



I'm Your Genie, Make a Wish, 2011, Digital C-Print, 90cm x 245cm

LEE SANG HYUN

Broken Blossom



CONTEMPORARY

Broken Blossom

Lee Sang Hyun, an internationally renowned South Korean artist, is considered one of the country's most important of his generation.

1988 saw the commencement of Lee's artistic career and by 1995 he was one of South Korea's most prominent. In 1999 Lee's career took an unprecedented turn when he produced and starred in a controversial film titled "Lie". "Lie" challenged the cultural acceptance of masculine dominance and the film was banned nationwide, resulting in mass criticism, misfortune and detrimental fame for the artist.

Withdrawing from the art world, Lee returned five years later in 2004 with a new approach to his artistic practice. Discarding his previous installation focus of expression to embrace photography and the moving image, Lee's digitally compiled works, present a dichotomy of reality and fiction blending historical images of Korea with the vivid pop culture of contemporary life. The compositions offer an alternative reality as it juxtaposes past and present to illustrate the rapid change in South Korean society over the last hundred and fifty years. With an extremely rapid modernisation process through foreign occupation and wars, the total collapse of traditional life took Korea from a third world to a first world in one generation. Lee takes this and explores questions related to artifice and reality, to what is revealed and to what is concealed in an image and at what cost.

Concerned with the cultural loss of identity, Lee's mediums draw from the historical beauty of the Joseon Dynasty – a period in Korean history of great prosperity and pride. Traditional ink landscapes, unaffected by war and devastation, montaged with

Western references in bold pop colors, draw a fictitious world where there is more than what meets the eye.

Lee crosses boundaries of the traditional and historical to unsolved mysteries, environmental challenges and science fiction aspirations.

Humour and satire also appear Lee's projects and manifest in ways that could be interpreted as self-mockery. Always wearing a black suit and sunglasses, Lee's self portrait's can feature as a miniature in a small corner, or a figure fishing silently or a sci-fi character with butterfly wings. The butterfly, an entity that goes through numerous transformations before it is finally able to 'transcend', is a recurring figure in Lee's works functioning like a metaphor.

It is also important to note Lee's works are not possible without systemic and elaborate archival research, ranging from various literature sources, interviews, photographs and documentary footage through to more modern items such as recordings of old pop songs. As can be explored in the video works "Pyongyang Times" and "Symphony No.9 Dream Wanderer in Peach Blossom Paradise".

In exhibiting Lee Sang Hyun we are able to share a greater understanding of South Korea's traditional history and current pop culture along with our own inter-country relationship. Many Australian's are unaware of the Korean War and our involvement in the Battle of Kapyong , 22-24 April 1951. During this bloody two-day battle thirty-two Australians lost their lives and fifty-three were wounded for their part in preventing Chinese infiltration and the city of Seoul falling into enemy hands and the forces of communism.

We should also be aware South Korea is one of our strongest and most respected trade partners. So by bringing this exhibition to Australia, we hope that Broken Blossom is building stronger cross-cultural understanding and respect between our two artistic nations who have been firmly entwined for close to a century.

Georgie Bruce
Curator



Dancing on the Lotus Blossom, 2009
Digital C Print Diasec
100 x 128cm
Edition 3/5

