



In Kyoung Chun, Provided.

RELATED EVENTS

Events are free and open to the public, unless noted.
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OPENING RECEPTION

Friday, April 10, 6:30 – 8:00 PM

Free for Halsey Institute Members, suggested
\$5 donation for not-yet members

ARTIST TALK

Saturday, April 11, 2:00 PM

PATCHWORK AS MEMORY: A MINI BOJAGI WINDOW PANEL WORKSHOP

Thursday, May 7, 6:00 – 8:00 PM

\$65 for Members, \$75 for not-yet members.

No experience necessary, all materials
included. Email HalseyRSVP@charleston.edu
to reserve your spot.

CURATOR COFFEE CLUB

Saturday, May 23, 10:00 – 11:00 AM

Open to Halsey Institute Members

SALTWATA CINEMA CLUB FILM SCREENING

Tuesday, June 16, 7:00 PM

Simons Center, Room 380

HALSEY AFTER HOURS

Friday, June 26, 5:30 – 7:30 PM

Free for Halsey Institute Members,
\$10 suggested donation for
not-yet members

FAMILY DAY!

Saturday, July 18, 10:00 AM – 1:00 PM

THE HALSEY INSTITUTE OF CONTEMPORARY ART at the College of Charleston School of the Arts

LOCATION

The Marion and Wayland H. Cato Jr.
Center for the Arts
College of Charleston
161 Calhoun Street,
Charleston, SC 29401
halsey.charleston.edu

GALLERY HOURS

During exhibitions
Monday – Saturday,
11:00 AM – 4:00 PM
Open until 7:00 PM on Thursdays
FREE FOR ALL

PARKING

Available in the St. Philip St. and
George St. garages

CONTACT

(843) 953-4422
halsey@charleston.edu

IMAGE CREDITS:

cover: In Kyoung Chun, *Scented Creek Near My Place*, 2023, Watercolor and oil on
canvas, 52 x 36 inches

reverse side, left: In Kyoung Chun, *Narrow Path*, 2025, Watercolor on paper, 56 x 43
inches

reverse side, right: In Kyoung Chun, *Come to My House*, 2024, Installation

All works © In Kyoung Chun

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IN KYOUNG CHUN MAKE ROOM



APRIL 10 - JULY 25, 2026



ABOUT THE ARTIST

In Kyoung Chun is a multidisciplinary artist born in Seoul, South Korea, and currently based in Atlanta, Georgia. Her work has been exhibited in numerous galleries, institutions, and platforms, including Poem 88, HiLo Press, Dashboard, The New Gallery, Emory University, Sumter Gallery, Stove Works, the Virginia Museum of Fine Arts, NADA, Yi Gallery, Asian Art Contemporary, and Swan Coach House Gallery, and an upcoming exhibition at Institute 193. Chun's works are included in the permanent collections of the High Museum of Art, Goat Farm Arts Center, City of Atlanta Mayor's Office of Cultural Affairs, Atlanta Public Library, Georgia State University, and in numerous private collections, including that of the late master Larry Walker. Chun was a finalist for the Atlanta Artadia Award in 2025. She recently completed her three-year-residency at the Atlanta Contemporary and attended the Virginia Center for Creative Arts' residency at le Moulin a Nef in France. Chun participated in the exhibition "Celestial Bodies" at Stoveworks in Tennessee in 2025.

ABOUT THE AUTHOR

Keelan O'Sullivan is a writer and curator currently serving as the director of Institute 193, a gallery and publishing project in Lexington, Kentucky.



Make Room

Keelan O'Sullivan

The work of In Kyoung Chun is a quiet, yet insistent invitation to consider the complex realities of placemaking in a world that seems to grow more displaced with each passing day. Whether through richly colored oil paintings, ephemeral watercolors, minimalist sculpture in colored plexiglass and neon, or by combining these materials into elegant site-specific installations, Chun challenges us to consider the emotional weight—the great joys alongside the tension and isolation—of our most intimate locales.

These works begin by formally reducing the house, the garden, and other domestic spaces down to their most fundamental shapes, but then flood them with rich emotive content through Chun's fluid, expressive brushwork and exacting use of color. This process, first reduction and then vibrant saturation, allows Chun's work to calmly and humbly take on the burden of convoluted individual and social histories. In this way, they link together the individual and political experiences of homes, spaces, and the way we live within them.

Born in South Korea, and now based in Atlanta, Georgia, Chun combines influences from her home country with those of Western art-historical traditions. Her oil paintings in particular recall the rich hues, compressed interiors, and loose, near-abstract brushwork of the French Intimist tradition—Pierre Bonnard, Édouard Vuillard, and Félix Vallotton. It is interesting to note that these turn-of-the-century painters were in their own time deeply influenced by East Asian art, whose sense of minimal elegance helped them shift from impressionism's focus on formal accuracy to modernism's sense of experiential and emotive abstraction. Chun's paintings follow a similar path, imbuing quotidian settings—a table setting, a glowing window, a setting sun—with an overwhelming visual intensity.

At the same time, Chun draws from a lineage of Korean painting, influenced by the genre known as munbangdo. Translated as "scholar's study painting", munbangdo is a genre which arose during a period of intense cultural exchange within East Asia at the end of the Joseon Period, roughly the late 1700s to the early 1900s. It is a form of still-life painting, in which the artist renders minimal, stylized depictions of items like books, glassware, ceramics, and tools alongside the fruits and flowers familiar to viewers of Western still-lives. Often depicting objects made outside of Korea, these paintings serve at least in part to catalogue the growing size and complexity of the world experienced by the artists, as state-building and diplomacy within East Asia and the rise of a global capitalist trading system both accelerated.

Chun's references to the genre in her own paintings thus carry on a distinctly Korean tradition of using painting as a way to make sense of a world upended, for better and for worse, by the increasing circulation of objects, ideas, and people wrought by historical progression. However, Chun moves beyond the formal restraints of munbangdo by following the path of contemporary Korean painters such as Kim JeomSun (1946-2009), from whom she borrows a vibrant yet soft color palette, idiosyncratic and deeply personal subject matter, and a strong sense of joy in the process of painting.

Beyond painting, Chun is well known for her sculptural work, with the two disciplines entering into dynamic interactions through complex installations and combinations of paintings



encased within or hung in close proximity to her sculptures. Perhaps most recognizable are the plexiglass house forms, which condense the complexities of home construction into the instantly recognizable five-line silhouettes visible throughout this exhibition. Fundamentally translucent, while often tinted with the same softly glowing colors used throughout her two-dimensional works, Chun has spoken of these paradoxically open and closed structures as reflecting her experience as an immigrant. By exposing the vulnerability of the "private" sphere, these works explore the tension and release inherent in revealing the fragile sanctuary of the home, while the physical hardness of the material acts as a protective barrier.

The title of this survey, *Make Room*, serves as both a descriptive label for Chun's spatial interventions and as a social imperative. To make room is to create a clearing for dialogue as well as to adjust one's boundaries to accommodate others. Chun's arrangements of suspended houses suggest an inclusive, united community, yet by inserting her tender, quotidian paintings within them, they maintain space for the variations and intensity of individual experience. Likewise, her recent large-scale watercolors experiment with leaving large swaths of the surface empty, inviting the viewer in to take a seat at Chun's table. Her art constructs safe, quiet, joyful spaces in a turbulent world—propositions about how we might live with one another—then opens them up to bring the viewer inside.