

# ONE BREATH INFINITE VISION

韩国水墨艺术 KOREAN INK ART

# 千一 面息

09. 21 - 11. 03. 2019

崔一丹、曹德铉、郑光熙、金浩得、金钟九、李仁、林贤洛、林玉相、安星金

Choi Ildan, Cho Duck Hyun, Jeong Gwang Hee, Kim Ho Deuk, Kim Jongku,  
Lee In, Lim Hyun Lak, Lim Oksang, Ahn SungKeum

策展人 CURATOR:

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## 关于策展人

金有燕

金有燕 (Yu Yeon Kim) 作为一名独立策展人，常年往返于纽约与首尔两地，曾参与策展、策划与执行众多国际知名当代艺术展览及艺术博览会等。她曾为众多国际艺术双年展担任学术顾问、策展人及执行人，其中包括：第一届 Mediation 双年展；波兰 (2008)，利物浦双年展，英国 (2004)；第一届墨西哥绘画双年展，墨西哥城；第三届光州双年展，韩国 (2000)；以及第二届约翰内斯堡双年展，南非 (1997-1998)。重要展览及艺术项目包括：“New Conjunctions”，联合国总部，纽约 (2016)；“Fluid Form II” (阿拉伯当代艺术)，釜山市立美术馆及三星 Blue Square 艺术空间，首尔 (2014)；“Hanji Metamorphoses”，鲁宾艺术博物馆、联合国韩国大使馆及切尔西空间，纽约 (2012)；以及“通：当代艺术与佛教”，仙岩寺圣宝博物馆及海印寺，韩国 (2011) 等。除策展之外，金有燕亦曾在国际知名大学及学术研究机构授课及演讲，其中包括首尔中央大学，悉尼当代艺术博物馆，伦敦泰特美术馆，纽约亚洲协会，芝加哥艺术学院，上海博物馆，及首尔梨花女子大学等。



## THE CURATOR

*Yu Yeon Kim*

Yu Yeon Kim is an independent curator based in New York City, USA and Seoul, Korea. She has curated and been a commissioner of many distinguished international exhibitions of contemporary art. Kim was the curator/commissioner/researcher of various international art fairs, including the 1st Mediation Biennale, Poland (2008), the Liverpool Biennale, England (2004), the 1st Mexico Painting Biennale, Mexico City, the 3rd Gwangju Biennale, Korea (2000), and the 2nd Johannesburg Biennale, South Africa (1997-1998). Selected curatorial projects and exhibitions include: *New Conjunctions*, the United National Headquarter, New York (2016); *Fluid Form II* (Arab Contemporary Art), the Busan Museum of Art and Blue Square Samsung, Seoul (2014); *Hanji Metamorphoses*, the Rubin Museum of Art, UN Korean Embassy & Chelsea venues, New York (2012); and *Tong, Link, Contemporary Art and Buddhism*, Sungbo Museum and Haeinsa Temples, Korea (2011). Kim has also held numerous lectures and symposiums on contemporary art in universities and art institutions worldwide, including the Chuang-Ang University, Seoul; MOCA Sydney; Tate Modern, London; Asia Society, New York; The Art Institute of Chicago; Shanghai Museum, China; and Ehwa University, Seoul, among many others.

## ONE BREATH - INFINITE VISION

Yu Yeon Kim

Ink as a medium has a long tradition in the art of Korea which contemporary artists continue to reference. The Joseon dynasty (1392–1897), which ended the Goryeo dynasty as well as Mongol domination, saw a renaissance in art, culture and social reform which has a later parallel in the renaissance of Korean art that began in the mid 1990s with the election of a democratic president following decades of occupation and successive autocratic governments. Since then Korea has seen unprecedented cultural, social, technological and economic growth.

Korean ink art is notable for a poignancy of expression that derives as much from its portrayal of the physical world as it does from an inner space – a quantity that is both abstract and spiritual. This is particularly embodied in the landscape ink paintings of Kyomjae Jeong Seon (謙齋 鄭敼) (1676–1759) and exemplified by his fascination with and depiction of Kumgang Mountain in North Korea. The work of Jeong Seon, known for his “True View” approach to landscape painting and renderings of every day life, has influenced Korean artists through the ages to the present day. The “True View” philosophy initiated by Jeong Seon was so called because it was the antithesis of the established Chinese style of idealized landscape painting. His grandson, Jeong Hwang, continued this method and it became the default style of Korean ink painting.

Jeong Seon, as with many poets and artists during the Joseon dynasty, made pilgrimages to Kumgangsan to relate its power and beauty through his paintings. The name “Kumgang” has a special significance. It translates literally as “Diamond” - a reference to the thousands of sharp angular peaks across the range of the mountain. Also, the Diamond Sutra (one of two important Mahayana sutras – the other being the Heart Sutra) is known in Korean Seon (禪) Buddhism as “Kumgang Sammae Kyong (金剛三昧經)” which translates in Sanskrit as the Vajra-samadhi Sutra. The Vajra is an important Buddhist symbol and object signifying the containment of great resolute spiritual power

as it represents the sharp perfection and clarity of a diamond and the energy and direction of a thunderbolt.

This is relevant to understanding the approach of the ink painter to the execution of their work and to the concept of *One Breath - Infinite Vision*. That moment in which the tip of the artist’s brush touches the surface of the paper is when the artist is connected to the entirety of their existence – a connection to a reality which is also appreciated as sacred – in which the natural environment, the cosmos and every creature are equivalent and part of a whole.

The artists included in this exhibition are formed by a society that has undergone great upheavals, both politically and socially - one that has also seen great technological advancements. Nevertheless, their vision – while reflecting contemporary concerns and, in some instances, the diaspora experience – as with their forebears, presents the physical world only as an indicator of a greater space. The juxtaposition of drawn space – that of the seen world, landscape and its inhabitants, with the blank area of the picture plane is purposeful. In Korean ink art the use of white space and minimalist gesture is highly significant: it embodies the Seon (禪) Buddhist concept of “full emptiness” in which an unfinished space is left to convey a sense of indeterminacy, a boundless void that exists beyond the perceived physical plane.

*One Breath - Infinite Vision* presents the work of nine contemporary Korean artists, Jeong Gwanghee, Lee In, Kim Hodeuk, Cho Duck Hyun, Lim Hyun Lak, Kim Jongku, Lim Oksang, Ahn SungKeum and Choi Ildan. While a number of these artists use ink as a medium, following the traditional processes and philosophy of Korean ink art, others transpose it to other mediums, such as performance and installation – or drawing with ink filings in a traditional manner. All of these are ingeniously exemplified in the work

of Kim Jongku's (b.1950) installation, *Mobile Landscape*. By using a material that is symbolic of the industrial age and its association with power, economy and war, yet reduced to iron filings as "ink", the artist creates calligraphic trails whose profiles become landscapes when projected on to a wall. The artist pays homage to the artist, Jeong Seon, by using the titles of his landscape paintings, *Kumkang jeongdo* (Fig.1) and *Manpokdong*. The works also reference the impermanence of Tibetan Sand Paintings (Mandala) that are swept or washed away after they are created for the process of ceremony opening. However, they sometimes oxidize, leaving a trace of the calligraphy that incidentally creates another aspect of the process of change brought about by the passage of time.

Stylistic conventions of ink art are also translated to video and audio in Cho Duck Hyun's (b. 1957) *The Garden of Sound*, an homage to the composer, Yun I-sang (1917-1995). The composer's life spanned the ultimate division of Korea into two separate and politically incompatible states. The work is more than a reminiscence of the composer's work – but an examination of poignant associations relative to the composer's life. For political reasons the composer was never able to return to his hometown and died an exile in Berlin in 1995. In 2018 his body was finally brought to South Korea and buried in his hometown of Tongyeong to which he had so longed to return. Cho Duck Hyun is a painter and multimedia artist whose work includes sculpture, installation and video. His art explores values that differentiate all aspects of our perceived realities - that of fiction and non-fiction, real and fake. He does this by adopting the roles of archivist and archaeologist in order to delve into the social and personal legacies of Korean history.

The repressive Japanese occupation, the Korean War and its aftermath and the authoritarian governments that followed, left an indelible mark that is reflected in the concerns and works of contemporary artists. This is particularly expressed in the work of artists who emerged in the 1980s and



Fig.1 Jeong Seon(鄭叡), *Kumkang jeongdo*, Ink and Light Colors on Paper, 130.7 x 59cm, 1734, National Treasure No. 217, Collection by Leeum Museum Samsung, Korea

1990s who created art of personal, psychological and political resistance.

With the advent of the Dansaekhwa (Monochrome Painting) of the 1970s, many artists saw a renewed use of mulberry paper over canvas and ink as a medium. In the 1980s the Korean economy accelerated with an increase in consumerism. Perhaps, as a response to this increased emphasis on material consumerism artists turned to the medium of ink on paper as a more spiritual and philosophical vehicle.

The Korean cultural renaissance that commenced in the late 20th century got underway with the election of the New Democratic Party in 1993. This was preceded by decades of authoritarian rule which gave rise to a resistance to military government (1961-1979) – in the form of the Minjung Movement (People's Movement) and the Gwangju Democratization Movement. This culminated in a confrontation, the Gwangju Uprising, between the people and the military in May 1980 in which it is estimated, as many as thousands of civilians were sacrificed.

