

Marine KY

Professional Experiences

- 2017 Lecturer in Textiles, Department of Applied Arts, Tammasat University, Bangkok, Thailand
- 2016 *Thai: Surveying + Analyzing, International Textile & Fashion Symposium*, Tammasat University, Bangkok, Thailand
- 2015-16 Anicca, *The Front Shop Project*, Street 2,5, Battambang, Cambodia
- 2015 Jury member for the CLA-Vermont Artist Residency, Vermont, U.S.A.
- 2002-6 Happy Art Home, a community educational peace project, based on collaborations, workshops, conferences & exhibitions, Cambodia, Thailand, Japan, Nepal, Australia and France
- 2005 Lecturer in Tapestry, Monash Art Design & Architecture (MADA), Monash University, Melbourne, Australia
- 2003-now Freelance artist, Cork Printmakers, Ireland, Aomori Contemporary Art Centre's Print Studio, Australian Print Workshop, Melbourne, Monash University, Melbourne, University de Griffith, Brisbane, Atelier Frélaut & Lacourière, Paris, Studio KALA, San Francisco

Solo Exhibitions

- 2019 Passage du Grand-Cerf, Paris, France
- 2015 *Optical Screens & the Earth*, curated by Dana Langlois, Meta House, Cambodia
- 2013 *Each Moment the World is Been (Re)created*, Institut Français, Phnom Penh, Cambodia
- 2011 *L'Épiderme de la Terre II*, Esplanade, Theatres by the Bay, Singapore
- 2009 *L'Épiderme de la Terre I*, Toiles de Mayenne, France
- 2007 *Loke*, Beaver Galleries, Canberra, Australia
- 2006 *Happy Art Home IV*, Café Java & Gallery, Phnom-Penh, Cambodia
- 2003 *Happy Art Home I, Khmer-Nippon Connections*, Toki Art Space, Tokyo, Japan
Back in Time (of Peace) I, Australian Galleries, Sydney
Back in Time (of Peace) II, Phnom-Penh, Cambodia
- 2002 *Transit I*, Australian Galleries, Melbourne
Transit II, Gallery 482, Brisbane, Australia
Wardrobe, Java Café & Gallery, Phnom-Penh
- 2000 *Pray/Prey II: Second Cambodian Portrait Series*, Gallery 4A, Sydney
La Dernière mode, Miss Satin II, Beaver Galleries, Canberra, Australia
Layering Shreds of Memory, Gallery 482, Brisbane
Pray/Prey I: Searching Cambodia: First Portrait Series, Entrepot Gallery, Hobart
- 1999 *La Dernière mode _ soieries et dentelles I*, Australian Galleries, Melbourne
Cité Internationale des Arts, Paris
Musée des Beaux-Arts du Locle, Suisse
Unfolding the Sumptuous Night, Gallery 482, Brisbane
- 1997 *Between Presence & Absence*, Beaver Galleries, Canberra

Group Exhibitions

- 2023 *Ailleurs*, Biennale de Gravure, Galerie Du Bout du Monde, Saint Hippolyte du Fort, France
- 2017 *Looking Back on the Future*, Flinn Gallery, Greenwich, U.S.A.
- 2017 *The 6th Guanlan International Print Biennale*, China
- 2016-7 *An Atlas of Mirrors*, Singapore Biennale, Peranakan Museum, Singapore
- 2016 *Histories of the Future*, National Museum, Phnom Penh, Cambodia
- 2013 Cork Printmakers, Ireland
- 2012 *Receptacle*, I Light Festival, Singapore
- 2008 Amelia Contemporary, Hong Kong
- 05-06 *Happy Art Home III*, in *Parallel Realities*, Fukuoka Triennale of Asian Contemporary Art, Fukuoka Asian Art Museum, Japan, Blackburn Museum & Art Gallery, United Kingdom
- 2004 *Happy Art Home II*, in *Conversation with Nature*, Aomori Contemporary Art Centre, Aomori, Japan
Identity versus Globalisation? Chiangmai University Art Museum, National Art Gallery of Bangkok, Thailand, Ethnological State Museum of Berlin, Germany
- 2004 *2004*, National Gallery of Victoria, Melbourne, Australia
- 2002 *International Women's Festival*, Aleppo, Syria
Recent Acquisitions, National Gallery of Australia
- 2001 *City of Hobart Art prize 2000: Fashion/Photo/Digital Media*, Hobart
- 2000 *Sapporo Print Biennale*, Sapporo, Japan
- 1999 *Le Mois de l'Estampe*, Atelier Frélaut & Lacourière, Paris
Fremantle Print Prize Exhibition, Fremantle Art Centre, Western Australia, Geelong Art Gallery, Victoria
Hutchins Art Prize, Hobart
- 1998 *Recent Acquisitions*, Queensland Art Gallery
Decalogue – ten years of Australian Printmaking 1987 – 1997, Metropolitan Museum of Seoul, Korea
- 1997 *A Mingling of Cultures*, National Gallery of Australia
IV International Biennial of Engraving, Ourense Lugo, Espagne, Buenos Aires, Argentine
Australia Printmedia Awards, University of Western Sydney, Macarthur, Toowoomba regional Art Gallery, Toowoomba
International Biennial of Graphic Art, Ljubljana, Slovenia
- 1996 *German International Triennial Exhibition of graphic Art*, Frechen, Germany
University of Western Sydney National Printmedia Acquisitive, Macarthur.

