CONTACT
lee.kangseung@gmail.com
+1 424.333.1720
http://kanglee.net

Kang Seung Lee (b. South Korea, lives and works in Los Angeles, USA)

Solo and Two-person Exhibitions (selected)

2017
(forthcoming) Solo Exhibition, Artpace, San Antonio, TX (catalog)
(forthcoming) *Leave of absence*, Commonwealth and Council, Los Angeles, CA
(forthcoming) two-person exhibition, Space KAAN, Seoul, South Korea
Outdoor wall installation, Baik Art, Los Angeles, CA
Absence without leave, Commonwealth and Council, Los Angeles, CA (catalog)

2016
Untitled (Artspeak?), Turchin Center for the Visual Arts, ASU, NC (catalog)
Covers, LACA (Los Angeles Contemporary Archive), Los Angeles, CA
and Child, Solo Exhibition, Commonwealth and Council, Los Angeles, CA
Two person exhibition with Gisèle Suzor-Morin, simeona leona, Los Angeles, CA

2015
Kang Seung Lee: Untitled (Artspeak?), Pitzer College Art Galleries, (curated by Ciara Ennis), Pitzer College, Claremont, CA (catalog)
Untitled (Artspeak?), D300 Gallery, California Institute of the Arts, Valencia, CA (catalog)

2014
Untitled Solo Show, D300 Gallery, California Institute of the Arts, Valencia, CA

2012
My nights are more beautiful than your days (curated by Dulce Chacon and Eugenio Echeverria Manau), Centro Cultural Border, Mexico City

2011
My beautiful things are falling down from the sky, el Marrakech Salon, Mexico City

Group Exhibitions (selected)

2017
(forthcoming) *Luck of the Draw,* DiversWorks, Houston, TX
NADA, New York, NY

2016
Blind Spot, Design Matters, Los Angeles, CA
De la Tierra ad la Tierra, Centro Cultural Metropolitano, Quito, Ecuador
Spring Benefit Exhibition, Los Angeles Contemporary Exhibitions, Los Angeles
Luck of Draw, DiverseWorks, Houston, TX

2015
RaceCraft, Center for Art and Thought (curated by Sarita See and Marie Lo), Los Angeles, CA
Normal Family (organized by Minkyung Choi), Last Projects, Los Angeles, CA
GLAMFA 2015, California State University, Long Beach, CA
CalArts 2015 MFA show (curated by Sarah Lehrer-Graiwer), Cooper Design Space, Los Angeles, CA (catalog)

2014
Pardon My Condition (curated by Andrea Huber), Raymond Gallery, Art Center College of Design, Pasadena, CA
Endur A Round (curated by David Frantz), California Institute of the Arts, Valencia, CA
Mid-Res Show, D300 Gallery, California Institute of the Arts, Valencia, CA
Hidden, Center for Art and Thought (curated by Jan Bernabe), Los Angeles, CA
GLAMFA 2014, California State University Long Beach, Long Beach, CA
Body Body Bodies, SOMArts Cultural Center, San Francisco, CA

2013
Annual QAC show, Main Gallery, California Institute of the Arts, Valencia, CA
The Hill, C115 Gallery, California Institute of the Arts, Valencia, CA

2012
Art on Paper: 42nd Exhibitions (curated by Xandra Eden), Weatherspoon Art Museum, University of North Carolina at Greensboro, NC (catalog)
Narrativas con dibujo, Galeria de la Esmeralda, the National School of the Arts, Mexico City
Narrativs con dibujo (curated by Young Sun Kim), Museo Casa de Leon Trotsky, Mexico City 2011

2011
Pura Vida Mx (curated by Mabel Larrechart), Aida Rodriguez, Mexico City
Proyecto Venganza (curated by Mabel Larrechart), Clinica Regina de Cultura, Mexico City
Compilation of the Bastard Archive, la Galeria del Comercio, Mexico City
Segundo ciclo de videoarte, Arte TalCual, Mexico City

Grants and Residencies
2017 (forthcoming) International Artist Residency, Artpace, San Antonio, TX
2016 Recipient, Creative Capacity Fund, Center for Cultural Innovation
2016 Nominee, Rema Hort Mann Foundation Grant
2015 Artist-in-residence, Pitzer College, Claremont, CA
2015 Parkfield Retreat, Parkfield, CA
2015 Nominee, the Dedalus Foundation Fellowship
2015 Dean's Grant, CalArts, CA
2013 – 2015 CalArts Scholarship
2011 Convocatoria, Centro Cultural Border

Books and Catalogs
2017 *Absence without leave*, Sming Sming Books, San Francisco
2015 *Untitled (Artspeak?) by Kang Seung Lee*, Pitzer College (with essays by Leslie Dick, Jen Hutton and Ciara Ennis)
2015 *COVERS* 1st edition
2015 *Untitled (Artspeak?)* 1st edition (with essay by Jen Hutton)

