ABOUT THE ARTIST

Born and raised in Daegu, Korea, Jiha Moon lives and works in Atlanta, Georgia. She received her Master of Fine Arts from the University of Iowa in Iowa City, Iowa and her Bachelor of Fine Arts from Kookmin University in Seoul, Korea. Her work is in the permanent collections of the Asia Society, New York City, New York; the High Museum of Art, Atlanta, Georgia; the High Museum of Art, Atlanta, Georgia; and the Hunter Museum of American Art, Chattanooga, Tennessee. Her work has been the subject of numerous solo exhibitions at notable museums nationwide including at the Mini Museum of Art in Charlotte, North Carolina; the Cheekwood Botanical Garden and Museum of Art in Nashville, Tennessee; and the Weatherford Museum of Art, Greensboro, North Carolina. She has been the recipient of several residencies including the New York International Arts Center, Ghen, New York; the Headlands Center for the Arts, Sausalito, California; the Fabric Workshop and Museum, Philadelphia, Pennsylvania; and the MacDowell Colony, Peterborough, New Hampshire. In 2011, Moon was the recipient of a prestigious Joan Mitchell Foundation Painters and Sculptors Grant. She is represented by Curators Office in Washington, D.C., Sabrina Gschwandtner Gallery in New York, New York, and Ryan Lee Gallery in New York, New York.

TOUR SCHEDULE:

Taubman Museum of Art  
Roanoke, VA  
May 2 – September 30, 2015

Halsey Institute of Contemporary Art  
Charleston, SC  
October 24 – December 6, 2015

Kalamazoo Institute of Contemporary Art  
Kalamazoo, MI  
December 19, 2015 – March 6, 2016

Julie Collins Smith Museum of Fine Art  
Auburn University, Auburn, AL  
January 21 – April 30, 2017

Pecker Art Center, DePaul University  
Chicago, IL  
August 25 – October 11, 2017

Jiha Moon: Double Welcome, Most Everyone’s Mad Here is co-organized by the Halsey Institute of Contemporary Art, College of Charleston School of the Arts, and the Taubman Museum of Art. The exhibition is curated by Amy G. Moodyfield, Deputy Director of Exhibitions and Collections at the Halsey Museum of Art and Mark Vallen, Director and Chief Curator of the Halsey Institute with special assistance from Andrea Pallas, Curator’s Office, Washington, D.C., Sabrina Gschwandtner Gallery in New York, New York, and Ryan Lee Gallery in New York, New York.

LOCATION: The Marion and Waymond H. Gail Jr. Center for the Arts
161 Calhoun Street, 1st Floor (on the corner of St. Philip & Calhoun Streets)  
College of Charleston, School of the Arts, Charleston, SC 29403

HALSEY.COF.CSU.EDU

PARKING: Available in the St. Philip and George Street Garages

GALLERY HOURS: Tues. - Sat. 11am - 4pm or by appointment

OPEN UNTIL 7PM ON THURSDAY

Free and open to the public.

CONTACT: (843) 953-4422 or halsey@csu.edu

BLOG: Join the conversation! halseyarts.edu/EA/hblog

BOOK A GUIDED TOUR: Free tours are led by knowledgeable and experienced guides and can be adapted to different time lengths, group sizes, and ages. Contact our Education & Outreach Coordinator, Maya McGauley at mcgauleym@pc.edu or (843) 953-4971.

OUR MISSION: The Halsey Institute of Contemporary Art at the College of Charleston School of the Arts provides a multidisciplinary laboratory for the production, presentation, interpretation, and dissemination of ideas by innovative visual artists from around the world. As a non-collecting museum, we create meaningful interactions between ambitious artists and diverse communities within a context that emphasizes the historical, social, and cultural importance of the art of our time.

The Halsey Institute’s exhibition and education program is supported in part by the Safford and Dorothy Gymnich Foundation, the Henry and Sybil Nashik Foundation and Foundation and Members.

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Jiha Moon:
Double Welcome, Most Everyone’s Mad Here
Moorestruck in Wonderland by Lily Wei

Jihan Min is not a theoretical, nor an ideological, nor a quixotic and aspiring activist for social justice. She is not particularly invested in notions of "terrorism" as so often discussed by the Islamophobic Pakistan-American cultural critic and theorist Edward Said in his two most influential works, Orientalism (1978) and Culture and Imperialism (1993). Since then, our thinking has evolve, our values have changed (like belief), becoming more informed, more nuanced, more sophisticated. In large part due to his influence. Differences is now seen as the foundation of the world as the world becomes smaller, as common concerns bind us and our common humanity now known through intercultural and interreligious and international understanding and global capitalism.