Artist's Statement

I created The Great Han Empire's Rocket Launch in winter 2009. As I worked on the 3,000 Court Ladies series, I listened to new reports that North Korea had launched a missile. I placed rockets, waiting to be launched, in the courtyard in front of Geunjeongjeon Pavilion in Gyeongbokgung Palace. Peach trees are in blossom at the palace, and the court ladies of the Great Han Empire are dancing as if to celebrate the rocket launch. In the background, the Government-general building, built by the Japanese in the 1920s and the biggest building in Asia at the time, stands tall and proud. Pink peach blossom petals are scattered across the ground of the palace. If only Great Han Empire had launched its own rocket 100 years ago, when the Korean Peninsula was under threat from the great powers... Could that have changed the fate of the Joseon I wonder. The pink petals here are from paper flowers. The peach flowers in my works signify the Peach Blossom Paradise, a motif that has its origins in An Gyeon's 1447 painting Dream Wanderer in the Peach Blossom Paradise, painted after the artist heard an account of a dream of Prince Anpyeong, third son of King Sejong. In his dream, the prince came to a mountain covered in peach blossom: there were several dozen peach trees, while a stream flowed between the peaks and crags of the mountain. The prince did not know where to go. Just then, an old man who looked to be an immortal said, "If you follow the stream into the valley, you'll reach the peach orchard." When the prince started to enter the valley, he woke up. Perhaps this dream hinted at the fate of the prince, who was to lose his life in the approaching struggle

for the throne, now known as the Gyeyu Purge. Tears of Fallen Blossoms contains one of the most beautiful visual effects in any of my works. A court lady is weeping as she longs for the king that she loved. Her tears turn into butterflies, which then turn into flower petals. This is King Gojong's official sleeping quarters and the place to which the three clandestine envoys were secretly called before being sent to the International Peace Conference in The Hague. It was because of this event that Gojong ended up being assassinated with a cup of coffee laced with opium. In fact, the world that we see around us is that of a beautifully fabricated signboard. The same is true of exhibitions in large art galleries. I wanted to tell the tales of what went on behind the beautiful stage decorated with flowers and butterflies. The feeling I had when I worked was that an artist is somebody who tells the stories hidden deepest in the background. As a young boy, I would fall asleep as I listened to my mother's stories. Now, it occurs to me that my mother was a good storyteller. I want my path as an artist to be that of a village storyteller, passing on the things I've learned about the ways of the world through my own personal experience.

Seoul citizens who see my North Korea-related works, such as the I'm Your Genie – Make a Wish!, Love or Money?, Love or My Father? and I'm Your Genie/brand name series, ask me whether my works don't violate South Korea's notorious anti-communist National Security Law. These days, creating works of this kind is not enough to get you in trouble with the police. South Korea, now the world's biggest producer and seller of smart phones, is still caught in the confusion of cold war.

The characters and slogans depicted in these works are those of North Korea, but at their heart lie problems with money, experienced by South Koreans and everyone else in the world. Western capitalist society's advertisements for luxury goods are in fact just the same as North Korean's propaganda slogans. These are things that cannot be acquired without money. North Koreans live their daily lives in poverty and starvation against this background of propaganda depicting a paradise on earth and praising leaders.

For the background to Pyongyang Times, I used footage from English director Daniel Gordon's The Game of Their Lives, a documentary that tells the story of the North Korean team reaching the quarter-finals in the 1966 World Cup in England. It was at this time that South Korea's economy began to overtake that of the North. Then-South Korean president Park Chung-hee was incensed by North Korea's strong World Cup performance and began all-out efforts to develop South Korea's footballing talent. Eventually, South Korea reached the World Cup semi-finals in 2002. As I watched young ballerinas dancing in time to the second hand of a clock in Pyongyang, I felt choked up to think how hungry their younger counterparts across the country must be. In Seoul, where mountains of excess food are thrown away every day, young girls cram hard study into every hour of the day, working through the night in order to succeed in the national examination and go to the best possible university; in the socialist paradise of North Korea, they sweat beads of agony as they strive to perfect revolutionary songs and dances... Ultimately the cold war on the Korean Peninsula is a

