HAEVAN LEE

For me, art is attitude towards the life. and ‘art is to connect between the visible world and the invisible world, the familiar world and unfamiliar world.’ With the third eye. The third eye is my translation, view, attitude, fantasy.

My research explores the geopolitical landscape of border and buffer zone across the globe, in the form of a "painterly" study of such sites. Although South Korea is a peninsula surrounded by water, it can also be considered an island due to the northern land mass being largely inaccessible. I was born in the Dongsong area near the DMZ (Demilitarized Zone) and have always had a curiosity for unknown and unnamed spaces. Despite not being able to physically venture into those areas, I am still able to explore them by observing from afar, filling in the gaps with my imagination. The creativity born from something unknown is not just an individual experience, rather it is a movement that can be seen and shared across all of our society. In relation to the work so far, I observed and gathered many landscapes, including those of the DMZ, the area of civilian control zones in Korea and the Yalu River, the border between North Korea and China, and Eurasia. Having explored other cultures' borders, such as Asia, Europe, and North America, I investigated not only geopolitical borders but also various borders through subjects such as culture, race, media, and archaeology. I would like to unravel the thoughts about the landscapes I have experienced in various forms, such as drawings, paintings, objects, installations, videos, publications, and collaborations. It is an experiment on limitations. It is also a journey of observing and creating in an ever-changing environment.

WEBSITES

haevanlee.com/

SOCIAL MEDIA

www.instagram.com/haevanly/

OPLEIDINGEN

2022 - 2022 Birds don’t take the train, but we do Page Not Found

2021 - 2021 Future School : Summer Studio : Transborder Lab, workshop Venice Architecture Biennale, Korean Pavilion

2020 - 2022 Master Artistic research Den Haag, Koninklijke Academie van Beeldende Kunsten Diploma behaald

2020 - 2020 YCI Follow-Up Salzburg Global Seminar

2011 - 2016 BFA / Oriental Painting Sungkyunkwan University, Republic of Korea / College of Fine Arts Diploma behaald

TENTOONSTELLINGEN

2024 Positions : Soft Intimacies Stroom The Hague, Nederland Positions: Soft Intimacies is een groepstentoonstelling van vijf Haagse kunstenaars die werken op het snijvlak van spiritualiteit, ecologie, cultureel erfgoed en mondelinge geschiedenis. Eugenie Boon, Yaïr Callender, Haevan Lee, Farah Rahman en Amber Toorop nodigen de bezoeker uit om de ambiguïteit van persoonlijke en collectieve manieren van herinneren te verkennen. Hun artistieke praktijk is gevormd door poëtische reflecties, ontleend aan persoonlijke ervaringen en achtergronden. De kunstenaars onderzoeken in hun werk hoe je poëtische verstilling kan creëren en daarmee ruimte voor reflectie en kwetsbaarheid. Zij delen intieme verhalen die in ons collectieve bewustzijn soms meer op de voorgrond staan, soms als vluchtige schimmen die verder verbleken, maar soms ook bewust worden weggestopt. De werken, die speels, verdiepend, experimenteel, maar ook kwetsbaar zijn, bieden andere perspectieven en

PROJECTEN

2020 Palacio de La Autonomía Palacio de La Autonomía Mexico city, Mexico dopaplusproject.com/ Artists : Haevan Lee, Minseok Chi, Ji Yoon Ahn, Daniel Monroy Cuevas Curated by : Goeun Choi Text by : Goeun Choi, Rubén Romero, Elizabeth Medina Taboada Hosted by : DOPA Supported by : Arts Council Korea This project is a process that forms and actualizes the artistic imagination of “The Cosmic Race.” Through this project, three artists, an architect, a curator and critics from Korea and Mexico share their own interpretations of convergence and transformation of cultures.

