

hosfelt gallery

BYRON KIM

Born 1961 La Jolla, CA

Education

1986 Skowhegan School of Painting and Sculpture
1983 Yale University, B.A.

One and Two Person Exhibitions

- 2005 *Oddly Flowing* (collaboration with composer David Lang), Max Protetch Gallery, New York
- 2004 *Threshold: Byron Kim 1990-2004*, Berkeley Art Museum, Berkeley, CA; travels to Samsung Museum of Art, Seoul, Korea; Museum of Contemporary Art, San Diego; Weatherspoon Art Museum, University of North Carolina, Greensboro; Henry Art Gallery, University of Washington, Seattle; Scottsdale Museum of Art, AZ
- Permanent*, Hosfelt Gallery, San Francisco
- 2001 Max Protetch Gallery, New York
- 1999 *Whitney Phillip Morris: wall drawings by Byron Kim*, Whitney Museum of American Art at Phillip Morris, New York
- Roche's Point Studies*, Max Protetch Gallery, New York
- 1998 Museum of Contemporary Art, Chicago, IL
Byron Kim: Process, Hatton Gallery, Colorado State University, Fort Collins, CO
- 1997 *I Wandered Lonely as a Cloud*, Max Protetch Gallery, New York
- 1996 *Grey-Green*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Baumgartner Galleries, Washington, D.C.
Dieu Donne Papermill, New York
- 1995 Korea Arts Foundation of America, Los Angeles
Kiang Gallery, Atlanta
- 1994 *Matrix 125*, Wadsworth Athenaeum, Hartford
Galerie Francesca Pia, Bern
Max Protetch Gallery, New York
- 1993 Baumgartner Galleries, Washington, D.C.
Byron Kim and Glenn Ligon, AC Project Room, New York
- 1992 Max Protetch Gallery, New York
Byron Kim and Kiki Smith, A/C Project Room, New York

Group Exhibitions

- 2003 *Somewhere Better than This Place: Alternative Social Experience in the Spaces of Contemporary Art*, The Contemporary Arts Center, Cincinnati, OH
Whiteness, A Wayward Construction, Laguna Art Museum, Laguna Beach, CA

- 2002 *Skin*, Musée de la Civilisation, Quebec, Canada
Family Ties, Peabody Essex Museum, Salem, MA
- 2001 *Mask or Mirror? A Play of Portraits*, Worcester Art Museum, Worcester, MA
American Tableaux, Walker Art Center, Minneapolis, MN.
Claude Monet and the Modern Age, Kunsthalle der Hypo-Kulturstiftung, München, Germany and Fondation Beyeler, Riehen, Switzerland
Here and Now, Zacheta National Gallery, Warsaw, Poland and Arsenal Gallery, Bialystok, Poland
It's Not What You See: Perverting Minimalism, Reina Sofia, Spain
Here and Now, National Gallery, Warsaw, Poland
- 2000 Kwangju Biennale, Kwangju, Korea
 Sonje Art Center, Seoul, Korea
 KOREAMERICA KOREA, Artsonje Center, Seoul, Korea and Artsonje Museum, Kyongju, Korea
- 1999 *Drawing for the Present Tense*, Parsons School of Design, New York
Negotiating Small Truths, Blanton Museum, University of Texas at Austin, TX
Between the Unknown Straits - art Now in Japan and Korea, Meguro Museum of Art, Tokyo; The National Museum of Art, Osaka, and the Korean Culture and Art Foundation, Seoul.
Waxing Poetic: Encaustic Art in America, Montclair Art Museum, NJ and Knoxville Museum of Art, TN
- 1998 *Kiki Smith, Byron Kim, Anne Chu*, A/C Project Room, New York
Space/Sight/Self, David and Alfred Smart Museum of Art, University of Chicago, IL
Formal Innovations: Reworking Minimalism in the 1990s, University of Michigan Museum of Art, Ann Arbor, MI
- 1997 *After the Fall: Aspects of Abstract Painting Since 1970*, Snug Harbor Cultural Center, Staten Island, NY
T-Race, Randolph Street Gallery, Chicago, IL
- 1996 *Face to Face: Recent Abstract Painting*, List Visual Arts Center, MIT, Cambridge, MA
Face Value, Wexner Center, Columbus, OH
Screen, Friedrich Peitzel Gallery, New York
Works on Paper, Max Protetch Gallery, New York
Contemporaneo.us, Newlyn Art Gallery, Newlyn, Penzance, UK
- 1995 *The Figure/The Body, American Art: 1945-1995*, Museum of American Art, Pennsylvania Academy of Fine Art, Philadelphia, PA
Art at the Edge: Tampering: Artists & Abstraction Today, High Museum, Atlanta, GA
Sites of Being, Institute of Contemporary Art, Boston
25 Americans: Painting in the 90s, Milwaukee Art Museum, Milwaukee, WI
- 1995 *Face Value: American Portraits*, Parrish Art Museum, Southampton, NY, traveling
Modesty, A Policy: Junge Malerie aus New York, Galerie Sfeir-Semler, Kiel, Germany
Works on Paper, Todd Gallery, London
Critical Distance: Between Art and Architecture, Neuberger Museum of Art, Purchase College, SUNY, Purchase, NY
- 1994 *Pleasant Pebble*, The Work Space at Dolgenos, Newman and Cronin, New York
Stories, Max Protetch Gallery, New York
Practice Ground, Ottawa Art Gallery, Ottawa, Canada
Drama, Max Protetch Gallery, New York
- 1993 *New Sculpture: Soft Surfaces*, Transamerica Pyramid Lobby Gallery, San

