



| Kyung-Me | 敬美 |

INTRODUCTION

Since 2015, Kyung-Me (b. 1991, lives and works in New York, NY) explores potential architectures of the subconscious and how images, objects and memory are intertwined to conjure complex and spiritual spaces. Working predominantly in ink, Kyung-Me creates drawings of labyrinthian spaces which trace the seductive and sinister nature of entrapment structures. She is interested in the invisible architecture of entrapment—from the societal and familial, to the psychological and spiritual.

Pivoting from making drawings of parallel projection to mapping a perspective that produce mirror effects along the centre, Kyung-Me created for the exhibition “Sister” in New York in 2022 a suite of eight lavish drawings set in two distinct institutions: monastery, and geisha lodging home (okiya). The drawings feature female figures that are as solemn and paralysed as the shrouded chambers, flawlessly decorated in order to reveal the uncannily organic that disturbs and collapses. New York-based writer Hiji Nam observed: “These are scenes of innocence and corruption, faith and vanity, with the transformation of a female subject portrayed through human figures or anthropomorphized instruments and architectural features. They are also a repetition and articulation of the artist’s own conflicted relationship to desire and the rigorous demand for perfection, and pose a question of historical specificity: Who mothers?”

For “The House in the Trees” at Kiang Malingue in 2023, Kyung-Me further complicates the haunted anti-ruins by carefully arranging the rooms, juxtaposing Eastern and Western artefacts, relics, curios and furniture pieces from different periods. Named after respective centrepieces

— The Mask, The Doll, The Bonsai, The Shrine, The Corridor, The Clocktower, The Slumber, and The Dollhouse, the painstakingly catalogued rooms place a Noh Mask in a Meiji Era Tansu Storage Cabinet behind Frank Lloyd Wright Sliding Doors; a Thai Buddha statue set on a Korean chest, lit by American Art Nouveau Tiffany lamps; Victorian fretwork in front of a Chinese lacquer cabinet, found in which are Ludwigsburg porcelain plates and a Russian nesting doll; a Nigerian Odudua helmet mask atop a 19th Century Edward William Godwin Octagonal Table — the radically eclectic, anachronistic drawings of excess explore horror vacui as much as claustrophobia. Re-imagining time as timelessness in isolated deterritorialised spaces, the exhibition testifies to an ever-vigilant gravity that at once pulls, grounds, spurns and deserts.

Kyung-Me received her MFA from the Yale School of Art in 2018. Her work has been collected by The Whitney Museum of Art, The Baltimore Museum of Art and the Magasin III. Recent shows include: Sister, Bureau, New York, NY (2022); Introverse: Allegory Today, 80WSE, New York, NY (2022); Liminal Spaces, Kraupa-Tuskany Zeidler, Berlin, 2019; Coniunctio with Harry Gould Harvey IV, Bureau, New York, NY (2019); Poor Thing with Sydney Shen, Hotel Art Pavilion, Brooklyn (2018); Copy Kitty, Selena Gallery, Brooklyn (2017); and Bad Korean, 17 Essex Gallery, New York, (2016).

She is the author of two books, Copy Kitty, published by 2dCloud (2020) and Bad Korean, published by Spaceface Books (2016). She also teaches undergraduate and graduate students at the Rhode Island School of Design and the Pacific Northwest College of the Arts.

介紹

自2015年以來，敬美（生於1991年，現生活工作於紐約）致力於探索潛意識的建築結構，檢視圖像、物件及記憶與彼此交纏並催生複雜精神空間的方式。她主要使用水墨進行素描創作，繪製迷宮般的空間，追溯陷阱框架——無論是家庭的、社會的、精神性的或是心理陷阱的無形建築結構——的誘惑、不祥意義。

敬美曾主要以散點透視構圖創作作品，在2022年於紐約舉辦的「姐妹」展覽中轉而使用更強調縱深的單點透視，製作以畫面中心為軸的鏡面效果，通過一組共八幅華貴素描作品描繪了兩種迥異的場景：修道院，以及置屋——日本社會中供藝妓休憩的場所。畫作中肅穆的女性形象如陰翳內室一般凝重，而各個裝潢精緻的建築環境揭示了有機生命經驗干擾、崩塌空間的過程。紐約作者Hiji Nam觀察：「作品中的情景描繪了純真和墮落，信仰和虛榮，而其中的女性題材是以人類形象或擬人物件及建築結構的型態呈現的。眾多作品也復述了、進一步探索了藝術家與慾望、完美感等觀念的矛盾關係，並提出了有歷史意義的問題：誰承擔了母親的職責？」

敬美為2023年馬凌畫廊「林中幽室」展覽創作的作品則進一步複雜化了建築空間的反廢墟特質，精挑細選來自東西方不同時期的文物、珍品及室內器用以裝點空間。八件作品分別以核心元素為名——「面具」、「玩偶」、「盆栽」、「神龕」、「迴廊」、「落地鐘」、「沈眠」及「玩偶屋」，其中可見：被法蘭克·洛伊·萊特推拉門遮掩

的、納有能樂面具的明治時期簞笥儲物櫃；被美式新藝術運動蒂芙尼檯燈燈光所籠罩的、安放於韓式木箱上的泰國佛像；位於維多利亞鏤空裝飾後的、滿載路德維希堡瓷盤和一個俄羅斯套娃的中式漆櫃；以及置於19世紀愛德華·威廉·戈德溫八角桌上的尼日利亞奧杜杜瓦頭盔面具等。「林中幽室」極度折衷主義、時代風格紛雜且過度飽和的室內情景探索了「留白恐懼」以及「幽閉恐懼」兩種相對的激烈心理，將時間流逝重新想像為去地域化空間中一塵不染的非時間性，揭示了一種牢牢把控事物秩序卻又棄之不顧的連綿引力。

敬美在2018年於耶魯藝術學院獲得藝術碩士學位。其藝術作品已被惠特尼美國藝術博物館、巴爾的摩美術館及 Magasin III 等機構收藏。近期展覽包括：「姐妹」，Bureau，紐約（2022）；「內向：當代寓言」，80WSE，紐約（2022）；「幻怪地帶」，Kraupa-Tuskany Zeidler，柏林（2019）；「遇合」，與哈里·古爾德·哈維四世聯展，Bureau，紐約（2019）；「可憐東西」，與悉尼·陳聯展，Hotel Art Pavilion，布魯克林（2018）；「複製小貓」，Selena 畫廊，布魯克林（2017）；及「壞韓國人」，17 Essex 畫廊，紐約（2016）。

敬美已面世的出版物作品包括由2dCloud於2020年出版的《複製小貓》，以及由Spaceface Books於2016年出版的《壞韓國人》。敬美於羅德島設計學院及西北太平洋藝術學院教授本科及研究生課程。

The House in the Trees
林中幽室
2023

Kiang Malingue, Hong Kong
馬凌畫廊·香港
26.10 - 02.12.23

Kiang Malingue presents “The House in the Trees”, showcasing a suite of eight drawings on paper by New York-based artist Kyung-Me. This is the artist’s first exhibition with the gallery. Further developing a drawing practice that deals with haunting symmetries, uroboric infinities, embedded narratives composed of designs, furniture pieces and curios from different cultures and times, Kyung-Me considers the potential of mise en abyme structures in relation to the ways in which individuals form their own psychic prisons.

Since 2015, Kyung-Me (b. 1991, lives and works in New York, NY) has been creating intricate works on paper that combine and subvert artistic traditions such as handscroll or emakimono, and Western technical drawing by emphasising the labyrinthine and psychological aspects of architectural environments. Pivoting from making drawings of parallel projection to mapping a perspective that produce mirror effects along the centre, Kyung-Me created for the exhibition “Sister” in New York in 2022 a suite of eight lavish drawings set in two distinct institutions: monastery, and geisha lodging home (okiya). The drawings feature female figures that are as solemn and paralysed as the shrouded chambers, flawlessly decorated in order to reveal the uncannily organic that disturbs and collapses.

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馬凌畫廊榮譽呈現「林中幽室」，展出紐約藝術家敬美新近創作的一組紙上素描作品。此次展覽是藝術家於馬凌畫廊的首次個展。敬美在此次展覽中持續探索令人悸動的對稱性構圖以及反覆自噬的無盡繪畫深度，通過來自不同文化和時代的設計、傢具及珍奇器用構建「畫中畫」圖景，進一步思考深淵式畫面結構的潛能，與個體為自身營造心理桎梏之間的關係。

敬美（生於1991年，現生活工作於紐約）自2015年起將手卷、繪卷等傳統東方藝術形式與西式工程繪圖法相結合，通過縝密細膩的紙上作品顛覆傳統形式的邏輯，並強調建築環境的心理迷宮層面。她在2022年於紐約舉辦的「姐妹」個展中不再使用散點透視，而是轉而使用更強調縱深的單點透視，製作以畫面中心為軸的鏡面效果，通過一組共八幅華貴素描作品描繪了兩種迥異的場景：修道院，以及置屋——日本社會中供藝妓休憩的場所。畫作中肅穆的女性形象如陰翳內室一般凝重，而各個裝潢精緻的建築環境揭示了有機生命經驗干擾、崩塌空間的過程。

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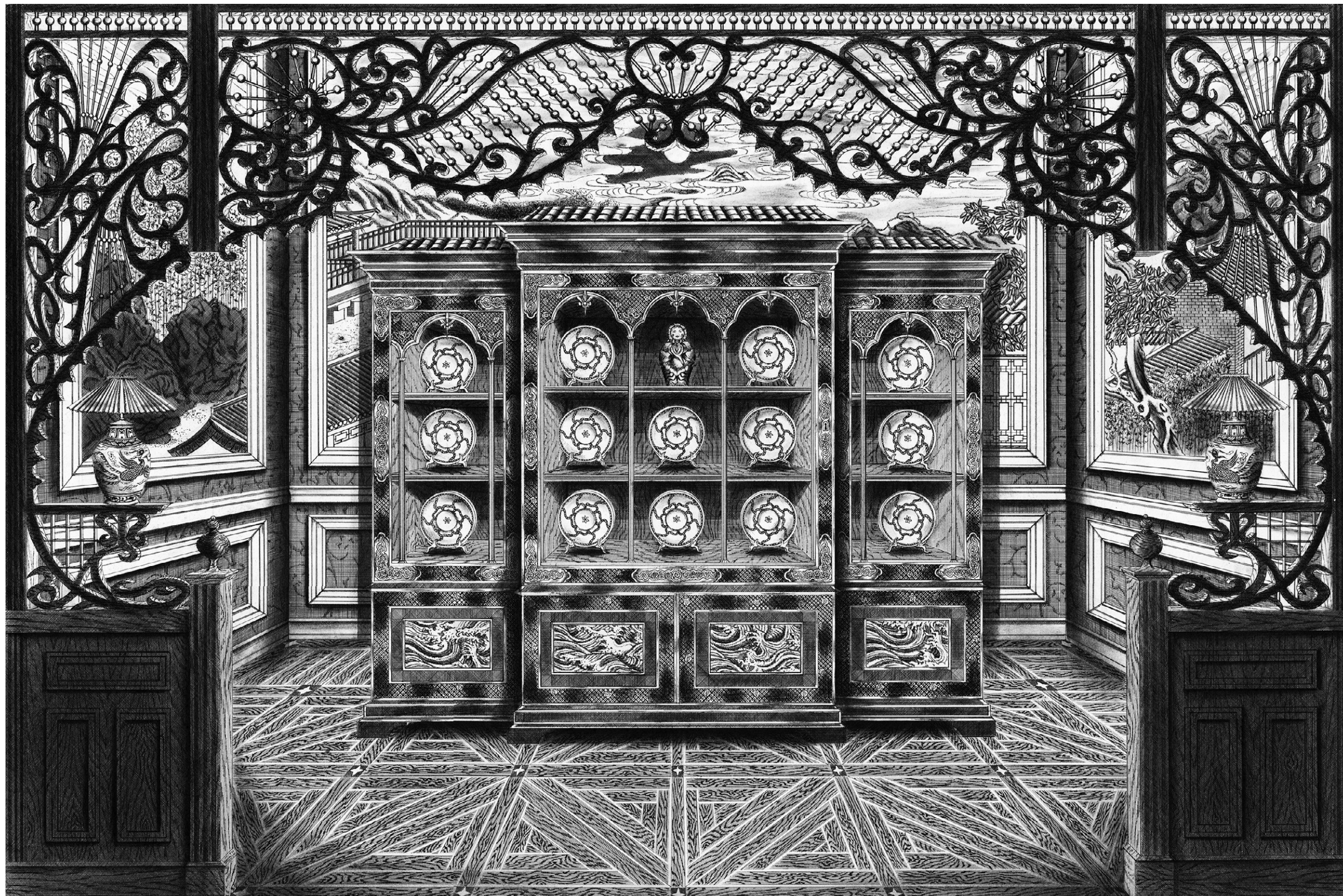


Installation view
展覽現場



The Mask
《面具》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 40.6 x 61 cm
Framed 裝裱尺寸: 50.3 x 70.5 cm



