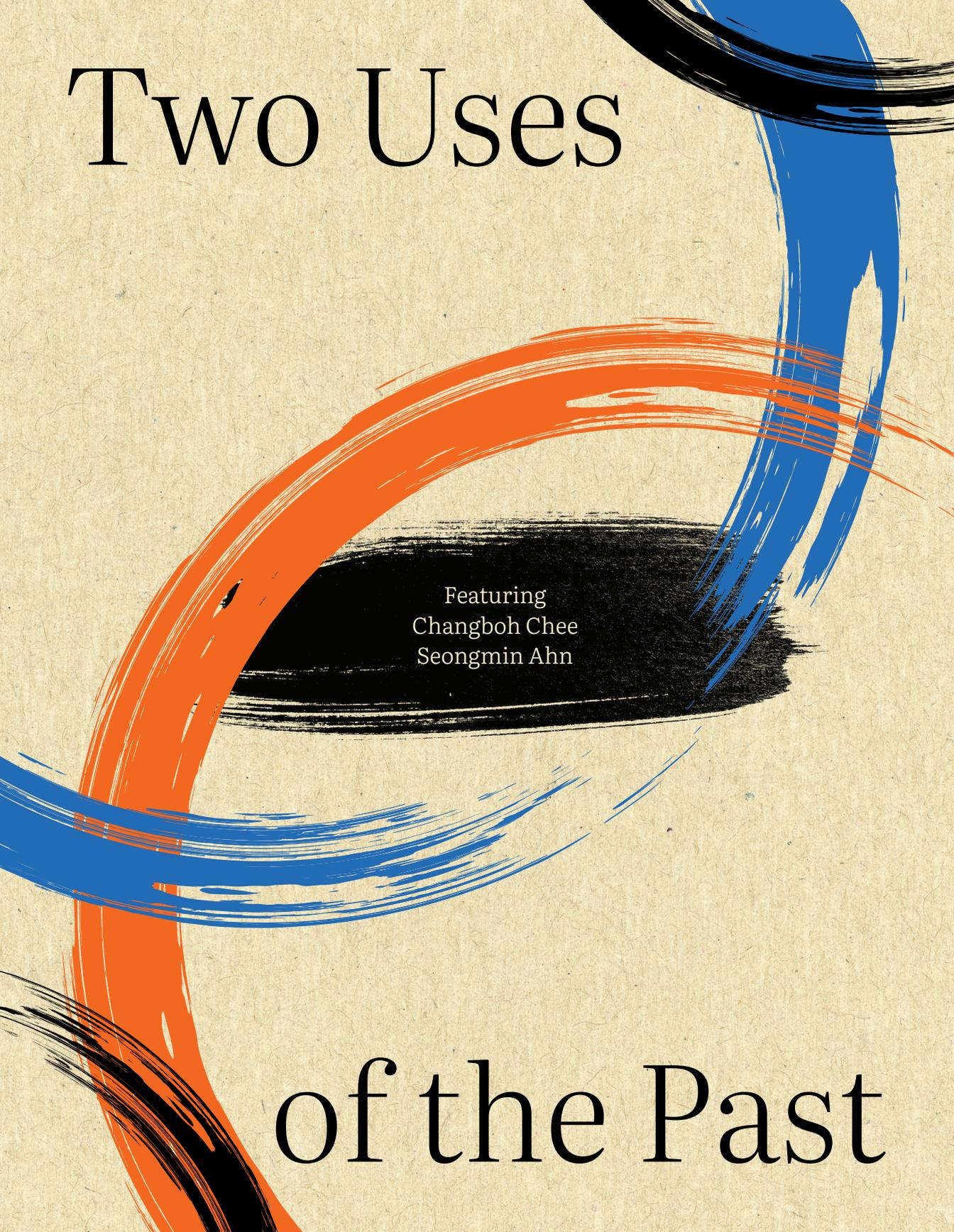


Two Uses

The background is a textured, light beige paper. Overlaid on this are several large, expressive brushstrokes. A thick blue stroke curves from the top right towards the center. A thick orange stroke curves from the bottom left towards the center. A thick black stroke curves from the top right towards the bottom left, partially overlapping the blue and orange strokes. In the center, there is a dark, circular, textured area that looks like a brushstroke or a shadow.

Featuring
Changboh Chee
Seongmin Ahn

of the Past

Published by

AHL Foundation
2605 Frederick Douglass Blvd., #C1
New York, NY 10030
www.ahlfoundation.org
info@ahlfoundation.org

President and Founder of AHL Foundation

Sook Nyu Lee Kim

Director of Programs

Jiyoung Lee

Curator

Richard Vine

Artists

Changboh Chee
Seongmin Ahn

Project Manager & Exhibition Poster Design

Wha Yong Shin

Catalog Design

Gayoung Do

Exhibition and Installation View Photographs

Jiyoung Lee

This catalog accompanies the exhibition ***Two Uses of the Past***, on view at the AHL Foundation Gallery from **July 26 to August 23, 2025**. It features curatorial and scholarly essays, archival and exhibition photography, and documentation of the visual dialogue between the works of the late sociologist and ink painter **Changboh Chee** and contemporary multimedia artist **Seongmin Ahn**. *Two Uses of the Past* explores the ways history, memory, and cultural identity are revisited and reinterpreted across generations, offering two distinct yet interconnected perspectives on the Korean diaspora experience.