Education
MFA, California Institute of the Arts, CA, USA

Bibliography and Publications (selected)
2017
Farago, James & Schwendener, Martha, "What to See at New York's Art Fairs This Week", The New York Times, March.
Viveros-Faune, Christian, "'Activism' Is the Hot New Art Trend at NADA New York 2017", Artnet, March.
Kaundinya, Anaka, "NADA to See Here: Best of the New Art Dealers Alliance Fair", Bedford + Bowery, March.
Wagley, Catherine, "5 Free Art Shows to See in L.A. This week, LA Weekly, Feb.
"Artpace Announces Its 2017 Artist-in-Residence Schedule", Glasstire, Jan.
2016
Whiteford, Meg, "Kang Seung Lee, Covers, Los Angeles Contemporary Archive", ARTFORUM Critic's Picks, May.
Michno, Christopher, "Ciara Ennis: Exhibition Practices and Alternate Theories of the Archive, KCET Artbound, April 17.
Richards, David & Tuck, Geoff, The Parkfield Review #5 2014-2015, pp 82-83, January.
Michno, Christopher, "Kang Seung Lee at Commonwealth and Council", Artillery magazine, February.
Ruckstuhl, Laney, "Take a visual vacation at the Turchin Center", High County NC, September 2.
Isaacs, Jessica, "Head to Boone for a Night on the Town as First Friday Art Crawl Returns This Weekend", HCPress, August 31.
"De la Tierra a la Tierra, una Mirada al consume", el Telegrafo (Ecuador), November 4.

2015
Stromberg, Matt "Normal Family, ArtRx LA" Hyperallergic, August 11, 2015
Dick, Leslie, "History Dances: Kang Seung Lee's Untitled(Artspeak?)", Untitled (Artspeak?), Pitzer College, September.
Ennis, Ciara, "The Counter Archival Tendencies of Kang Seung Lee", Untitled (Artspeak?), Pitzer College, September.
Hutton, Jen, "Untitled", Untitled (Artspeak?) by Kang Seung Lee, March.

2014
"The Bay Area Body", Advocate.com, June 15.

2012
"My nights are more beautiful than your days", Corona Boreal Magazine, Mexico, August.
Joyner, Amy, "Tree of life", GoTriad, News & Record, NC, July.
Alton, Rae, "Ramdon Act of Art by Kang", Avant Greensboro, NC, July.

2011
"Proyecto Venganza", PubliMetro, June 10, Mexico.
"Lo Mejor del Corredor Roma-Condesa", The Happening, Mexico, June.
"Corredor del Arte", Contra Esquina Magazine, Mexico, June.
"Corredor Cultural Roma---Condes"a, p13, FRENTE magazine, Mexico, May.
"Film works by Kang S. Lee", Curated Magazine, April.
"New Drawings by Kang S. Lee", Inkult Magazine (special edition), Mexico, April.
"Ceramic Sneakers", Zink Magazine, USA, March.
"Ceramic Sneakers", Vogue Brazil, Brazil, February.
Drawing and Poem, Hotbook pp 98---99, Hotbook No. 2, Mexico, January.
Drawings, Inkult Magazine, PP, 18---23), No 008, Mexico, January.

2010
Ceramic Sneakers, Curated Magazine, USA, November.
Derringer, Jaime, "Ceramic Sneakers by Kang S. Lee", Design Milk, USA, November.
"How sneakers become fine art forever", World Famous Design Junkies, USA, November.
"Ceramic sneakers by Kang S. Lee", Freshness Magazine, USA, November.

Leave of absence (in progress)

In commemoration of the 25-year anniversary of the Los Angeles uprising (April 29—May 4, 1992), Kang Seung Lee employs tactics of removal (human body) and re-rendering (figureless tableaux) in graphite to problematize how bodies (as marked by difference) are represented by the media in its extensive, sensationalized coverage of social upheaval and civil unrest. Commonly understood as a white-black conflict, the uprising was also a boiling point for tensions in the Latino and Asian communities, leading to the Los Angeles uprising being the first multi-ethnic race conflict in the United States. Drawn from the work of photojournalists whose images implicate the subjectivities of the city's residents through graphic depictions of violence, Lee instills instead a solemnity for the lives lost, injured, and communities destroyed. (excerpt from press release)

Untitled (Aftermath), 2017, Graphite on paper, 5 ½ x 11 inches

Untitled (A woman runs out of store), 2017
Graphite on paper
5 ¾ x 8 ¼ inches
Framed: 12 ¼ x 15 inches

Untitled (A looter wheels a shopping cart full of diapers), 2017
Graphite on paper
5 7/8 x 8 1/8 inches
Framed: 12 ¼ x 15 inches

Untitled (La Revolucion es la solucion!), 2017
Graphite on paper
4 3/8 x 6 5/8 inches

Untitled (Korean Merchants on the Rooftop), 2017
Graphite on paper
5 5/8 x 8 ¼ inches

Untitled (Protesters after the verdict), 2017
Graphite on paper
5 7/8 x 8 1/8 inches

and Child (2015-2016)
January 23—February 27, 2016, Commonwealth and Council, Los Angeles, CA

