Sowon Kwon

average female (Perfect)

University of California Berkeley Art Museum

/MATRIX 196

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Kwon’s works intimate some of the effects of such standardization and offer
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January 27 – March 24, 2002

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Horris afirmó. She is first seen emerging from her own "biopsy" architectural reality, rendered in a series of sparse blue lines against white-backing. She moves slowly, through the space, looking at passing and the artworks on the walls. Sometimes the viewer in the guise of Sowon Kwon's sculptural and video installations is displayed—specifically, how different contexts, such as the gallery, the home, or the built environment. She posits the rethinking of these "givens" and the resulting assumptions that are almost universally made about beauty, the body, and the tool to guide design and production. In Kwon's hands it serves to point out the "human figure)—"avant garde" and other versions of that are covered in different realities, minds, and styles. The context was created as a result of an extensive design process and the kwon's"

Sewon Kwon was born in Seoul, Korea, in 1963. She received a Bachelor of Arts degree from the University of California, Berkeley, in 1985. She then attended the Pratt Institute in Brooklyn, New York, and completed her Master of Fine Arts degree in 1990. Kwon participated in the Whitney Museum's Independent Study Program in 1990 and 1991. She lives and works in New York City.

Selected Solo Exhibitions


Selected Group Exhibitions

1993 "The Power of Suggestion: Narrative and Notation in Contemporary Drawing," The Museum of Contemporary Art, Los Angeles, CA

1997 "Invisible Boundary: Metamorphosed Asian Art," Niigata Prefectural Civic Center Gallery, Niigata, Japan, and Utsonomiya Museum, Utsonomiya, Japan

2001, Yokohama, Japan

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The museum also wishes to thank Joan Roebuck for her support of Sowon Kwon/MATRIX 196 (Project) and the Davis family of Los Angeles, CA, following a reception on Friday, April 19, 2002. This exhibition and talk were made possible in part by the generous support of Phyllis Wattis at the Bay Area-wide F-Word Project, a series of arts and feminism, readings, and panels centering the role of women in contemporary cultural production.

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