Two Uses of the Past: Changboh Chee and Seongmin Ahn is presented by the AHL Foundation and generously sponsored by the Changboh Chee Foundation.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Two Uses of the Past

Featuring
Changboh Chee & Seongmin Ahn

July 26, 2025 - August 23, 2025



AHL Foundation Gallery
2605 Frederick Douglass Blvd., #C1
New York, NY 10030

Table of Contents

Foreword	6
Sook Nyu Lee Kim, President and Founder of AHL Foundation	
Message from the President of the Changboh Chee Foundation	8
Ryan C. Pak	
Curatorial Statement	11
Richard Vine	
Special Feature	17
<i>HUMANKIND ONE PLANET</i> by Seongmin Ahn	
Exhibition Views & Works – Two Uses of the Past	21
Artist Biographies	54
Changboh Chee & Seongmin Ahn	

Foreword

It is my great pleasure to present “Two Uses of the Past,” an exhibition that brings together the works of the late Changboh Chee and contemporary artist Seongmin Ahn. This exhibition reflects AHL Foundation’s mission to foster meaningful dialogues across generations, disciplines, and cultural histories, while creating platforms for Korean and diaspora artists to share their voices.

Dr. Chee’s life and work embody a rare and profound intersection of scholarship, activism, and artistic practice. As a sociologist, he examined the complexities of Korean identity and diaspora; as an artist, he translated those ideas into the delicate yet powerful language of traditional ink painting. Decades later, Seongmin Ahn extends and reinterprets these cultural narratives through her multimedia practice, bringing fresh perspectives to the themes of memory, heritage, and transformation.

By placing these two artists in dialogue, “Two Uses of the Past” invites us to consider how history is both preserved and reimagined. The exhibition not only honors Dr. Chee’s legacy but also affirms the living, evolving nature of cultural identity—shaped by both remembrance and reinvention.

I am deeply grateful to curator Richard Vine for his insightful vision in weaving together these distinct yet complementary artistic voices. My thanks also go to our dedicated staff, project collaborators, and supporters who made this exhibition possible. Above all, I wish to thank the artists and their families for entrusting us with their stories and works.

I would like to extend my heartfelt appreciation to the Changboh Chee Foundation and its president, Ryan C. Pak, for their invaluable support in bringing this project to fruition. Finally, I am delighted to share in celebrating the launch of AHL Foundation's new public art initiative, Murals on Display, which marks an exciting new chapter in our commitment to cultural exchange and community engagement.

Sook Nyu Lee Kim,
President and Founder of AHL Foundation



Message from the President of the Changboh Chee Foundation

As president of the Changboh Chee Foundation, I was honored to help bring “Two Uses of the Past” to life. This was my first experience taking responsibility for an exhibition from beginning to end, and I was deeply moved by the dedication and professionalism of everyone involved.

Dr. Chee lived to be 100 and witnessed the rise of modern Korean art alongside influential figures such as Kim Whanki, Kim Tschang Yeul, Paik Nam June, and John Pai. Although he is more often remembered for his activism than his art, this exhibition offers a rare and meaningful glimpse into his creative vision. His legacy may not rest on commercial recognition but on the deep respect he earned from his peers and the lasting impact he made on the Korean American art community. The Foundation is proud to carry this legacy forward.

Dr. Chee was more than a painter. He was a sociologist, a peace advocate, and a lifelong voice for justice. He devoted his life to standing up for what he believed in.

This exhibition is not just a display of his artwork. It is a tribute to his conscience and convictions. Each piece reflects a journey shaped by struggle, memory, and hope. I believe the name Changboh Chee will be remembered in art history, not only for the strength of his creative voice guided by activism but also for the future inspiration his legacy will bring to the art world.

Ryan C. Pak
President of Changboh Chee Foundation



7.26—8.23 2025
AHL Foundation, Inc.
2605 Frederick Douglass Boulevard, #C1
New York, NY, 10030
Opening 7.26 4—6 PM

Changboh Chee
Seongmin Ahn

Two Uses



of the Past

with Murals on Display
HUMANKIND ONE PLANET
by Seongmin Ahn

Curated by
Richard Vine



NYC Cultural
Affairs



THIS PROGRAM IS SUPPORTED, IN PART, BY PUBLIC FUNDS FROM
THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS IN PARTNERSHIP WITH THE CITY COUNCIL

