



Eunju KIM 김은주 (b.1965-)

- 1992 Busan Women's Graduate School(present, Silla Graduate School)
Fine art major
1989 Busan Women's University(present, Silla University) Fine art major

| Solo Exhibitions |

- 2025 Quietly Drawing (Seoul Art Now Gallery, Seoul)
GALLERY MAC & OPENWALL(special exhibition) : Try to draw
(SIGNIEL Seoul, Seoul)
2024 Try to draw (Gallery MAC, Busan)
2023 Wave (Art Project CO, Seoul)
2021 (Art Project CO, Seoul)
2018 (Art Sohyang, Busan)
(Gallery LUX, Seoul)
2016 (Posco art Museum, Seoul)
2014 Art Stage Singapore (Singapore Marina Bay Sands, Form Gallery,
Singapore)
(Gallery Caution, Tokyo)
(Haewaspace, Gwangju)
(Gallery Form, Busan)
2013 (Gallery Royal, Seoul)
2012 (Migo Gallery, Busan)
2011 (Simyo Gallery, Seoul)
etc.

| Group Exhibitions and Art Fairs |

- 2026 Art Central HK – Duo Project (Central Harbourfront, Hong Kong)
2025–2024 ART TAIPEI (Gallery MAC, Taipei World Trade Center,
Taiwan)
2025–2018 Kiaf SEOUL (COEX, Seoul)
2025–2022 10–200, Affordable Paintings (Gallery MAC, Busan)
2025 ART BUSAN (Gallery MAC, Bexco, Busan)
BAMA (Gallery MAC, Bexco, Busan)
ONE Art Taipei (Taipei, Taiwan)
INTERMISSION (Gallery MAC, Busan)
2024–2017 ART BUSAN (BEXCO, Busan)
2024–2019 Galleries Art Fair (COEX, Seoul)
2023 Zero-point (Busan Museum of Art, Busan)
Sundoo KIM, Eunju KIM, Yongkook JEONG (Kyobo Art Space,
Seoul)
2022 Musing slowly (Gallery HUUE, Singapore)
Rhythmical Breeze (Peyto Gallery, Seoul)
2022 526Gallery open (Gallery 526, Seoul)
Balanced Vol.4 (B-tree Gallery, Seoul)
Prayer for Life: Special Exhibition of Korean Polychrome Painting
(MMCA Gwacheon Gallery 1, 2, Main hall, Gwacheon)
2021 Greatness of Everyday : Narratives (Busan Museum of Art,
Busan)
Art on Paper (Carin Gallery, Busan)
2020 ART NOW3 (Seoul Auction Gangnam Center)
2019 From the past (Art Sohyang, Busan)
LA Art Show (Los Angeles Convention Center, USA)
Poma Collection (Pohang Museum of Steel art, Pohang)
2018 Hommage to posco (Posco art Museum, Seoul)
Contemporary Significance of Asian Art Lecture of The 5th
Neo-Moroism (Tokyo Gallery – Tsinghua University Museum,
Beijing)
2018 Female Artists in Our Time (Pohang Museum of Steel art, Pohang)
PRIVATE AND HISTORICAL (Busan Museum of Art, Busan)
Peony Garden (Woljeon Museum Of Art ICHEON)
2017 Art Central Hong Kong (Central Harbourfront, Hong Kong)
ART KARLSRUHE (NUOVO Gallery, Germany)
2015 Art Stage Singapore (Singapore Marina Bay Sands, Singapore)
Beyond the boundaries of the central axis (Sunsang gallery,
Beijing)
etc.

| Prize Awards |

- 2001 The 1st Artist Today Award–Young Artist Award, Busan Fine Arts
Association

| Collection |

Busan Museum of Art, Pohang Museum of Steel art, Ananty Club Seoul
– Cove, National Museum of modern and Contemporary Art – Art Bank,
Government Art Bank, Four Seasons Hotel Seoul, Seoul Square, Royal &
Company, etc.

Try To Draw: The Time of 'Line(線)' and 'Zen(禪)'

The title of Eunju KIM's solo exhibition, *Try To Draw*, is also the name of her artworks. Within this simple and concise phrase lies the accumulation of countless "lines" drawn with a single pencil over many years and the "zen" cultivated through this meditative act.

Line(線)

Born and raised in Busan in 1965, Eunju KIM has dedicated over 30 years to working exclusively with a pencil on paper. Her early works from the 1990s to the early 2000s predominantly featured the human figure. These works were characterized by their raw intensity and sharp, unrestrained pencil strokes that filled the canvas with unyielding energy. The monumental figures, covering walls over 20 meters wide, and the writhing bodies seemingly struggling to escape the confines of their frames, reflect the artist's youthful defiance against societal conventions and injustices that threatened her existence. At the same time, they assert the dignity and essence of the human condition.

By the mid-2000s, KIM's canvas began to shift from human forms to vast waves, fluttering petals, and flowers that seemed to carry the breath of the wind. The death of her father, who embodied the vastness of the ocean, and the winds of her seaside hometown became rhythms and breaths that shaped her work. The subjects she once drew transformed into the act of drawing itself. On a blank canvas, countless lines began to accumulate, embodying persistence and continuity. Her repetitive, labor-intensive process of layering lines, akin to a spiritual practice, became an expression of the life force and energy arising from the depths of her inner self.

Zen(禪)

Lines drawn and redrawn shift in texture and depth depending on the angle of light, creating a dynamic interplay between black forms on white paper. These forms, shimmering yet solid, stand out in contrast to the blank background, embodying the harmony of complementary forces. While her works ultimately take the shape of waves, vases, or flowers, these forms are merely visual appearances. As the artist herself states, "A flower is not a flower, a vase is not a vase, and a wave is not a wave." The subject of her drawings no longer holds importance.

Through the meditative process of repetitive line-drawing, KIM transcends thought and self-awareness, becoming one with the act of drawing itself. This mindful detachment has become her current artistic pursuit, a practice aligned with her age of "ease of hearing" (isoon, a stage in Confucian thought where one listens and understands without bias).

Chinese Buddhist scholar Fei Yong describes spiritual practice as "remaining undisturbed by the forms and ideas of this world, dwelling peacefully in one's true nature, feeling the joy of life itself, and discerning its essence." This practice seeks to cultivate a mind unshaken by external appearances and phenomena, ultimately finding solace and balance amidst the suffering and turmoil of existence. Eunju KIM's assertion that "a flower is not a flower, a vase is not a vase, and a wave is not a wave" resonates deeply with this philosophy.

What began as a simple enjoyment has evolved into an act of "drawing" that mirrors spiritual practice. Over three decades, her persistent repetition of drawing lines embodies a journey of self-discovery and mindfulness, one that powerfully resonates with viewers and leaves a lasting impression.

– Jeongwon KIM (Curator, Gallery MAC), 2024