

Krista Louise Smith

Born: Hamilton, Ontario, Canada

Education:

- 2014** MFA, New York Academy of Art, New York, New York
- 2011** BFA, Ontario College of Art and Design University, Toronto, Ontario
- 2007** Certificate of Interior Design, Sheridan Technical Institute, Oakville Ontario

Two-Person Exhibitions:

- 2022** Carvalho Park Gallery, *Moonlight Room*, New York, New York
- 2020** Carvalho Park Gallery, *Sonnets of the Subconscious*, New York, New York

Group Exhibitions:

- 2023** Kiaf Seoul, Two-Person Booth, Korea (Forthcoming)
NADA New York, Carvalho Gallery, New York, New York (Forthcoming)
Swivel Gallery, *Potheads*, New York, New York
Nicodim Gallery, *Disembodied II*, New York, New York
- 2022** Henry T. Ford and Bruce Weber, *Arriving at Byrdcliffe*, Woodstock, New York
Kiaf Seoul, Korea
Nicodim Gallery, *Disembodied*, Bucharest, Romania
- 2021** Deanna Evans Projects, *Moody*, New York, New York
The Seaport Gallery Walk, *We Still Around: Here*, New York, New York
Andrea Festa Fine Art, *She Came to Stay*, Rome, Italy
Half Gallery, *Friend Zone*, New York, New York
- 2020** Southampton Art Center, *2020 Vision*, New York, New York

Awards and Residencies:

- 2020** Artist in Residence, Eldorado Santa De, New Mexico
Tri-State Covid Relief Fund Artist Grant, New York Foundation for the Arts
- 2018** Byrdcliffe Artist in Residence, Woodstock, New York
- 2017** The Elizabeth Greenshields Foundation for the Arts Grant Recipient
- 2015** The League Residency at VYT, Art Students League of New York, Orangeburg, New York
- 2014** Artist in Residence Ruth Katzman Prize, Scholarship Award at Vytlačil
Third Year Post-Graduate Fellowship Nominee, New York Academy of Art

Krista Louise Smith

2013 The Elizabeth Greenshields Foundation for the Arts Grant Recipient
Summer Artist Residency, Leipzig International Artist in Residence Program, Leipzig, Germany

2012 The Elizabeth Greenshields Foundation for the Arts Grant Recipient

Press:

2021 Hamm, Diana. "Krista Louise Smith." *Canadian House and Home Magazine*. September
Jasin, Brittany. "Krista Louise Smith." *SOFT Quarterly Magazine*. 10 February

2020 Goldman, Alexandra. "Molars In The Sky." *The Artifactoid*. 27 February
Cruz, Christina. "11 Things Not To Miss In New York's Art World This Week." *ArtNet News*. 3 February

Selected Press

ARTIFACTOID

[On her paintings] “With my right hand, I tended to be neurotic, second-guessing every brushstroke. With my left, I don’t impose those same judgments on myself, and let the paintings unfold more organically.”

“I paint with colors that I like and naturally gravitate toward, like baby blues and pinks,” Smith said, reaffirming the self-judgment-free nature of her current artistic process [...] reinforces the idea that the works don’t necessarily depict the literal physical world.



[On her sculptures] “I was going to the dentist a lot, and had teeth on my mind,” Smith explained. There is a refreshing purity, simplicity and directness that Smith translates into her artistic decisions.

“Smith’s teeth and clouds also strangely resemble each other. The tops of some of the ceramic teeth look like little clouds, and some of Smith’s clouds looked like molars in the sky. Each ceramic tooth sculpture is unconventionally painted with acrylic paint made for porous surfaces rather than traditional glaze, which gives them a silky smooth pottery quality.”

artnet news

[On *Sonnets of the Subconscious*] “...monument to nightmares, the irrational anxieties that abruptly disrupt the dreamscape.” Krista Louise Smith’s work *Bad Dreams* depicts one of the worst nightmares of all time—that of one’s teeth falling out.

HOUSE & HOME

“...An inflamed nerve in her right arm completely changed her oeuvre. While she once painted highly realistic and figurative paintings, she has since started painting with her left hand and has a much looser brushstroke and palette. Her latest work captures subconscious desires existing outside of our physical reality. Krista is inspired by Georgia O’Keeffe and Agnes Martin, which comes through in her treatment of color, as well as James Turrell and Doug Wheeler for their work with light. Knowing these sources of inspiration, her use of paint to render light almost becomes the subject itself.”



“I spend a lot of time looking up at the sky, but the shapes come from somewhere inside,” says Krista. “They seem to be somewhat specific to me and less specific in nature.” There’s an ethereal quality to these pieces that is both steeped in reality (or figuration at least) and completely otherworldly. Krista wants these canvases to be a form of escapism for the viewer, and in this she succeeds.”