The Minjung (people's) Art movement was born from this background and one of its leading artists was Lim Oksang (b.1950). His works – painting, calligraphy, sculpture and performance – poignantly relate a vulnerable human presence and the importance of the individual. His work continues to assert the relevance of the Minjung Movement to the present by addressing a diverse range of topics. Lim's recent work reflects the inextricable Yin and Yang principles of Taoist philosophy. Lim uses the five elements of Taoist metaphysics as a metaphor for a psychological, social and political state of being – expressive of a land that is wounded by industrial exploitation without regard to the environment and to the oppression of its people. His series entitled *Heurk* (Earth) are made by the artist drawing his fingers through soil as a single gesture across Hanji paper. Inwangsan (Inwang Mountain) is a study of the mountain Inwang Jesaekdo (*After Rain at Mt. Inwang*, Fig. 2)



Fig.2 Jeong Seon(鄭敼), *Inwang Jesaekdo*, Ink on Paper, 79.2 cm x 138.2 cm, 1751, National Treasure No. 216, Collection by Leeum Museum Samsung, Korea

and references the work of the artist, Jeong Seon. In this ongoing series of works the artist uses his fingers, sticks or even a shovel over a ground formed of accumulated layers of soil, straw, mulberry paper and water to alternately soften or make incisive marks expressive of the immediacy of his mind acting on the material like wind on a landscape.

The artists in this exhibition have a regard of their landscape and homeland that is conceptual, emotional and physical. They share a profound sense of loss at the painful division of the country and the memory of those who have perished in the struggle for democracy. The material of that landscape, its earth, rocks, flora and fauna, is like the blood coursing through veins of a body. To use that material as a medium and translating it to art is a catharsis by which artists like Lim Oksang and Lee In can draw closer to an understanding of their history. Lee In (b. 1959) has transformative encounters with nature's materials, in particular stone. His fascination with stone stems from his father, who collected rocks and his series, *Paint It Black* refers to this. In these paintings the artist has created the image of a singular stone on a white ground by applying layers of black ink. The process and the resulting image is an existential reflection of time and descentance. The ink, like a rock, is ground to powder (earth) and the rock connects to his father, and to the artist's ancestors. The artist considers stone the foundation and support of his home and that which protects the land from the ocean. In covering or rendering stone with black ink the artist thinks of it as a way of seeing all things (sam-ra-man-sang); as inducing calm and as an expression of existence.

An important concept of Mahayana Buddhist teaching, from which Korean Seon Buddhism derives, is Sunyata which essentially means that form is empty with the contradiction that this emptiness is also full. The form is experiential – but its essence – a full emptiness – has a sacred resonance. This is fundamental to a consideration of the work of Ahn Sung Keum (b.1958) as well as Jeong Gwanghee (b.1971) – both of whom hide areas of sacred or

scholarly texts within other forms. Jeong Gwanghee's labour intensive work has a strong relationship to the philosophical and aesthetic traditions of ink art while also referencing Abstract painting. His paintings *In a Bamboo Forest and Thought Beyond Object* are created by brushing ink over a surface created by the outer edges of painstakingly wrapped paper panels printed with text – comprised of pages from old books. These are stacked and bound tightly together to produce a contiguous surface. Thus he creates calligraphy or markings across the undulating surface consisting of partially revealed characters in its folds juxtaposing the purposeful act of applying ink to paper with what is incidentally revealed and hidden in its surface. The artist has described as part of his intention a need to examine and hold to question accepted knowledge and conventional belief and in doing so to doubt himself as he extends the envelope of his artistic language.

The consideration of the contradictions of Sunyata and the process of meditation and the sublimation of self to non-self awareness is a fundament of Ahn Sung Keum's large scale ink paintings, sculptures and installations. Her artistic inquiry is characterized by a commitment to understanding the profundity and contradictions of "self" and "existence". Her large ink paintings and installations, such as the *Sound of Vision* and *Buddha Sound* series, utilize both sacred calligraphic texts and musical notation upon which large black ink shapes have been painted, partially obscuring the characters. Her work has a grounding in Eastern philosophy and is also expressive of inner reflection. One might interpret these works as illustrative of a signal/noise ratio in which the text is visual noise but the key to an understanding of their portent is in the voided space of the large rectangular or oval black shapes. As a continuation of this concept the artist created an outdoor sculpture that is two halves of a seated Buddha spaced about one meter apart with a stone slab in between on which a participant can sit to meditate. The space between the halves creates a transparency which is full of the surrounding landscape and is completed as a trinity when a participant is seated between them. The artist has stated, "Sound



is equivalent to silence. My work is a continuous consideration of the relation between fullness and emptiness, light and darkness, black and white . I search for the invisible yet derive from the imagination.”

Kumgang Mountain holds a spirit and mythical power for many pilgrimages to it have been made by artists, poets, monks and the general populace. It has been eulogized in poetry and painting, notably in the work of the artist, Jeong Seon. Many of the artists in this exhibition reference both Kumgansan and the “True View” paintings of Jeong Seon in their work. The venerated Kumgangsan lies in North Korea and therefore has been generally inaccessible to South Koreans since the DMZ was created upon the signing of Korean Armistice Agreement in 1953. Limited access to the area was granted to South Korean tourists between 1998 and 2008. Since then some tourism has been allowed from the North Korean side only. It was during this period of access that artist Choi Ildan (b.1936) was able to visit Mount Kumgang and under the watchful gaze of a North Korean agent filled her sketch books with dynamic ink drawings of the mountain and its waterfalls. The energy of these drawings is partly attributed to the short time allowed – each one being executed at speed yet with unerring proficiency. Among these drawings are *Nine Dragons Water Fall* (Fig. 3) and *Mount Kumgang*. There is an emotive force in these works, in part, perhaps, because the brother of the artist was in North Korea during the cataclysmic upheaval of the Korean War which resulted in the separation of many families. Choi Ildan is a notable artist who witnessed and lived through the Japanese occupation of Korea, the Korean War and the social and political upheaval of Korea as it went through decades of transformation, to life abroad as part of the Korean diaspora.

Jeong Seon’s ink paintings of the late Joseon period are directly referenced in the work of Kim Hodeuk (b.1950) who brilliantly signifies landscape features such as mountain ranges and waterfalls with swift, minimal calligraphic strokes. Kim is an acclaimed pioneering artist who has pushed the envelope of



Fig.3 Jeong Seon (鄭敼), *Nine Dragons Water Fall*, Ink on Slight Color on Silk, 29.5 x 23.5 cm, 1752, Collection by St. Ottilien Archabbey, Germany



ink painting. His abstracted landscape ink painting pays homage to traditional techniques while being uniquely contemporary. Kim Hodeuk's landscape paintings are conceptually minimal yet bold and spontaneous. He applies ink in a brush stroke that is a singular, psychically expressive act. The artist has emphasized this momentary expression as emblematic of the importance of each moment of existence. His painting *Mountain - Faraway* depicts a terrain of hundreds of mountains, alluding to a state of being that transcends any juncture bound by time and space. The downward singular strokes of his *Waterfall* series (2018) are executed with a force that stunningly conveys the powerful descent of a great waterfall plummeting through rocks and ravines.

Related to the immediacy of Kim Hodeuk's painting is the work of Lim Hyun Lak (b. 1963 ). Lim's ink painting deals with the nature of existence and the principles of life. The artist's philosophical outlook is compounded in the minimalist use of the brush – as “one stroke” in which the sum of his existence is expressed in a momentary action. While this process is seemingly simple it requires a meditative state of mind and a discipline of practice in which spiritual expression is sublimated. The artist leaves areas of white space in his work, yet these are not empty as the vigour contained in the one brush stroke resonates throughout the entire surface of the work rendering the seemingly vacant areas as conceptually significant. The viewer considers this white space in relation to the single brush stroke and completes the work with a realization of suspended time and the existential presence of their being. Hence the art work induces in the viewer a state of philosophical self-reflection.

*One Breath - Infinite Vision* presents a concept of contemporary Korean ink art that incorporates the past, present and the future not chronologically but as an equivalent time plane. The title refers to that point when brush is applied to paper without hesitation or retreat – as an exhalation that creates, with that spontaneous and poetic gesture, a vision of humanity's relationship to nature and the infinite.

Lim Oksang

## 林玉相

林玉相（出生于 1950 年）是民众艺术运动的领军人物之一。他的艺术，无论是绘画，书法，雕塑，亦或是表演，都与人类脆弱的存在以及人类个体的重要性息息相关，通过对不同主题的关注，延续民众艺术运动的精神与影响。林玉相的作品蕴含着道教哲学中的阴阳五行思想。他以物质世界中的五行元素比喻精神、社会及政治层面的现象与状态，反映工业化社会对自然环境的破坏以及对人的压抑与伤害。

Lim Oksang (b. 1950) is one of the leading artists of the Minjung (People's) Movement of public art. His works - painting, calligraphy, sculpture and performance - poignantly relate to the vulnerable human presence and the importance of the individual and continues to assert the relevance of the Minjung Movement to the present by addressing a diverse range of topics. Lim's work reflects the inextricable Yin and Yang principles of Taoist philosophy. The five elements of Taoist metaphysics which Lim uses as a metaphor for a psychological, social and political state of being - expressive of a land that is wounded by industrial exploitation without regard to the environment and to the oppression of its people.