competition between South and North Korea to reach the same paradise. The Downfall of the Joseon Dynasty is a documentary about the descendants of the fallen Joseon royal family, who have been abandoned by the rest of Korean society. While making it, I filmed the house where the granddaughter of King Gojong lived and was scared that heaven would punish me for doing so. I had a sense of Korea's wretched history, like that of an animal caught in a hunter's trap in the middle of a harsh winter and forced to bite off its own leg and mate with an invasive foreign species in order to survive. Many people wept as they watched this film, but the reality is that Korea has no time to spend on the descendants of its old ruling dynasty. Does this mean we can tear out and throw away a few pages of our history here and there, as suits our needs? Can the holes left by the discarded pages of our history be filled with money? Works such as Road of Joseon, Wanderers in Sunset, Her Majesty with 007 in Hahoe are part of the Empire and Joseon series. When I was young, I thought paradise was located in the United States. A U.S. military unit was stationed in my hometown; whenever one of their vehicles drove past, I thought it would fly up into the sky. In fact, it was a radar unit, located up on the highest mountain. In the mid-19th century, as the Western powers began exerting influence on Joseon, Koreans began longing for the West. In the mid-2000s, when the U.K.'s Elizabeth II came to Korea, she visited Hahoe Village, which boasts the best-preserved traditional culture in the country. The queen was moved by the beauty of the village; her praise was relayed live from the scene by the mass media.

Artist's Statement

(Cont'd)

Since then, the village has been visited daily by thousands, sometimes tens of thousands of tourists. It has become a tourist site, with its old tracks widened and replaced by tarmacked roads for cars, and a proliferation of car parks, guest houses and restaurants. Not a trace of its former appearance remains. What would the queen think if she knew this? In Korea, Western imperialist culture is a model and a virtue to be studied; it is the most important part of everyday life. The core reason for this is that Koreans believe learning the ways of the West will allow them to become powerful people, eventually earning lots of money and living well. To Korea, since the 19th century, the West has been a flooding river whose aggressive currents have engulfed the blooming flowers of Joseon's Peach Blossom Paradise. Perhaps that's what we, ourselves, wanted after all.

Lee Sang Hyun
Artist

Great Han Empire

This was the name given to Korea by its own leader from 1897 until 1910. At the time, the empire declared itself diplomatically neutral in the face of aggression by the Great Powers. In 1904, Japan won its war against Russia; in 1905, it snatched away Korea's sovereignty and began acting with open aggression toward the country. In 1910, with the forced signing of the Japan – Korea [annexation] Treaty of 1910, the Great Han Empire disappeared into history.

3,000 Court Ladies

On the day in 660 AD when the Baekje Kingdom fell, 3,000 court ladies chose to jump to their deaths from a cliff on a riverside rather than surrender. It is said that the falling ladies in their dresses looked like flower petals; the cliff was therefore named “Nakhwaam,” meaning “rock of falling flowers.” To this day, a ceremony is held every autumn to commemorate the loyalty of the 3,000 ladies.

Gyeongbokgung Palace

The main palace of the Joseon Dynasty (1392-1910), located at the heart of Seoul.

Joseon

The name Joseon first appears in myths dating from before the time of Christ. It first became fundamentally associated with Korea, however, with the founding of the Joseon Dynasty in 1392. In my works, the name Joseon refers not only to this specific dynasty but is a general term used to describe traditional Korean culture in its original form, before the advent of Western culture and material influence on the peninsula.

An Gyeon

This early-Joseon era artist is believed to have been born between 1400 and 1417 and died around 1470, but these dates are not known with certainty. He was close to Prince Anpyeong, but managed to escape with his life from the Gyeyu Purge, during which Anpyeong and all his other close associates were killed. The story is that An Gyeon foresaw the upheaval, stole some of Prince Anpyeong's favourite ink, and had himself out of the prince's home. This incident is said to have been the reason he survived the event.

An's painting, Dream Wanderer in the Peach Blossom Paradise, exerted enormous influence on Japanese landscape painting. An was Joseon's greatest artist; this work is currently located in Japan.

Immortals

These Daoist deities transcend the boundary between life and death, wandering around the Peach Blossom Paradise.

Gyeyu Purge

In 1453 (a year known by the name Gyeyu according to the system used at the time), Prince Suyang (second son of King Sejong, fourth king of the Joseon Dynasty and inventor of Korea's indigenous alphabet, hangeul) killed his nephew, Danjong, and became king. At this time, Prince Anpyeong, the star of Dream Wanderer in the Peach Blossom Paradise, was killed by Suyang while attempting to keep Danjong on the throne.

