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Biscuits

2017, Oil on linen, 30 x 40 cm



Fish and radish

2017, Oil on linen, 90 x 120 cm



Onions

2017, Oil on linen, 120 x 95 cm



Pears, bananas and grapes

2017, Oil on linen, 90 x 125 cm



The offer: pears, tangerines, an octopus

2016, Oil on linen, 50 x 70 cm



Chong-Za- grey to yellow

2016, Oil on linen, 170 x 130 cm



Chong-Za II

2016, Oil on linen, 120 x 160 cm



Dandelion

2016, Oil on linen, 70 x 50 cm



Grass and daisies

2016, Oil on linen, 70 x 50 cm



Selena

2016, Oil on linen, 140 x 110 cm



The dead man

2016, Oil on linen, 135 x 180 cm



The mourner

2016, Oil on linen, 120 x 180 cm



The veil

2016, Oil on linen, 120 x 90 cm



The return

2016, Oil on linen, 150 x210 cm



Wedding duck

2016, Oil on linen, 30 x 45 cm



Hoza- beige to pink

2016, Oil on linen, 170 x 130 cm



The storyteller

2016, Oil on linen, 180 x 140 cm



The mourner- study

2016, Oil on cardboard, 53,5 x 72 cm



Grandfather

2016, Oil on cardboard, 53,5 x 72 cm



Grandmother

2016, Oil on cardboard, 53,5 x 72 cm



The meeting at the sea, 1965

2016, Oil on paper, 42 x 52,5 cm





The dead man

2015, Oil on linen, 80 x 110 cm



Study for 'The dead man'

2015, Oil on linen, 65 x 75 cm



Son of Toegye

2015, Oil on linen, 110 x 135 cm



Alles Gute den zwei Schwestern

2015, Oil on linen, 120 x 160 cm



Sonae

2015, Oil on linen, 125 x 170 cm



Seung-Za

2015, Oil on linen, 155 x 170 cm



Yujin

2015, Oil on linen, 110 x 80 cm

Exhibition View at CHOI&LAGER Gallery, Cologne







About the exhibition

Helena Parada Kim/Gorka Mohamed
Choi & Lager Gallery, Cologne
2.9. - 23.10.2016

Helena Parada Kim implements stylistic and content-related influences in new cultural contexts resulting in works that are complex in terms of both content and form.

The Dead Man, 2016, resembles The Dead Toreador (Homme Mort) by Manet, who was heavily influenced by Spanish painters such as Velázquez when he produced this work. Just as Manet incorporated Spanish clothing and culture into his work, Parada Kim does the same in The Dead Man with her depiction of her brother dressed in a Hanbok, a traditional piece of Korean clothing, drawing from her Korean roots. Unlike Manet, Parada Kim's The Dead Man depicts not a dead toreador laying on the ground, but her brother dressed in Hanbok belonging to a dead relative.

Wedding Duck, 2016, can be seen on its own or in connection with Parada Kim's The Dead Man. The work depicts a wooden goose (kirögi in Korean; a duck is often used instead of a goose). It is a Korean tradition that a groom should present as a gift both a male and female wooden goose or duck to his future in-laws to symbolize his lifelong faithfulness, loyalty and harmony.

The Dead Man and Wedding Duck are typical examples of Parada Kim's recent work, in which recurring themes include the artist's personal environment, a blending of cultural influences, history, and narrative elements.

Other works displayed in the exhibition include a portrait of a Korean grandmother painted on a cardboard box used to ship goods from Korea to Germany, a painting of various magnificent Hanbok garments, and portraits of a mourner from a bygone age and a Catholic Korean lady in a Hanbok and lace veil.

Helena Parada Kim

The quest for assertion of one's identity is an underlying theme at the core of Parada Kim's work. The multicultural upbringing of the artist- she is half Korean and half Spanish and grew up in Germany- fuels her creative inspiration in various ways. Her oil paintings often reveal faded portraits of individuals or a group of people whose only distinctive characteristics consist of the clothes they are wearing. The Korean traditional costume, Hanbok, is the only clue that may lead us to guess the subject's nationality. Other than the costume, there are no indications that could help identify the subject's personality or temperament. We are made to focus more on the costume while the individuals wearing it disappear behind the artist and the subjects on her canvas also serves as a metaphor for today's South Korean society where traditional values are losing ground in the face of the predominantly modern lifestyle.