01

Landscape

山水

2011 | Corten steel 考顿钢 | 270 x 900 cm





01

Landscape

山水

Detail 局部

## 02

Landscape

山水

2019 | Corten steel 考顿钢 | 120 x 300 cm







02

Landscape

山水

Detail 局部

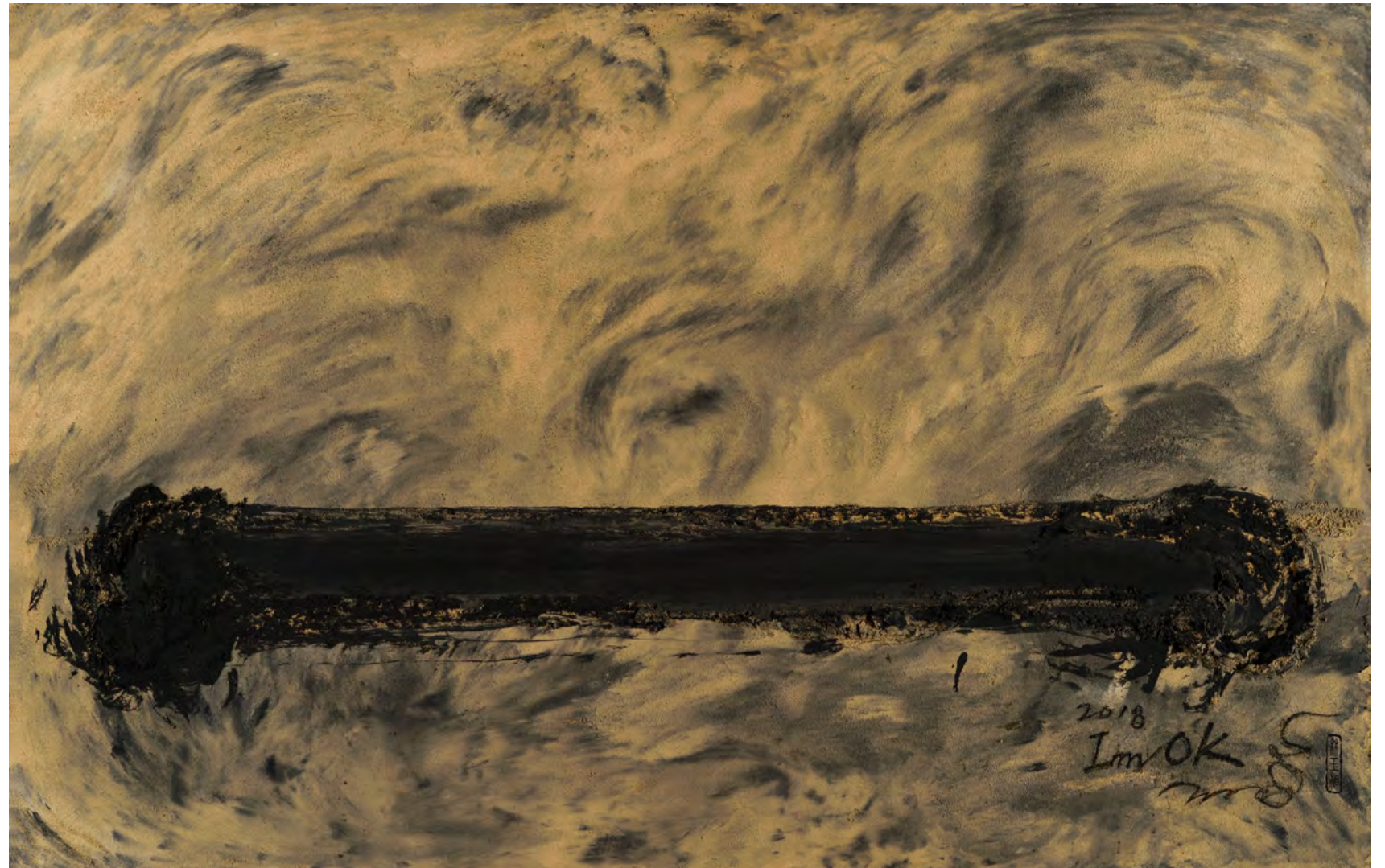


03

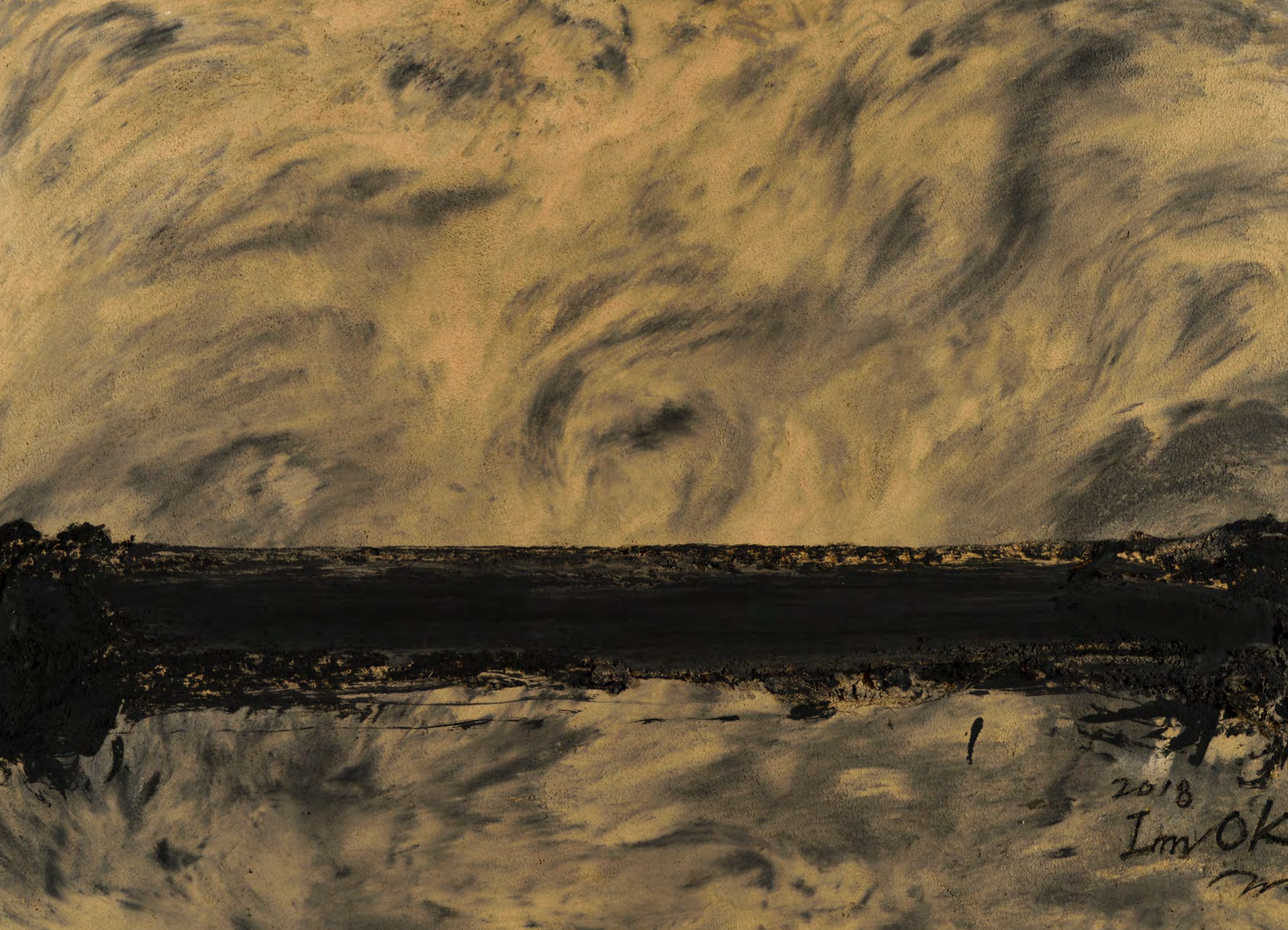
Heurk (B1)

土 (B1)