Poster of *Two Uses of the Past*





Curatorial Statement

The past is never dead. It's not even past.
—William Faulkner

Changboh Chee and Seongmin Ahn, the artists selected for this year's AHL Mural on Display & Gallery Exhibition, represent two contrasting responses to the long Korean artistic heritage and the 20th-century incursion of Western influence. Chee, who died in 2023 at the age of 99, practiced pure traditionalism, replicating a venerable Asian ink-painting mode because he believed that the most fundamental human truths and most effective artistic principles were established centuries ago and remain perfectly valid today. Ahn, a midcareer artist trained in both Korea and the US, takes a more eclectic approach, combining Eastern and Western mediums and visual strategies, and adapting traditional forms to contemporary concerns. Their dual show "Two Uses of the Past," taking a cue from the 1918 essay "On Creating a Usable Past" by the literary critic Van Wyck Brookes, is structured as a visual dialogue between the two artists and their respective sensibilities.

Brookes, impelled by American turn-of-the-century dynamism, argued that a culture should never settle on a standardized, unchanging story of its own origins but should instead continually—and diversely—reinterpret its history.

Ahn embraces that notion with panache. While she often uses the traditional mediums of brushed ink and color on mulberry paper, she also unhesitatingly employs contemporary materials such as plywood, vinyl, laser-cut laminates, and computer-controlled ultraviolet light. Even when she proffers time-honored motifs—mountains, waterfalls, flowers—she does so with a comic twist: exaggerating the length of plant stems, placing rocky peaks inside ceramic bowls, depicting rivers that cascade from cabinet drawers, using peonies as oversized headdresses for tiny dogs.

Moreover, Ahn introduces everyday items that expand the ink-painting repertoire: elongated noodles dangling from chopsticks, floral bouquets larded with cookies and ice-cream cones, teapots spouting cloudy landscapes, bookcases whose reverse perspective denotes hyperspace, handguns morphing into vegetation, cell phones recording classic mountain ranges, and electrical sockets engulfed by Baroque-style decorative flourishes.

Ahn even transmutes fluid calligraphy—along with poetry and painting, one of the “three perfections” sought by ancient Korean literati—into stiff signage. Her festooned letters convey cryptic but hopeful messages (“Again,” “Rise Up”), offset by “ornamental curses” (“Fucking Idiot,” “You Are Delusional”) that have occasionally been addressed to the artist herself. Such memories add ironic poignancy to recent works in which candy-sweet flowers surround a smoky mirror inscribed with the words “You Are Beautiful.”

Ahn’s works—in which *minhwa* (the brightly colored Korean folk art depicting animals, flowers, and furnishings) meets Western surrealism, thus transmogrifying historic motifs with new materials and new themes—bespeak the cultural and psychological adaptability demanded by today’s globalized, shape-shifting life.

Chee, on the contrary, believed that the past is perfectly usable *as is*. By duplicating venerable motifs, by carrying them forward without alteration, he cast a revealing light on the importance of context and thus, paradoxically, on change itself.

Born in 1923, during the Japanese occupation, Chee was raised by his illiterate mother and coalminer father in a small village near Pyongyang. He won entrance to a Japanese university but was thereafter forcibly conscripted into the Japanese army. After WWII, buffeted by Korea’s political chaos and civil war, Chee was separated from his family in the North and made his way to the United States. In just six years, he earned a PhD from Duke University and began a career teaching sociology. No reclusive academic, Chee advocated unrelentingly—in Washington and Seoul, at the U.N., and elsewhere—for South Korean democracy and reunification with the North. Meanwhile, painting privately and actively patronizing of the

arts, Chee befriended some of the most notable Korea practitioners of his time, including Kim Whan-ki, Kim Tschang-yeul, and Po Kim.

In his own art, a further confirmation of Korean identity, Chee used the most traditional means—brush and black ink with occasional touches of color—to render the most traditional motifs. His images bespeak a respect for the legacy of Korean scholar-artists and a deep conviction that human well-being is rooted in the cycles of nature.

Yet this dreamy lexicon, more poetic than that of programmatic court painters or other professional artists, evokes a realm of symbols. Cranes (white, long-limbed, and graceful) bespeak longevity, purity, peace, harmony, and perpetual youth. Water lilies embody purity and enlightenment arising out of the muck of daily existence. Vessels, as emblems of artistic form itself, ferry substances between the quotidian and the spiritual. Sailboats recall livelihood, journeys, and adventures. Trees and bamboo represent integrity, uprightness, strength, resilience, endurance, virtue, nobility of character. Butterflies hint teasingly of romantic love. Deer suggest longevity, harmony, happiness, good fortune, enduring marital love, and filial piety. Flowers offer beauty, love, and renewal. Snow heralds new beginnings, a fresh start.

It is almost as if the viewer were adrift among Plato's Ideas. All of these images, but especially those of cranes, Chee executed with admirable economy, evoking the entire form with a few efficient, living lines. Only his painting of a bull, viewed head-on, is denser, darker, more substantial. The beast—which incarnates strength, persistence, and a surprising gentleness of gaze—conveys a rare acknowledgement of effort and endurance. Some viewers have even read it as an emblem of the human capacity to bear injustice and adversity without losing heart.