nodigen uit om te speculeren over vormen van samenleven. Hoe kunnen sommige jeugdherinneringen, verankerd in gevoelens van onbevangenheid of plezier, ons inspireren om hoopvol te blijven? Hoe gaan we om met herinneringen en verhalen die ook gevoelens van schaamte en ongemak opwekken? Hoe maken we ruimte voor deze complexiteit en dragen wij op juiste wijze zorg voor deze kennis, die van generatie op generatie is doorgegeven? De kunstenaars van Positions: Soft Intimacies blijven vragen oproepen met hun werk en verkennen zo collectieve vormen van herinneren. Dit betekent tegelijkertijd het omarmen van complexiteit, frictie, verdriet en vreugde. Positions: Soft Intimacies maakt deze gelaagde ervaringen voelbaar en nodigt het publiek uit tot reflectie en verwondering.
Groep

2023 I Still Care Eurocenter Amsterdam Amsterdam, Nederland I Still Care is an art exhibition dedicated to care and dare to care. It is about how we humans remain vulnerable, resourceful, and caring in front of the potential world-climate collapse. Invited artists are addressing the world-climate in an open context including natural, cultural, geopolitical, and mental atmospheric conditions prevailing in our time. We are inspecting the climate collapse from an elastic point of view, offering an alternative world and artistic mind space to forecast the future, based on the assumption that the majority of the human still care about the earth and each other. And we, fully human, who care, are still committed and ready to mend the damage, heal the wound and care for the lost. Artists☒ Alexander Koch @alex_the_human__ Antoine Dauvergne @antonio_vanderass Frans van Hoek @franslucent Haevan Lee @haevanly Jerrold Saija @dlorrej Joseph Palframan @joe.palfra Karin Kytökangas @karin_kyto Kexin Hao @kexin_hao Laëtitia Delauney @laetitia.delauney Xiaoyao Ma @seriouslyxiaoyaoma Mark Stadman @markstadman Masha Volkova @marysmemory Ronald Ophuis @ronald_ophuis Rosa Zangenberg Sebastiaan Schlicher @sebastiaanschlicher slow moving collective @slow.moving.collective Sunyoung An @embryo.nic_ Tianyi Zheng @zheng_tianyi Wumen @wu.men Þórður Hans @thordurhans Curated by Wumen
Groep

2022 Currents #10 Marres Maastricht, Nederland Team of curators : Déborah Claire, Erell Hemmer and Zeynep Kubat. Claire and Hemmer An annually changing team of young curators will compile the exhibition, which showcases work by recent graduates from academies in Belgium, Germany and the southern Netherlands. Marres started this Euregional talent project in 2013, which not only offers participants a stage, but also a broader training- and network program that actively contributes to the professionalization of young artists and curators.
marres.org/en/programmas/currents-10-2/
Groep

2022 In Media Res Omstand Arnhem, Nederland Omstand is a space for contemporary art. They organize a group exhibition with works by artists who live or work in the Netherlands, Belgium and Germany. This is a program from the IN MEDIA RES exhibition series, a series with a focus on artist with an experimental practice, with a lot of attention for art expressions that settle in the space. These include performance art, new media, space-filling

installations and audio works. The foundation for this exhibition is a curious attitude towards everyday subjects and themes. Subject that everyone can find recognition in, such as rituals, lust, physical appearance and behaviour, or emotions such as empathy or disgust. The main idea behind this series is that artists are often best at visualizing these kinds of major themes. www.omstand.nl/
Groep