There is an international culture that is instantaneous accessible to countless millions of people in the Internet and social media, sharing the technologies between us all. We are all becoming culturally connected, and global culture is on the rise. As the more individual participants of the global village, the responsibility for that is ours. The idea of a global culture, and the possibility of it, is an interesting one. It suggests a future where the boundaries of nation-state and ethnicity are blurred, and where the idea of a shared human experience is possible. It also suggests a future where technology and the internet can be used to promote understanding and cooperation between people from different cultures and backgrounds.

Davide Wilkie, Everyone's Most dad Here is the title of this story. His exploration of the subject matter is presented in a way that is engaging and thought-provoking. The story is structured in a way that is easy to follow. The author uses a variety of techniques, such as metaphors and similes, to help the reader understand and connect with the ideas presented. Overall, the story is well-written and enjoyable to read.

Deciding on which night scenes to paint, Moore suggests that the viewer is given a sense of the vastness and depth of the universe, as well as a sense of the fragility and beauty of the earth. This theme is carried through in the paintings, which are both bold and delicate, with colors that range from deep blues and greens to soft pinks and purples. The viewer is left with a sense of wonder and awe, as well as a desire to explore and learn more about the natural world.

In conclusion, this story is a beautiful and thought-provoking piece of writing. It is a reminder of the importance of understanding and connecting with the world around us, and of the need to take care of the environment.

Lily Wei is a New York-based independent curator and critic whose focus is contemporary art. She has written regularly for Art in America since 1989 and is a contributing editor at ARTnews (formerly Art in America) among other national and international publications. She has also written for Art in America's Asian Art News, Díal Dínam, Art Papers, Sculpture Magazine, Tena Leite, Fush Art, Art Press, and Art and Auction, among other publications, and has frequently reported on international biennials such as those of Venice, Sydney, Cairo, Athens, Kyoto, Shanghai, and Mang and international exhibitions such as Documents and Sensible, the sculpture international in the Netherlands.

She has written on curators including Magdalen Abakaeze, Xu Bing, Chihwah Bieker, Paul Chan, Francesco Bonami, Sush Sush, Claro Dian, Sosa Dian, Taiyak, Saha Seh, Susan Seh, and others. Her writing has been translated into many languages and she is a regular contributor to a number of publications.

The peachblossom world of evil, Moore uses the shape often, a tool to her home state of Georgia, known as the peach state. Such other metaphors as dragons, tigers, lanterns, and papayas appear in Moore’s in the guise of mass-produced kitche and trite clichés but also as an inside the revived tradition of a long-abandoned by most contemporary Asian artists. As such they are keenly aware of international trends and as engaged by current issues at home and abroad as the peers around the world, part of a unified generation with little inclination for nostalgia.

More provocative is her Jeremy Irlk ("poo"), a dense impression that often reads like an interview with the artist (originally produced by U.S. troops in Korea and Vietnam) without distinguishing its various countries and cultures that cannot be meaningfully lumped together. Scrawled in black across a pretty glistened red, its emergence makes the word both more shocking and less — the effect of which, in my opinion, is more powerful. Scrawled in black across a pretty glistened red, its emergence makes the word both more shocking and less important. Moore’s subject matter and style are often unconventional, with a bold and original approach to composition and color.

The letter P that appears on a ceramic plaque brings the mind to the start of an unspoken narrative, and expletive has become rather transgressive due to its presence in the vocabulary, but not necessarily in the language. Moore uses a variety of techniques, such as calligraphy and calligraphy, to create a sense of the fluidity and movement of the language. The content of the letter P is often political or social, dealing with issues such as violence, oppression and authoritarianism.

Constructing an installation that transforms her themes, Moore assembles an intricate melange of an East Asian interior with an airy, carved wooden temple placed on tatami mats and Mount Fuji and the mountains scattered about. On the tables are vases with plants and miscellaneous, teetotaler-like pottery, as if they were from an ancient version of the mid 30s party. Located on the sense and sense of cultural conventions and hierarchies, its shape-shifting disabilities and the moral, aesthetic and variability and similarities, Moore’s eclectic, idiocentric version is both serious and fun, her embodiment of the disparate existing in a journey of sorts, like Alice’s. She brings us a dazzling array of information, ideas, and images that in the ungrammatical words of her fictional counterpart, becomes wonderfully “curious and curious.”