2018 | Soil and ink on canvas 泥土、墨、帆布 | 145 x 227 cm







2018

Imv OK

W



04

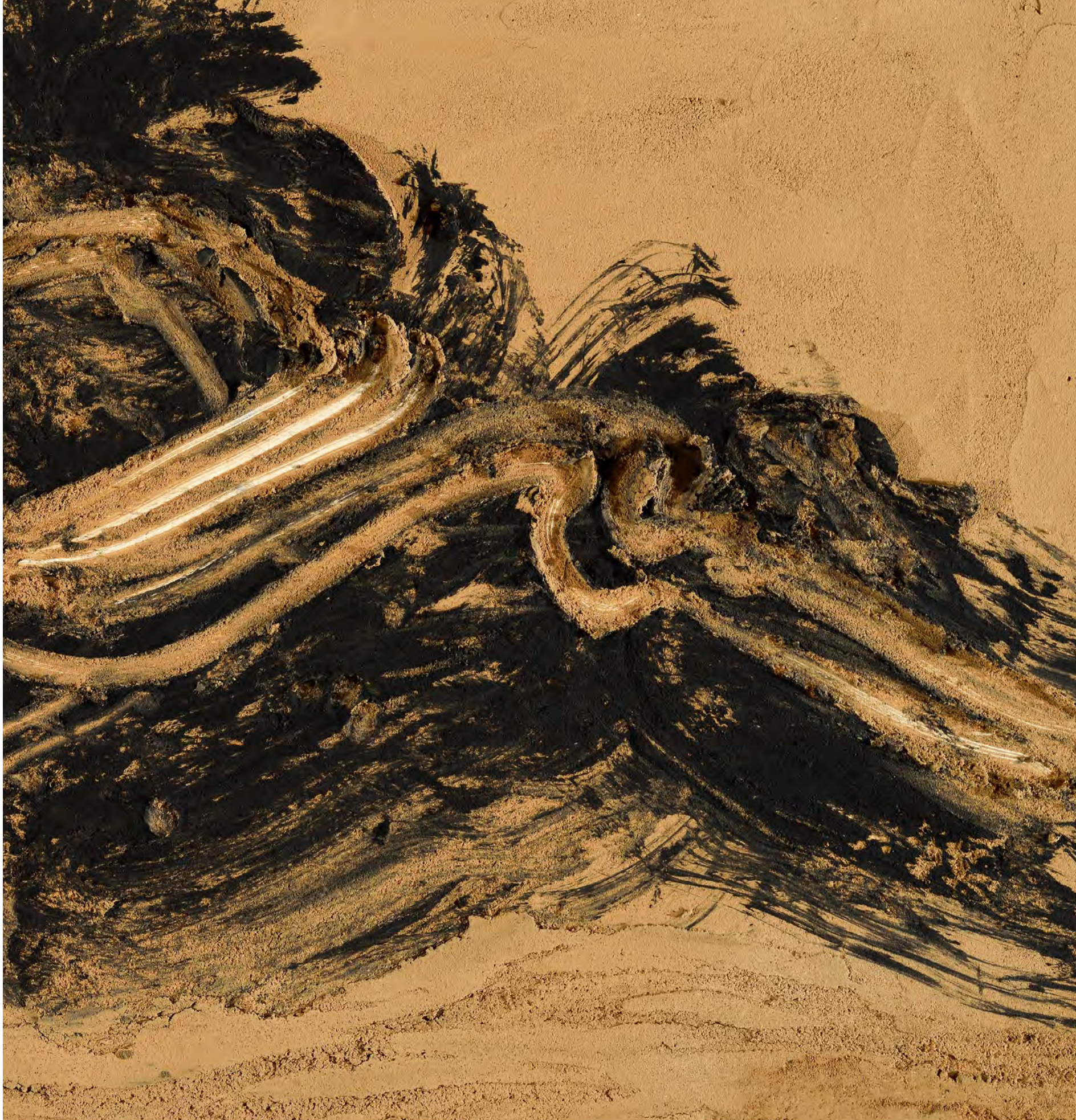
Heurk (C4)

土 (C4)

2018 | Soil and ink on canvas 泥土、墨、帆布 | 97 x 162 cm







04

Heurk (C4)

土 (C4)

Detail 局部



Kim Ho Deuk

金浩得

金浩得（出生于1950年）是韩国水墨的先驱艺术家，将水墨艺术的边界不断拓展与创新。他的抽象水墨山水画既向传统水墨画技法致敬，同时又极具独特的当代性，既具有极简主义概念，同时又充满即兴与大胆的笔锋。他的笔触一气呵成，笔与身体合而为一，挥洒自如。由于常年病痛缠身，艺术家的作品中愈发强调生命中每一刻存在的价值与重要性，每一笔仿佛都是珍贵的一刻，记录生命存在的意义与价值。

Kim Hodeuk (b. 1950) is an acclaimed pioneering artist who has pushed the envelope of ink painting. His abstracted landscape ink painting pays homage to traditional techniques while being uniquely contemporary. Kim's landscape paintings are conceptually minimal yet bold and spontaneous. He applies ink in a brush stroke that is a singular psychically expressive act. Since a continued illness the artist has emphasized this momentary expression as emblematic of importance of each moment of existence.



## 05

Waterfall

瀑布

2018 | Ink on gwangmok 广木布水墨 | 251 x 117 cm





## 05

Waterfall

瀑布

Detail 局部





## 06

Waterfall

瀑布

2017 | Ink on gwangmok 广木布水墨 | 251 x 151 cm



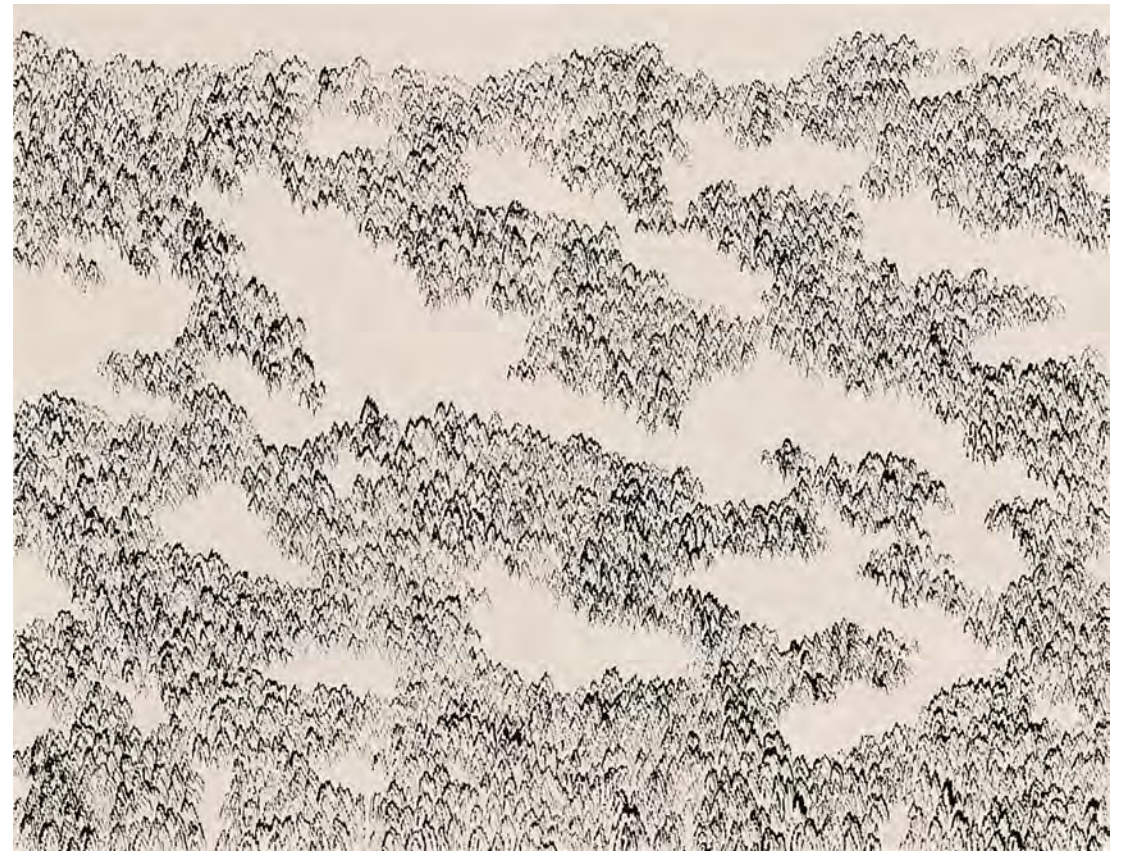


07

Mountain-Faraway

远山

2018 | Ink on gwangmok 广木布水墨 | 248 x 318 cm



Lee In

李仁

李仁（出生于 1959 年）致力于探索大自然中天然材料的转化与碰撞，尤其是石头。他对于石头的痴迷源于他的父亲，一位石头收藏家。李仁作品中或多或少都体现出石头的元素，对他来说，石头与父亲以及祖先的连接让他充满敬重。他用黑墨堆叠而成的作品正是对时间以及这种传承的一种回应。而创作的过程本身也被视为是一种治愈伤痛，缓解冲突以及使人平静的方式，同时也是对生命存在本身的一种表达与反思。

Lee In (b. 1959) has transformative encounters with nature's materials, in particular stone. His fascination with stone stems from his father, who collected rocks. In his Paint it Black series, Lee created the image of a singular stone on a white ground by applying layers of black ink. The process and the resulting image is an existential reflection of time and descendance. The ink is ground, like a rock – the rock connects to his father, and to the artist's ancestors. The artist considers stone the foundation and support of his home and that which protects the land from the ocean. In covering or rendering stone with black ink the artist thinks of it as a way of healing pain, sadness and conflict inducing calm and as an expression of existence.