Why, then, did a trained sociologist engage in the gentlemanly pursuit of *muninhwa* (literati painting), thereby excluding from his work any direct scrutiny of common social activity—to say nothing of war, politics, commerce, and power intrigues? And why does his nature painting contain no trace of what Tennyson called “nature red in tooth and claw”? (Some 66 percent of all animal species live by killing and eating other animals; the remainder devour plants and flowers.) Why would a man who had been through war, persecution, exile, and political struggle choose to create an art so completely devoid of *sturm und drang*?

The answer, implicit in the question itself, is confirmed by the artist's memoir *Solitude and Freedom*. Finding peace and compassion in his own soul, qualities only deepened, not negated, by a lifetime of struggle, Chee opted to promulgate the dream of peace. His was an act not of naivete but of moral determination—the choice to celebrate the best even while fully knowing the worst. Such wisdom is often communicated through myths—fictions necessary for both social cohesion and personal sanity. Thus in the West we have myriad depictions of the lost Garden of Eden, along with future-oriented artworks like Edward Hicks's *Peaceable*

Kingdom paintings (1820-49), sweetly illustrating the prophecy in Isaiah 11:6: “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.”

And then there is the paradox of emulation. A crane depicted in a Joseon dynasty manner for a Joseon dynasty audience is identical to, yet not at all the same as, a crane depicted in a Joseon dynasty manner for a 21st-century viewership. Cranes have not changed in the last 600 years, nor has the brushwork technique with which Chee rendered them. But we have changed—not human nature but human society and hence our mode of perception. We do not, we cannot, apprehend these images as our ancestors did. Whether that difference—between a temperament formed by an agrarian, socially hierarchical, formally religious, imperial state as opposed to an urban, post-industrial, putatively democratic, and functionally secular commonwealth—is a good thing or a bad is perhaps the most important question underlying this exhibition. The solution must lie in the way-of-being that each sensibility produces.

Hence the inherent value of the artistic matchup in “Two Uses of the Past.” Straight *muninhwa* vs. modernized *minhwa*; essentialism vs. relationality; preservation vs. adaptation; reverence vs. cheek. Neither one nor the other definitively prevails; the truth—like the aesthetic reward and the fun—lies in the timeless exchange.

Richard Vine, former managing editor of *Art in America* magazine, is the author of such books as *Odd Nerdrum: Paintings, Sketches, and Drawings* (2001) and *New China, New Art* (2008), as well as the artworld crime novel *SoHo Sins* (2016).

Special Feature

Murals on Display Program

HUMANKIND ONE PLANET

Artist's Statement by Seongmin Ahn

This work began from my own feelings of guilt as a vulnerable member of humankind in this industrial system seeking for convenience and profit-making. I, myself have not been free from accountability in protecting our environment. However, I believe it is crucial to initiate this conversation to bring collective will and power to make change.

Inspired by the letter painting tradition of 19th-century Minhwa, Korean folk painting, I redesigned the English alphabet into Korean gungseoche 궁서체, embellishing each letter with iconic images of nature commonly found in Minhwa, all in my unique style. The top half of each letter remains simple to maintain clear legibility, while the decorative elements are focused on the bottom half.



HUMAN was painted with a monochromatic palette to suggest humility.

KIND features a color combination of red letters on a yellow background, inspired by a Korean shamanism talisman, bujuck, wishing for human kindness toward our planet.

ONE is adorned with water motifs, highlighting our connection through water and its essential role in survival.

PLANET is painted in saturated green to convey vitality.



Installation view, HUMANKIND ONE PLANET, 2025, 6 x 14 ft, installed on the exterior wall of the AHL Foundation, New York.

Exhibition Views & Works



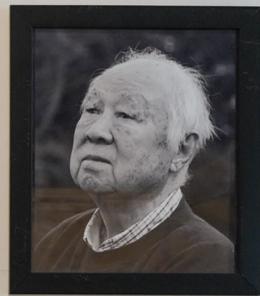










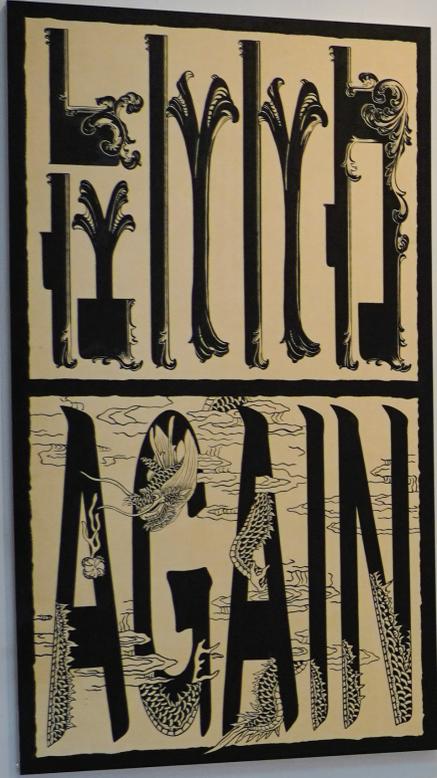




Studio objects used by Changboh Chee in his artistic practice.