Gojong

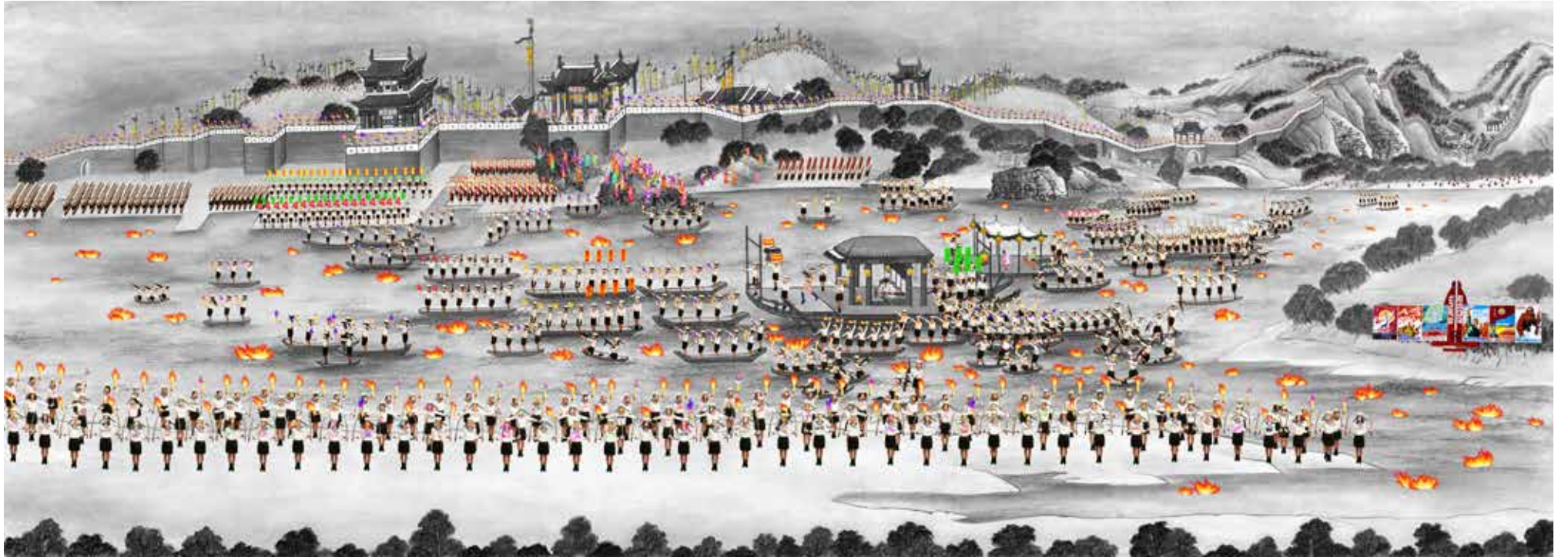
26th monarch of the Joseon Dynasty and emperor of the Great Han Empire. In the 19th century, in the face of Japanese aggression, Gojong declared Korea a neutral state and attempted to defend its sovereignty. His attempt was unsuccessful, however, and he ended up being forced to pass on the throne to his son. Gojong sent secret envoys to the Second Peace Conference (see below) in another unsuccessful attempt to secure support for Korean independence. In 1919, he was assassinated by poisoning.

Three secret envoys

These three diplomats were sent to the Second Peace Conference in The Hague in 1907, on the secret orders of Gojong, to try and inform the rest of the world that Korea's treaty with Japan had been forcibly imposed. The North Korean film The Envoys Who Never Returned, made in Pyongyang by abducted South Korean director Shin Sang-ok, is based on this incident.