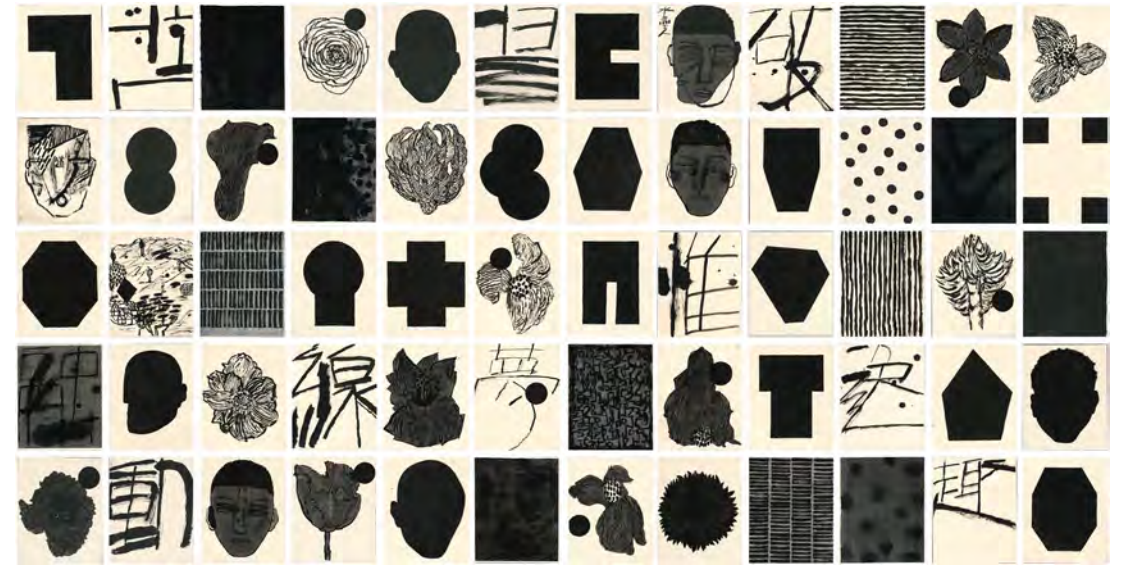


## 08

Black, Something 1

黑，某物 -1

2019 | Ink on hanji paper 韩纸水墨 | 30 x 24 cm (60 pieces)







08

Black, Something 1

黑，某物 -1

Detail 局部



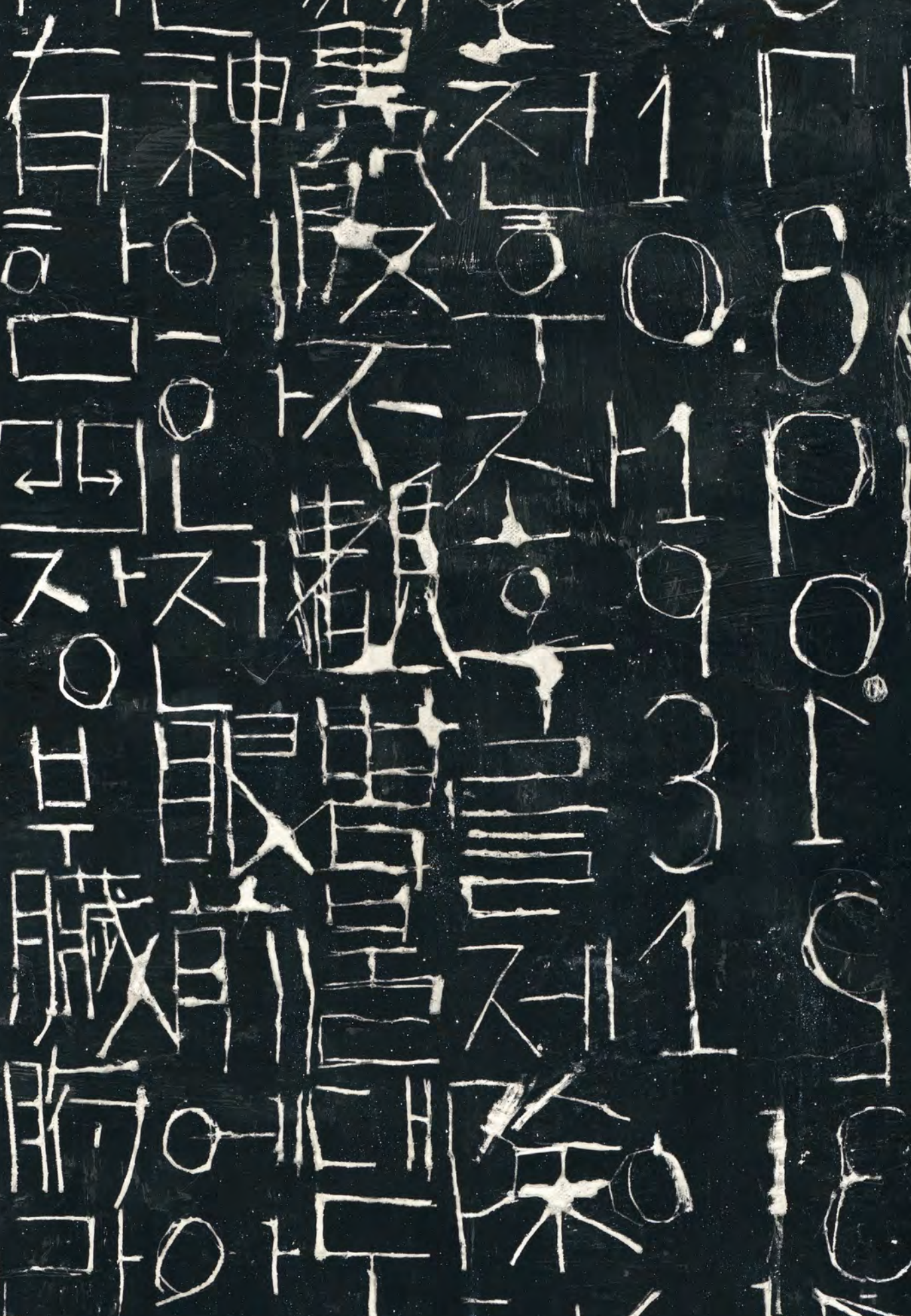
Black, Something 2

黑，某物 -2

2018 | Mixed media on canvas 综合媒材、帆布 | 130 x 97 cm







09 Black, Something 2  
黑，某物 -2  
Detail 局部



## Black, Something 3

## 黑，某物 -3

2018-2019 | Mixed media on ceramic 综合媒材、陶瓷 | 16 x 16 x 27cm (13 pieces)







Kim Jong Ku

## 金钟九

金钟九（出生于 1963 年）的创作介于书法、绘画、雕塑和装置之间，所用媒介是磨成细粉的铁。对于金钟九来说，铁是现代物质文明的象征，是人类不断进步的愿望的集中体现，同时也与力量、经济及战争息息相关。通过将固体铁转化成一种精细的力量，艺术家消除了它厚重性和侵略性，使它呈现出一种精致和而无常的物理形态，创造出绘画中的“墨水”。因此金钟九的艺术蕴含着深刻的意义转化。

Kim Jongku (b. 1963) substitutes iron powder for ink in his calligraphic installations. He creates his works by pouring the iron to spell words in the form of traditional ink brush calligraphy. By using a material that is symbolic of the civilization of the industrial age and its association with power, economy and war, his calligraphic art undergoes a profound transformation of meaning..





Iron Snansu-Guemgang#0819-2

铁粉山水 – 金刚 #0819-2

2019 | Iron dust on canvas 铁粉、帆布 | 173 x 121 cm







11

Iron Snansu-Guemgang#0819-2

铁粉山水 - 金刚 #0819-2

Detail 局部



Iron Snansu-Guemgang#0719-1

铁粉山水 – 金刚 #0719-1

2019 | Iron dust on canvas 铁粉、帆布 | 174 x 122 cm





Iron Snansu-Guemgang#0719-1

铁粉山水 - 金刚 #0719-1

Detail 局部





## Mobile Landscape

## 动之山水

2019 | Iron powder, cc camera, roll paper, projector, live performance  
铁粉、相机、卷纸、投影仪、现场表演 | Dimension variable 尺寸可变



## A

Ahn Sung Keum

安星金

安星金（出生于 1958 年）的艺术以探索“自我”与“存在”之间充满矛盾的深刻关系。她的大尺幅水墨画作及装置，如《音之幻》及《佛音》系列，以佛经等传统典籍以及古典乐谱为底，在其上以黑墨画出不同形状，遮盖部分文字内容。她的作品不仅扎根于东方哲学思想，更是自我反思的有力表达。

Ahn Sung Keum (b. 1958)'s artistic inquiry is characterized by a commitment to the understanding of the profundity and contradictions of “self” and “existence”. Her large ink paintings and installations, such as the *Sound of Vision and Buddha Sound* series, utilize both sacred calligraphic texts and musical notation upon which large black ink shapes have been painted, partially obscuring the characters. Her work has a grounding in Eastern philosophy and is also expressive of inner reflection.