The Doll
《玩偶》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 40.6 x 61cm
Framed 裝裱尺寸: 50.3 x 70.5 cm



Installation view
展覽現場



The Dollhouse
《玩偶屋》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 40.6 x 61 cm
Framed 裝裱尺寸: 50.3 x 70.5 cm





The Corridor
《迴廊》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 30.5 x 45.7 cm
Framed 裝裱尺寸: 38.5 x 54 cm





The Bonsai
《盆栽》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 40.6 x 61 cm
Framed 裝裱尺寸: 50.3 x 70.5 cm



Installation view
展覽現場





The Shrine
《神龕》
2023

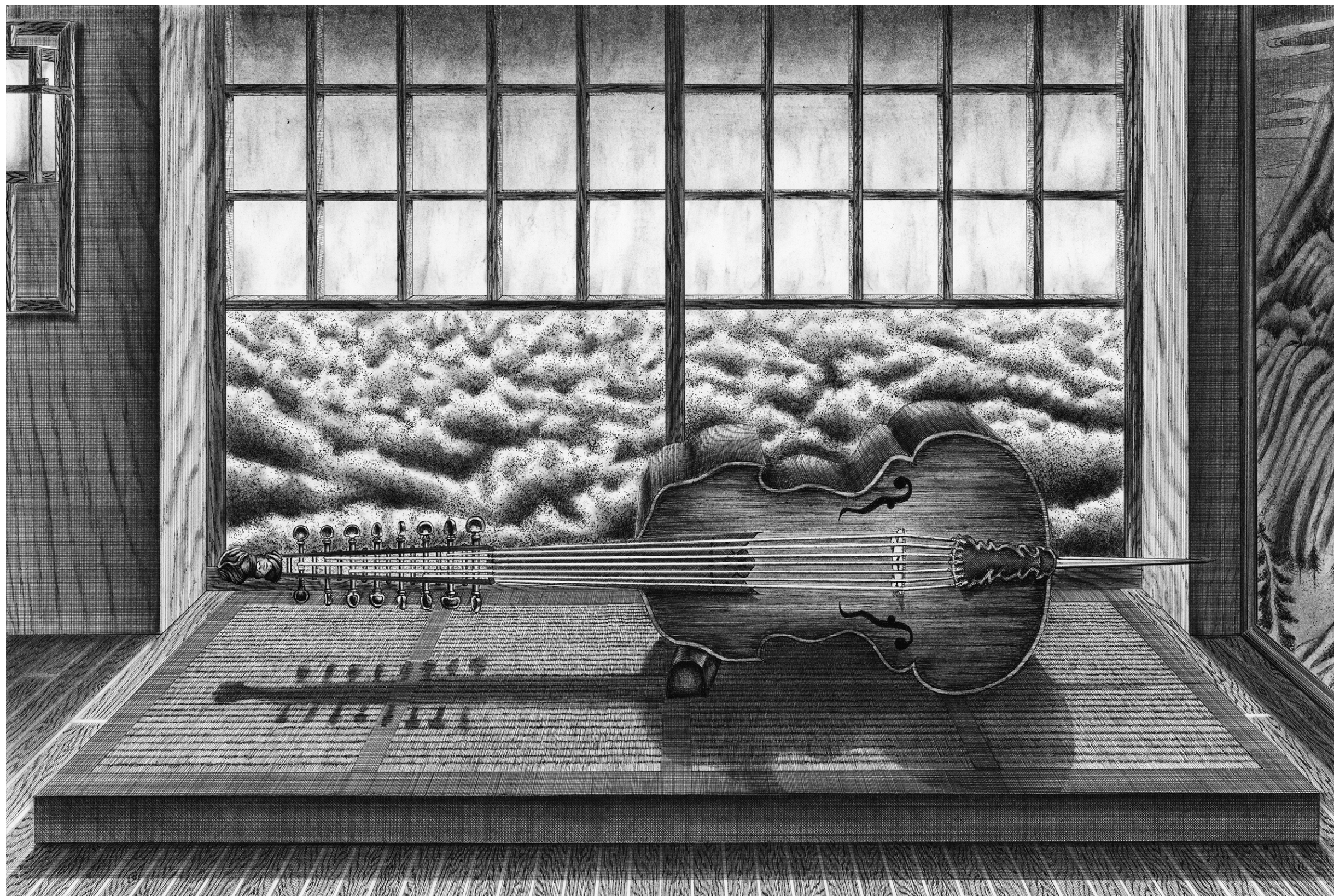
Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 40.6 x 61cm
Framed 裝裱尺寸: 50.3 x 70.5 cm





The Clocktower
《落地鐘》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 30.5 x 45.7 cm
Framed 裝裱尺寸: 38.5 x 54 cm



The Slumber
《沈眠》
2023

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
Work 作品尺寸: 30.5 x 45.7 cm
Framed 裝裱尺寸: 38.5 x 54 cm

Sister, Kyung-Me's newest suite of eight ink drawings, alternately present four works set in the two distinct and overlapping social orders of the monastery and geisha lodging home (okiya). Each of the labyrinthian houses, which mirror and merge throughout the series, might be considered as an acute social and psychological diagnosis, as well as an architectural map of multigenerational histories of dissociated rage and aggression in female life. Each of the drawings is linked to each other like nesting dolls; in one picture, a daughter is swallowed by her mother, in another, the mother is devoured by the house.

Thus inextricably linked, the mother-daughter dyad is both sheltered and entrapped in a house where the windows are variously obscured by screens, shadow, or light; what lies beyond its confines is only alluded to. These are scenes of innocence and corruption, faith and vanity, with the transformation of a female subject portrayed through human figures or anthropomorphized instruments and architectural features. They are also a repetition and articulation of the artist's own conflicted relationship to desire and the rigorous demand for perfection, and pose a question of historical specificity: Who mothers?

Lacan described gender as a "necessary fiction," one that often plots a woman caught in the undertow of negation. Fated and fundamentally interred in an internal world of representations that endlessly repeat the same scenarios, she has little sense of a future that might be different from the environment she finds surrounding her. There is a feeling of despair to influence the course of one's life, and this despair often plants a seed of envy. Envy, in turn, ushers in anguish, fury, self-hatred, and shame. Envy and being envied forms knots for many women, with an ever-present potential to unsettle and spoil.

While the central, shrouded figures in the compositions are vertically bisected, many of these pictures are also divided along a horizontal plane: Above, an authority or deity that promises the possibility of ecstasy, and below, the penitent, prostrate, desirous subject, reaching towards the apex above. In the final work *The Organ*, the image is split between a flank of wind pipes and stained-glass rosettes. Beneath this maze of devotion is a proliferation of gothic arches punctuated by a final, coffin-shaped passageway expiring in white light.

Here, the figure vanishes, the shining void awaits. A sense of destiny, however, is different from fate.

—Hiji Nam

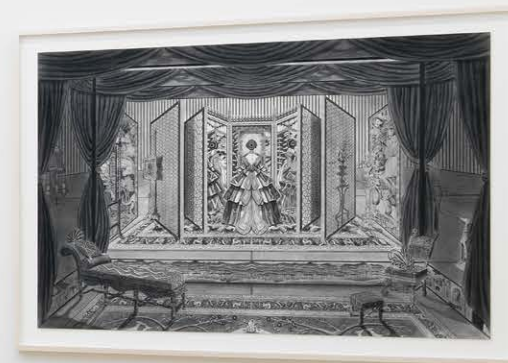
Sister
2022

Bureau, New York, USA
29.10-22.12.22



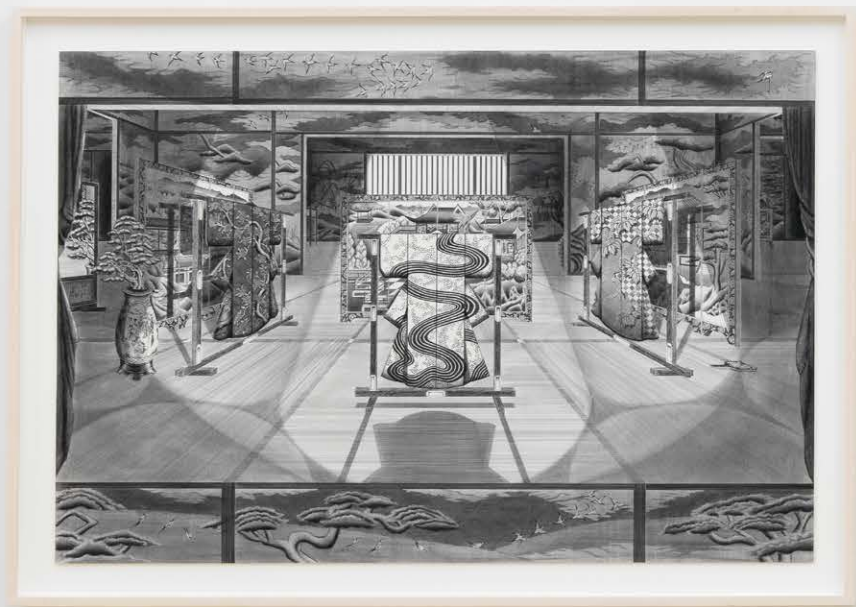
Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供
Photo by: Dario Lasagni



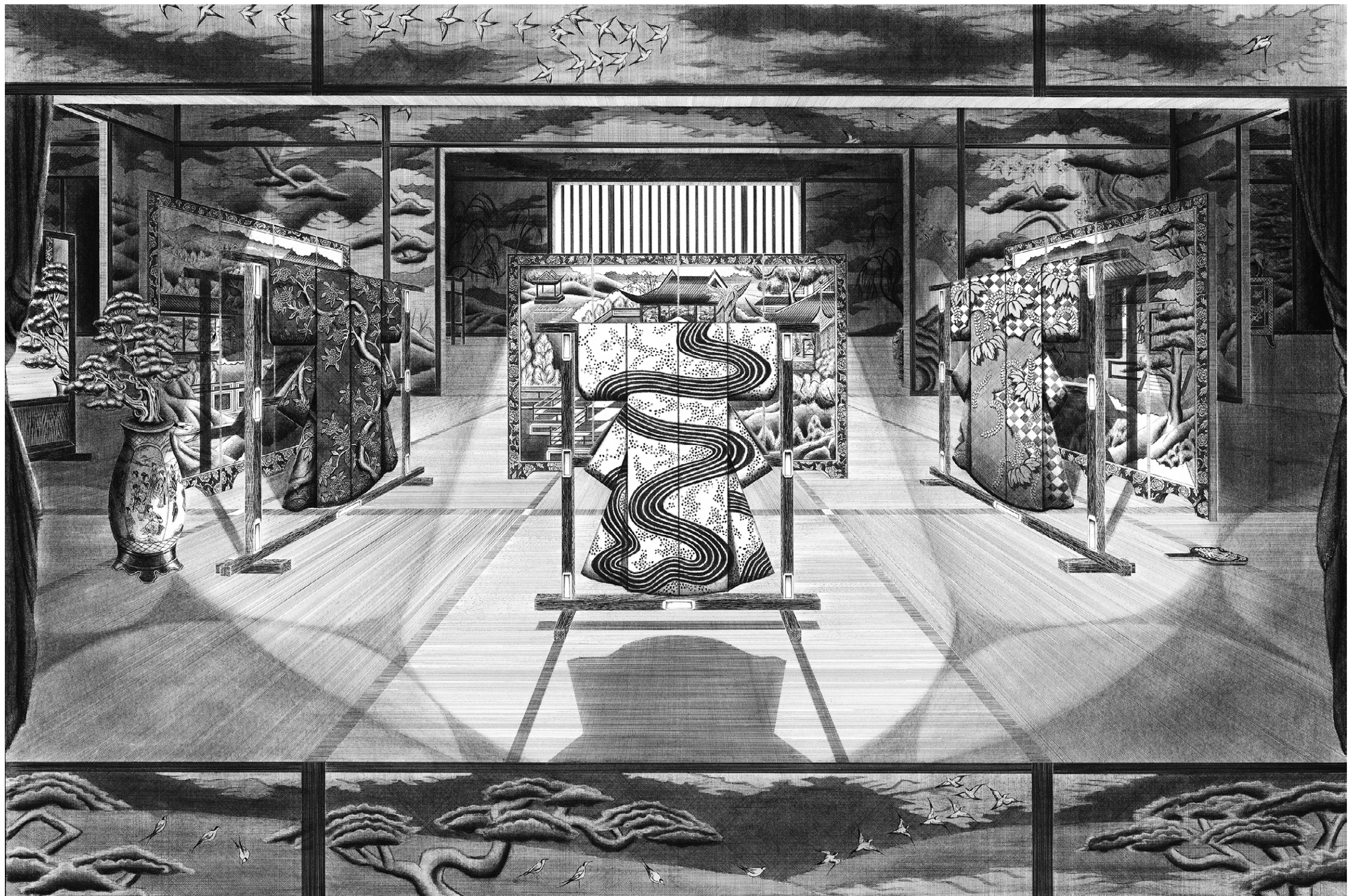
Installation view
展覽現場

Image courtesy of Bureau
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Photo by: Dario Lasagni