“Each work’s palette is carefully thought out before she begins to paint but, beyond that, she allows her hand to work, freely painting the scene as it feels natural. She uses a variety of mediums in her works, which gives them a layered and thoughtful finish. ‘The work is preplanned to the extent of having established the overall composition and color,’ says Krista, ‘but once I’m into the painting process, anything can happen because I keep my mediums — both acrylic and, later, oils — open by using water or spirits. Things start to mingle with gravity, and the thinness or thickness of the paint becomes trickier to control, which I like. I see where the paint takes me; it’s a balance of control and letting the paint do what it’s going to do.’”

Kajin Kim



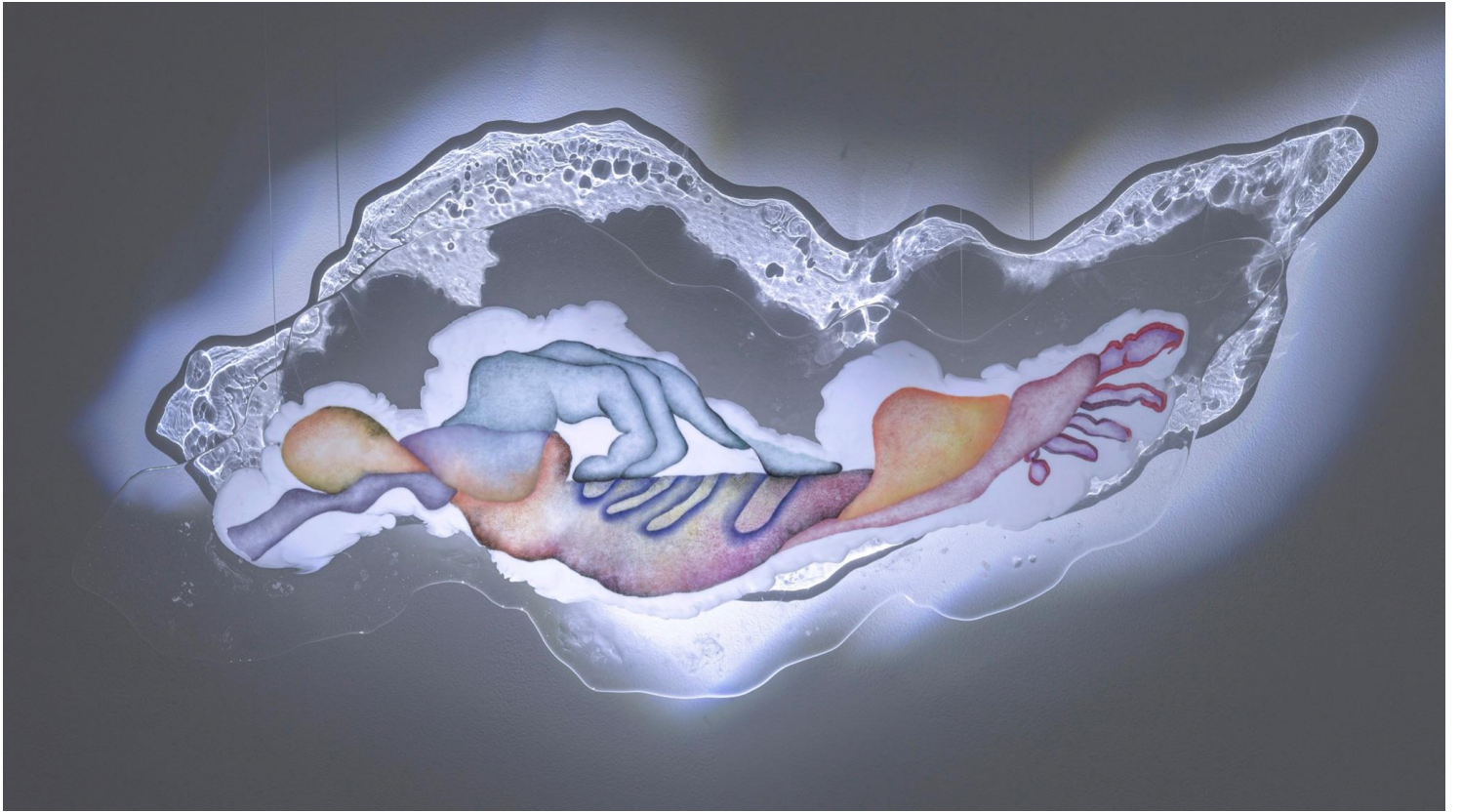
Kajin Kim (*b. 1993, South Korea*) is living and working in Seoul, South Korea.

Kim is a recent Fulbright Graduate of Hunter College MFA.