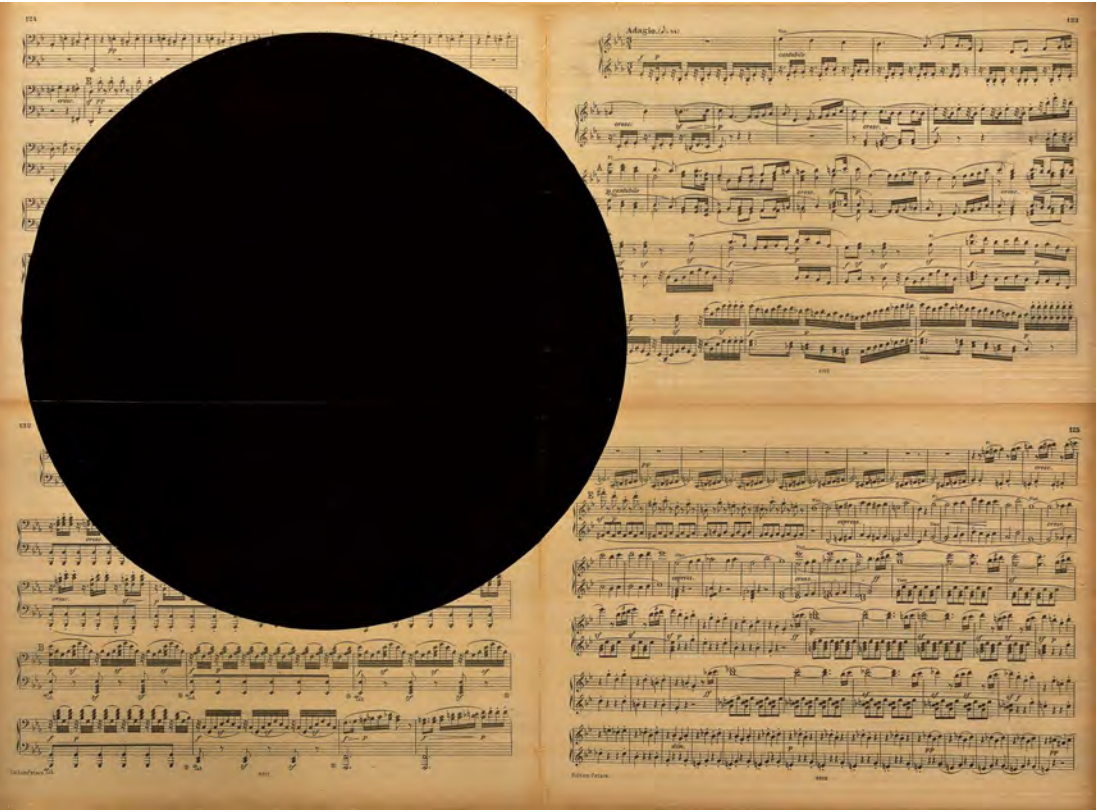


14

Visions of Sound: Adagio

音之幻：柔板

1990 | Acrylic, musical note on canvas 亚克力，音符，画布 | 45 x 60.5cm

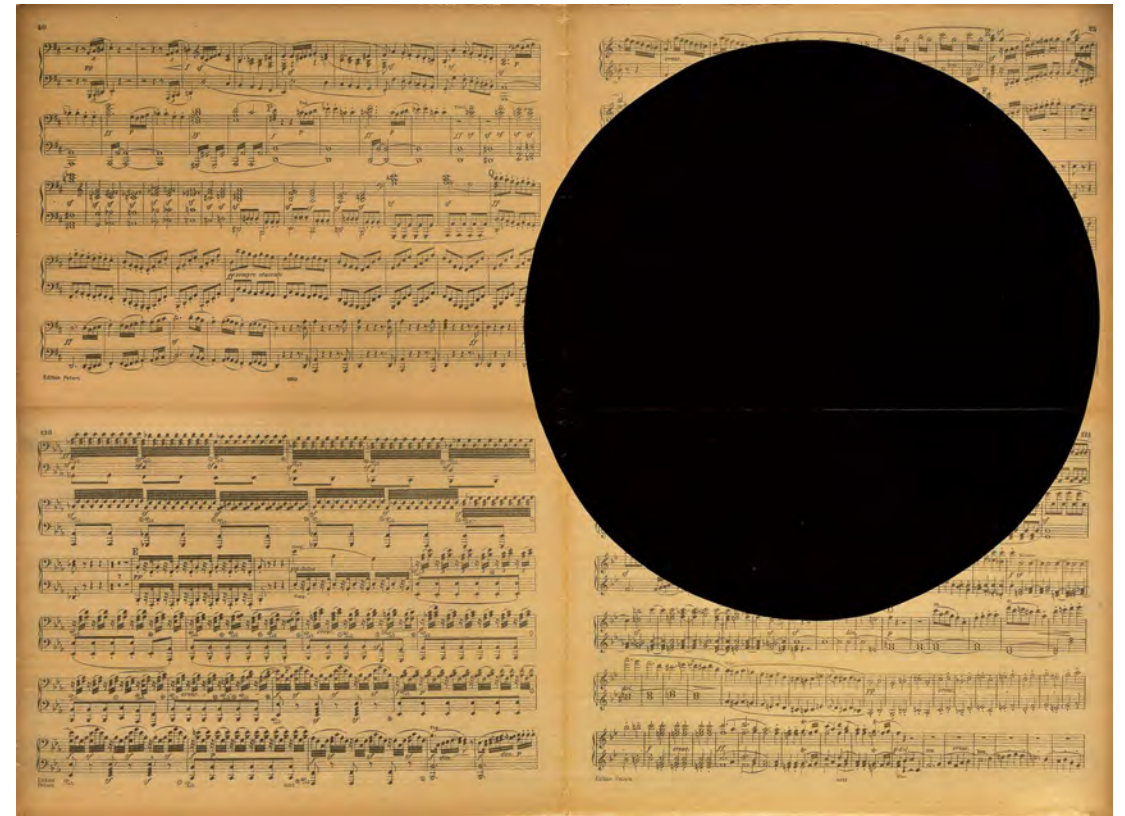


15

Vision of Sound: Sempre Staccato

音之幻：保持吐音

1990 | Acrylic, musical note on canvas 亚克力，音符，画布 | 45 x 60.5 cm

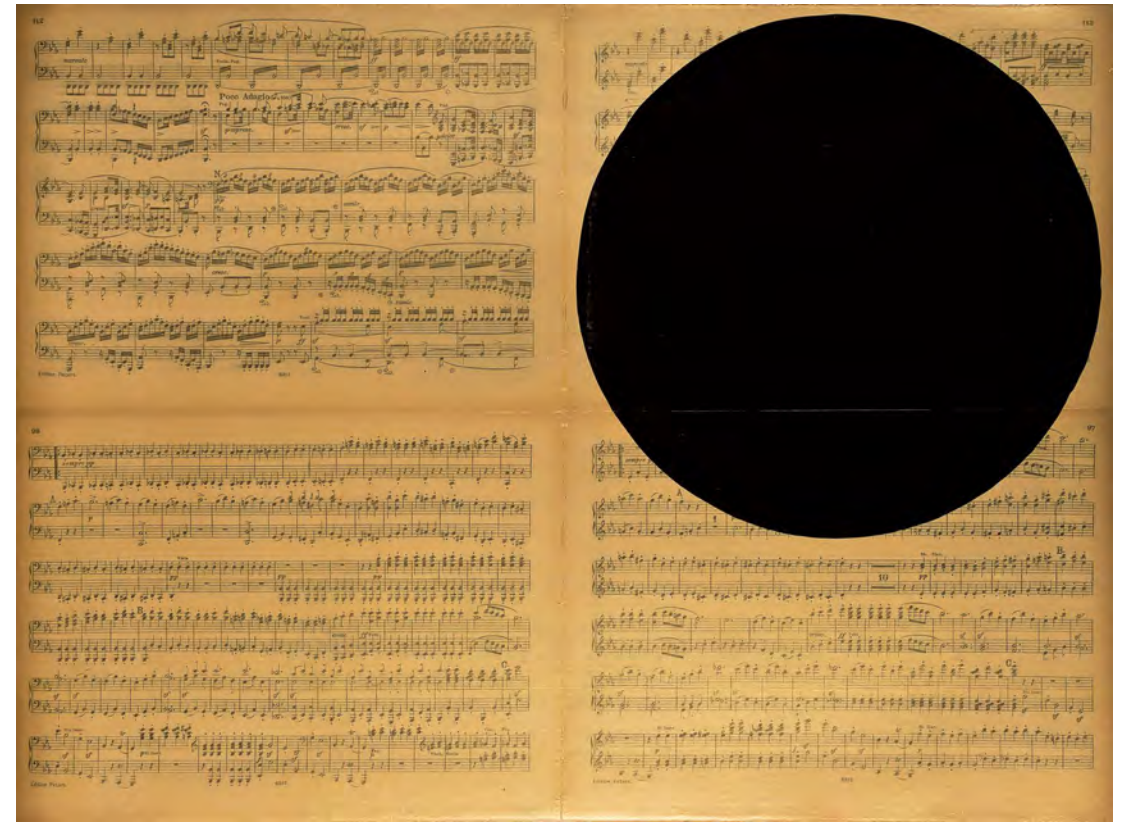


## 16

Visions of Sound: Poco Adagio

音之幻：渐柔渐慢

1990 | Acrylic, musical note on canvas 亚克力，音符，画布 | 45 x 60.5cm





Violoncello

Viola

pp

pp

pp

B.

cresc.

ff Tutti

C.

The image shows a page from a musical score, likely for a symphony or concert suite, featuring a large, dark, circular object that obscures the central portion of the page. The visible musical notation includes staves with clefs, notes, and various performance instructions. The top section shows a staff with the instruction "marcato" and "Clar." below it. The middle section, partially obscured, shows a staff with the instruction "sempre p" and a section marked "A". The bottom section shows a staff with the instruction "cresc." and "ff", followed by "Tutti" and "pp". The page is numbered "10" in the center. The musical notation is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The paper is aged and yellowed.



Jeong Gwanghee

郑光熙

郑光熙（出生于 1971 年）的艺术语言根植于水墨艺术的传统哲学与美学，同时亦结合当代装置艺术与抽象艺术的元素。他的作品由传统韩国纸折叠并从侧面堆叠排列而成。这些纸张来自于历史古籍，上面若隐若现的文字被艺术家抽象的笔触或墨点所覆盖，模糊了文字、图像和形式之间的界限。他曾表示他的创作试图对已有知识及常识提出质疑，同时亦对自己不断超越自身艺术语言边界的过程进行不断地审视与反思。

The labor intensive work of Jeong Gwang Hee (b. 1971) has a strong relationship to the philosophical and aesthetic traditions of ink art while also referencing Abstract Art and contemporary installation art. His works are composed of strips of Korean traditional paper folded and stacked side by side. The surface is then covered by ink dots and abstract brushstrokes, blurring and deconstructing the meaning of the text and images on paper. Jeong has described as part of his intention a need to examine and hold to question accepted knowledge and conventional belief and in doing so to doubt himself as he extends the envelope of his artistic language.