Helena Parada Kim uses photographs of members of her mother's family to produce her work. Using family portraits as a source of inspiration for her painted work, she carefully transcribes the rich and colorful texture of the elegant Hanboks she saw in her mother's albums. The feminine figures adorned with these rich and delicate garments fascinate the artist, who has never met them in person. They are painted with close attention to the detail of the clothing but with much less detail in the faces. The artist has chosen to give them consistency through their cultural identification rather than their personal existence. Each portrait carries the sitter's name as it's title and serves as a visual homage to the artist's ancestry and to Korean traditions and culture as seen in the costumes that embody their owner's identity.



b.1982, Cologne, Germany
(currently lives and works in Berlin)

EDUCATION	2002 - 2009	Kunstakademie Düsseldorf
	2005 - 2009	Student of Prof. Peter Doig
	2009	Masterstudent of Prof. Peter Doig
SOLO EXHIBITIONS	2016	«Helena Parada Kim with Gorka Mohamed», Choi&Lager Gallery, Cologne, Germany
	2015	«In Mother's Hanbok», Galerie Tristan Lorenz, Frankfurt a.M., Germany
	2010	«Helena Parada», Galerie Bugdahn und Kaimer, Düsseldorf, Germany
	2009	«Die Gesandten», Kunstverein Recklinghausen, Recklinghausen, Germany
SELECTED GROUP-EXHIBITIONS	2017	«The king of table», entretempo Kitchen Gallery, Berlin, Germany «The room of desires», raumwerk, Munich, Germany «Weinosten», Hilbert Raum, Berlin, Germany
	2016	«Please return to Busan Port», Vestfossen Kunstlaboratorium, Vestfossen, Norway (collaboration curated by Choi&Lager Gallery) «Participation at Art Busan» with Choi&Lager Gallery, Busan, Korea «Participation at 'Cofa(Cologne Fine Art)' Art Fair» with Choi&Lager Gallery, Cologne, Germany «Works in the Penz Collection», Sammlung Penz, Berlin, Germany
	2015	«ASIA NOW PARIS Asian Contemporary Platform», with Choi&Lager Gallery, Paris, France «Neujahrspunsch», Galerie Tristan Lorenz, Frankfurt a.M., Germany «Participation at Art Karlsruhe» with Galerie Tristan Lorenz, Karlsruhe, Germany
	2014	«Hängengeblieben», Kunsthalle Recklinghausen, Recklinghausen, Germany Private and public Portrait-commissions
	2012	«NO.1», Kunstakademie Düsseldorf at Sky Office, curated by Julia Ritterskamp, Düsseldorf, Germany
	2010	«Participation at Art Cologne» with Galerie Bugdahn und Kaimer, Cologne, Germany «Self-Consciousness», curated by Peter Doig and Hilton Als, Veneklasen and Werner, Berlin, Germany «Berlin Summer Interval», Bugdahn and Kaimer, Düsseldorf, Germany «SHARED.DIVIDED.UNITED», Kunstverein Hildesheim, Hildesheim, Germany
	2009	«SHARED.DIVIDED.UNITED», Neue Gesellschaft für Bildende Kunst, Berlin, Germany «Selected...continued», Galerie Bugdahn und Kaimer, Düsseldorf, Germany «Werke», Staedtische Galerie Kaarst (group show), Germany
	2008	«Klasse Peter Doig in der Zeche Zollverein-Mischanlage», Essen, Germany «Woher kommen? Was sind wir? Wohin gehen wir?», Galerie Arteversum, Düsseldorf, Germany
	2007	«Junge Düsseldorfer Maler», Kunsthalle Koblenz, Koblenz, Germany
	2005	«Eine Woche junge Kunst im Mediapark 5», Cologne, Germany «Maxims Art Award», Cologne, Germany
	2004	«1. Art Award of Kö-Galerie», Düsseldorf Lovells Art Award, Düsseldorf, Germany
	2002	«Passion - vierzehn Kreuzwegstationen», Basilika St. Aposteln, Cologne, Germany

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