2021 A scenic route to self Nest The Hague, Nederland Guest curator: Maria Rey-Lamslag Everyday our bodies move through structures and spaces that put limitations on them. Prescribed routes to follow. Expectations on how to behave. We meet physical and social boundaries that challenge our notions of self. The self. What is it? How close can one get to the 'true' self and how close can we get to other selves? How much can landscapes of histories, memories and imaginations facilitate a desire to connect to these inner beings? Or to what extent are they limiting decorum and structures themselves? This group exhibition of students from the Master Artistic Research of the KABK might encourage introspection and reflection upon these questions. The various works and performances provide insight into their research-driven practices. Several students explored the ways in which (imagined) natural scenes, marked by histories, reinforce or negate a sense of belonging; how they enable a form of shared experience. The researches show how memories can be comforting or traumatic; how songs and sounds, food and thoughts can mediate sexuality and intimacy. They investigate how to disclose and criticise systems of patriarchy and productivity that are still confidently passed on within families and societies. But also how artistic labour is valued and how artists and art audiences perceive each other. 'A Scenic Route to Self' invites you to experience how landscapes and people embody memories and how in our every move we take positions towards systems that were already there.
www.nestruimte.nl/en/exhibition/a-scenic-route-to-self/
Groep

2021 Buffer zone SAGA Seoul, Zuid-Korea Curated by Taehyun Kwon, Supported by Gangwon Foundation for Arts and Culture Having a buffer zone means that there are more than two sides that weigh on each other. A buffer zone is a space where the forces of both sides are relaxed, a space that does not belong to either. At the same time, it is also a thick boundary. A boundary zone that cannot be easily crossed, filled with tensions on both sides. I worked directly on seeing and drawing the Demilitarized Zone on the Korean Peninsula and the border area between North Korea and China, and other border areas in Eurasia, while imagining crossing that boundary, or entrusting myself to the fluctuating boundary. The buffer zone looks like an untouched space, like a painting. In fact, it is also home to many creatures that grow with incredible power. Human figures are rare in such buffer zones, but human-made figures do occasionally appear. Like colorful and striking triangles and squares geometric shapes, the artificial marks in the space indicate the areas where people from different territories cannot enter, such as Military installations, minefields, or lines that cannot be crossed. When a human sees it, there is a sudden tension, but the animals that live there walk leisurely or fly across. They jump between them regardless. In the Buffer Zone, you can detect the

tension between the extremes that come together at this ‘neutral’ zone: a zone in between artificial and natural, or between images and the world, sometimes between different viewpoints, and even between different materials. In this project, multiple layers of boundary zones are piled up and cushioned here. Imagine a space-time where other forces remain intertwined without being dragged to one side of their extremities. Even what was thought to be a solid entity is understood here as a relationship between the powers that fluctuate from it and to it. Through my panoramic painting, you can feel the line between the taut tensions, or you can wander through the gaps unawared. Step into a space where nothing happens because it is full of energy, but where anything can happen because of it.
saga.ooo/10-episode
Solo

2021 Border_less.site Culture Station Seoul 284 Seoul, Zuid-Korea Organized by Korea Craft&Design Foundation Culture Station Seoul 284 Directed by Junglim Foundation Art Director Park Seongtae Curator Kim Bo-hyun Invited Curator Kim Seonghee Assistant Curator Lee Junyoung, Choi Goeun The Border-less.site exhibition was developed as part of Culture Station Seoul 284’s regional research/exhibition initiative; an initiative that has previously included DMZ (2019) and Gaeseong Industrial Complex (2018). The Gyeongui train line from Seoul Station would have stopped at Gaeseong, Pyongyang, Sinuiju, Dandong, and Beijing via the Dorasan Station in Paju, and it therefore feels like a natural step that Sinuiju and Dandong have been highlighted following the two preceding projects. junglim.org/borderless_site/?ckattempt=1
Groep