Changboh Chee: Works



Changboh Chee
Autumn Visitor, 1970
Ink on paper
20.5 × 7 in.



Changboh Chee
Bird, 1968
Ink on paper
13.5 x 7 in.



Changboh Chee
Bull, 1960 (est.)
Ink on paper
23 x 21.5 in.



Changboh Chee
Flower, 1969 (est.)
Ink on paper
5 x 7 in.



Changboh Chee
Lotus Flowers, 2005
Ink on paper
35 x 22 in.



Changboh Chee
New Year, 1969
Ink on paper
28 x 22 in.



Changboh Chee
Sunflowers, 2005 (est.)
Ink on paper
35 x 22 in.



Changboh Chee
Arc of Serenity, 1969 (est.)
Ink on paper
19 x 14 in.



Changboh Chee
White Crane Standing, 1968-1974
Ink on paper
16 x 12 in.



Changboh Chee
Resilient Spirit, 1969 (est.)
Ink on paper
14.5 x 14.5 in.



Changboh Chee
White Pot, 2002 (est.)
Ink on paper
5 x 6 in.



Changboh Chee
Winter Grove, 1969 (est.)
Ink on paper
16 x 22 in.

Seongmin Ahn: Works



Seongmin Ahn
Ornamented Curse: YOUAREDELUSIONAL, 2021
Ink and color on mulberry paper
36 x 72 in.



Seongmin Ahn

Its Inside Is Bigger Than Its Outside_ peonies_06, 2016 and 2024

Ink and color on mulberry paper, overall installation
size varies, center piece 36 x 48 in.



Seongmin Ahn

I am Beautiful_05, 2025

Ink, pigment, and wash on plywood

36 x 36 in.



Seongmin Ahn
Peony Hat_Vanilla_02_04, 2024
Ink, pigment, and wash on plywood
23½ x 23 in.



Seongmin Ahn
AGAIN: 다시/시작, 2020
Ink on mulberry paper
46 x 24 in.



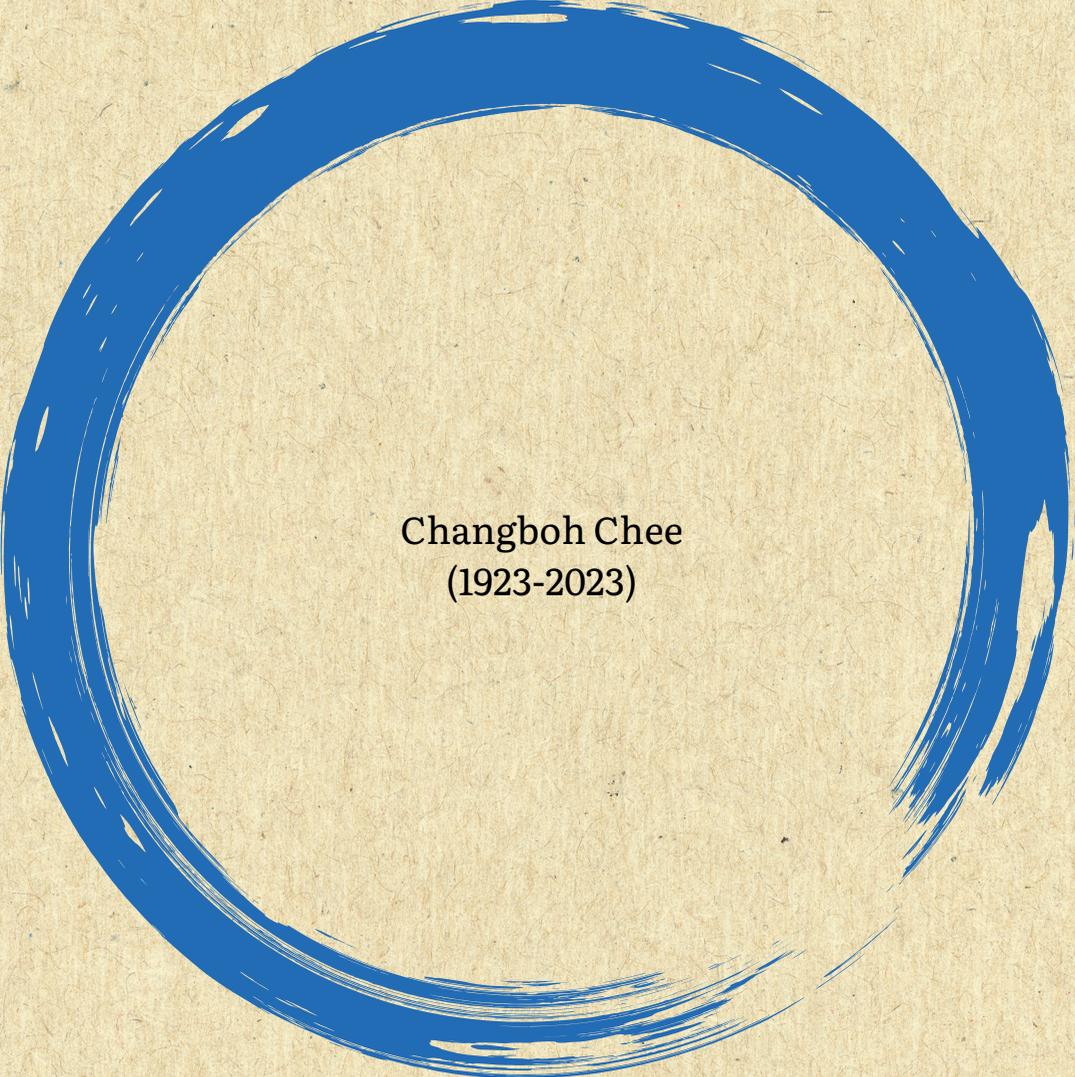
Seongmin Ahn
Aphrodisiac_08, 2017
Print on plywood panel
48 x 36 in.