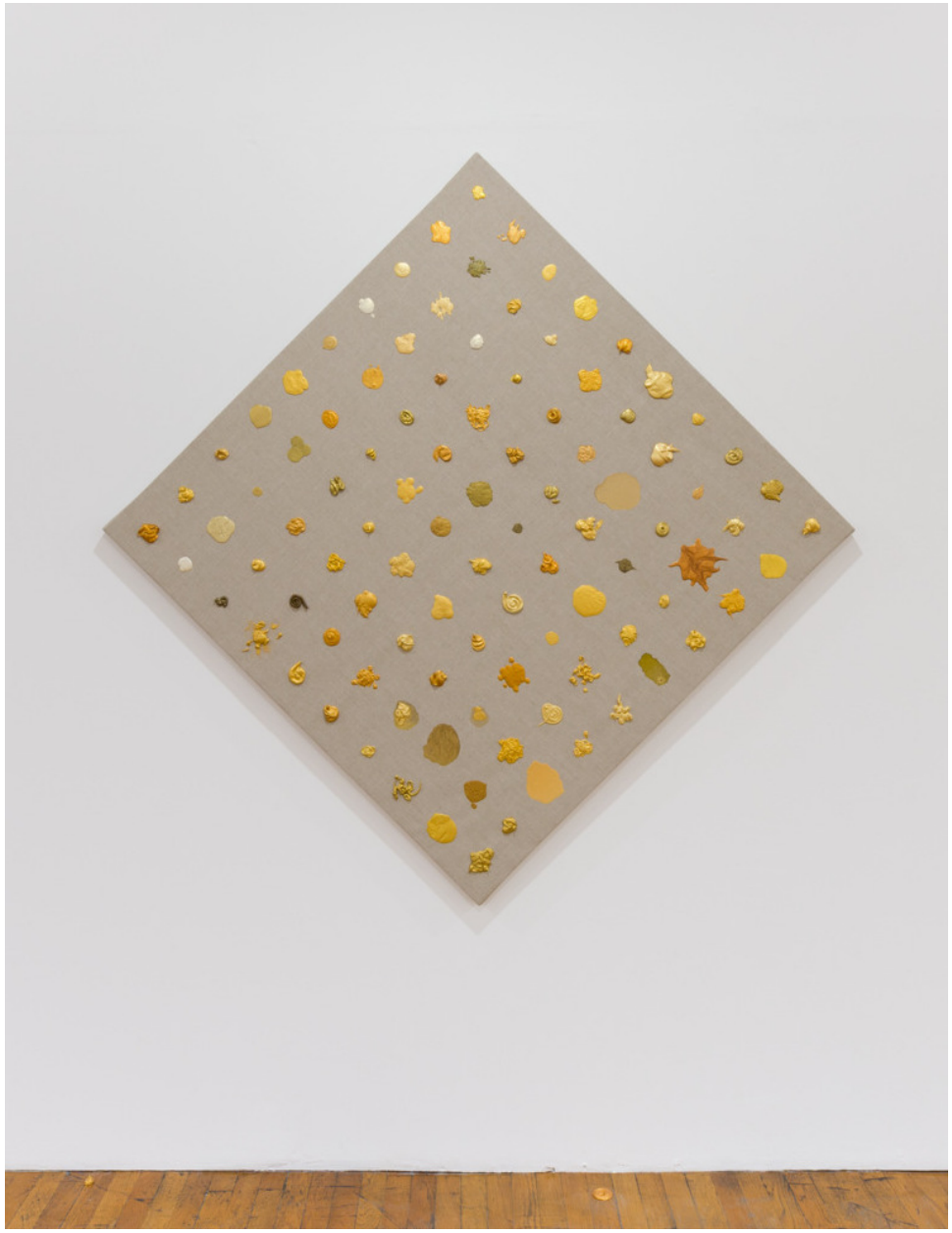
and Child is a project that surveys the verisimilitude of 'gold' currently on the market and the American industrialist and art collector Norton Simon's history of acquiring and deaccessing artwork on the theme of 'Madonna and Child.'

Revealing a strong personal penchant for the sacred theme, Simon amassed 48 European renditions of the iconic 'Madonna and Child' from the Medieval period through the Renaissance and into the 17th century. He purchased his first exemplar, Albrecht Dürer's Madonna by the Wall, in 1964 and his last, Nicolas Poussin's The Holy Family with the Infant Saint John the Baptist and Saint Elizabeth, in 1981. Based on this public record of Simon's acquisitions and deacquisitions, I have postulated a differentiating index that highlights the collector's fervor by isolating and focusing solely on the 'Infant Child.' The 48 colored pencil renderings of the 'Infant Child' emphasize the supernatural, otherworldly qualities of the man-child embodied within, transfiguring his physiognomy from a state of innocuous inertia to one of heightened alterity.

Starting in the 14th century, smaller-scaled artworks (predominantly religious paintings illustrating Biblical narratives, including the life of Christ) became available to private collectors belonging to the merchant class. Gold played two key roles during this time: it was both a medium of artistic production (gold leaf) and currency in the marketplace (18K Italian coins). As a symbolic gesture of commerce and devotion, I have collected and sampled a vast array of gold acrylic paint of various grades (craft, artist, studio, professional), material qualities (iridescent, antique, pearl, etc.), and countries of manufacture (Canada, USA, France, Germany, Australia, UK, Japan, etc.).