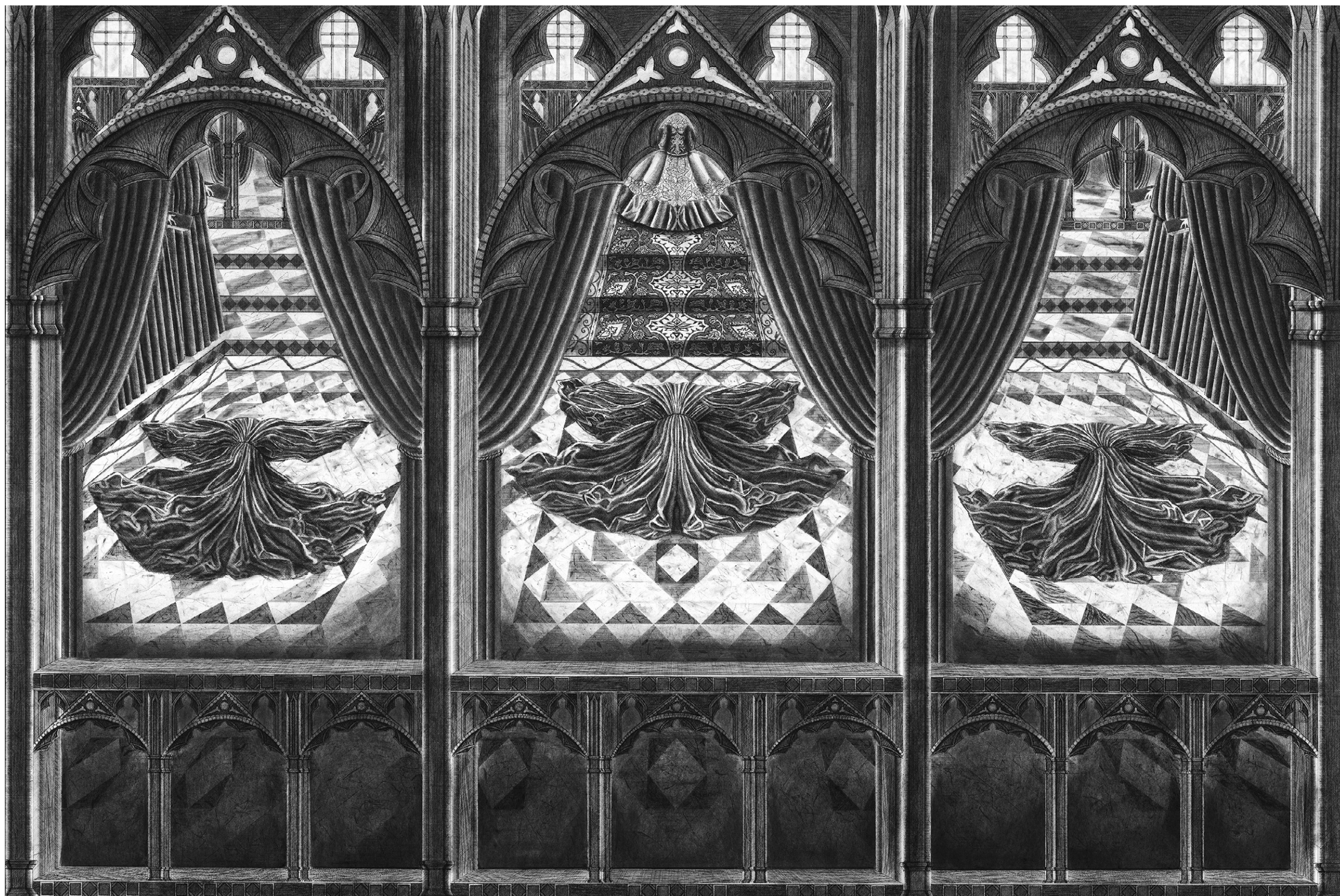
Installation view
展覽現場

Image courtesy of Bureau
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The Resurrection
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



The Prostration
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供
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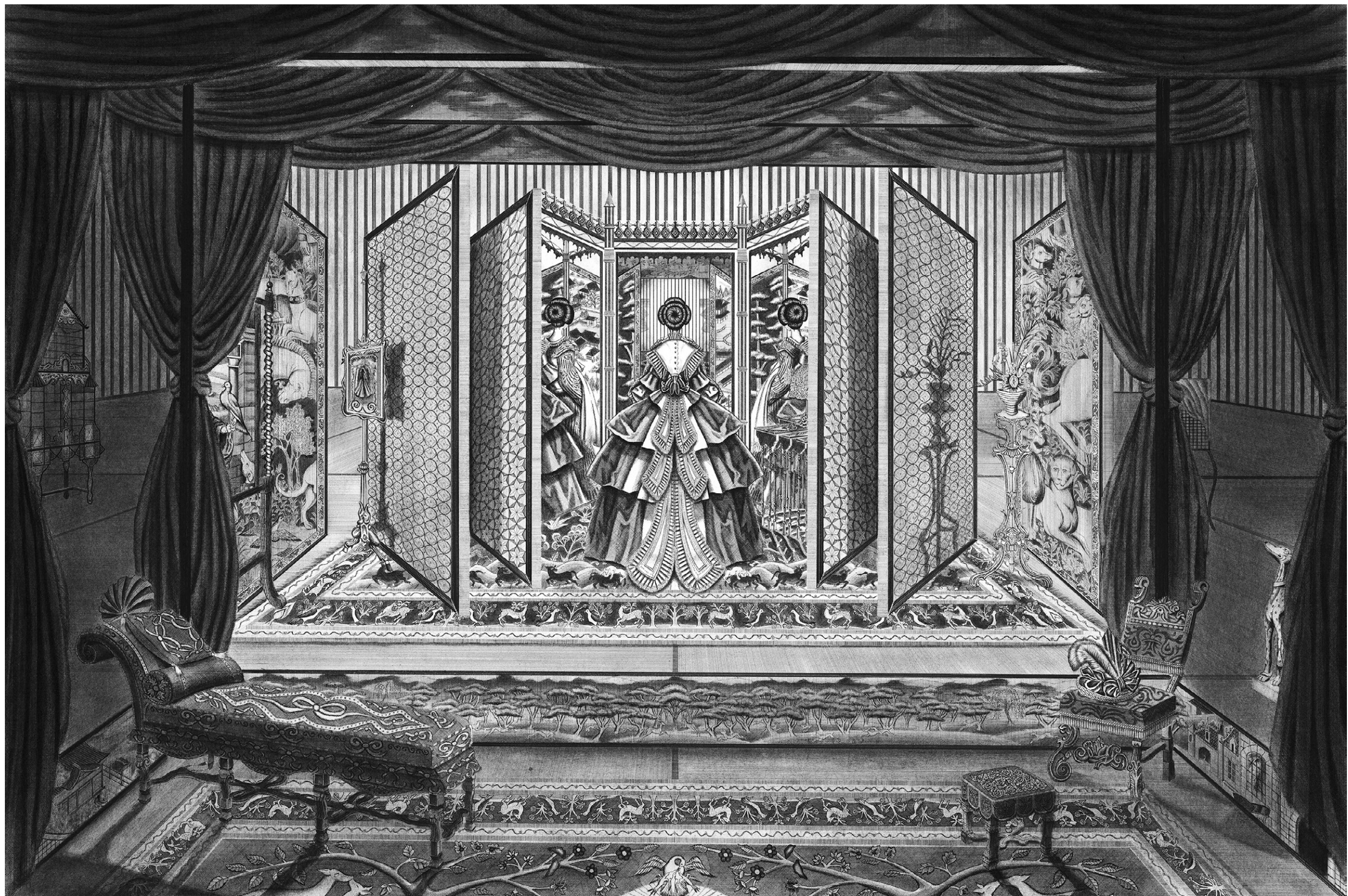
Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供
Photo by: Dario Lasagni



The Marriage
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



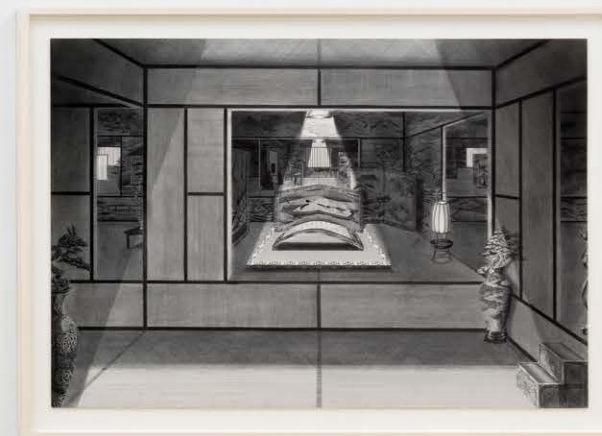
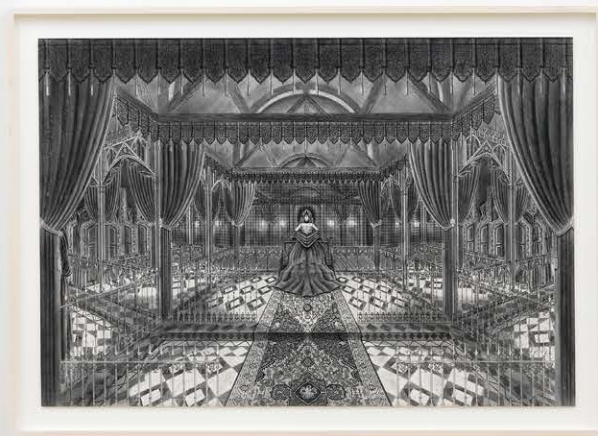
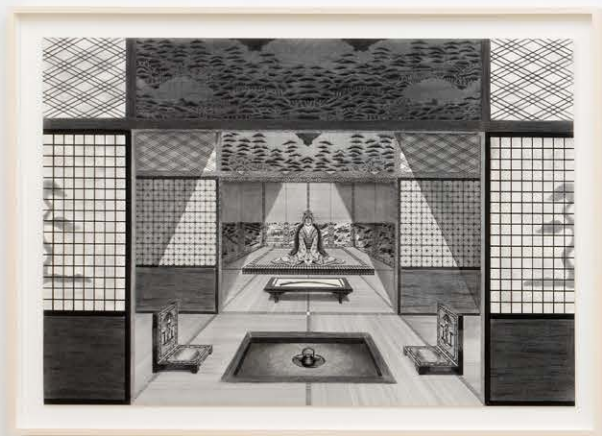
The Mother
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



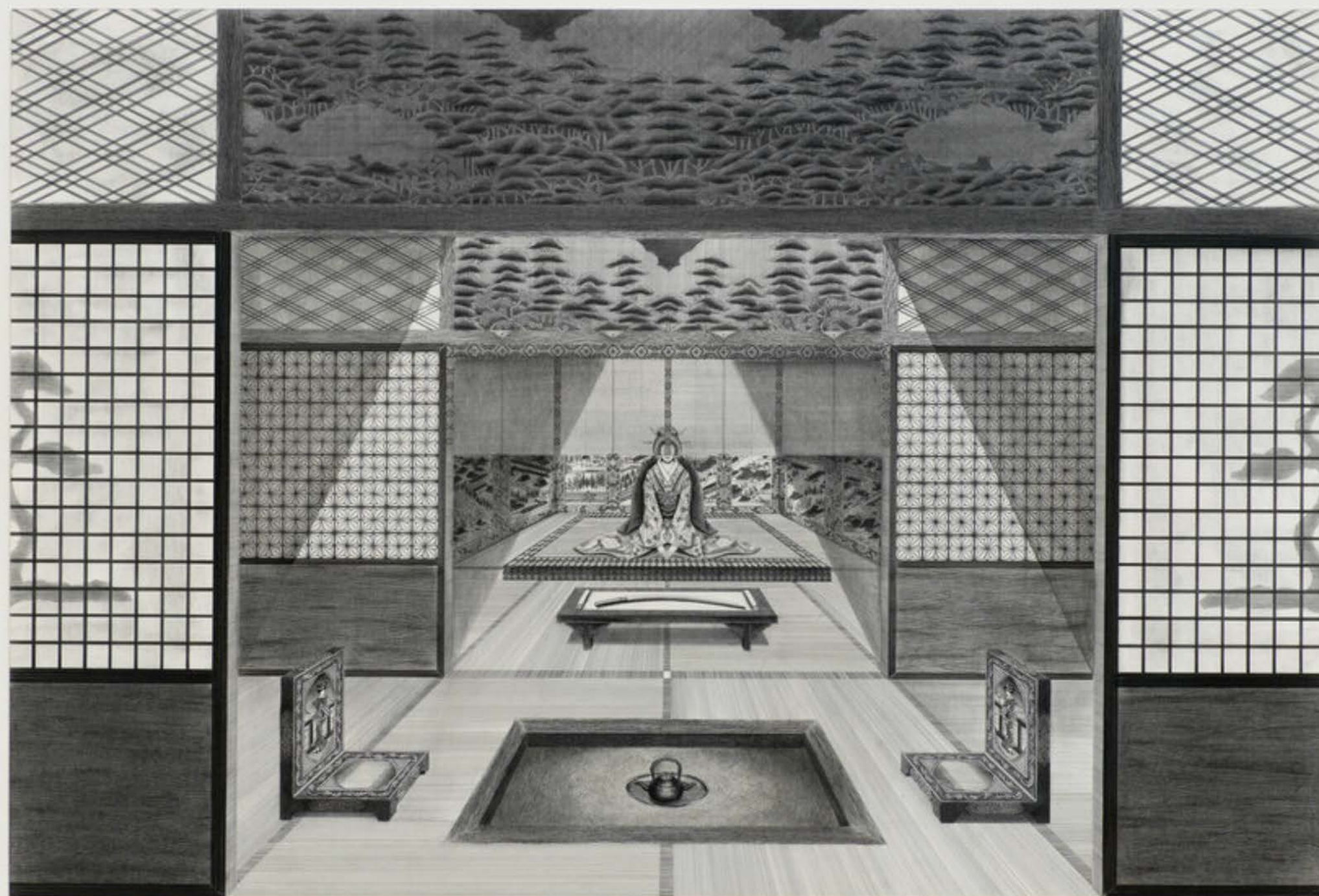
Installation view
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Image courtesy of Bureau
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Photo by: Dario Lasagni