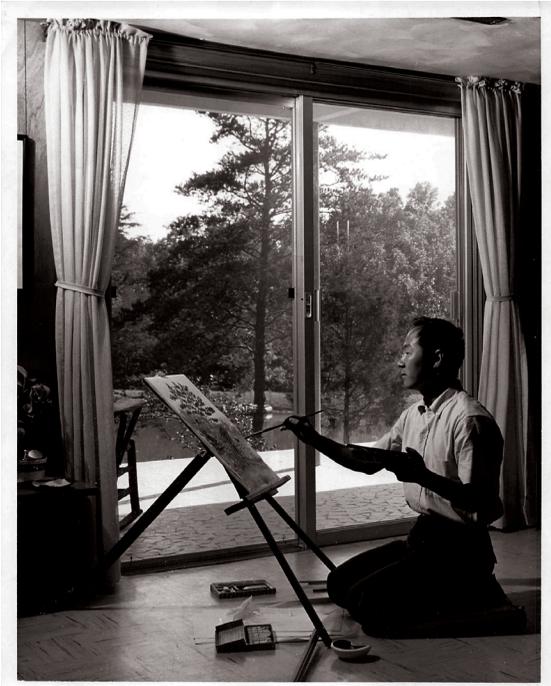
Seongmin Ahn
Cloudwater_scroll_05, 2025
Pigment, ink, and wash on plywood
26 x 11 in.



Seongmin Ahn
Object d'art_03, 2022
Vinyl cut installation on wall
20 x 16 in.



Changboh Chee
(1923-2023)



Biography

Born during the Japanese occupation of Korea in 1923, Changboh Chee lived through war, exile, and political upheaval. After becoming separated from his family during the Korean War, he emigrated to the United States, earning his PhD in sociology from Duke University. From the 1960s, he taught at Long Island University while remaining a prominent advocate for South Korean democracy and reunification—most notably delivering a petition with one million signatures to the UN Human Rights Commission in 1980, demanding the release of the imprisoned dissident Kim Dae-jung.

An intellectual as well as an artist, Chee taught courses on East Asian art and Korean cinema in addition to sociology. From his late 30s, he pursued Korean ink painting, forming close friendships with prominent Korean artists such as Nam June Paik, Whanki Kim, Kim Tschangyeul, and John Pai. His exhibitions in New York during the 1960s and 70s reflected his deep conviction that human well-being is rooted in the cycles of nature.

With elegant brushwork and symbolic imagery—cranes, lotuses, boats, bamboo, and deer—Chee expressed a quiet moral resolve. Having lived through injustice and war, he chose to depict peace, harmony, and compassion. His art was, above all, an enduring act of hope.

Changboh Chee: Life and Legacy

Early Life and Resistance (1923-1945)

- Born in a rural village near Pyongyang in 1923.
- Studied at Chuo University in Japan; publicly confronted historian Choi Nam-sun for urging Korean students to enlist in the Japanese military.
- Blacklisted, forcibly conscripted into an anti-aircraft unit in Yahata, Japan; deliberately avoided hitting U.S. bombers.
- Narrowly escaped death when the atomic bomb originally intended for nearby Kokura was dropped on Nagasaki instead.

Activism and Scholarship (1950s–1970s)

- Nearly executed during the Korean War for alleged ties to the Bodo League; saved at the last moment.
- Emigrated to the U.S. in 1953 with the help of a missionary; earned PhD in sociology from Duke University within six years.
- Became a prominent anti-Vietnam War activist, appearing alongside Noam Chomsky at rallies in the 1960s.
- As part of the Korean Democracy Movement, personally delivered one million signatures to the UN in 1980 calling for Kim Dae-jung's release.
- First Korean American from North America to visit North Korea (1971) to reunite with family and study its social system; placed under KCIA surveillance until South Korea's democratic transition in the 1990s.