Installation view at Commonwealth and Council

Installation view at Commonwealth and Council



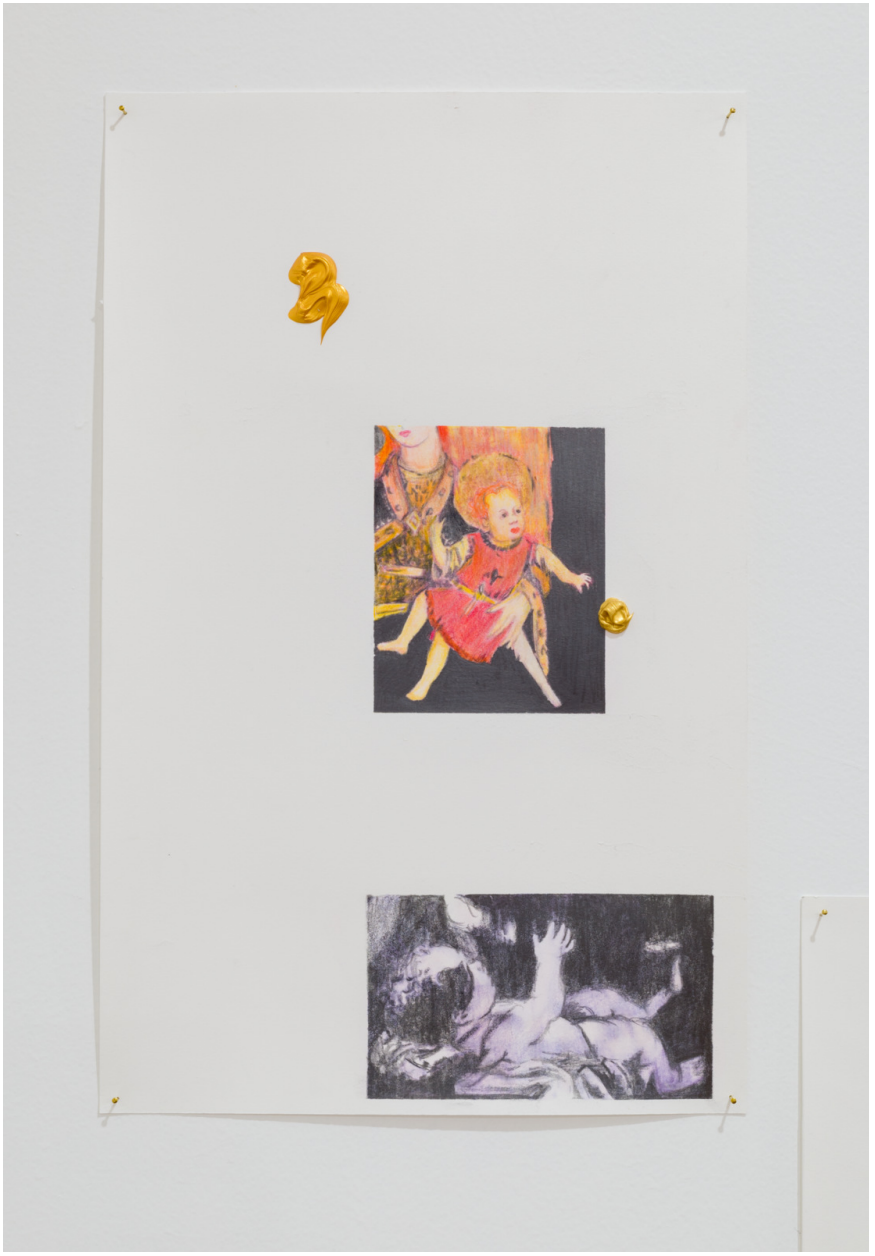
100, 2015, acrylic on linen, approx. 68” x 68” x 2”

5’ 1”, 2016, gold acrylic on pedestal and floor, pedestal: 5’ 1” x 1’ x 1’, floor sculptures: dimensions variable

and Child (Cat. 131), 2015, colored pencil and graphite on cotton paper, 14” x 10”

and Child (Cat. D105, D106, D109, D111, D112, D119, D120, D122, D124, D128, D136, D149, D184), 2015-16, colored pencil and graphite on cotton paper, 51 ¾ ” x 48”

and Child (Cat. 701, 719, 815, 885, 977), 2015, colored pencil and graphite on paper, 30” x 39 ”



and Child (Cat. 1006, 1384), 2015, colored pencil, graphite, acrylic on cotton paper, 19 ½ ” x 12 ½ ”

and Child (Cat. D34, D38, D39, D43, D47, D48, D56, D57), 2015-16, colored pencil and graphite on cotton paper, 30” x 51 ½ ”

Untitled (Artspeak?), 2014 – ongoing
Untitled (Artspeak?), September 12 – December 15, 2015, Pitzer College Art Galleries, Pitzer College, CA

Untitled (Artspeak?) came from a desire to create a critical/queer history of art. The book *Artspeak* has been widely used in art education because it contains popular/general knowledge about art and world history. However, while the book tries to establish connections between art history and general world history, it also reveals the biased—first world, white male and monumental artists oriented—timeline of history making.

In order to challenge this narrow, and often colonial perspective, I invited a number of collaborators with very diverse backgrounds (female, black, queer, immigrant, etc.) and asked them to "edit" one page of the timeline section of the book. The connection each of them has with their page is the year of their birth, which puts them in the role of historian as they include and exclude certain events, art works, music, books, images, personal histories from each of the years. The results are poster-sized drawings (made by me, edited by them) that become portraits of the collaborators, and that speak about margins, interpretation, rewriting, labor, etc.