Artist residences

- 2017 Guanlan Print Village, Shenzhen, China
- 2013 Cork Printmakers, Ireland
- 2009 Les Toiles de Mayenne, Fontaine-Daniel, France
- 2005 Fukuoka Asian Art Museum, Fukuoka, Japan
- 2004 Chiangmai University Art Museum, Chiangmai, Thailand
Monash Art Design & Architecture (MADA), Monash University, Melbourne, Australia
Aomori Contemporary Art Centre, Aomori, Japan
- 98-99 Cité Internationale des Arts, Paris

Education

- 1989 Licence de Géographie, Université Paris X – Nanterre, Paris
1991 Maîtrise d'Information & Communication, Université Paris X – Nanterre
97-00 Masters of Fine Arts by research, School of Art at Hobart, University of Tasmania, Australia

Awards

- 2016 Singapore-France Government Memorandum of Understanding Grant with Singapore Art Museum, Singapore
2016 Public commission by the Singapore Biennale at the Peranakan Museum
2012 Public commission by i Light Festival, Singapore
2011 Public commission by Esplanade, Theatres by the Bay, Singapore
2000 Arts Tasmania Grant, Hobart, Australia
1996 Macarthur University Print Acquisition Prize, McArthur, New South Wales, Australia

Bibliography

- 2017 *Mémoires en jeu*, S. Benzaquen-Gautier, V. Sanchez-Biosca, A-L. Porée, with a special issue focused on Tuol Sleng and dedicated to the memory of the Genocide in Cambodia.
2017 *From World History to World Art: Reflections on New Geographies of Feminist Art*, by Shu-Mei Shih, Pr. of Asian Languages and Culture at UCLA, in *Mobility and Reinvented Geographies*, ed. by Diana Sorensen, publ. by Duke University Press. Symposium on Singapore Biennale.
2015 PhD essay by Karen McLeod Adair, London University on contemporary Cambodian art, on the aesthetics of *Prey (Pray)*
Optical Screen and the Earth, Conversation with curator Dana Langlois
Interventions: The Builder of Lives, in *Words Without Borders*, a non-profit dedicated to the translation of international literature, Nov 2015 issue of web-based magazine focused on writing from and about Cambodia
2013 *Troubling Borders: An Anthology of Art and Literature by Southeast Asian Women in the Diaspora*, ed. by I. Thuy Pelaud, L. Duong, M. B. Lam and K. L. Nguyen, Washington Press
2011 "L'Épiderme de la Terre", Conversation with curator Iola Lenzi
2000s 2 articles in the Australian press written by Professor Sasha Grishin, Australian National University.

Public Collections

World Bank, Artbank Australia, National Gallery of Australia, Australian Parliament House, Queensland Art Gallery, Geelong Art Gallery, Gold Coast City Art Gallery, Gladstone Regional Art Gallery, Canson Australia Pty Ltd, Print Council of Australia, University of Western Sydney (Macarthur), Edith Cowan University, Queensland University of Technology, University of Southern Queensland, the Commonwealth Club, Federal Airport Federation Corporation, Hong Kong Bank of Australia, ANZ Bank (Australia), Musée des Beaux-Arts du Locle (Switzerland), Cité Internationale des Arts, Paris, Fukuoka Asian Art Museum (Japan), European Commission of Cambodia, Institut Français of Phnom Penh (Cambodia).