Artistic Practice and Cultural Influence

- Began painting traditional ink works in his late 30s, building on his early calligraphy training.
- Active in the Manhattan art circle with Whanki Kim, Kim Tschang-yeul, Nam June Paik, John Pai, and others.
- Coordinated Whanki Kim's funeral at the request of Hyang Ran Kim.
- Exhibitions in New York during the late 1960s and early 70s reflected his belief in the restorative power of nature.

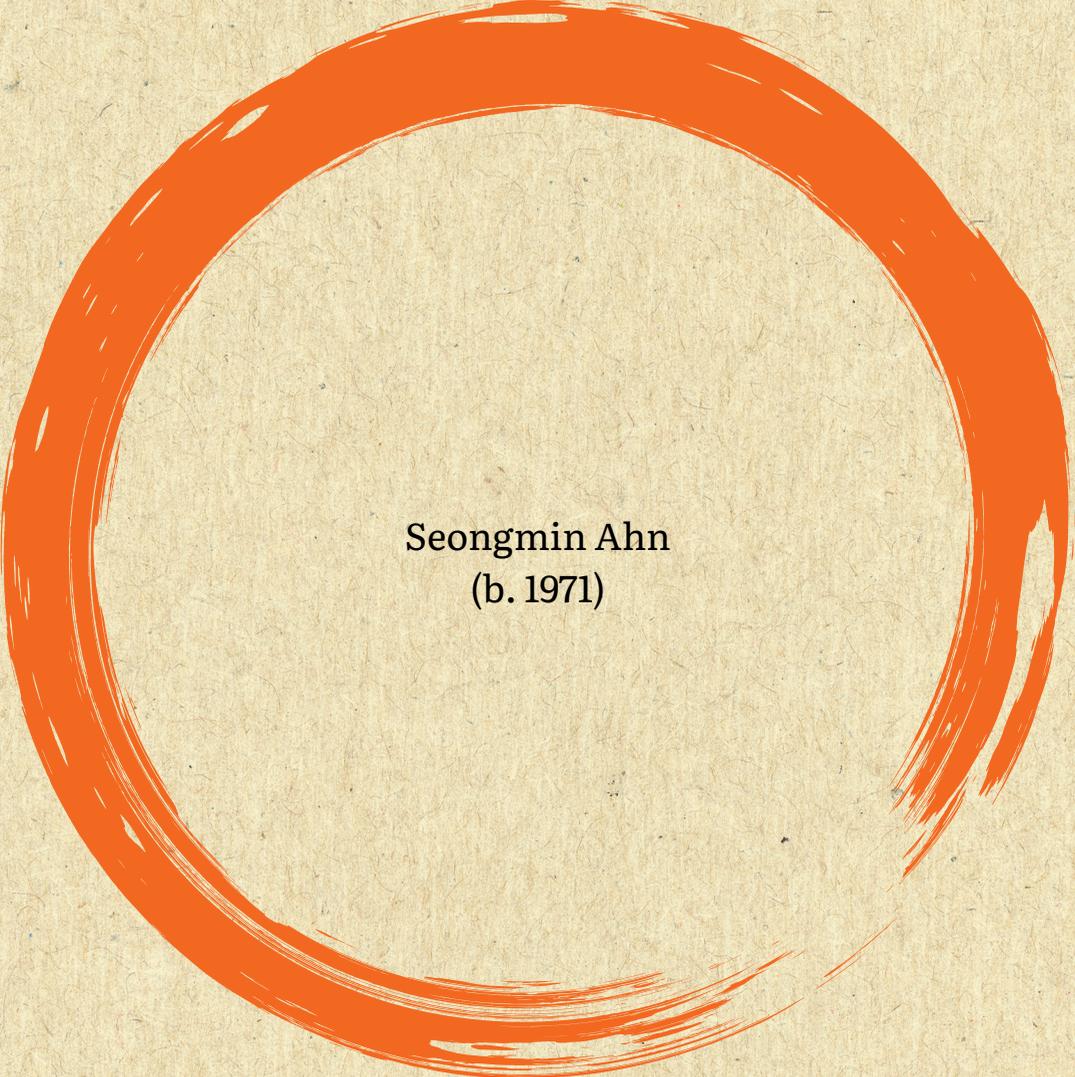
Personal Convictions and Later Life

- Maintained close ties with progressive intellectuals and Korean diaspora communities.
- Never married, though he often spoke of his deep affection for the late Professor Yoon-ae Choi.
- Continued painting and writing into his later years, culminating in the publication of *Solitude and Freedom* (Chaekbom Publishing, 2022).

Legacy

Changboh Chee is remembered not only as a sociologist and activist, but also as an artist whose work bridged political conscience and aesthetic grace. His paintings embody peace, harmony, and compassion, reflecting a steadfast hope for humanity. His life story—marked by courage, resilience, and unwavering commitment to justice—continues to inspire the Korean American art community and beyond.