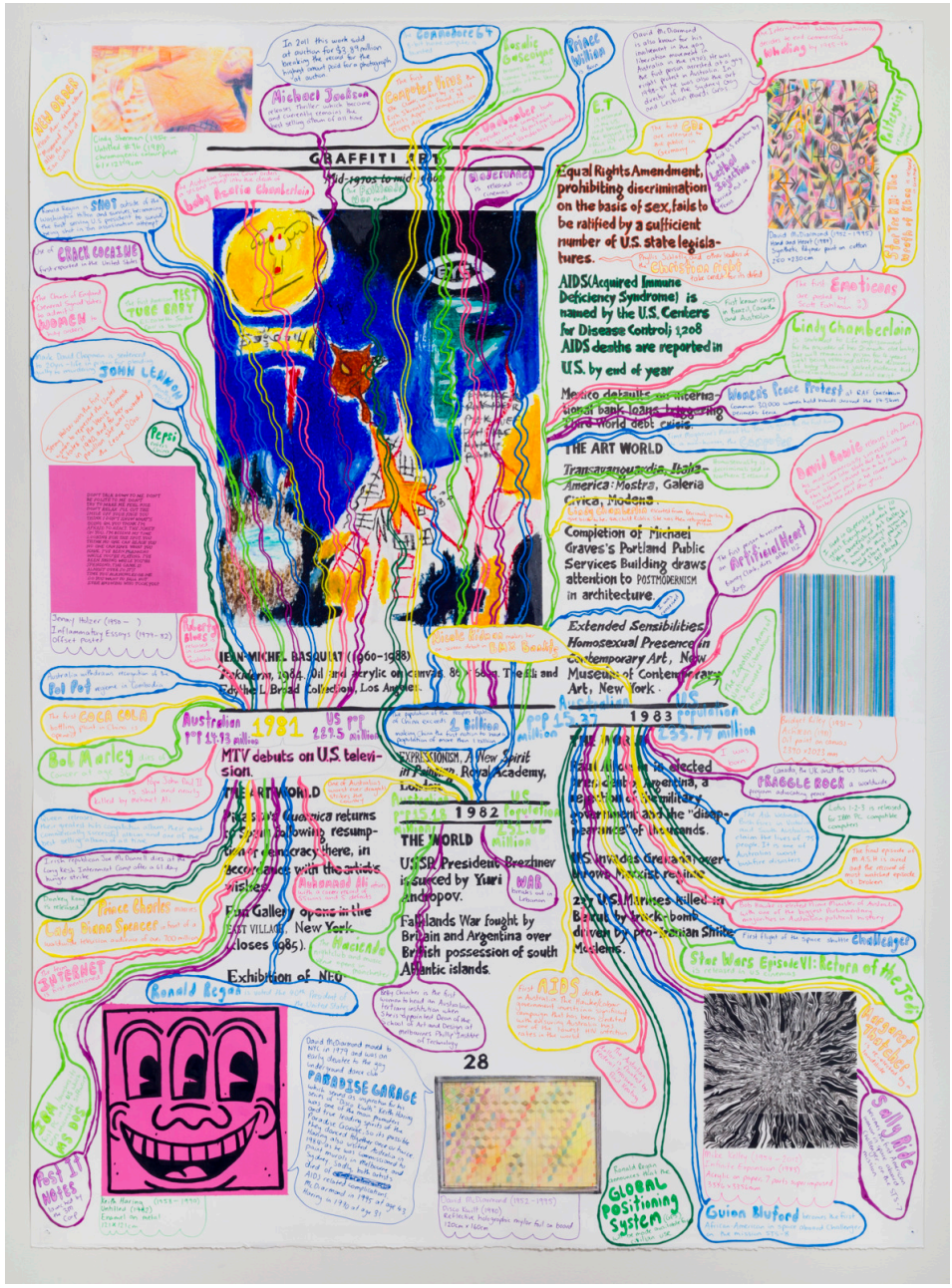
Untitled (Artspeak?) is in collaboration with Alexandra Juhasz, Alice Könitz, Alice Lang, Beatriz Cortez, Cirilo Domine, Gina Osterloh, Jen Hutton, Jennifer Moon, Kaucyila Brooke, Lecia Dole-Recio, Leslie Dick, Lucia Prancha, Michael Ned Holte, Millie Wilson, Njideka Akunyili Crosby, Pilar Gallego, Stephanie Deumer, Tom Knechtel, Von Curtis & Ofelia Marquez, Yong Soon Min, Young Chung

Untitled (Artspeak?) by Kang Seung Lee was published in conjunction with Untitled (Artspeak?) at Pitzer College Art Galleries, Pitzer College, CA (curated by Ciara Ennis, with essays by Ciara Ennis, Leslie Dick, and Jen Hutton, designed by SoYun Cho), 56 pages, off-set color, 11.75" x 9.75", ISBN: 978-0-9829956-9-3

