pursue further studies in hair design at Yamano Beauty College. Upon returning to Korea, she founded a company called MADE IN DISPLAY, which focused on creating window display artwork. However, she felt a significant division between fine art and commercial art—an issue she had sensed since childhood. Seeking to explore her artistic vision, she moved to New York to delve into installation art. Before relocating, she held a solo exhibition at a gallery in Cheongdam-dong, Seoul, Korea. In New York, she majored in contemporary art at the School of Visual Arts and graduated with honors. During her time there, she exhibited at SVA's Gallery, as well as in Chelsea, SoHo, and Midtown.

Choung-Hee Lim currently resides in Virginia.



*Fluffy Rainbow*, 2017, installation, chicken coop wire mesh, Color fluorescent light bulbs, feather, scarf, 2' x 2' x 8 in (2 Columns)  
2' x 3' x 7 in. (2 Columns)



*I have a date*, 2025, Ceramics, glaze, Acrylic, Polyurethane, 2 units 36 x 24 x 20 in. and 29 x 23 x 22 in.



*Expected*, 2017, installation, chicken coop wire mesh, Color fluorescent light bulbs, carry out white and black plastic bags, 3 x 4 x 3 ft (Glo-bular form) 3 x 2 & 1/2 x 3 ft (Oval-shaped)



Kim-James is a multidisciplinary artist whose work explores identity, gender, and cultural narratives through the conceptual lens of fictional archaeology. With a Master of Science in Architecture from Virginia Tech (2010) and a Bachelor of Arts from Seoul National University (1999), he merges architectural sensibility with sculptural form and immersive installation to reimagine personal and collective memory as unearthed relics.

Recent solo exhibitions include Fictional Archaeology at Incheon Open Port Museum (2024) and Kimboseong Art Center (2023), Relics at the Consulate General of the Republic of Korea in Washington, D.C. (2022), and Intersections at KCC Gallery, NJ (2016). His work has also been featured in group exhibitions internationally, including SCOPE 2023 in Miami Beach, Whisper.../Dance of 4 Materiality at One Art Space, New York (2024), and Interlace: Weaving Worlds through Art at jCUBE Art Museum in Korea (2024).

## TAE D KIM-JAMES

**Executive Seretary I (2025)**  
**Member since 2022**  
**kimjamesstudio.com**



*Redemption*, 2016, Mixed Media; Wood, Acrylic Paint, Resin Coating, Glitter, Personal Hoodie, 60 × 101 x 14 in.



*Excavated Bronze: After Rodin*, 2025, Three-Dimensional Composition; Biobased Plastic, Personal Bag Object 70 x 25 × 23 in.

*His practice centers on fictional archaeology—a speculative methodology that excavates memory, queer identity, and classical aesthetics. Through sculpture and installation, Kim-James transforms everyday objects into emotional fossils—physical traces of shame, longing, transformation, and resilience. Using bio-based plastics, distressed surfaces, and symbolic ornamentation, he blurs the boundaries between monument and memory, between decay and renewal.*

*Bellona Excavated: A Fictional Archaeology of Power and Identity*, 2025, Three-Dimensional Composition; Biobased Plastic, Personal Bag Object 25 × 23 x 70 in.





## SULI (SOYOUNG LEE)

**Membership Development (2025)**

**Member since 2022**

**suliart.com**

Born in Seoul, South Korea, SuLi developed an early appreciation for diverse cultures and natural beauty through her travels and experiences across multiple countries. During her teenage years, she lived in places such as Sierra Leone, Africa, and Wellington, New Zealand, where the rich landscapes and varying climates deeply influenced her artistic vision. Following high school, she pursued her passion for art by studying studio art in the Visual Communications department at Wellington Polytechnic in New Zealand. She later returned to Korea to further her education, earning both BFA and MFA degrees in Decorative Arts, specializing in Wearable Art at Ewha Womans University in Seoul.

SuLi's artistic journey then led her to New York City, where she continued to cultivate her love for art while earning an MA in Costume History from New York University. During this time, she worked as a Collection Associate at the Metropolitan Museum of Art's Costume Institute. To further refine her expertise, she later attended the Fashion Institute of Technology (FIT), where she studied textile design.