- Francisco, CA
Spheres of Influence: Artists and their Students in the Permanent Collection of the Whitney Museum of American Art, Whitney Museum of American Art at Champion, Stamford, CT
Markets of Resistance, White Columns, New York
American Academy Invitational, American Academy of Arts and Letters, New York
Prospect 1993, Frankfurter Kustverein, Frankfurt, Germany
Biennial, Whitney Museum of American Art, New York
Skin Deep, New Museum of Contemporary Art, New York
1993 *Physical Evidence*, Bard College, Annendale-on-Hudson, NY and Lehman College Art Gallery, Bronx, NY
1992 *Sleeping with The Enemy: A Theory on the Persistence of Dialects*, Four Walls, Brooklyn, NY
Contemporary Surfaces, Pamela Auchincloss Gallery, New York
Cultural Abstraction, John Good Gallery, New York
Seventeen, 500 Greenwich, New York
Slow Art, P.S. 1 Museum, Institute of Contemporary Art, Queens, NY
1991 *Color Theory*, SUNY Old Westbury, Long Island, NY
Salvage Utopia, AC Project Room, New York
The Naked and The Raw, P.S. 122, New York
Race and Culture, 494 Gallery and C.C.N.Y. Gallery, New York
1990 *Micro-Colonization*, AC Project Room, New York
A Question of Paint, Hallwalls, Buffalo, NY
Artists in the Marketplace, The Bronx Museum, Bronx, NY
China: June 4, 1989, P.S. 1, Institute of Contemporary Arts, Queens, NY (Organized by Asian American Arts Centre)
1989 *China: June 4, 1989*, Blum Helman Warehouse, New York (Organized by Asian American Arts Centre)
Skowhegan Faculty and Staff Exhibition, Portland Museum of Art, Portland, ME and Colby College Museum of Art, Waterville, ME
1988 *34th Annual Juried Exhibition*, Art Institute at the San Diego Museum of Art, San Diego, CA
Yesterday: Reflections on Childhood, Asian American Arts Centre, New York

Awards

- 2002 UCROSS, Cal Arts Alpert Residency, Wyoming
1998 Sirius Arts Centre, Residency Programme, County Cork, Ireland
1997 Joan Mitchell Foundation Grant
1995 National Endowment for the Arts Award
1994 New York Foundation for the Arts Grant
Louis Comfort Tiffany Foundation Award
The Korea Arts Foundation of America, Award for the Visual Arts
1993 The Louise Nevelson Award in Art, American Academy of Arts and Letters, NY
1991 Diverse Forms Artists' Projects Grant funded by the National Endowment for the Arts, The Rockefeller Foundation and the Jerome Foundation
1990 Artist-in-Residence Grant, New York State Council on the Arts

Selected Bibliography

- Baker, Kenneth. *Exhibitions Explore Shades of Artist's Abstract Expression*, San Francisco Chronicle (October 9, 2004): E10.
- Byron Kim and Kiki Smith. The New Yorker (June 1, 1992).
- Byron Kim/Kiki Smith, *Art in Brief*. Village Voice (June 2, 1992).
- Cotter, Holland. *Byron Kim's Codes*. The New York Times (July 5, 1996).
- Ellegood, Anne. *Byron Kim, Drawings*.
- Glenn Ligon and Byron Kim. The New Yorker (April 26, 1993).
- Harrison, Helen. *Skin Pigmentation as a Determinant of Attitudes*. The New York Times (December 1, 1991).
- Hirsch, Faye. *Byron Kim at Max Protetch*. Art in America (January 1993): 101-102.
- Hughes, Robert. *Whitney Biennial: A Fiesta of Whining*. Time Magazine (March 23, 1993).
- Huntington, Richard. *No Question, Reviews*. The Buffalo News (October 5, 1990).
- Kim, Byron. *Ad and Me*. Flash Art (October 1993).
- Larson, Kay. *The Painting Pyramid*. New York Magazine (May 25, 1992): 85.
- Lovelace, Carey. *Byron Kim*. Art in America (October 2001): 161-2.
- McCoy, Mary. *Kim at Baumgartner*. The Washington Post (October 30, 1993).
- McNally, Owen. *Artist Tells Life's Stories With Colors*. The Hartford Post (October 1994).
- Pincus, Robert L. *Abstracts Offer a Unique Distraction From Everyday Life*. The San Diego Union Tribune (November 18, 1993).
- Richard, Paul. *Gleanings in Green*. The Washington Post (August 4, 1996).
- Rubenstein, Raphael. *Byron Kim*. Art News (September 1994).
- Schenk-Sorge, Jutta. *Byron Kim*. Kunstforum (1993): 399.
- Sirmans, Franklin. *The Art of the Deal: The Bronx Museum sees the cash register behind a higher calling*. Time Out New York (June 29-July 6, 2000): 63.
- Slow Art: Painting in New York Now*. Review, The New Yorker (May 1992).
- Schwabsky, Barry. *Byron Kim*. Artforum (October 2001): 159.
- Smith, Roberta. *Anne Chu, Byron Kim, Kiki Smith*. The New York Times (February 13, 1998).
- Smith, Roberta. *Body, Body Everywhere, Whole and Fragmented*. The New York Times (May 15, 1992).
- Smith, Roberta. *Realism With a Vengeance*. The New York Times (June 13, 1997).
- Schwendener, Martha. *Wall Paintings by Byron Kim*. NY Arts (Summer 1999).
- Zahm, Oliver. *Byron Kim: Cosmetic Politics*. View on Color, Issue 3.

Public Collections

Art Institute of Chicago, IL
Museum of Contemporary Art, La Jolla, CA
Norton Family Collection, Santa Monica, CA
Wadsworth Athenaeum, Hartford, CT
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, NY