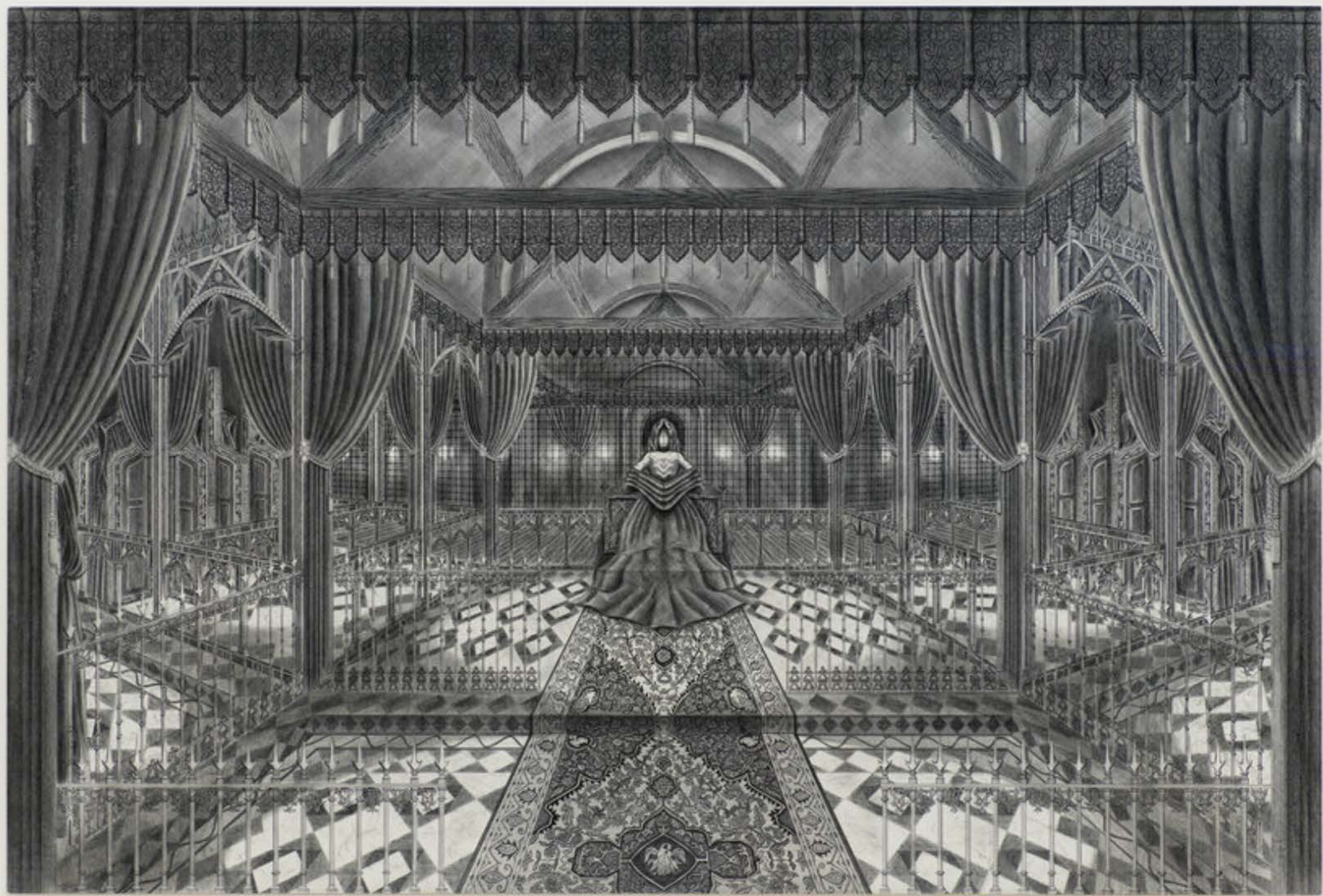
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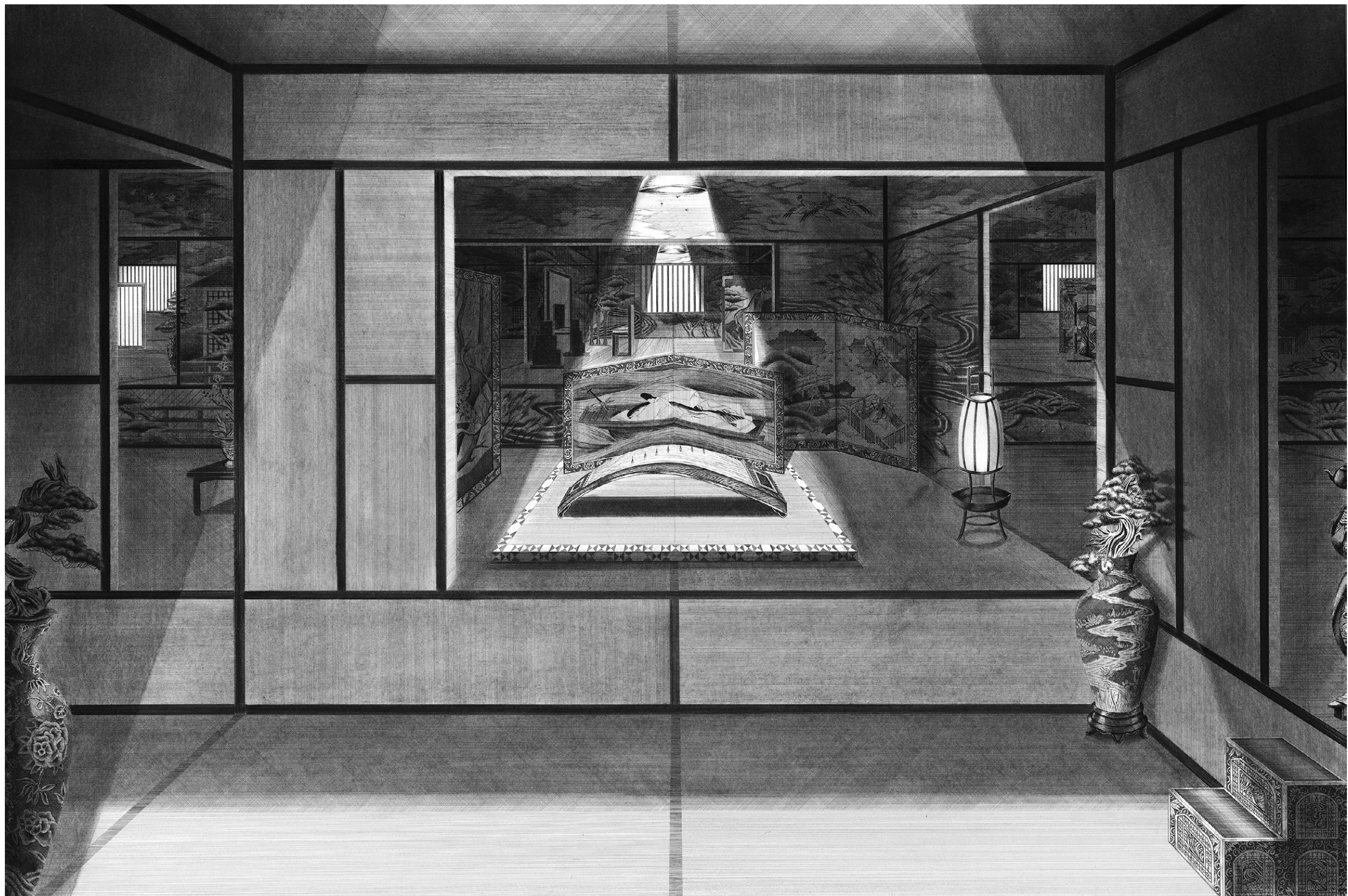
The Profession
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



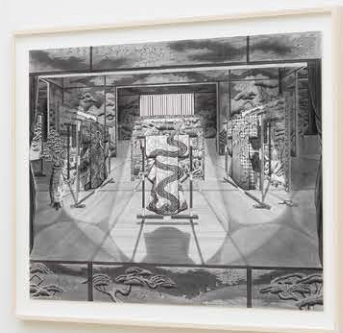
The Confession
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



The Vessel
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm



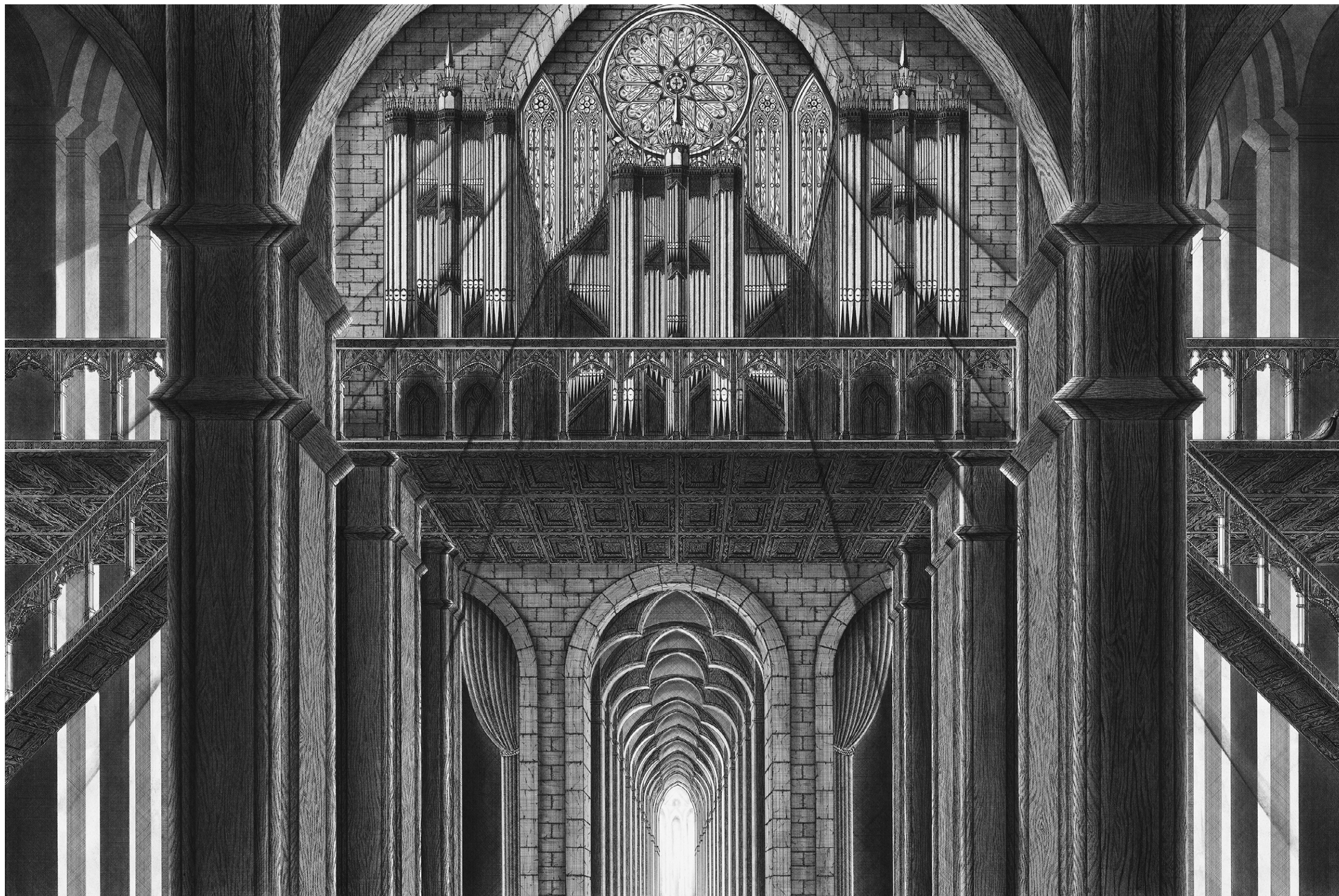
Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供
Photo by: Dario Lasagni



Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供
Photo by: Dario Lasagni



The Organ
2022

Charcoal and ink on Arches paper
炭筆及墨水於Arches水彩紙捲
81.28 × 120.65 cm

Bureau presents a two-person exhibition featuring new work by Kyung-Me and Harry Gould Harvey IV, Coniunctio. The title comes from a medieval, alchemical concept regarding the union of opposites. Harvey and Kyung-Me each present intricate works on paper and find common ground in the directness and intimacy of drawing. Symmetry and order are prized by both artists, and their work shares the influence of religious art and symbolism. Harvey's work is manifestly inspired by Gothic architecture and borrows devotional imagery from many traditions. The exhibition opens with Harvey's mystical and diagrammatic compositions which are housed inside custom-built wood frames. The ethereal quality of Harvey's work is contrasted by Kyung-Me's concrete renderings of an imagined modernist home. Her rigorously detailed interiors advance a contemporary eden, where the paragon of luxury is achieved at the expense of a trapped and alienated self.