Love or My Father, 2011
Digital C Print Diasec
110 x 290cm
Edition 2/7



Lady Gaga's Teadong River North Korea – US Friendship Concert, 2011
Digital C Print Diasec
105 x 293cm
Edition 2/7



I'm Your Genie, Make A Wish, 2011
Digital C Print Diasac
90 x 245cm
Edition 3/7



A Rocket Launch in The Imperial Palace, 2009
Digital C Print Diasac
90 x 120cm
Edition 2/5



Road to Joseon, 2008
Digital C Print Diasac
70 x 125cm
Edition 2/5



Wanders at Sunset, 2008
Digital C Print Diasac
70 x 112cm
Edition 2/5



Her Majesty With 007 in Hahoe, 2008
Digital C Print Diasac
57 x 90cm
Edition 3/5



Nostalgia 1 (Circle), 2011
Digital C Print Diasec
100cm diameter
Edition 2/5



Nostalgia 2 (Circle), 2011
Digital C Print Diasec
100cm diameter
Edition 3/5



Details of work



Details of work

Travel to Western, 2010
 Digital C Print Diasec
 10 x 206cm
 Edition 4/5



I'm Your Genie, Don't Worry! Prada, 2010
 Digital C Print Diasc
 90 x 90cm
 Edition 2/7



I'm Your Genie, Don't Worry! Christian Dior, 2010
 Digital C Print Diasc
 90 x 90cm
 Edition 2/7

Artist's Statement (Video)

Symphony No. Dream Wanderer in the
Peach Blossom Paradise
Single Channel Video, 7.28 min., 2009

On February 26, 2008, the New York Philharmonic Orchestra, conducted by Lorin Maazel, performed a landmark concert at East Pyongyang Grand Theatre in North Korea. The repertoire included Dvorak's Symphony No. 9., From the New World. The audience responded to the piece with a long standing ovation. This composition was first played on December 16, 1893 in New York. To new immigrants landing on Ellis Island, in view of the Statue of Liberty, the United States of America was a new world full of the hope of the American Dream – could the same apply to North Korea under the rule of its Dear Leader? The background picture used for this work is the 1449 painting Dream Wanderer in the Peach Blossom Paradise, which depicts a dream of King Sejong's third son. Here, I have created two paradises.

Pyongyang Times
Single Channel Video, 4.2 min., 2011

"Pyongyang Times" takes as its main background footage of football matches from Englishman Daniel Gordon's 2002 documentary, The Game of Their Lives, which tells the story of North Korea's appearance at the 1966 World Cup in England. That year, North Korea reached the quarter-finals. This greatly provoked Park Chung-hee, the South Korean president at the time, prompting him to introduce policies to

develop sport in earnest in the South. Indeed, the efforts that resulted in South Korea's climb to the semi-finals of the 2002 World Cup can be seen as having started at this time. 1966 was also the time when South Korea's economy began to overtake that of the North. I was collecting North Korea-related images for Tales of Drunken Journeys to Pubyok Pavillion – this was a country made up of propaganda signs and slogans. Ironically, however, the more I looked at these images, the more apparent the darkness of North Korea society became. What would character like Park Tae-yeong and Ha Jin-su, from Lee Byeong-ju's book Jirisan, say if they saw this, I wondered? I felt choked as I saw slogans saying "Oh yummy, meat!" and "We're not hungry," inadvertently advertising just how acute North Korea's poverty actually was. I also thought of the cows in South Korea that had to be die in front of their owners who stopped feeding them when the price of feed went up and the price of meat went down. In the North, people fight tooth and nail just to eat a single meal, while in the South, we've stopped farming to feed people and raising cattle. Traditionally, Koreans that dreamt of cows would take them to represent their ancestors, and would watch their behavior the following day and not quarrel with others. The fate of cows, too, differs between South and North. The meat from a starving cow in South Korea would be manna from heaven to someone in the North. The two states are divided by extreme hatred and greed. I wonder if perhaps the South and the North have simultaneously crossed a line that no person should ever cross. As I watched the North Korean team put up a good fight against physically superior Western teams in London,