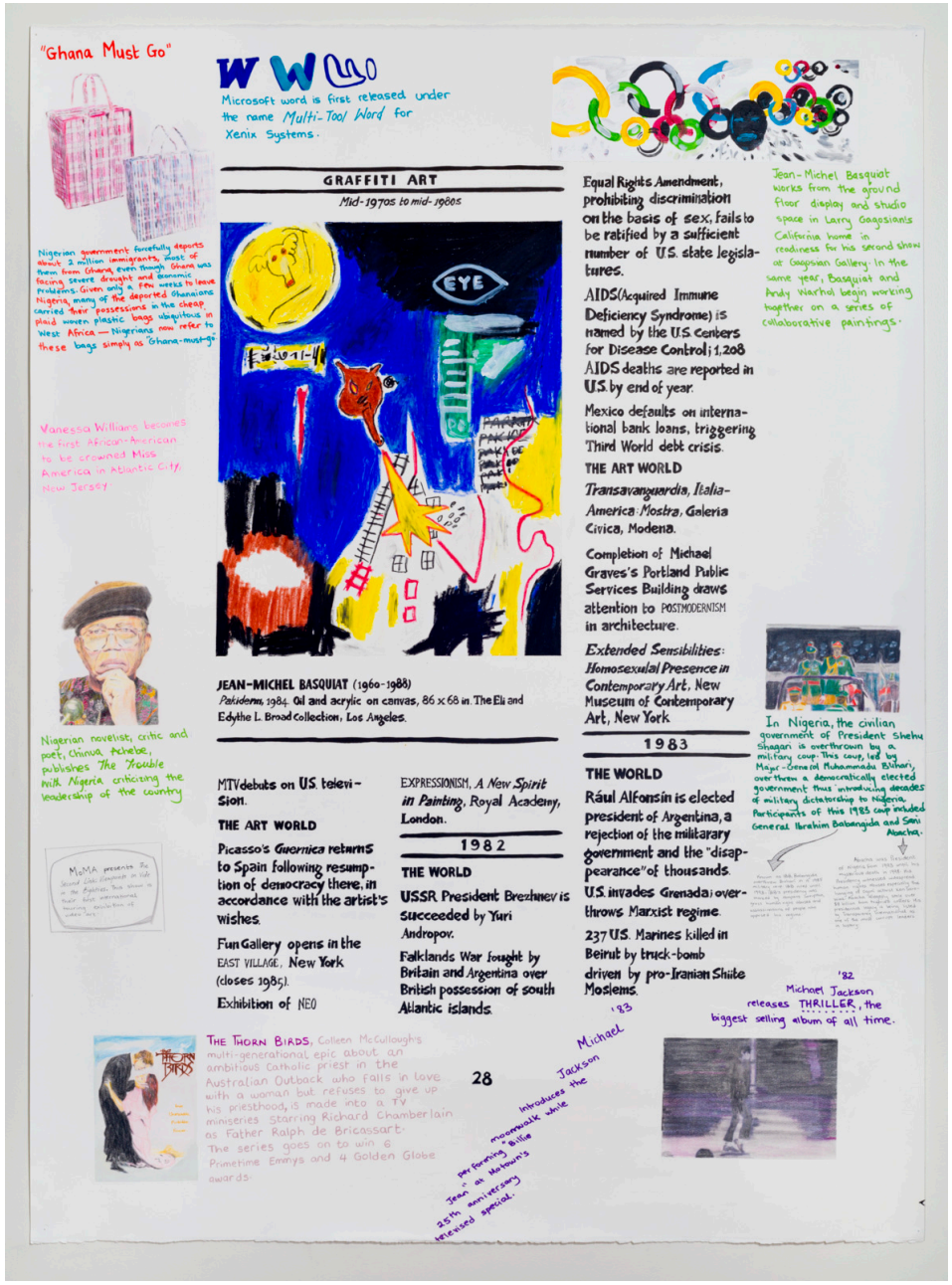
Installation view at Pitzer College Art Galleries

Installation view at Pitzer College Art Galleries

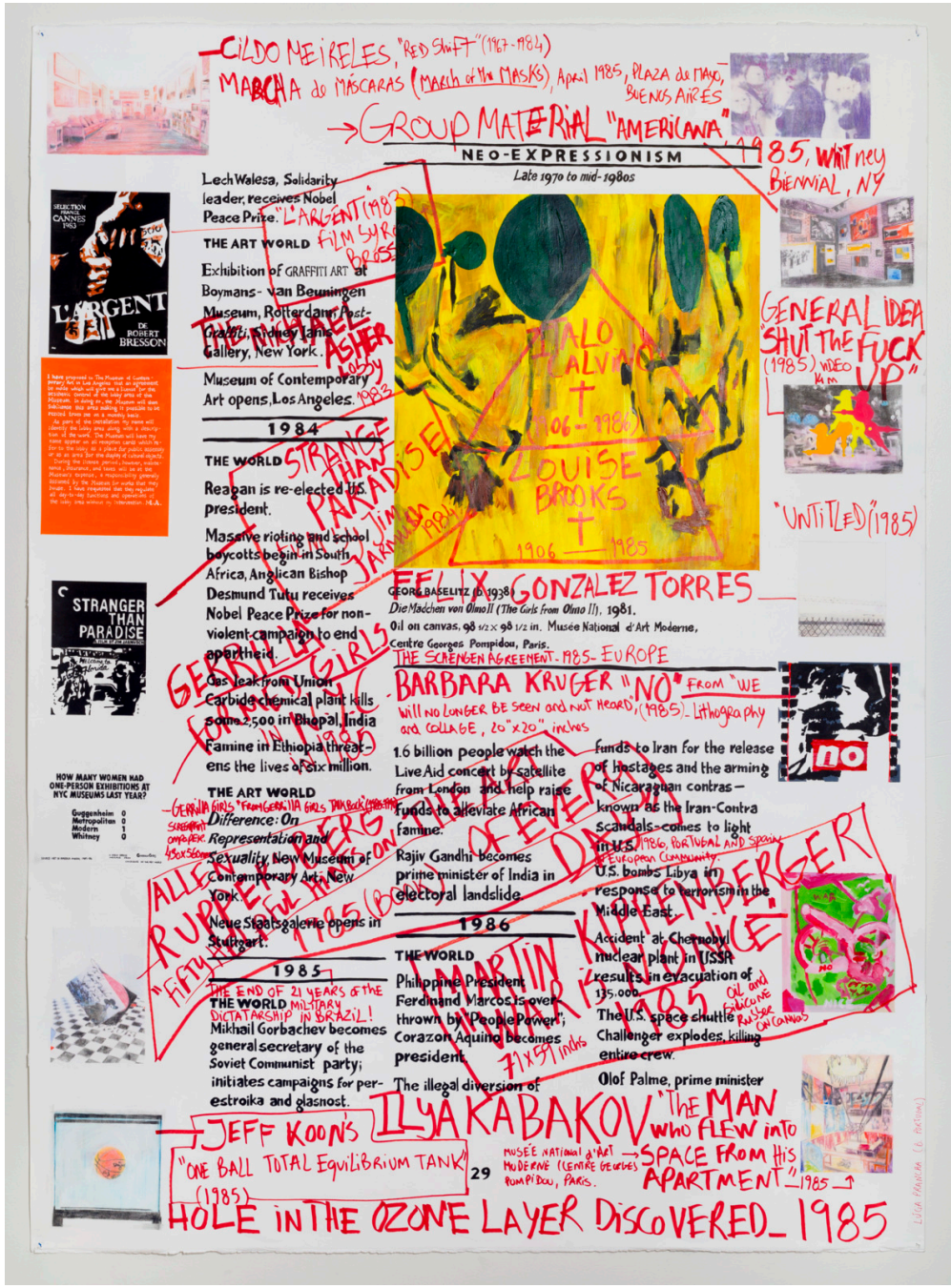
(left to right)
Artspeak by Robert Atkins (1st edition, published in 1990)
Untitled(Artspeak?) by Kang Seung Lee (1st edition)
Untitled(Artspeak?) by Kang Seung Lee (2nd edition)



