

Jeonnam Cultural Foundation Presents: New York, New Ink!

Contemporary Artists Reimagine the Ink Painting Tradition

NEW YORK CITY, NY, UNITED STATES, January 7, 2026 /EINPresswire.com/ -- The Jeonnam Cultural Foundation, organizers of the Jeonnam International Sumuk Biennale, present [New York, New Ink](#) at the Korean Cultural Center New York from January 10 to January 30, 2026. The exhibition reintroduces the aesthetics of ink art and the philosophical foundations of East Asian thought through a powerful selection of contemporary works that resonate deeply within today's global art discourse.

It reexamines the spiritual depth of ink wash painting—an artistic tradition historically underrepresented in the Western art historical canon—and reframes its relevance for the present. Participating artists include Han Young Sup, Jeong GwangHee, Kang Un, Kay Yoon, Kim Sang Yeon, Koo Seong Youn, Lee Lee Nam, and Sul Park.

“We hope that the oneness of being and things, long explored by the participating artists of New York, New Ink, will linger as a deep and enduring resonance in the hearts of many,” said Stephanie Seungmin Kim, PhD. “This exhibition redefines one of the world’s oldest artistic traditions through a contemporary lens. Even the most seasoned scholars of ink art will be surprised by the depth and innovation these artists present.”

Working across media installation, ink painting, rubbing, printmaking, sound, and digital media, the artists explore ink as both material and concept. While each maintains a distinct visual language, their practices collectively reinterpret the philosophical foundations of ink—rooted in East Asian thought, conceptions of nature, and embodied perception—through contemporary sensibilities. The exhibition also foregrounds artists from Jeollanam-do, a region long recognized for its natural landscapes and spiritual depth, whose cultural legacy has profoundly shaped Korean art history. New York New Ink1 offers a rare opportunity for global audiences to encounter this enduring lineage in a renewed contemporary context.

Curatorial Team

Yun Chaegab, Director of Jeonnam International Sumuk Biennale
Stephanie Seungmin Kim PhD, NYNI Curator
Yurm Hur, Associate Curator, JISB Curator

"The Jeonnam International Ink Biennale is the world's only global ink-centered art event rooted in East Asian philosophy and artistic spirit. This exhibition will function as a platform for international cultural exchange—expanding Korea's artistic vision and philosophical depth into a global context at a site where East and West intersect." Yun Chaegab

"We hope that <New York New Ink> will allow the aesthetics and philosophy of Korean ink painting to breathe anew on the world stage. We also aim to extend Jeollanam-do's cultural heritage into a source of international exchange and creative collaboration." Kim Eunyoung, CEO, Jeonnam Cultural Foundation

Artists

Han Young Sup is widely regarded as a pioneer of Korean hanji art and tactile rubbing techniques. Han explores the phenomenology of nature through a humble and materially sensitive process. By transferring traces left by nature, he creates images that function simultaneously as imprints and indexes, revealing the subtle shifts of time and landscape.

Jeong GwangHee is grounded in calligraphy and expanding into painting, performance, and installation. Jeong examines the spiritual, philosophical, and social dimensions of ink. Merging the contemplative sensibilities of Zen thought with ink-based practice, he questions how ink interacts with human experience and society today. His work presents an experimental inquiry into the social language of ink and the philosophy of its diffusion.

Kang Un In his <Air and Dreams> series, Kang explores the place where formation replaces form. Having painted clouds for many years, he understands clouds not as objects but as events—brief moments when the invisible takes on temporary shape. He dyes hanji with ink, tears and layers the paper to create strata of air on the verge of condensation, and then places ultrathin sheets atop them to form an energetic atmosphere. This process visualizes the natural formation enacted by light, paper, and ink themselves.

Kay Yoon begins from a composer's reflection that "Korean sound is like painting with a brush, while Western sound is like writing with a pen." Yoon develops an installation based on the dual meanings of 'gok': 'the cry of lament' and 'a curve'. Her installation evokes an ancestral rite while a skirt is suspended. Inside the skirt, a speaker emits a layered soundscape generated by Korean traditional chants and a microphone that detects the visitor's electromagnetic field. The blended resonance of sound, body, and electrical vibration creates a sonic equivalent of ink's permeation.

Kim Sang Yeon has developed a singular visual language by reinterpreting traditional East Asian printmaking techniques within a contemporary art framework. Trained in printmaking at the China Academy of Art, Kim has conducted long-term research on East Asian water-based printing methods, and his work extends across printmaking, painting, installation, and books, grounding

itself in the materiality, pressure, texture, and diffusion inherent to ink. Through these qualities, he visually explores the tension between the rational order pursued by science and the psychological chaos that resists it.

With a background in Indian philosophy and photography, Koo Seong Youn transforms everyday objects into unfamiliar, symbolic forms that destabilize perception. Since the early 2000s, she has merged disparate materials and ephemeral substances to create objects that reflect the structures of desire, fantasy, and memory—capturing them through photographic documentation. In her Orchid series, she transforms plastic into refined orchid forms, reimagining the boundary between the artificial and the natural.

Lee Lee Nam reinterprets classical masterpieces imbued with the vitality of nature and spirit through digital video and contemporary technologies, granting each pixel a renewed narrative and life force. Lee communicates directly with viewers through unfolding visual stories, focusing on universal themes such as the value of life, happiness, relationships, and vitality. Presented on the large-scale screen, his media-based ink works bridge tradition and technology, past and future.

Sul Park expands the horizon of ink abstraction by integrating traditional ink vocabulary with collage and experimental two-dimensional methods. Park's abstract compositions, infused with memory, emotion, and contemplation, evoke inner landscapes beyond visible form. Her contemporary reinterpretation of ink abstraction introduces international audiences to a refined and introspective dimension of Korean art.

For images [HERE](#)

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