2020 Sun Kissed // Fog Off Quartair The Hague, Nederland Curator : Orlando Maaike Gowenberg “In a world where tyrant covid grabbed its power and is still ruling our lives, we were all forced to make a standstill in one way or another. Now one year after the first lockdown, we’re getting the opportunity to work together again as a group on the cusp of Spring. It feels like a breath of fresh air. Within one week, with all the participants of the MA Masters Artistic Research of KABK, we created the project Sun Kissed // Fog Off. It works like a kaleidoscope and set of gems that share their energy wherever they are presented. We have embraced the restrictions of the pandemic, like not being able to touch or physically gather, and found a way to deal with obstructions. So we started from looking into the possibilities instead and turned those restrictions into ways of presenting the artworks in ways that fit and connect to this specific moment in time. Questions of time and space became important in creating the right relations during the collaborations and between works. What does it mean to present a sculpture in physical space and on the internet? How can they get a physical sense of the works when seeing an image of, for instance, a painting? How does the audience perceive live performance on their laptops at home? And how do we deal with time zones and having colleagues missing out on physical meetings because they cannot be in The Hague? Sun Kissed // Fog Off expands from Korea through Colombia and through the internet to all corners of the globe and digital realms. www.quartair.nl/sun-kissed-fog-off/
Groep

2020 Bangkok Art Biennale : Escape route Bangkok

Art&Culture Centre Bangkok, Thailand Artistic Director : Prof. Dr. Apinan Poshyananda Bangkok Art Biennale (BAB) is a biannual art festival set in the capital of Thailand. BAB spans across a period of 4 months in which the bustling city of Bangkok is transformed into a live hub that celebrates art, creativity, and culture. Visitors are able to immerse themselves in an array of artworks and performances from a diverse range of artists, both local and international, throughout the heart of Bangkok, in galleries, public spaces, and iconic landmarks In addition, they are accompanied by conferences, workshops, guided visits, and publications to ensure a memorable and holistic experience. This year marks the second installment of BAB which commences from 29 October 2020 through to 31 January 2021. bab20.bkkartbiennale.com/
Groep

2020 A Statue Dreaming On River gallery lux Seoul, Zuid-Korea Curated by Taehyun Kwon, Supported by Gangwon Foundation for Arts and Culture
haevanlee.com/A-Statue-Dreaming-On-River
Solo

2019 Gangwon Triennale : Full Metal Jacket - The dilemma of freedom and tolerance Former Ammunition Maintenance Plant Gangwon-do, Zuid-Korea Artistic Director : Youngmin KIM (Chief Curator)
www.gwit2021.kr/en/intro/past-triennale
Groep

2019 DMZ Culture Station Seoul 284 Seoul, Zuid-Korea The latest exhibition is in the line of “The Real DMZ Project,” which Kim Sun-jung -- curator and president of the Gwangju Biennale Foundation -- first formulated in 2011. To date, this contemporary art project has continued to feature works based on research conducted on areas around the DMZ as part of attempts to address the reality of division between the two Koreas. “This is the first time to bring the DMZ project to Seoul,” Kim said during a press conference. “The exhibition here comprises works based on recent research into the region, along with some works previously introduced.”
www.tk-21.com/DMZ-at-Culture-Station-Seoul-284?lang=fr
Groep

INTERNATIONALE UITWISSELINGEN / ARTIST-IN-RESIDENCIES

2017 Peace culture bunker Seoul, Zuid-Korea 2017-2018 Peace culture bunker, Artist creative studio 10.2017-03.2018 the Peace Culture Bunker at the Northern end of Seoul, which was originally built in the late 1960s as a barricade to cut off North Korean ground forces, and transformed into an art space.
culturebunker.or.kr/

OPDRACHTEN

2021 Pictionary Culture Station Seoul 284 Seoul, Zuid-Korea Artworks are commissioned by the exhibition project, Organized by Korea Craft&Design Foundation Culture Station Seoul 284 Directed by Junglim Foundation The curatorial team and participating artists undertook several field trips to the area, accompanied by Dr. Kang Ju-Won of the Department of Anthropology at Seoul National University. Eighteen artists attempted to connect us to the Other, among the Other: through experiencing life in the major border areas in Dandong, only half a day’s travel from Seoul, and by inviting ‘the close Other’ there to their artworks.
junglim.org/borderless_site/?ckattempt=1