17

Untitled

无题

2013 | Ink on korean hanji paper 韩纸水墨 | 270 x 197 cm



18

Reflection I

映 I

2016 | Ink on korean hanji paper 韩纸水墨 | 264.5 x 192 cm





19

Reflection III

映 III

2016 | Ink on korean hanji paper 韩纸水墨 | 264.5 x 192 cm







19

Reflection III

映 III

Detail 局部



20

Life 2

生命之二

2013 | Ink on korean hanji paper 韩纸水墨 | 270 x 197 cm

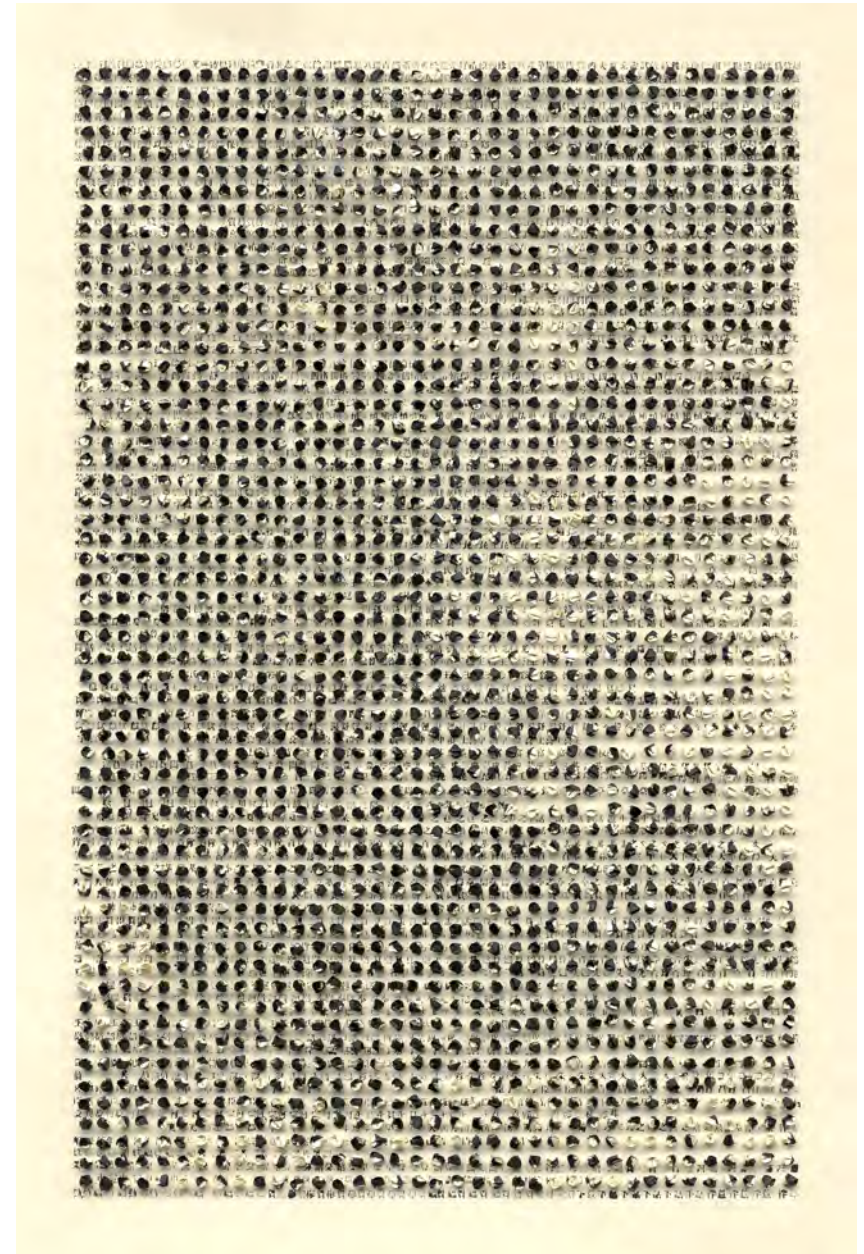


21

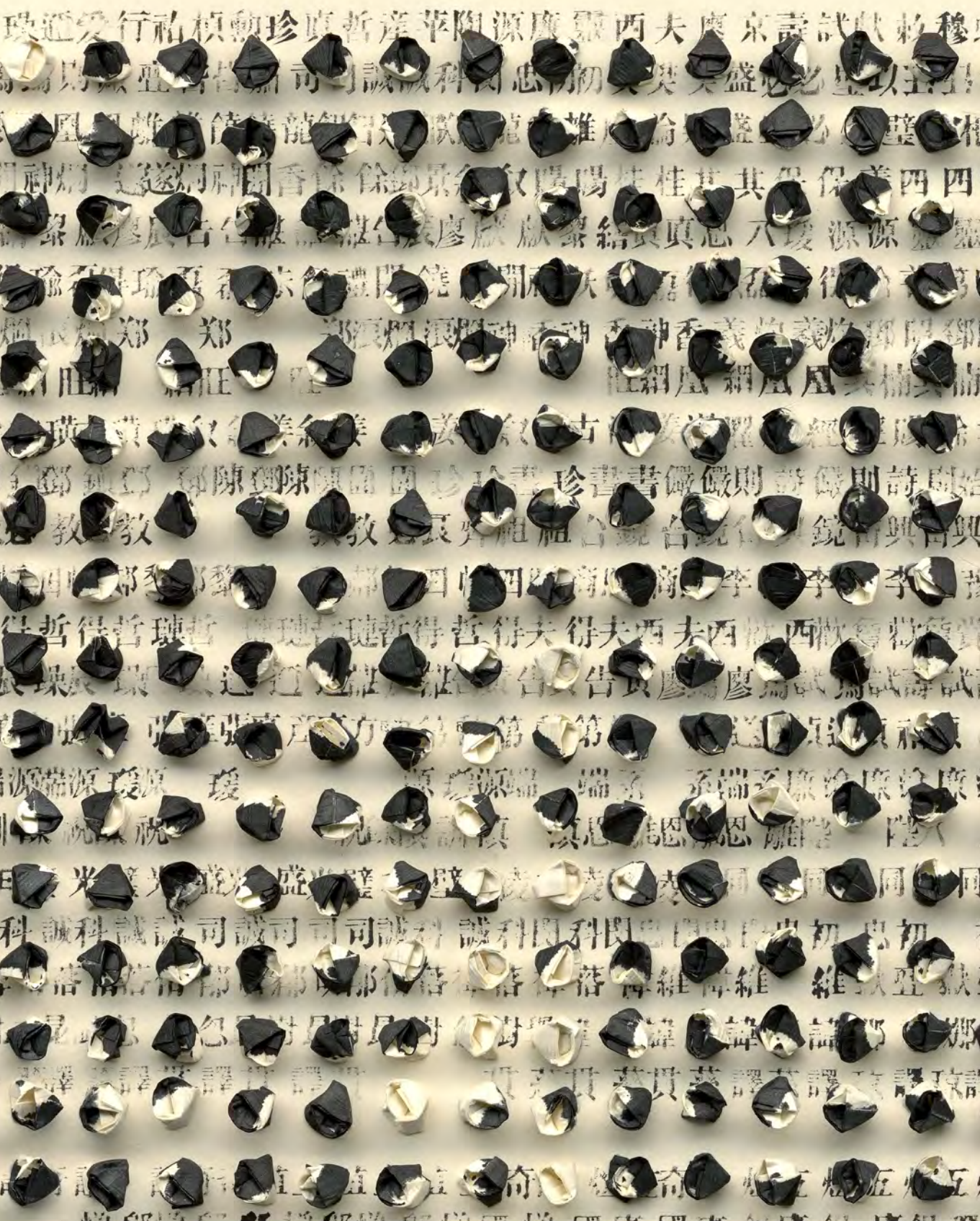
The way of Reflection 5

映之道 5

2019 | Ink on korean hanji paper 韩纸水墨 | 194 x 130 cm







21

The way of Reflection 5

映之道 5

Detail 局部



Lim Hyunlak

## 林贤洛

林贤洛（出生于 1963 年）的水墨作品探讨关于存在及人生价值等深刻命题。他极简的笔触中蕴含着他对这些命题的回应与哲思。极简的“一笔”集中在一瞬间的动作与力道。虽然看似简单洒脱，但每一笔都需要屏气凝神，于笔墨中注入艺术家的精神。画作中的留白与墨迹相呼应，形成极具张力的视觉体验，引领观者进入充满哲理的自我反思之中

The ink painting by Lim HyunLak (b. 1963) deals with being, existence, and the principle value of life. This philosophical outlook is compounded in the minimalist use of the brush – as “one stroke” that focuses on a momentary action. While the process is seemingly simple it requires a meditative state of mind and a discipline of practice in which spiritual expression is sublimated. Lim leaves areas of white space in his work, yet these are not empty as the vigour contained in the one brush stroke resonates throughout the entire surface of the work rendering the seemingly vacant areas as conceptually significant. The viewer considers this white space in relation to the single brush stroke and completes the work with a realization of suspended time and the existential presence of their being. Hence the art work induces in the viewer a state of philosophical self-reflection.