Alice, 2014-2015, 52” x 38”, Ink, watercolor, colored pencil, acrylic, gouache oil pastel, pen,pencil, sharpie, puff paint on paper



Njideka, 2015, 52” x 38”, Ink, watercolor, colored pencil, acrylic, gouache, oil pastel, pen, pencil, sharpie on paper



Lucia, 52" x 38", 2014, ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, sharpie on paper

Jennifer, 2015, 52" x 38", Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage on paper

Michael, 2015, 52" x 38", Ink, watercolor, colored pencil, acrylic, gouache, pen, pencil, collage on paper

COVERS (2015)

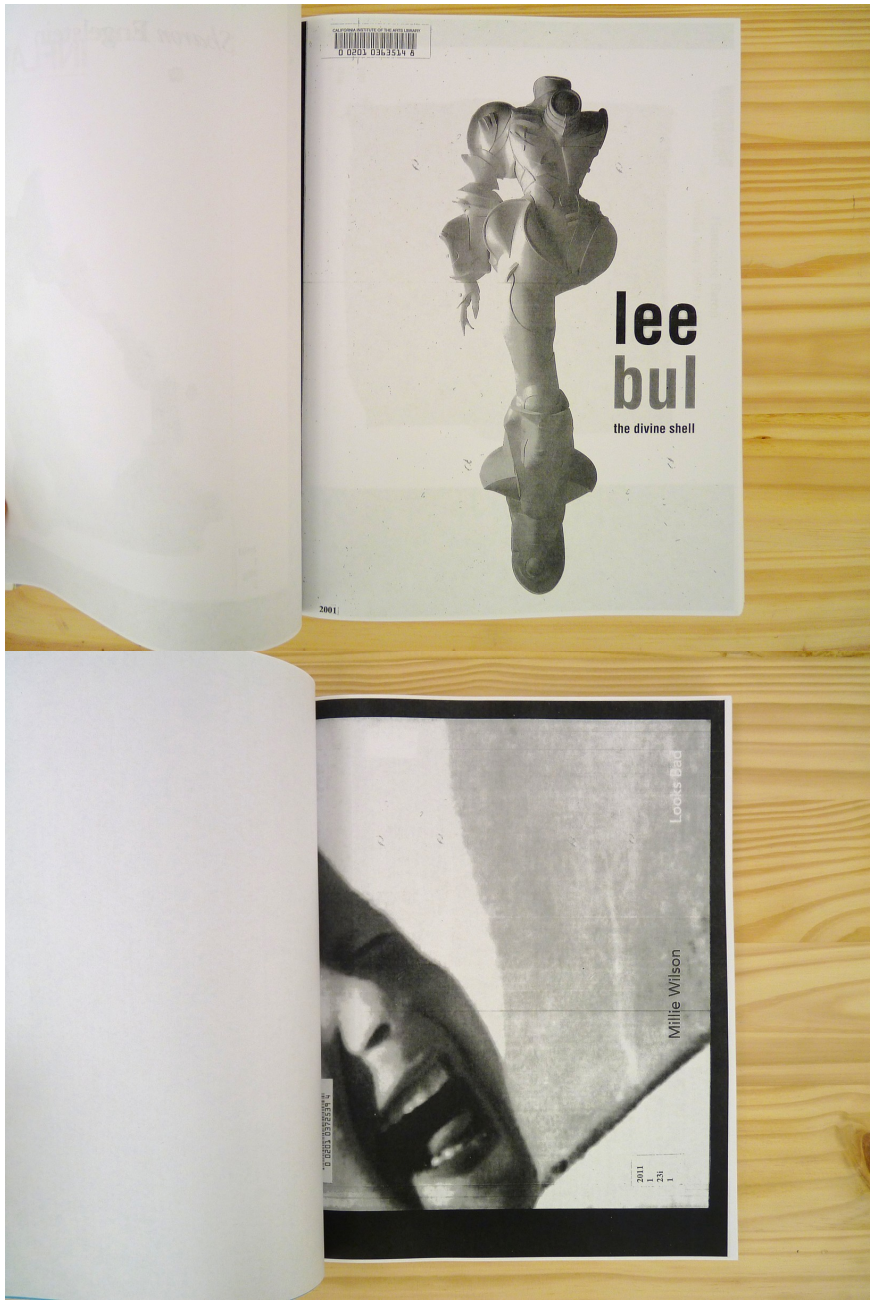
In Spring 2015 I researched all the exhibition catalogues and artist monographs in the CalArts Library collected since the art school was founded in 1971. I originally started the project out of frustration. The vast number of catalogues, approximately 20,000 titles, at the CalArts library when I enrolled in the MFA program in 2013, purchased by librarians as the result of students and faculty's requests, and also donated by art professionals and collectors, reflects the poor representation of women artists and artists of color, as well as the Western oriented history of contemporary art that is being currently taught in the United States.