Kyung-Me's suite of seven meticulous pen drawings are hung sequentially so that the viewer may traverse the rooms and gain an overview of her elaborately designed interior. Adhering to a rigid one-point perspective, the rooms are replete with references to specific works of art and design objects. Many are furnished with Frank Lloyd Wright objects, citing the architect's obsessive desire to control every aspect of his designs, down to the exact placement of domestic items. Other art works suggest a more boundless ideal: one room features a hazy Rothko, another a Jackson Pollock. In a sitting room, seen from telescoping vantage points in two of the drawings, the chaos and misery of Bruegel's *Fall of the Rebel Angels* hangs beyond a perfectly-placed grand piano seen through a circular doorway. *The Tale Of Genji* screens and murals appear in several rooms, their axonometric perspective offering an antidote to Kyung-Me's overarching single vanishing point. Indeed, many of the depicted artworks provide a cathartic break from the imposing order of this luxurious abode, while some, like a violated Hans Bellmer figure, echo the interior's foreboding atmosphere. Bellmer's bound flesh sits alone within a Japanese shelving unit, a carnal anomaly amidst Kyung-Me's tableaux of well-appointed inanimate objects. One may also detect furtive hand or foot; the crown of a head grazing the top of a Harvey Probber sofa suggesting a figure staring out a barred window. The sumptuous domicile appears to have no exit; each room leads to the next in an anxious closed-circuit. The drawings then become a metaphor for entrapment and the desire to escape illusion.

- Text by Bureau

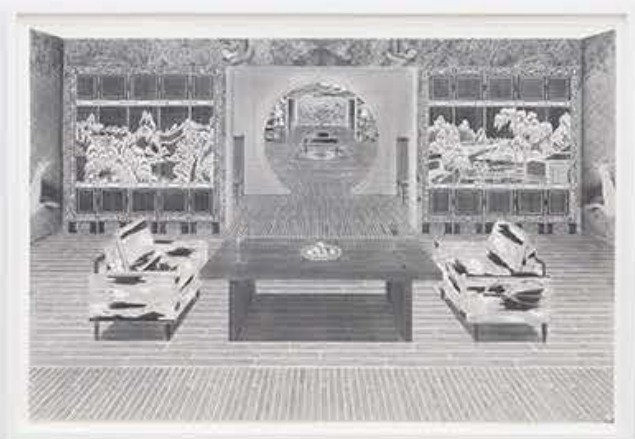
Kyung-Me & Harry Gould Harvey IV: Coniunctio
2019

Bureau, New York, USA
15.11.19-19.01.20



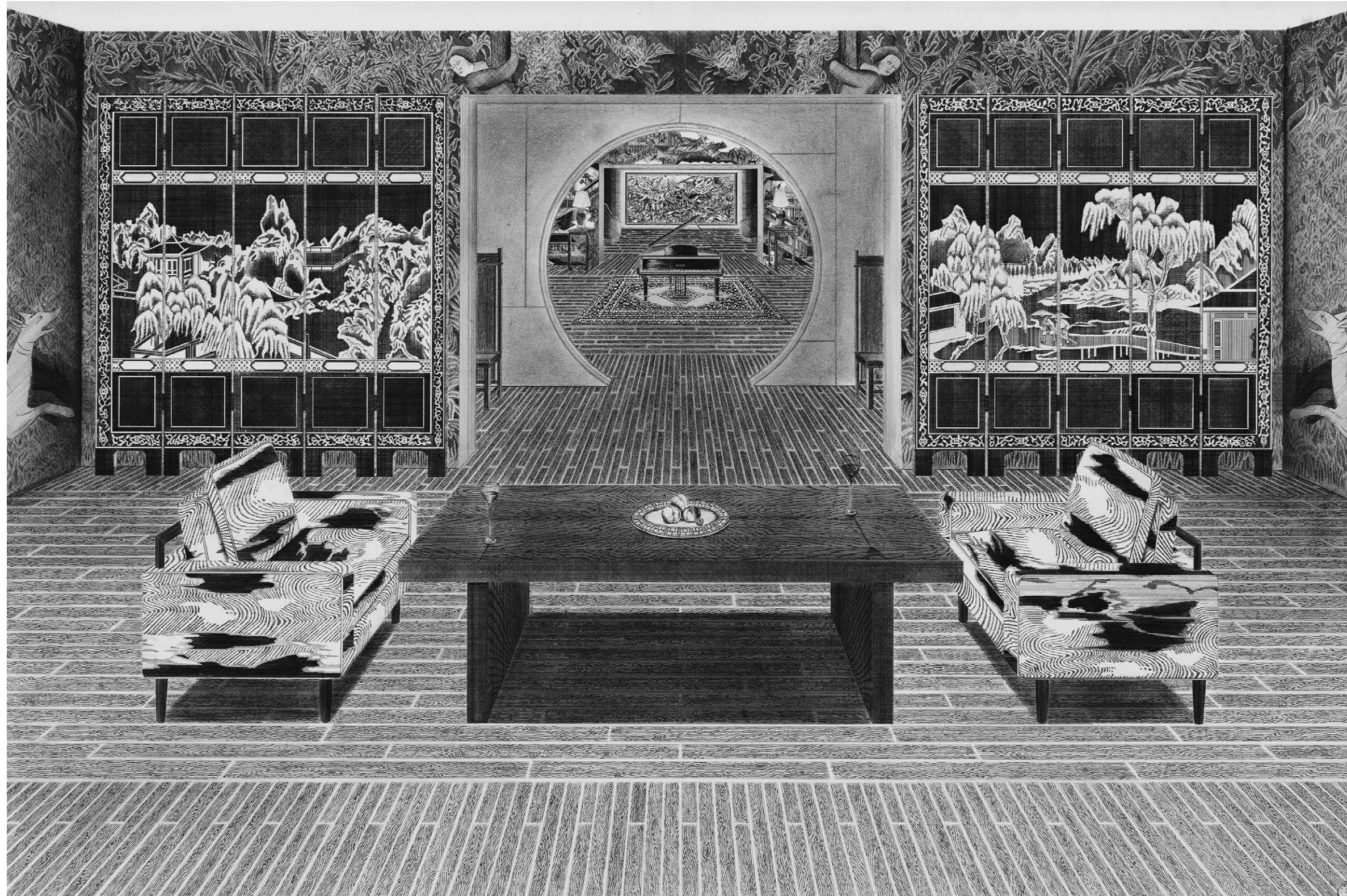
Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供



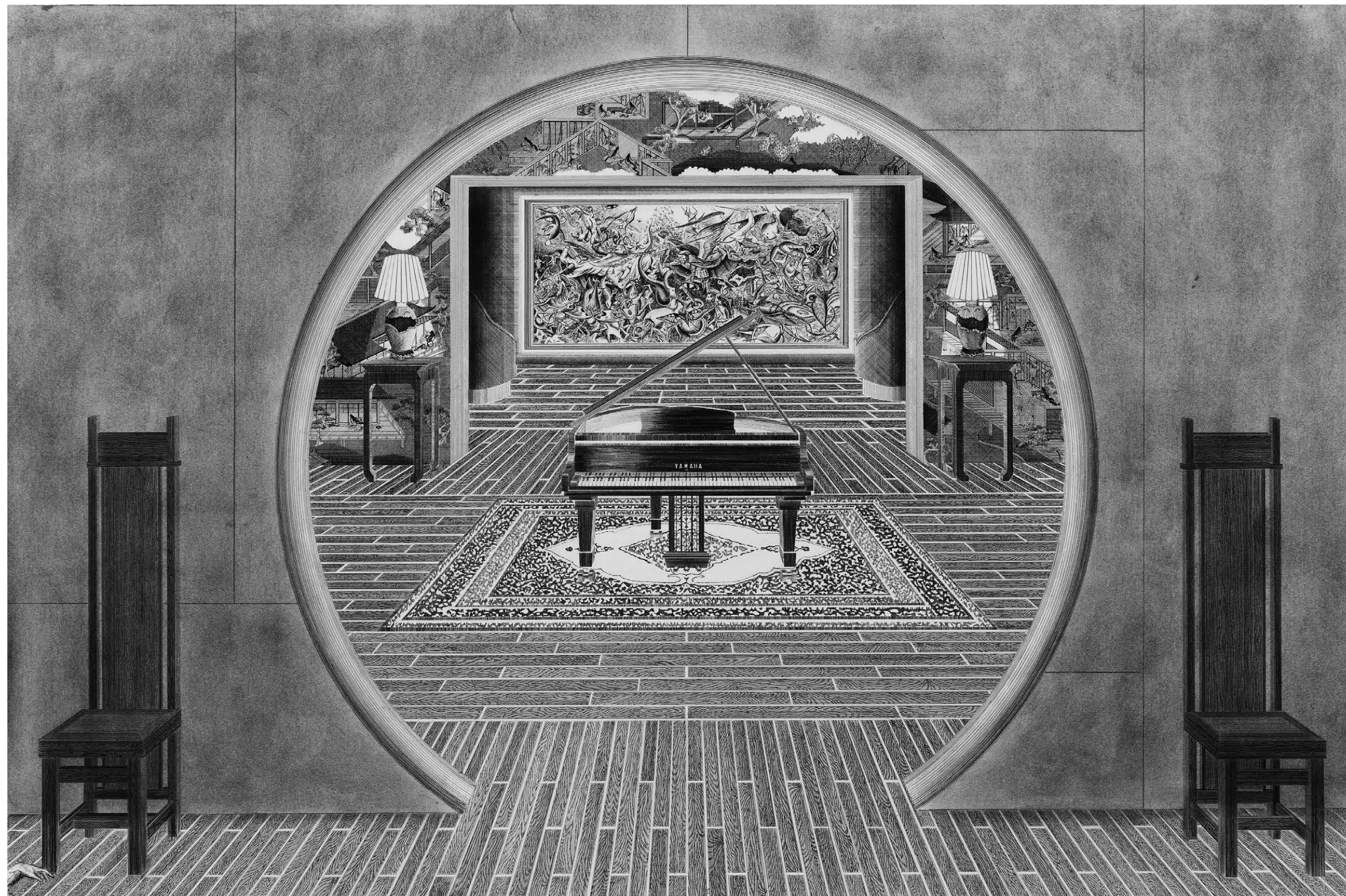
Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供



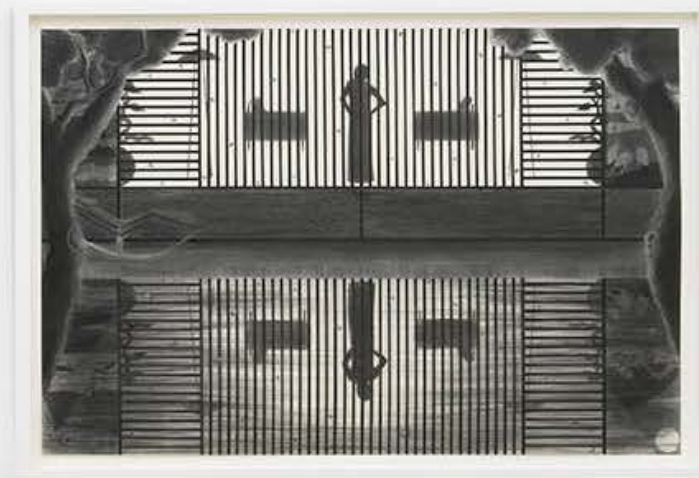
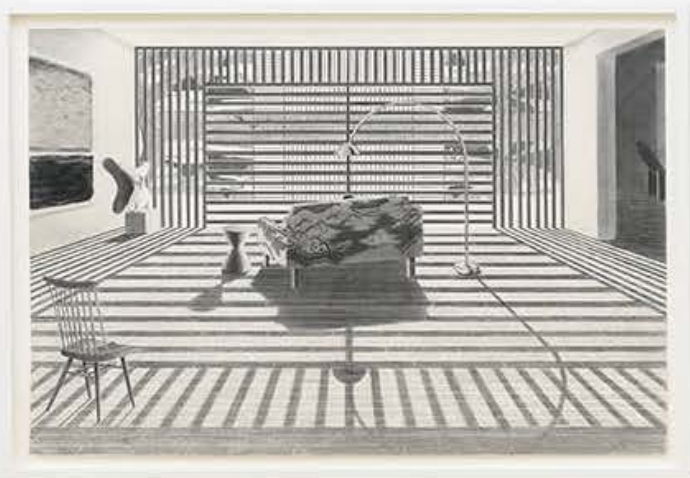
Papillon de Nuit VI
2019

Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm



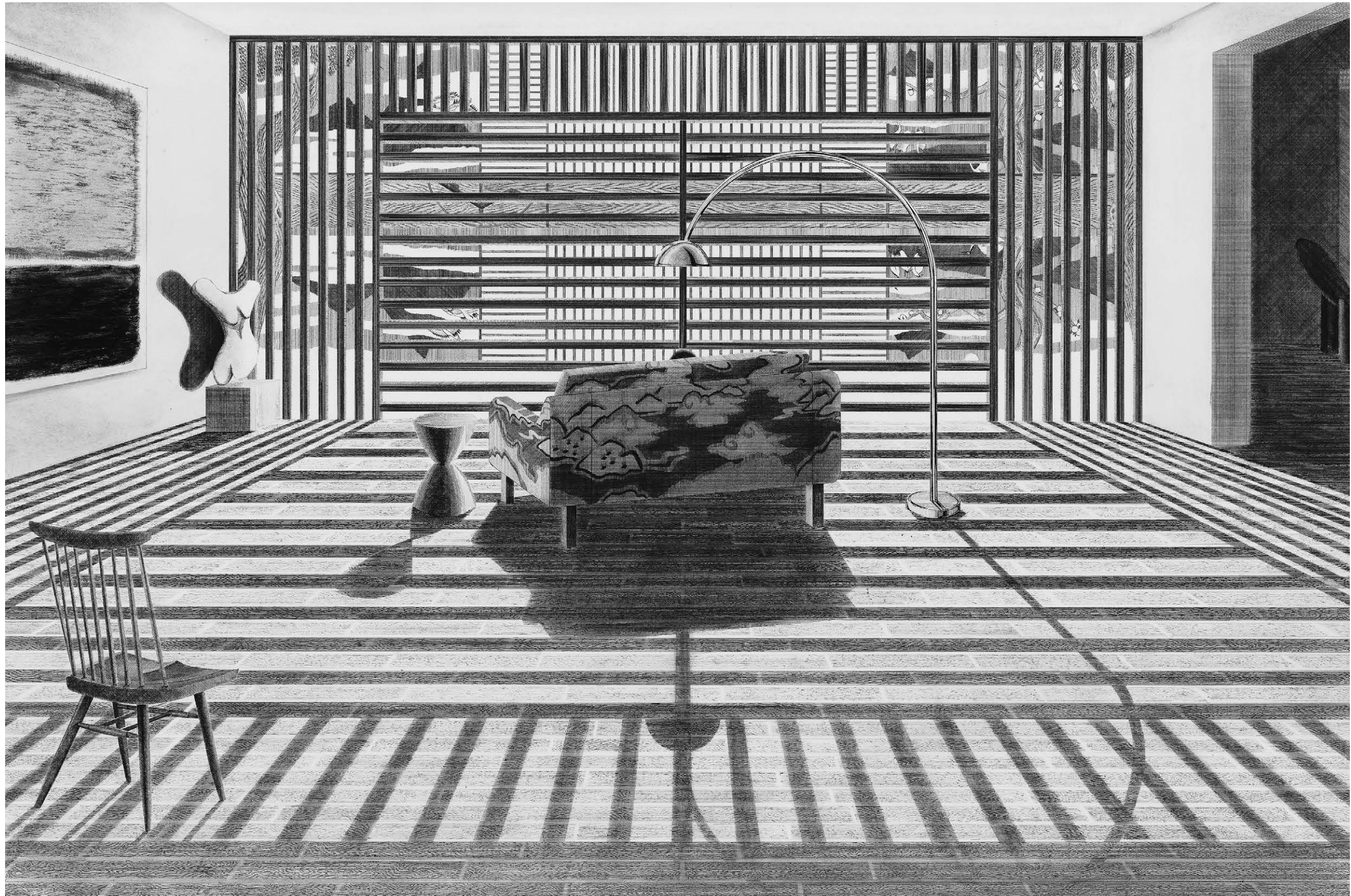
Papillon de Nuit V
2019

Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm



Installation view
展覽現場

Image courtesy of Bureau
圖片由Bureau提供



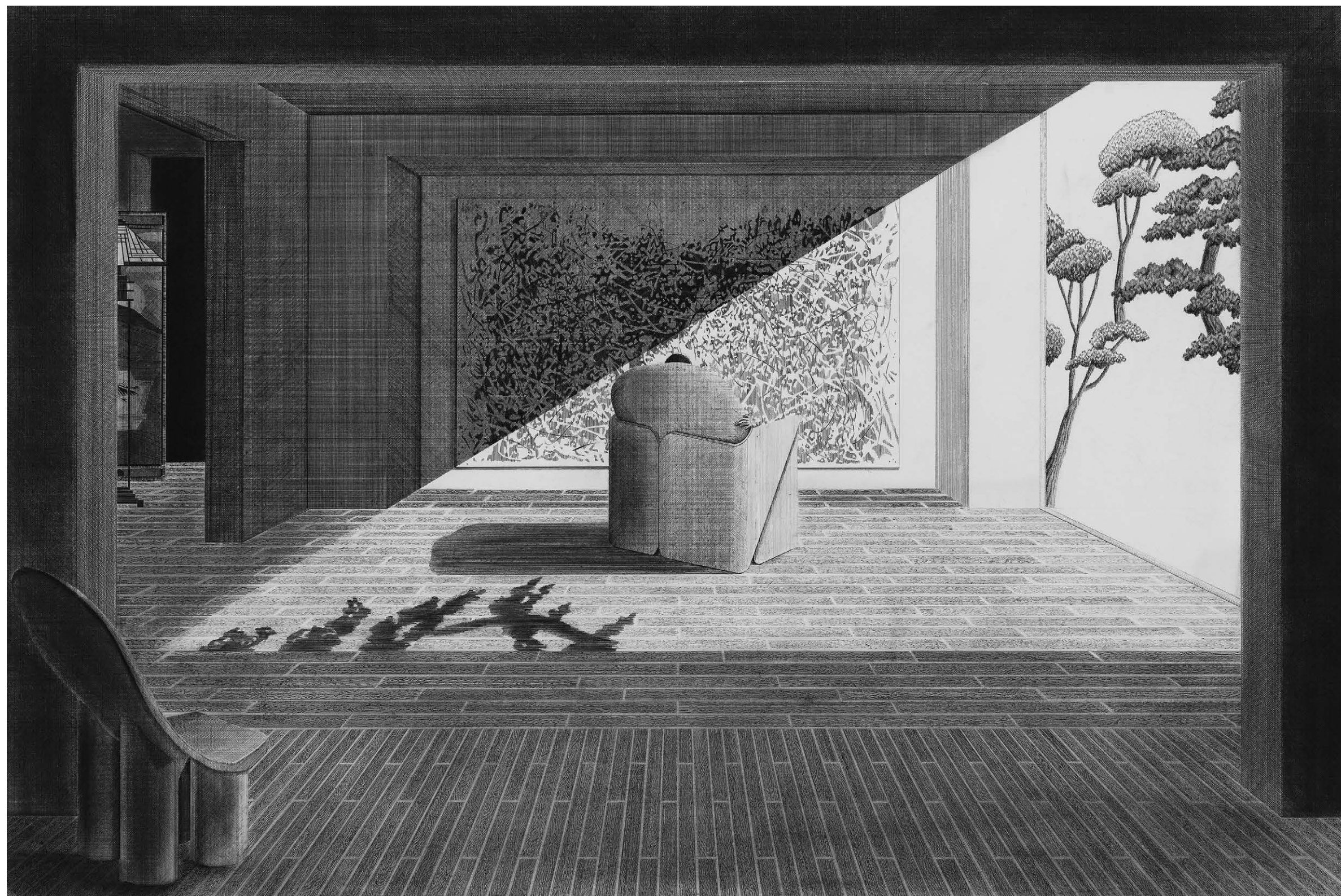
Papillon de Nuit I
2019

Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm



Papillon de Nuit VII
2019

Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm



Papillon de Nuit II
2019

Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm

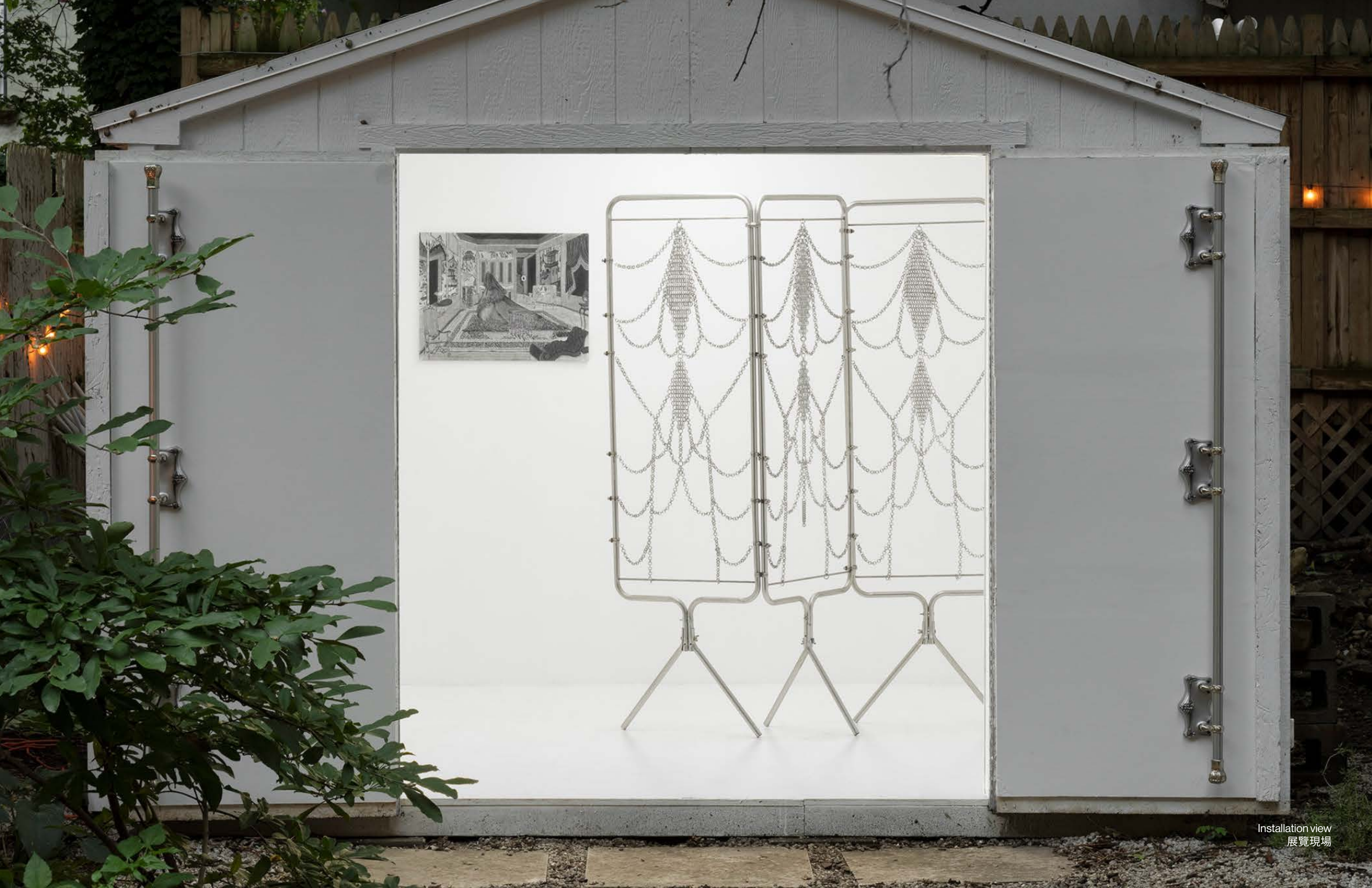


Papillon de Nuit III
2019

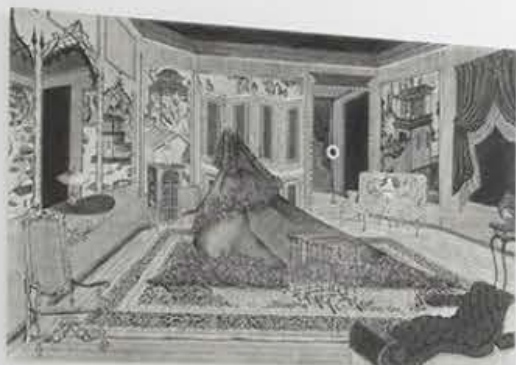
Ink, charcoal and graphite on Arches paper
60.01 × 90.81 cm