AANKOPEN/WERKEN IN COLLECTIES

PUBLICATIES

2021 The railroad gone to Mt. Geumgang National Museum of Modern and Contemporary Art(MMCA) Government Art Bank Seoul, Zuid-Korea DMZ Landscape series : The railroad gone to Mt. Geumgang 2012 Tieback, wood frame, oil on canvas 150 x 106 cm

2019 Mt.Geumgang from 707OP National Museum of Modern and Contemporary Art(MMCA) Government Art Bank Seoul, Zuid-Korea DMZ Landscape series : Mt.Geumgang from 707OP Oil on canvas 193.3x112.1cm 2019

2017 The Border and a Frozen Stream DMZ Landscape series Seoul, Zuid-Korea DMZ Landscape series : The Border and a Frozen Stream Tieback, wood frame, oil on canvas 165 x 148 cm 2012 MMCA (National Museum of Modern and Contemporary Art)Government Art Bank

2022 Buffer Zone: Human-made landscape Boek Haevan Lee Den Haag, Nederland haevanlee.com/Buffer-Zone-Human-made-Landscapes Buffer Zone : Human-made Landscape Written by Haevan Lee Master Artistic Research at the Royal Academy of Arts, The Hague (2020-2022) Limited edition My research explores the geopolitical landscape of borders across the globe, in the form of a 'painterly' study of such sites. This thesis researches 'boundary' and 'buffer zone', and questions how the existence of the buffer zone could be connected to the functions of art. Starting from my personal history with the buffer zone of the Korean DMZ while imagining crossing that boundary, or entrusting myself to the fluctuating boundary, I step into a field where moral values, political values, and artistic values collide, step by step. In the present age, past histories are repeated all over the earth and new situations are unfolding. Protests, wars, discrimination, violence, epidemics, border closures, etc. For artists, their experiences make them constantly reflect on how they relate reality to their past historical experiences and what values they should pursue in the future. Living in this society, we could try to understand political, philosophical, historical, and impersonal values, and at the same time seek freedom and value through art.

2022 DOPA+The Cosmic Race Boek dopa Haevan Lee, Minseok Chi, Ji Yoon Ahn, Daniel Monroy Cuevas, Goeun Choi, Rubén Romero, Elizabeth Medina Taboada Seoul, Zuid-Korea adocs.co/books/dopa-project-the-cosmic-race/ Through this project, three artists, an architect, a curator and critics from Korea and Mexico share their own interpretations of convergence and transformation of cultures. Each person's reference for imagination and interpretation stems from different sources, such as the element of Budhist doctrine and shifting building footprints of the Gyeongbokgung Palace in Korea. The main concept, "Cosmic Race" comes from the book, La raza cósmica written in 1925 by Jose Vasconcelos, a Mexican philosopher, politician, and an educator. Vasconcelos's "raza cósmica" refers to the majority race of Latin America, Meztizo, which translates to transcendental being. He saw that the Meztizo, born of an Indigenous and an European heritage, transcends the existing race classification and represents a superior agglomeration of races that overcome conflicts and division. Although it is hard to see eye to eye with his theory today that hints at racial superiority, we examine the intriguing questions that he raises regarding the futuristic perspectives of the agglomeration of races. Vasconcelos' essay derives from the collision of two opposite cultures; the ruling class and the subordinate class, the indigenous culture and the foreign culture. The essay contains his vision of a universal culture, where various cultures merge. He argues for cultural assimilation, an agglomeration beyond the biological dimension. Ironically, in his process of pursuing racial hybridity, the various boundaries and borders inherent in the tumultuous modernization of Mexico were revealed. We took interest in this point of confusion and conflict that hybrid cultures have rather created. We use Vasconcelos's concept of cosmic race as a channel to re-assess the problems we face today. A team of six artists, architect, writer and curator exhibit the complexity of "Cosmic Race" throughout the exhibition. There will be opportunities for performances and gatherings where various perspectives of "race", "universality", "exclusivity", and "autonomy" will be shared. The aim of this project is not simply to juxtapose the colonial histories that non-western countries experience. Instead, it aims to transcend the locality of art in both Korea and Mexico by imagining the cosmic existence and

envisioning how art can operate in a cosmic society.

