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Kakyoun Lee, *Another Beginning* – “We must be still and still moving,”
2023, reductive woodcut on Mulberry paper, 17 x 24 ¾ inches.
Photo courtesy of the artist

The List Gallery presents

Transitions:

***Recent Prints and Animations
by Kakyoun Lee***

September 10–October 26, 2025

Wednesday, September 17

Artist’s talk: 4:30 PM

Lang Performing Arts Center Cinema

Gallery reception follows: 5:30–7:00 PM

Gallery hours: Tues.–Sun., Noon–5:00 PM

Made possible by the William J. Cooper Foundation

The List Gallery, Swarthmore College, is pleased to present *Transitions: Recent Prints and Animations by Kakyoun Lee*. The exhibition will be presented September 10–October 26, 2025. On Wednesday, September 17 at 4:30 PM, Lee will give a public lecture about her artistic journey and creative process in the Lang Performing Arts Center Cinema. The List Gallery reception will follow 5:30–7:00 p.m. Gallery hours are Tuesdays–Sundays, Noon–5:00 p.m. In addition, the List Gallery is pleased to publish and display *Practice*, a limited-edition artist’s book by Kakyoun Lee. More information about the exhibition and a video about the artist’s creative process will soon be available on the List Gallery website. Funding for these initiatives has been made possible by the William J. Cooper Foundation.

Kakyoun Lee’s prints, drawings, animations, and video projections celebrate undervalued identities, everyday activities, and transitive processes. Drawing upon her own journey as a first-generation Korean immigrant living in the United States, she portrays varied forms of self-realization, empowerment, or transformation. Some works reflect her fascination with ordinary activities, such as walking through the city, swimming, or looking through a train window. *Practice*, Lee’s most recent artist book, is comprised of more than six hundred images of a girl practicing frisbee. Through combining various labor-intensive processes, Lee celebrates playful and sustained experimentation.

While many of Lee’s works focus on activities that can foster wellness and resilience, other works portray life-changing experiences, such as the birth of a child, natural disasters, or racist violence. For example, Lee’s *Passersby* series focuses on the anti-Asian hate crimes that were recorded by surveillance cameras in New York City and widely broadcast by television stations and online channels during the COVID-19 pandemic. *Passersby 2* (2022) is based on surveillance footage that showed hotel lobby workers passively watching while a man assaulted an Asian woman. Lee began the piece by

creating a sequence of 102 monoprints—using coffee instead of printing ink to evoke the color of dried blood. She then digitally captured images of the monoprints to create the 43-second stop-action video. Displaying a grid of selected monoprints next to the *Passersby* video, Lee invites viewers to consider how information can be alternately elaborated, erased, or recontextualized over time.

Kakyoung Lee was born in Waegwan, South Korea in 1975. She earned BFA and MFA degrees in Printmaking at Hong Ik University, Seoul before earning an MFA in studio arts at the State University of New York Purchase. Upon graduating from SUNY in 2003, Lee established her studio and home in Brooklyn, New York and began to exhibit her work widely, including at the Drawing Center, New York; the Museum of Modern Art; Queens Museum; Metropolitan Museum of Art; MASS MoCA; Ryan Lee Gallery, Tiger Strike Astroid Gallery, New York; Kunsthalle Bremen and Deutscher Bundestag Berlin, in Germany; Seoul Arts Center, and Space C in Jeju, Korea.

Lee has also participated in numerous artist residency programs, including the Marie Walsh Sharpe Foundation, Omi, The International Studio & Curatorial Program, Jamaica Center for Arts and Learning, MacDowell Colony, Yaddo, and the Brandywine Workshop. In addition, she has received notable awards, including a purchase award from the American Academy of Arts and Letters, a fellowship from the New York Foundation for the Arts, the AHL Foundation Grant, the Korea Arts Foundation of America Award, and two grants from the Pollock-Krasner Foundation.

Lee's works have been featured in *Art on Paper*, *Hyperallergic*, *Art in America*, the *Huffington Post*, *Printeresting.com*, and in diverse magazines internationally. In addition, her prints and animations are included in the collections of the National Gallery of Art and the Library of Congress in Washington D.C.; the Metropolitan Museum of Art, New York City; the Asia Society Museum, New York; the McNay Art Museum, Texas; the Cleveland Museum of Art, Ohio; and the Jeju 4.3 Memorial in Jeju, Korea.



Kakyoung Lee, *Passersby 1 [Detail]*, 2022, one of 46 drypoint prints on BFK Rives cream paper created in tandem with the eponymous animation (43 seconds with sound). Each print measures: 9 ½ x 13 inches.