the heart of U.S. and British imperialism, I hoped they would win. Watching videos of young girls dancing in time to music, I thought how hungry they must be. The myriad signs and symbols in the video that flutter down to the musical rhythms of North Korea's "mass games", made in the people's republic, speak of longed-for utopias, reflecting the dreams of those living to the north of the line that divides the Korean Peninsula. But when we remember that no utopia exists, anywhere, North Korea's countless propaganda signs become something close to deceit. There's no such thing as the genie that appears in Arabian Nights. North Korea easily beat Australia in the final Africa/Asia zone qualifying match in Bangkok and proceeded to England for the final rounds. It lost its first match there to the Soviet Union, but the surprised English crowds by beating football superpower Italy. North Korea then defeated Chile and went on to face Portugal in the quarter-finals, where it began by scoring three goals but ended up losing 3:5. Above all, though, it was the North Korean's outstanding spirit of sportsmanship and friendship that captivated English crowds and had droves of fans following them wherever they went. North Korea's 1966 performance has been described as one of a handful of all-time top events in World Cup history.



Pyongyang Times, 2011
Single Chanel Video (45 inch)
4.2 Minutes
Edition 2/6



Tears of Falling Blossom, 2009
Single Chanel Video (45 inch)
3 Minutes
Edition 6/6



Symphony No.9 Dream Wanderer in the Peach Blossom Paradise, 2009
 Single Chanel Video (45 inch)
 7.28 Minutes
 Edition 5/6



Nostalgia, 2008
 Single Chanel Video (7 inch)
 11.12mins
 Edition of 30

Lee Sang Hyun

Lee Sang Hyun lives and works in Seoul

Education

HoschÜle der Kunst (Tajiri Class), Berlin

MeisterschÜler (bei Rebbeca Horn)

Selected solo exhibition

2009

Joseon, Another Paradise, Dr. Park Gallery, Korea

The Solo Project, Basel, Switzerland

3000 Court Ladies, Gallery Sun Contemporary, Seoul

2008

Empire and Joseon, The Museum of Photography, Seoul

The Mirror of Korea, Art & Research, Korea

National Institute of Science & Technology, Seoul

2007

Nine Clouds Dream, Gallery Sun Contemporary, Seoul

Nine Clouds Dream, Stone Museum, Jeju Island, Korea

The Great General Junghae Honey Honey, Window, Gallery Hyundai, Seoul

2005

The Self Meditated Portrait of Korean Historical Epic, Chosun Art Gallery, Seoul

2000

The History of Salt Dessert & Telematic Nomad, Inaugural Show of Insa Art Center, Seoul

1995

The Earth-Moon Rising, Galerie J&J Donguy, Paris

Selected group exhibition

2009

Magnetic Power, Asian Contemporary Media Art Project, Asian-Korea Center, Seoul

Asia Pacific Performance Festival, Seoul

Seoul International Photo Festival Body Language, Touch Art Gallery, Korea

Problem, Dr. Park Gallery, Korea

Magic Moment Korean Express, Hanover Messe, Germany

2008

A Diary of Earth Exploration, National Science Museum, Gwacheon, Korea

Mediations Biennale in Old Printing Factory, Poznan, Poland

60 years of Korean Photography History, The National Museum of Contemporary Art, Gwacheon, Korea

A Midsummer Night's Dream, Grau Gallery, Seoul

El Punto Del Compás, Sala De Arte Publico Siqueiros Mexico, Fundation Ludwig De Cuba

Scope Basel, Basel, Switzerland

New Acquisitions-Collection Reconstructed, Gyeonggido Museum of Art, Korea

Peripatetic Amusement, Pre-Yangpyeong Eco Art Festival, Korea

Photo Hoto, Gallery Sun Contemporary, Seoul

2007

Thermocline of Art-New Asian Waves, ZKM Karlsruhe, Germany

Parody@Beijing Complex 798 Art Festival, Dimention Art Center, Beijing

The Voyage of Forgotten Combatant, 40 years of Performance History in Korea, The National Museum of Contemporary Art, Seoul Korea