Beyond academia, SuLi worked at Sotheby's in New York City as a Contemporary Art Archivist while simultaneously developing her own artwork. Her creative pursuits have been showcased in two-person exhibitions at Stendahl Art Gallery in SoHo, New York, and IN Gallery in Miami, Florida, along with numerous group shows across the United States and Korea. Her work has been reviewed by the curator of the Phoenix Art Museum and featured in various media outlets, including Fiber Art, Fine Art, Ocean Drive, and Korea Evening News.

SuLi currently lives and works in Northern Virginia, continuing to explore and express her artistic vision.

*Sun*, 2025, Medium: Hand crocheted Monofilament, Plastic mesh  
30 x 50 in Approx. Each circle is 6 in. diameter



*Marine Organisms* , 2024  
Mixed Media on Canvas: Copper Mesh, Yarn, Acrylic paint, Wood, Plastic mesh  
30 x 24 in.



Younho Choi was born in Seoul, Korea. Younho lived in Miami, Florida for about 25 years and moved to Virginia four years ago. After graduating from the Department of Sculpture at Art College, Seoul National University, Seoul, Korea, Younho worked as a teacher at Baejae Middle School for a few years before living for a long time in Southeast Asia and South America, where she became familiar with the cultures and emotions of those places. She switched to painting, which she had been doing since before her major, and was active in a few group exhibitions with local artists in South America. After moving to the US, she lived a life unrelated to her artwork for a long time. In 2021, she started painting again and began to put her heart into it as a turning point in her life. Her paintings naturally incorporate the colors and cultural backgrounds of the indigenous people of South America, where she used to live, and their deep-rooted emotions become the theme of her work. She is currently putting effort to define her own artistic identity, derived from her own psyche and soul, not from influences of various past surroundings. Currently, she is actively participating in group exhibitions through artist associations in New York and Washington D.C., and recently had a solo exhibition at the Korean Consulate in Washington D.C.

# YOUNHO CHOI

**Treasure (2025)**  
**Member since 2024**  
**[younhochoi.com](http://younhochoi.com)**

*Machu Picchu II,*  
 2025, Acrylic on Canvas, 36 x 48 in.



*Platform, 2025,*  
 Acrylic on Canvas, 47 x 32 in.

It feels as though I have been confined to the faded, extended hours of time, only to awaken and begin a new chapter. Painting has become a pivotal turning point in my life. When I gaze at the canvas, I see a doorway that I am ready to open. Inside, deeply rooted longings, pain, loneliness, and memories are rekindled, accompanied by an indescribable and beautiful fragrance. However, my profound inner emotions cannot be fully expressed through sentiment alone. Loneliness draws me to places filled with isolated memories, and the entrenched poverty and inherited discrimination from the past regions where I lived are reflected in my brushstrokes. I aspire to connect my desire to heal these pains with the bonds, protection, and love within my heart, experiencing freedom and expressing them harmoniously through diverse forms and colors.

EXHIBITION CHECKLIST

Sam-Kyun Yoon

*My Prayers for You*, 1997,  
Wood and stain,  
30 x 36 x 7 in.

Komelia Hongja Okim

*Rainbowsapes VII*, Free Standing  
Sculpture , 2023-24,  
Silver figures, Copper, Bronze,  
Steel Base, Chemical Patinas, Oil  
Stick,  
32 x 34.5 x 11 in.

*Marching Forward*, sculpture,  
2022-2024. Bronze, Copper,  
Chemical Patina. 38.5 H x 15.4 W  
x 5.2 In.

*Four Seasons*, 2023-24. Silver  
Figure, Copper, Brace, Chemical  
Patina. 44.9 x 46 x 3.5 In.

Yeong-Hi Paik

*Journey of Clouds II*, 2025,  
Oil on Canvas,  
36 x 48 in.

In-soon Shin

*The Arirang Fantasy IV*, 2025,  
Mulberry paper, The Arirang Fan-  
tasy IV,  
26 x 36 x 2 in.

Eunmee Chung

*A Pair of Beo-Seon*, 2023, Mulberry  
paper, Bunchae paints on wood,  
Ottchil on steel-wire and resin 24 x  
24 x 2.5 in.