Seongmin Ahn
(b. 1971)



Biography

I have diverse background in traditional Korean painting and in multidisciplinary arts. My cross-cultural and cross-disciplinary approach enhances viewers' ability to empathize and engage. In my work, I begin with traditional forms and themes, which I then extends into multi-disciplinary and multi-media practices by adopting science, technology, and multiple cognitive models. My cross-cultural and cross-disciplinary approach enhances viewers' ability to empathize and engage. I adapt my practice to the emerging issues of contemporary art and community interest, reflecting the concerns and problems of a globalized world.

As an active participant in the contemporary art scene in New York and East Asia, I have exhibited works at such major venues as the National Museum of Modern and Contemporary Art (Seoul), the Jordan Schnitzer Museum of Art at the University of Oregon, the Charles Wang Center at Stony Brook University, and the Hello Museum (Seoul). I am the recipient of a number of awards from organizations including Pollock Krasner Foundation, CUE Art Foundation, AHL Foundation, Café Royal Cultural Foundation, and etc. My work has been acquired by National Museum of Modern and Contemporary Art in Korea, Princeton University Art Museum, Hudson River Museum, the Jordan Schnitzer Museum of Art, and reviewed in The Washington Post, Hyperallergic, the Philadelphia Inquirer, The Baltimore Sun, The Plain Dealer and others.

I have been a teaching artist at the Metropolitan Museum of Art, the Queens Museum, the Art Students League, also an adjunct faculty member at Queens College and the Maryland Institute College of Art.

Seongmin Ahn: Selected CV

- M.F.A. Multidisciplinary Art, Maryland Institute College of Art, Mount Royal Graduate School
M.F.A. Asian Traditional Painting, Seoul National University
B.F.A. Asian Traditional Painting, Seoul National University

Solo Exhibition

- 2025 **Seongmin Ahn**, ArtsKoCo, Luxemburg
A Circle Is Not a Circle, Barcelona, Spain
I am Beautiful, collaboration with Café Ambrosia New York, New York
Minhwa-Inspired Minhwa Esque, Gallery Chang, Seoul
- 2024 **Seongmin Ahn**, La Caja Galeria, Tijuana, Mexico
Extra Ordinary Animals, Hello Museum, Seoul Korea
Extra Ordinary, B DAY cafe, Seoul, Korea
Innerscape, Sanji Gallery, Seoul, Korea
Itaewon Memoir, Atelier Kyma, Seoul, Korea
- 2023 **Book, Flower and Water**, Kangjin Minhwa Museum, Kangjin
Its Inside Is Bigger Than Its Outside by Seongmin Ahn, Hudson River Museum, Yonkers, NY
Enchanted Reality, Korea Society, New York, NY
- 2022 **Delectable Landscape**, Evercore headquarter presented by CUE Foundation, New York, NY
- 2021 **Doongsil Doodoongsil (Float, Float)**, Coyu Cultural Space by Kwangjuyo, Icheon, Korea
- 2020 **MINHWA & minhwa: Korean Folk Paintings in Dialogue with the Contemporary, Asiaweek Exhibition**, Korean Cultural Center, New York
- 2019 **Unreal Real Unreal**, Gallery Stan, Seoul, Korea
- 2016 **"Its inside is bigger than its outside"**, Art Mora, NJ
- 2015 **Interrelation**, Art Mora, New York, NY
Present Present, Asian Art Works, Pusan, Korea
- 2014 **Lucious Peony**, Wong Cultural Center Gallery, Stonybrook University, Long Island, NY
- 2013 **Sweet sometimes**, Hello Museum, Seoul
Portrait of Peony, Gallery K, Seoul, Korea
Reelative Perspectives, Curated by Hyewon Yi, sponsored by AHL foundation, BBCN bank, New York

- 2012 **Neo-Peony**, Gallery Ho, New York, NY
Come and Play at my Minhwa Garden, Yegam Art Space, Flushing, NY
- 2011 **Storytelling**, Voelker Orth Museum, Flushing, NY
- 2009 **White Square; perspective exercise**, Local Project, Long Island City, NY
- 2006 **Particles Are Also Waves**, Delaware Center for the Contemporary Arts,
Wilmington, DE
- 2005 **Mono.logue**, Queens College Art Center, Flushing, New York
- 2004 **New York Report; Seongmin Ahn**, White Wall Gallery, Seoul, Korea
Weaving Pain, Kerrigan Campbell art + project, New York, NY
- 2003 **Beyond, Project '03**, Carriage House, Islip Art Museum, Islip, NY
- 2001 **Meditation**, Gomez Gallery, Baltimore, MD
Meditation; M.F.A. Thesis Exhibition, Fox Gallery, Maryland Institute College of
Art, Baltimore, MD
- 1998 **Floating**, Gallery Boda, Seoul, Korea



Two Uses of the Past
Changboh Chee Seongmin Ahn