The Edge of Sensation – a Slight Movement, Simon Gallery, Seoul

The Painting of Hermit Riding On The Cow, Gyeonggido Museum of Art, Korea

Sh Contemporary 07, Shanghai International Art Fair, China

2006

Wake Up Andy Warhol, Ssamzie, Seoul

Daegu 1st International Photo Biennale, Daegu, Korea

Seoul International Print, Photo Art Fair, Hangaram Museum, Seoul

Seoul International Photo Biennale, Seoul, Korea

Memorial Exhibition of Sae-Jung Kim's Sculptor Prize, Sungkok Museum, Seoul

Laser-Multimedia Project 'Fantashia Corea' National Assembly Building, Seoul

Melbourne Art Fair, Australia

Light & Art, World Expo, China

Korea Fantasy-Image Theater, Coreana Art Museum, Seoul

Little Siddhartha-Paradise, Gana Art Center, Seoul

2005

Nine Party, Gana Residency, Seoul

Kult Fablik White Box, Munchen, Germany

Pocheon Asian Art Festival, Pocheon City Korea

From the fall of Berlin to DMZ, Olympic Art Museum, Seoul

Inaugural Exhibition, K-Art Space, Seoul

2004

Light-Environment, Seoul Broadcasting System, Korea

Alice In My heart, Ssamzi Art Welfare, Seoul

Self Secession, Gana Art Gallery, Seoul

Red, Gana Art Gallery, Seoul

1996

Origin and Myth of Fire, The Museum of Modern Art , Saitama, Japan

Korea International Art Fair, COEX, Seoul

Contemplation, Joongang Biennale Special Exhibition, Hoam Art Museum, Seoul

Arles Photo Festival, France

Star Way, Laser Projection, Seoul

Rebel Against Space, 95 year Fine Art, Ministry of Culture, Korea

1994

Museum of Hankook, Gallery Sae, Museum of Hanlim, Sunjae Art Museum, Gallery To, Gallery, Horst Dietrich Berlin, Obere Gallery Berlin, Montrouge France

Awards

1st the Hanmi Photography Award, Seoul

5th Kim, Sae-Jung Young Sculptor Prize, Seoul

Residency and Grants

ISCP, New York

Jangheung Residency, Korea

International Residency, Gyeonggi Museum of Modern Art, Korea

U-Kyung Art & Culture Foundation, Seoul

Hanmi Foundation Of Art and Culture

The Korean Council Of Art and Culture

Seoul Foundation Of Art and Culture

Gana Residency, Seoul

Cite International des Arts, Paris

Waldenser Atelier, Berlin

Filmography, Acting, Screen play

2009

Symphony Nr. 9 Dream Wander In Peach Blossom Paradise, 7.02min

One Thousand Hands, 3min

M Butterfly, 3min

Tears Of Fallen Blossoms, 3min

3000 Dancing In Paradise, 3.30min

2008

25.3min

Gabrielle d'Esteree's Nirvana, 6.58min

Venus of Joseon, 5.09min

2007

Sleep, 8hours

Warhol and Me, 27min

Orient Express, 4.07min

The Painting of Hermit Riding On The Cow, 14.50min

Nostalgia, 11.12min

2006

The Downfall Of Joseon Dynasty, 114min

Korea Fantasy, 10.37min

2002-2003

Happy Die (Science Fiction Screen Play)

2003

Dragon Warrior (Screen Play For Bruce Lee Project)

2001

Peach Blossom & Spring Dream (Film Noire Screen Play)