Sunhee Kim Jung

*Unseen on Eyes 10*, 2025  
Oil on canvas,  
40 x 40 in.

MyungSook Ryu Kim

*Eastern Echo*, 2024,  
Acrylic on wood panel,  
48 x 48 in.

Serena Yeo

*I Remember That Place*, 2023,  
Acrylic on canvas,  
48 x 36 in.

Junghwa Kim Paik

*Si, mi chiamano Monica*, 2025,  
Copper, Enamel,  
24 x 36 in.

Jean Jinho Kim

*Unfurling*, 2025,  
Aluminum, powder coating,  
96 x 32 x 30 in.

Jinchul Kim

*Rendezvous*, 2023, oil on canvas,  
48 x 48 in.

Barbara Han

*Sorrow*, 2024,  
ceramic,  
14 x 7 x 7 in.

*Potato Couple*, 2024,  
ceramic,  
24 x 24 x 15 in.

Sumita Kim

*Emerging from the Red Mist*, 2019,  
oil on canvas,  
48 x 36 in.

Yumi Hogan

*Harmony of Nature*, 2025,  
Acrylic on canvas,  
60 x 48 in.

Jung Eun Kim

*Summer Prelude 3*, 2025,  
Mixed Media, 24 x 36 in.

Clare Chang

*Prosperity*, 2009,  
Acrylic on canvas,  
12 x 24 in.

Jeongsook Oh

*Awakening of Light ( I & II )*, 2025  
Canvas, Acrylic Paint, Acrylic,  
Wood, Acrylic Pouring Medium,  
48 x 48 in.

Jillian Chung

*Serenity on the Nile*, 2025,  
Oil on Linen,  
36 x 48 in.

Kisoon J Griffith

*Dungaree & Coduroy*, 2025,  
Oil on canvas,  
32 x 37 in.

MinSun Oh Mun

*Dragon*, 2025,  
Sumi ink on paper,  
46 x 36 in.

Jihee Hahn

*15 Minutes*, 2025, Oil on canvas,  
40 X 30 in.

Jinsoon Oh

*The Point*, 2025,  
Cone 6 stoneware,  
17 x 8 x 6 in.

*The Little Prince, Zodiac Snake*  
2024, Cone 6 Stoneware,  
11 x 7 x 6 in.

Joo Kim

*Longing*, 2025 , Silk thread, wire,  
gauge hardware cloth, hand stitch-  
ing  
26 x 41 x 18 in.

Kyujin Lee

*Disquiet Unveiled*, 2025,  
ink, watercolor, ballpoint pen,  
acrylic on rice paper mounted on  
canvas,  
27 x 18 in.

*Blinding Fear*, 2025,  
ink acrylic, tissue paper on canvas,  
30 x 21 in.

Yoonsun Lim

*Eve and the Forbidden Fruit*, 2024,  
Ceramics,  
75 x 36 x 40 in.

Hyun Jung Kim

*Blind in Art-Humans are jewels*,  
2021, Korean silk, Photo, Resin,  
Brass,  
36 x 30 x 30 in.

Bo Kim

*Koreans in the New York City Met-  
ropolitan Area: 40.747°N 73.987°W*  
, 2024 Sumi Ink on Mulberry tree  
paper, mounted on Panel,  
12 x 9 in.

*December 28, 1999 | 6th Grade |*  
Fairfax, VA, 2024, Korean color on  
Mulberry tree paper, mounted on  
panel,  
24 x 18 in.

Choung-Hee Lim

*I have a date*, 2025,  
Ceramics, glaze, Acrylic, Polyure-  
thane, 2 units 36 x 24 x 20 in. and  
29 x 23 x 22 in.

Tae D Kim-James

*Excavated Bronze: After Rodin*,  
2025, Three-Dimensional Composi-  
tion; Biobased Plastic, Personal Bag  
Object,  
70 x 25 x 23 in.

SuLi

*Sun*, 2025, Medium: Hand cro-  
cheted Monofilament, Plastic mesh  
50 x 30 in. Each circle is 6 in diam-  
eter

Younho Choi

*Platform*, 2025,  
Acrylic on Canvas,  
47 x 32 in.

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