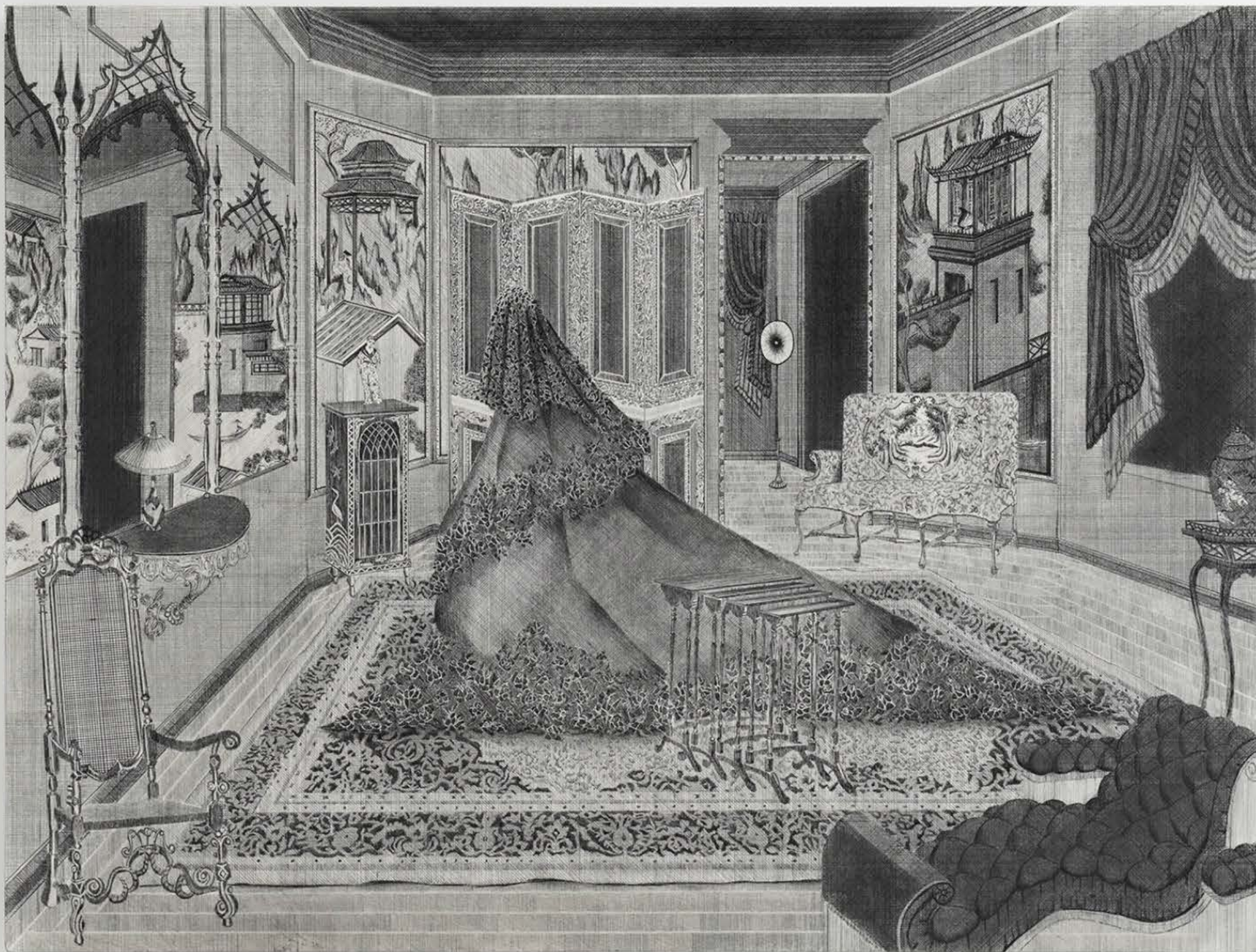
Kyung-Me & Sydney Shen: Poor Thing
2018

Hotel Art Pavilion, Brooklyn, NY, USA
08.09-13.10.2018

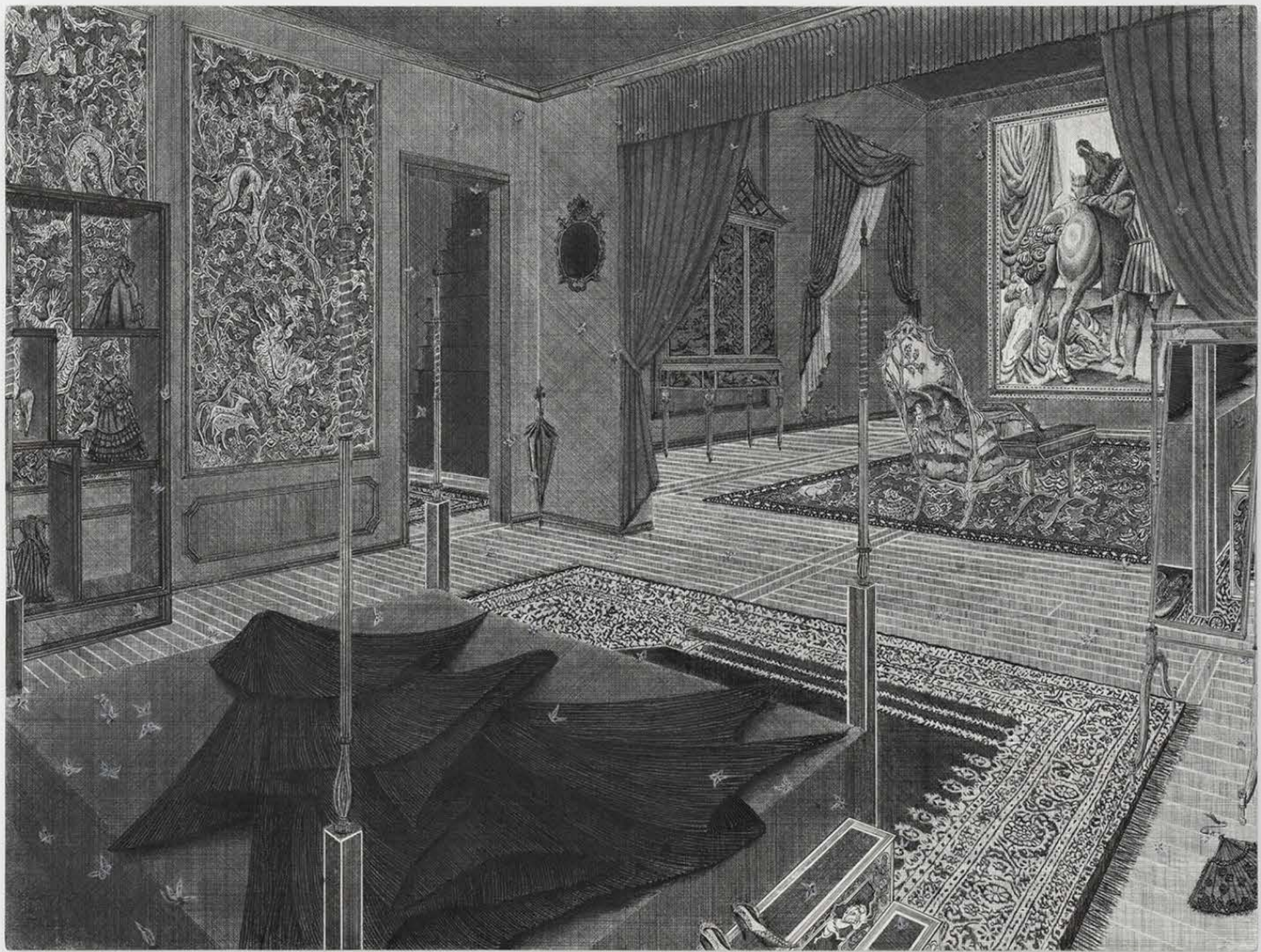


Installation view
展覽現場

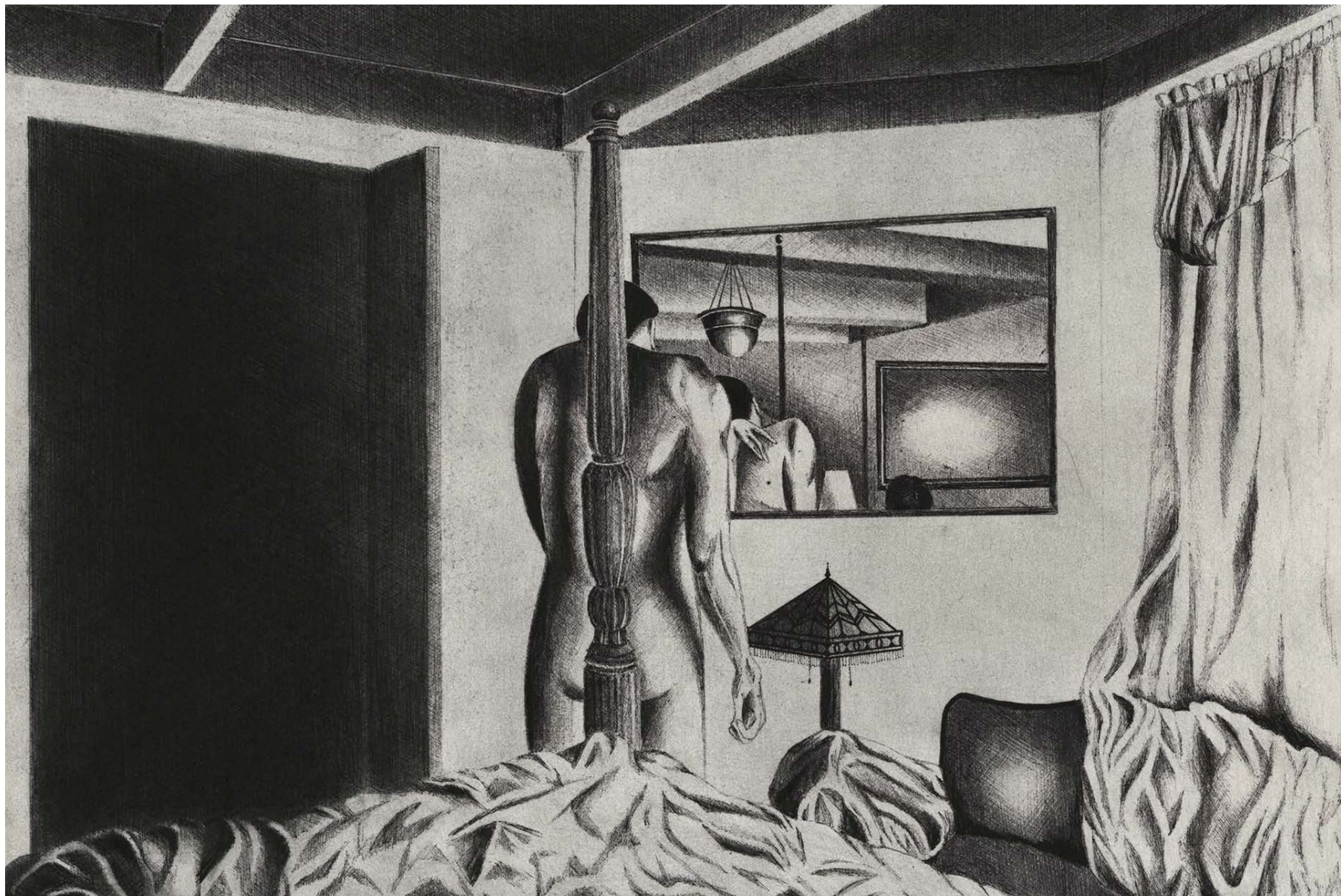




Installation view
展覽現場

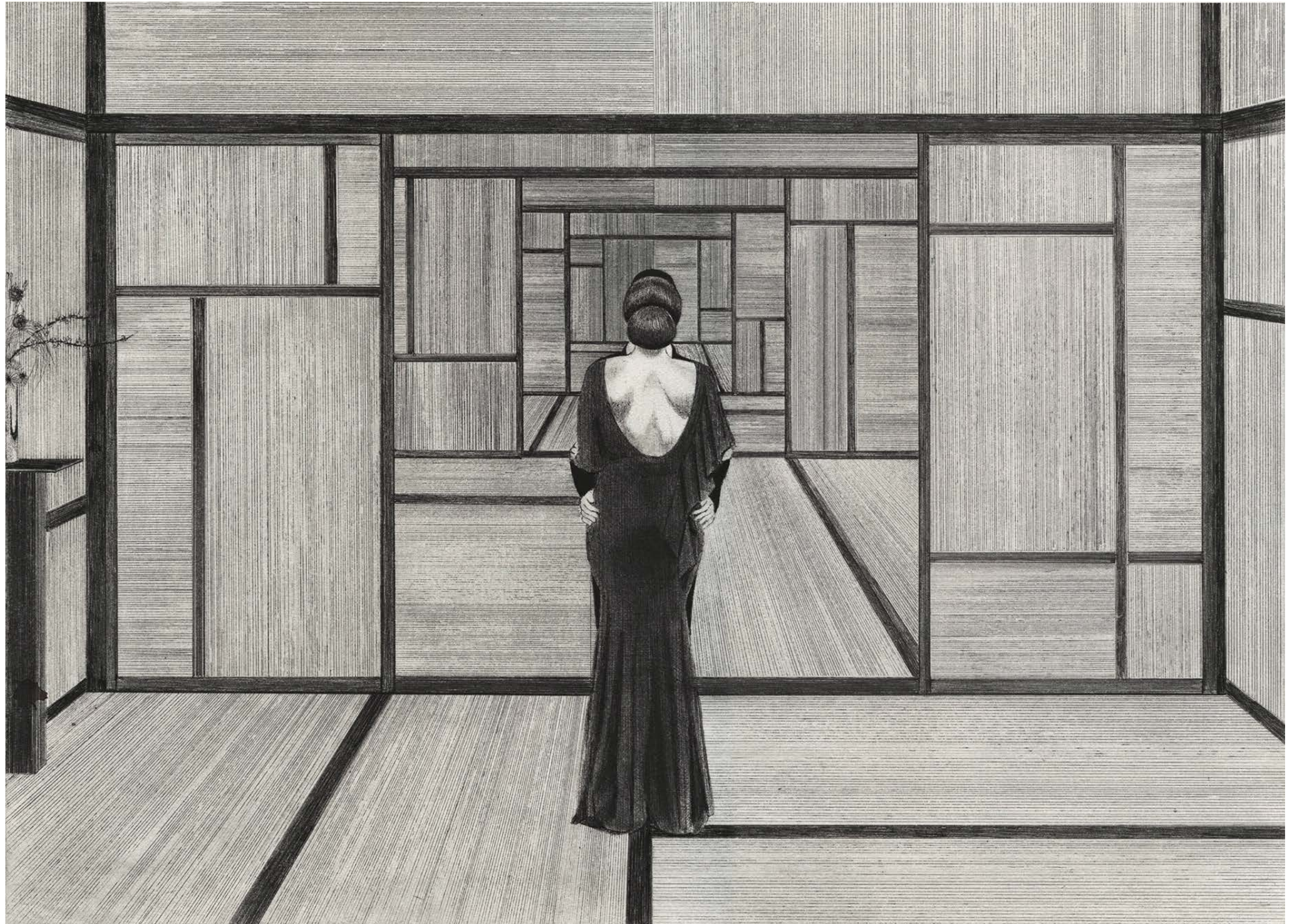


Installation view
展覽現場



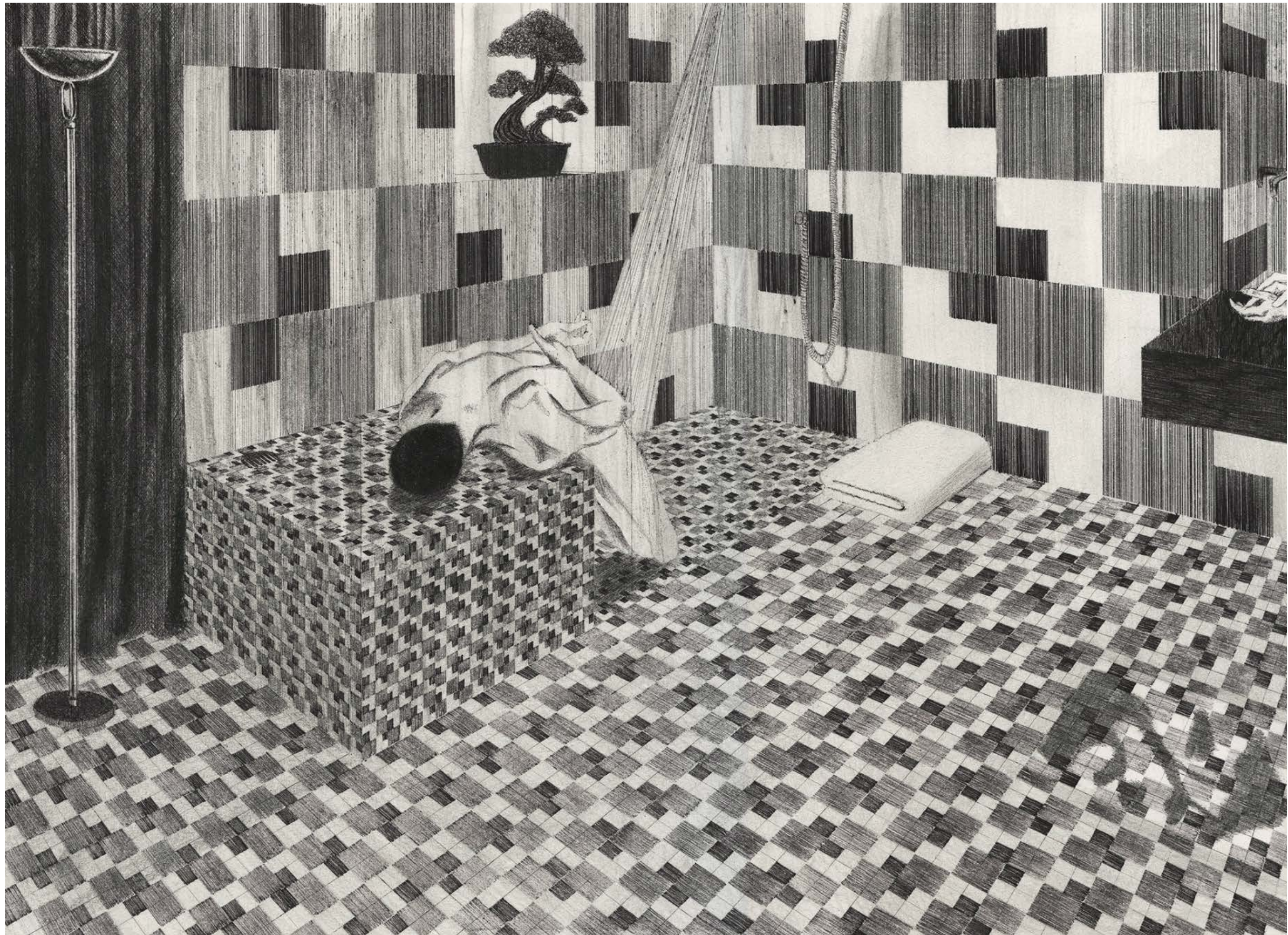
Ghost 1
2018

Ink on arches paper
20.64 × 29.85 cm



Ghost 2
2018

Ink on arches paper
26.04 × 35.56



Ghost 3
2018

Ink on arches paper
26.04 × 35.88 cm

OtherWorks
其他作品



Copy Kitty 1
2017

Graphite on Arches paper
27.94 × 35.56 cm



Copy Kitty 2
2017

Graphite on Arches paper
27.94 × 35.56 cm



Copy Kitty 3
2017

Graphite on Arches paper
27.94 × 35.56 cm

Kiang

Malingue

Kyung-Me

馬 凌 畫 廊

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Tuesday-Saturday 12-6PM
and by appointment.

kiangmalingue.com

Office N° | 電話 +852 2810 0317

Born in 1991, USA
Currently works and lives in New York, USA

Education

2018 MFA, Yale School of Art, New Haven, CT, USA

Award

2022 Picture Collection Artist Fellowship, The New York Public Library

Solo and Two-Person Exhibitions

2023
“The House in the Trees”, Kiang Malingue, Hong Kong

2022
“Sister”, Bureau, New York, NY, USA

2019
“Coniunctio”, Kyung-Me & Harry Gould Harvey IV, Bureau, New York, NY, USA

2018
“Poor Thing”, Kyung-Me & Sydney Shen, Hotel Art Pavilion, Brooklyn, NY, USA
“Theatre of Cruelty”, Ashton Hudgins & Kyung-Me, Museum Gallery, Brooklyn, NY, USA

2017
“Copy Kitty”, Selena Gallery, Brooklyn, NY, USA

2016
“BAD KOREAN”, 17 Essex Gallery, New York, NY, USA

Group Exhibitions

2023
“Dwelling”, Canal Projects, New York, NY, USA

2022
“Introverse: Allegory Today”, curated by Howie Chen and Alex Ito, 80WSE, New York, NY, USA
“In the Eye of the Beholder”, Magasin III, Museum for Contemporary Art, Stockholm, Sweden

2021
Group Show, in lieu, Los Angeles, CA, USA
“untitled Arrangement”, Bureau, New York, NY, USA

2020
“Until tomorrow: Ten Years of Bureau”, Bureau, New York, NY, USA

2019
“Liminal States”, Kraupa-Tuskany Zeidler, Berlin, Germany
“Human Nature”, Tiger Strikes Android, Brooklyn, NY, USA
“Comfort Zone”, One Eyed Studios, Brooklyn, NY, USA

2018
NADA Miami, Hotel Art Pavilion, Miami, FL, USA
“Cat Lady”, Teen Party, Brooklyn, NY, USA
“Tails”, Next to Nothing Gallery, New York, NY, USA