She utilizes moving images, printed matter, and installation to explore the complexities of mediation in the contemporary experience of physical disembodiment. Disparate projections, transparent prints, iridescent surfaces and screens resonate with each other in her installations, creating an environment where images are touched, reflected, and looked through. Kim made the Dean's List at the Paris College of Art in 2015 while on an Outbound Exchange from Hongik University. Her work has been shown at CICA Museum (Gimpo, Korea), Swivel Gallery (Brooklyn), Hauser & Wirth Hunter College 2021 MFA Thesis Spotlight (Online) and Everyday Moonday Gallery (Seoul).



Kajin Kim
Mediated Touch
2022
Silicone, Light



Kajin Kim

Habitable Dialogue I

2022

Image Transfer on Resin, Light



Kajin Kim

Point Of Convergence (Detail)

2022

Image Transfer on Acrylic, Thermoformed Acrylic, Resin, Mirror, Light



Kajin Kim

Absent Touch

2022

Thermoformed Acrylic, Lightbox

Kajin Kim

Born: Seoul, Korea

Education:

2021 MFA, Hunter College, New York, NY

2017 (Summa Cum Laude) BFA Sculpture, Hongik University, Seoul, Korea

2015 Fine Arts, Outbound Exchange, Paris College of Art, Paris, France

Solo Exhibitions:

2022 *Inhabiting the Interface*, Swivel Gallery, New York, US

Group Exhibitions:

2021 *My Mother Was A Computer*, New City Art, The 5th Wrong Biennale (Online Exhibition)

Film Series, Swivel Gallery, New York, US

Hauser & Wirth Online Hunter College 2021 MFA Thesis Spotlight

Hunter College MFA Thesis Exhibition, 205 Hudson Gallery, New York, US

Art Teleported 2021 Show, CICA Museum, Gimpo, Korea

2020 *Trust Fall*, Artlogic + Hunter College online exhibition

Contemporary Dairy Release Takeover LIVE, Radio 80000, Munich, Germany

2019 *Family Portrait*, 205 Hudson Street, 2nd floor, New York, US

Knock On Wood, 205 Hudson Street, 2nd floor, New York, US

2018 *Peace Over Window – 2018 PyeongChang Media Art Project*, Geumdang Valley Warehouse, Pyeongchang, Korea

2017 *BFA Exhibition*, Hongik University, Seoul, Korea

Hongik Student And Young Artist Festival, Hongik University, Seoul, Korea

2016 *Outdoor Exhibition*, Hongik University, Seoul, Korea

2014 *Sculpture Open Studio*, Hongik University, Seoul, Korea

YOYUMANMAN Kyoto Seika Univ.Japan + Hongik Univ.Korea Sculpture Exhibition, Gallery Fleur, Kyoto, Japan

Awards and Residencies:

2018-2021 Fulbright Graduate Study Program, Fine Arts/History

2013-2017 Hongik Scholarship, Hongik University, Seoul, Korea

2015 Dean's List, Paris College of Art, Paris, France

Press:

2022 Owen, Maria. "Kajin Kim: Inhabiting the Interface at Swivel Gallery" *Whitehot Magazine*. November

Selected Press



“In Kajin Kim’s first solo exhibition in New York, *Inhabiting the Interface* at Swivel Gallery, the concept of an “interface” is positioned as a poetic meeting point, a venue for the union of elements both material and ephemeral. Glistening silicon is sewn into chalky drywall, shaped from behind by electric light. Heat-sculpted resin mediates spotlights into bubbling, organic penumbræ. Here, the synthetic, ephemeral, and temporal collide with disconcerting ease; intangible experiences are realized while physicality is abstracted. Kim’s installation is complex, mesmerizing and alien. It allows for connections otherwise missed.”



“The brittle resin is flooded with glowing, spectral light, the wall behind serving as a stage for dialogue between elements. Every aspect of the installation relies on a multi-media dynamic, each component vital to its articulation.”

“We are reminded of the desire to connect, as well as our inherent capacity to get in our own way. Kim’s series provides an opportunity to think deeply, but perhaps more naturally invites us to simply arrive, experience, and react.”

HAUSER & WIRTH

“She works with moving images, printed matter and installation to explore the complexities of mediation in the contemporary experience of physical disembodiment. Disparate projections, transparent prints, iridescent surfaces and screens resonate with each other in her installations, creating an environment where images are touched, reflected, and looked through.”



(On her practice) “As the pandemic continues, a certain sense of absence and isolation from others has been permeating my life. I want to create placeholders that serve as invitations for someone who is not here but is around somewhere else. Like a chair. Chairs carry traces of the bodies that have sat on them, but they are also invitations to sit. They create places for propositional bodies – even if no one is here, the body is expected and implied. The components installed on and inside the wall are like apertures or windows.”

“We’re usually accustomed to see walls as barriers blocking us from experiencing that other space behind the walls. By making apertures, I want to dismantle the wholeness of the physical barriers. I want to make the walls a meeting point, where many layers are folded and coexist.”