RECENSIES

2024 The gaps and grasps from Positions: Soft Intimacies at Stroom Den Haag Magazine Elena Apostolovski metropolism.com/nl/recensie/the-gaps-and-grasps-from-positions-soft-intimacies-at-stroom-den-haag/ Group exhibition Review

2022 metropolis m nr 4-2022 roleplay & final exams 2022 Lena van Tijen Utrecht, Nederland www.metropolism.com/nl/features/47520_nu_in_de_winkel_metropolis_m_nr_4_roleplay_eindexamens_2022 to the delight of the many fans and art scouts, our annual cross-section of graduates from art academies in the Netherlands and Belgium: final exams 2022. this year with almost 70 portraits

PRIJZEN EN STIPENDIA

2024 Grant for exhibition of Emerging Artists Arts Council Korea Zuid-Korea Grant for exhibition of Emerging Artists Project "Battle ground"

2023 Artist Basis mondriaan fonds Nederland 2023-2025

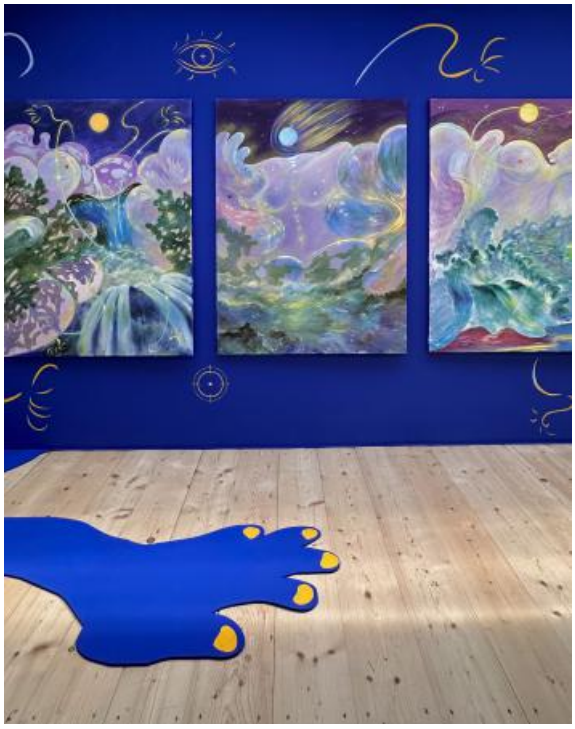
2021 Grant for artistic project Gangwon-do, Zuid-Korea Grants for solo exhibitions in Korea in 2020-2021

2020 Grant for overseas advancement of young artists for the 2020 international art exchange project Arts Council Korea Seoul, Zuid-Korea DOPA+Project : The Cosmic Race

2018 Grant for young artists Seoul Foundation for Arts and Culture Seoul, Zuid-Korea DOPA 'Trouble Land : TRANS'



Battle Ground, 2024
Oil, acrylic on canvas, 160 x 120 cm



Battle Ground, 2024
Oil, acrylic on canvas, 160 x 120 cm



Battle ground series, 2024
Oil, acrylic on canvas, 160 x 120 cm, 6pieces



Battle Ground, 2023
Oil, acrylic on canvas, 160 x 120 cm



Battle Ground, 2023
Oil, acrylic on canvas, 160 x 120 cm



Landscape from our ancestress , 2023
Oil on canvas, 70 x 200 cm



Battle Ground, 2023
Oil, acrylic on canvas, 160 x 120 cm



Welcome to the Buffer Zone, 2022
Oil, acrylic on canvas, pannel, Nitrile rubber, objet, sound, video 05:32,
350 x 1000 x 150 cm



AUDIO-2021-06-22-13-43-47, 2022
5minuites 32seconds



Buffer Zone, 2021
Oil, acrylic on canvas, 157×955.5cm