“Through Line”, Steve Turner Gallery, Los Angeles, CA, USA
“Way Out Now,” Diane Rosenstein Gallery, Los Angeles, CA, USA
NADA New York, Hotel Art Pavilion Brooklyn, NY, USA
“Wild Seed”, Green Gallery, New Haven, CT, USA

2017
“First Year Retrospective”, 17 Essex Gallery, New York, NY, USA
“CatCatDogDog”, Louis Fratino & Kyung Me, The Bermuda Project, Ferguson, MO, USA

2015
“The Gates Are Open”, Green Gallery, New Haven, CT, USA

Publications

2020
Copy Kitty, 2d Cloud, Chicago, IL, USA

2016
Bad Korean, Space Face Books

Collections

Baltimore Museum of Art, MD, USA
Whitney Museum of American Art, NY, USA
Magasin III Museum for Contemporary Art, Stockholm, Sweden

K

M

敬美

1991年出生於美國
目前工作與生活於美國紐約

學歷

2018 耶魯藝術學院藝術碩士，紐黑文，康乃狄克州，美國

獎項

2022 圖片收藏藝術家獎學金，紐約公共圖書館

個展及雙人展

2023
「林中幽室」，馬凌畫廊，香港

2022
「Sister」，Bureau，紐約，紐約州，美國

2019
「Coniunctio」，Kyung-Me 和 Harry Gould Harvey IV，Bureau，紐約，紐約州，美國

2018
「Poor Thing」，Kyung-Me 和 Sydney Shen，Hotel Art Pavilion，布魯克林，紐約州，美國
「Theatre of Cruelty」，Ashton Hudgins 和 Kyung-Me，Museum Gallery，布魯克林，紐約州，美國

2017
「Copy Kitty」，Selena畫廊，布魯克林，紐約州，美國

2016
「BAD KOREAN」，17 Essex 畫廊，紐約，紐約州，美國

群展

2023
「Dwelling」，Canal Projects，紐約，紐約州，美國

2022
「Introverse: Allegory Today」，由 Howie Chen 和 Alex Ito 策展，80WSE，紐約，紐約州，美國
「In the Eye of the Beholder」，Magasin III 當代藝術博物館，斯德哥爾摩，瑞典

2021
群展，in lieu，洛杉磯，加利福尼亞州，美國
「untitled Arrangement」，Bureau，紐約，紐約州，美國

2020
「Until tomorrow: Ten Years of Bureau」，Bureau，紐約，紐約州，美國

2019
「Liminal States」，Kraupa-Tuskany Zeidler，柏林，德國
「Human Nature」，Tiger Strikes Android，布魯克林，紐約州，美國
「Comfort Zone」，One Eyed Studios，布魯克林，紐約州，美國

2018
NADA 邁阿密，Hotel Art Pavilion，邁阿密，佛羅裡達州，美國
「Cat Lady」，Teen Party，布魯克林，紐約州，美國
「Tails」，Next to Nothing 畫廊，紐約，紐約州，美國
「Through Line」，Steve Turner 畫廊，洛杉磯，加利福尼亞州，美國
「Way Out Now」，Diane Rosenstein 畫廊，洛杉磯，加利福尼亞州，美國
NADA 紐約，Hotel Art Pavilion Brooklyn，布魯克林，紐約州，美國
「Wild Seed」，Green 畫廊，紐黑文，康涅狄格州，美國

2017
「First Year Retrospective」，17 Essex 畫廊，紐約，紐約州，美國
「CatCatDogDog」，Louis Fratino 和 Kyung Me，The Bermuda Project，弗格森，密蘇裡州，美國

2015
「The Gates Are Open」，Green 畫廊，紐黑文，康涅狄格州，美國

出版

2020
《Copy Kitty》，2d Cloud，芝加哥，伊利諾伊州，美國

2016
《Bad Korean》，Space Face Books

收藏

巴爾的摩美術館，馬里蘭州，美國
惠特尼美國藝術博物館，紐約，紐約州，美國
Magasin III藝術博物館，斯德哥爾摩，瑞典

K

M

10 Sik On Street, Wanchai,
Hong Kong

適安街 10 號 | 灣仔 香港

Kyung-Me | 敬美

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