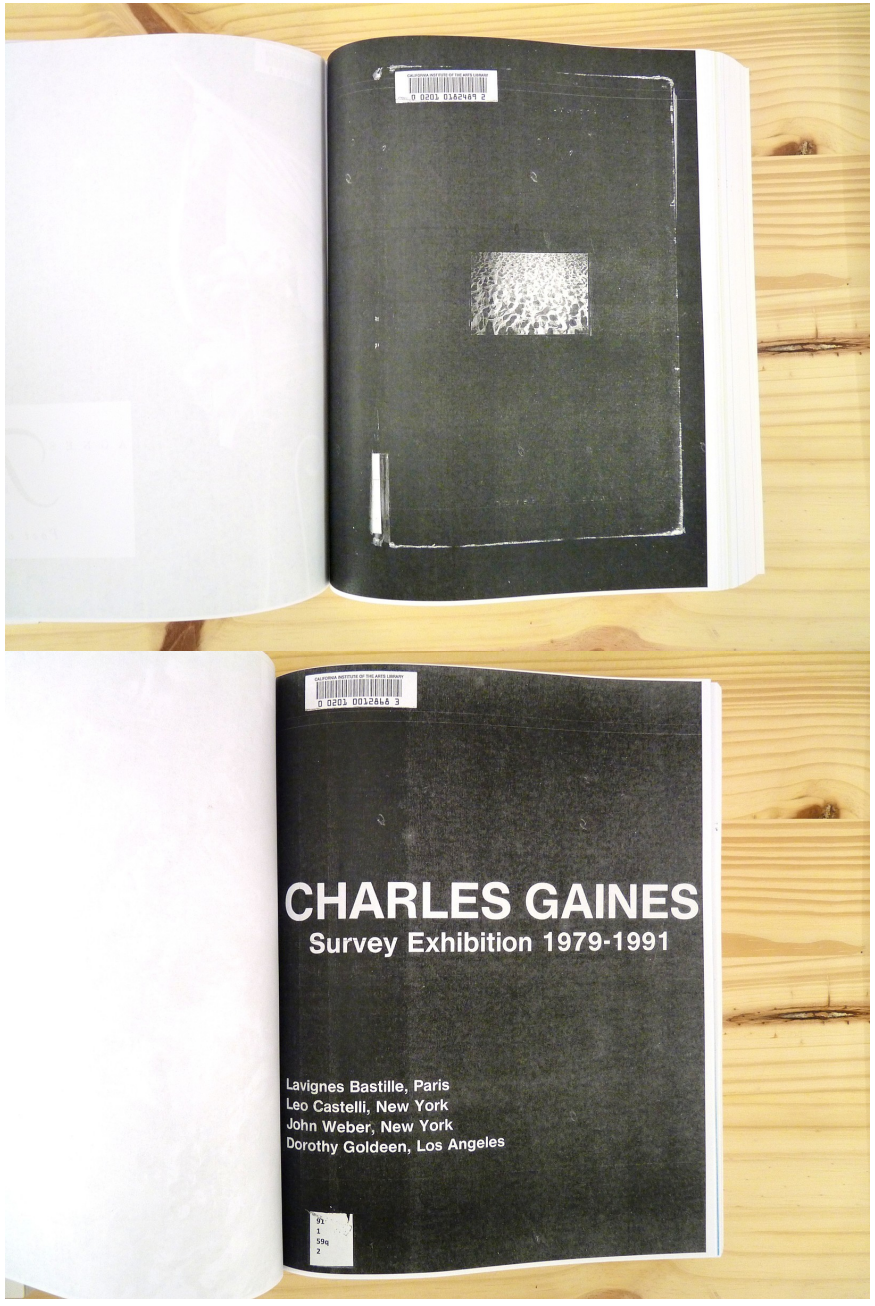
The resulting project, titled *Covers*, includes five handmade books, each representing a decade of CalArts existence, and a wall installation. Each book contains a selection of photocopied covers of the monographs and solo exhibition catalogues by women artists and artists of color published during that period of time and that were part of the CalArts library collection.

Using photocopy as a medium depicting art education and construction of knowledge in the classroom, I made five handmade books that exist as one original edition, and that also question the definition of copy and original.

Installation view at Pitzer College Art Galleries

Installation view at Los Angeles Contemporary Archive





Detail images of *COVERS*