1998

Main Actor Lies, acted as a cameo or supporting actor in several films

Selected Performance

2007

The Painting of Hermit Riding On The Cow, Gyeonggi Museum of Art, Korea

The Voyage Forgotten Combatant, The National Museum of Contemporary Art, Korea

2006

Little Siddhartha, Gana Art Gallery, Seoul

2000

The History of Sault desert and Telematic Nomad, Gana Art Gallery, Seoul

1988

The Encounter Of Goddess Of Andromedae. The Total Art Museum, Seoul

1987

Dream Summer-Night Orient, Galerie HÖrst Dietrich, Berlin

Murdered Fish, Obere Gallery Haus Am Lutzof Platz, Berlin

Film Screening

2009

Magnetic Power Asian Media Art Project, Asian Korean Center, Seoul

2008

“The Painting of Hermit riding on the cow” Mediations Biennale Old Printing Factory, Poznan, Poland

Korea National Institute of Science and Technology, Seoul

2007

“The Downfall of Joseon” ZKM, Karlsruhe, Germany

Gyeonggi Museum Of Modern Art, Korea

2006

The Museum Of Photography, Seoul “Wahol and Me” Ssamzi-gil, Seoul

Art Fair & Auction

2010

Art Dubai, Dubai

Korean Art Show, New York

2009

Pulse, Miami

21, Germany

Kiaf 2009, Seoul

Sippa, Seoul

Solo Project, Basel in Switzerland

Christies, London

Art Dubai 2009, Dubai

2008

KIAF, Seoul

Auction Byul, Seoul

Art Singapore, Singapore

Sippa, Seoul

Scope Basel, Switzerland

2007

Sh Contemporary 07, China

2006

Sippa, Seoul

2004

Melbourne Art Fair, Australia

Georgie Bruce – Curator

Georgie is a visual art consultant, arts manager and curator with specialist knowledge of the Asian region. Having lived and worked in Australia, South Korea, Hong Kong and now Singapore, Georgie brings 15 years of art advisory and consultancy projects to .M Contemporary this month.

In 2006, she curated and presented the first Contemporary Aboriginal Art exhibition to be held in South Korea, Sisters Dreaming at the Kwanhoon Gallery, Insadong, Seoul, South Korea. This exhibition showcased work by six of Australia's leading female Aboriginal artists and contributed to the bridge being built between these two artistic countries.

In October 2007, Georgie presented Desert Masters at Gallery Sejul in Pyungchang-dong, Seoul, opened by the Australian Ambassador to Korea, HE Mr Peter Rowe. This exhibition received great attention from a range of sectors including art institutions, educational bodies, government and media.

In 2010 in Hong Kong, Georgie curated the return of Korean artist Lee Sang Hyun after a hiatus induced by political persecution. Past and Present, An Awkward Reunion explored South Korea's relationship with Japan and the demise of Korea's Royal Family. The exhibition resulted in Lee's video work being presented to the world leaders at the G20 Global Summit, Seoul in 2010.

Georgie is also a Trustee of the Sovereign Art Foundation which manages one of Asia's most respected industry awards. The Sovereign Art Award has launched the careers of many, now well-established artists whilst raising much needed funds for art therapy and rehabilitation of underprivileged children across the Asian region.

Areas of Georgie's expertise include curatorial and art consultancy projects for corporate, institutional, hospitality and private clients through the development and delivery of art exhibitions and events within the Asian region.



.M Contemporary is a gallery space that aims to create a cross cultural conversation through showing and supporting emerging and established artists from around the world. We aim to foster a strong appreciation in Australian audiences for a new generation of foreign and domestic artists and to expose both novice and established collectors to these works.

By curating interactive exhibitions .M Contemporary aims to serve as a platform that introduces all mediums of art ranging from traditional to digital video art, interactive and immersive installations, showcasing the skill, creativity and concepts of artists within these mediums from around the world. .M Contemporary has a strong focus on supporting these artists ongoing presence through regular exhibitions, complemented by industry expert panel discussions, artist talks, social events and more.

Recognising the need for broader participation and exposure to art, .M Contemporary is also opening up itself to schools, universities and other parties as a platform for education where an appreciation for global and local contemporary art is inspired and nourished.

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