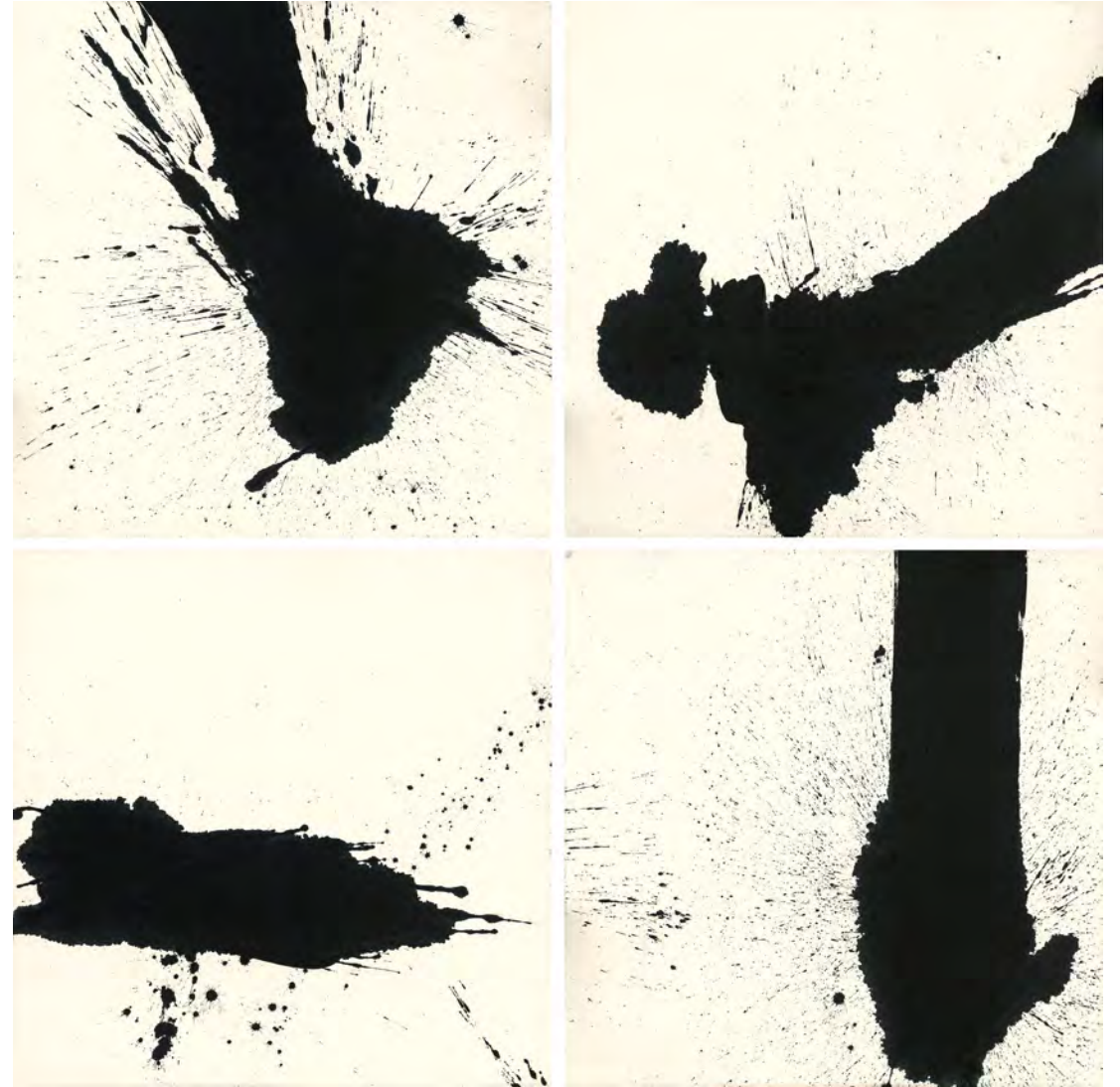


22

Breath-‘1 Second’

呼吸 – ‘一秒’

2015 | Ink on hanji paper 韩纸水墨 | 126 x 126 cm (4 pieces)









## 23

Breath-‘1 Second’ No.1

呼吸 — ‘一秒’

2019 | Ink on polyester, installation 聚酯纤维、墨，装置 | Dimension variable 尺寸可变













## C

Choi Ildan

崔一丹

崔一丹（出生于 1936 年）经历了日本占领韩国以及朝鲜战争等社会动荡不安的时期，并见证了韩国社会与政治数十年来的变化。后又有移居海外的生活经历。这些宝贵的经历都在她的艺术作品中得以体现。崔一丹的艺术自由多样，不拘于形式与媒材。绘画，雕塑，织物，陶瓷及装置等不同表现形式均有涉猎，共同汇集她独特的叙事性艺术语言，去诠释生死悲欢交织的宏观宇宙与生命轮回。

Choi Ildan (b.1936) is a notable artist who witnessed and lived through the Japanese occupation of Korea, the Korean War and the social and political upheaval of Korea as it went through decades of transformation, to life abroad as part of the Korean diaspora. The artist freely uses various medial in her works including painting, sculpture, fabric, ceramics and installation to create complex and intricate narratives reflective of the human condition. Her work embraces a cycle of life, a macrocosm which encompasses the experience of joy and loss, of birth and death.



25

Sketch Book - Nine Dragon Falls on Diamond  
Mountains (Mount Kumgang)

金刚山九龙瀑

2005 | Ink on Hanji Paper 韩纸水墨 | 61.6 x 44.5 cm







25

Iron Snansu-Guemgang#0719-1

铁粉山水 - 金刚 #0719-1

Detail 局部



26

Sketch Book - Frozen Brush - Diamond  
Mountain (Mount Kumgang)

金刚山之冻笔

2005 | Ink on Hanji Paper 韩纸水墨 | 78.8 x 27.9 cm



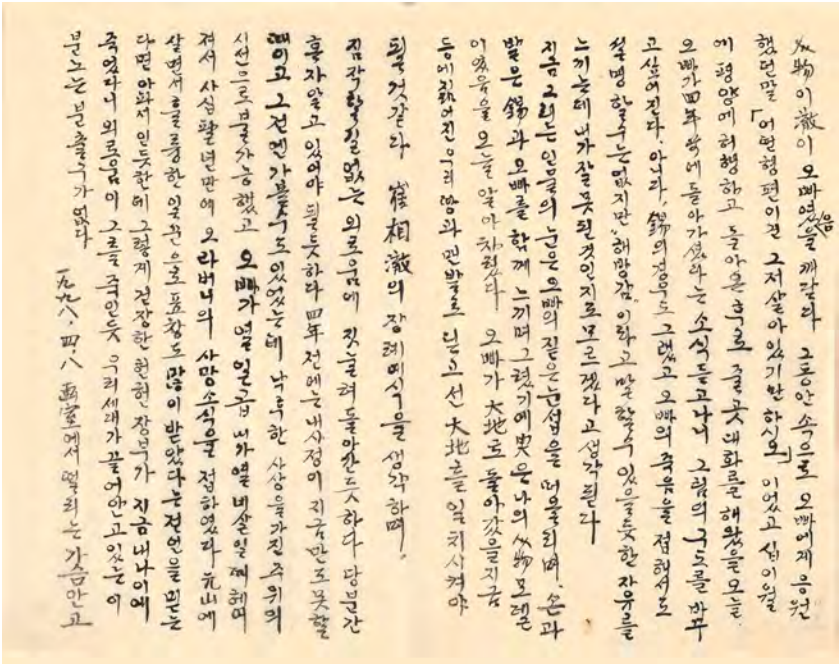


27

Sketch Book - As It Is

横说竖说

1994-2017 | Ink on hanji paper 韩纸水墨 | 31.8 x 22.9 cm



Cho Duckhyun

赵德铉

赵德铉(出生于1957年)的雕塑及装置作品探索我们日常生活的方方面面,在现实与虚拟,真实与虚假之间找寻不同的价值与意义。他将自己视作档案保管员及考古学家,细细挖掘漫长韩国历史中社会及个人的宝贵财富。他的作品《声音花园》灵感源自一位著名的韩国作曲家尹伊桑(1917-1995)。尹的一生经历日本占领韩国、朝鲜战争等社会动荡与变革,赵德铉的作品不仅是对位充满传奇色彩的作曲家音乐作品的追忆,更是对他一生坎坷经历的诠释与感怀。

The sculpture and installation works by Cho Duck Hyun (b. 1957) explores values that differentiate all aspects of our perceived realities - that of fiction and non-fiction, real and fake. He does this by adopting the roles of archivist and archaeologist in order to delve into the social and personal legacies of Korean history. His *The Garden of Sound* is inspired by the music of renowned Korean composer Yun I-sang (1917-1995) whose life spanned the Japanese occupation of Korea, the Korean War and the ultimate division of Korea into two separate and politically incompatible states. The work is more than a reminiscence of the composer's work – but an examination of poignant associations relative to the composer's life..





## 28

The Garden of Sound

声音花园

2015 | Mixed media, fabric, LED light 综合媒材, 布料, LED 灯 | Dimension variable 尺寸可变







**CURRICULUM VITAE**

CHOI ILDAN

CHO DUCK HYUN

JEONG GWANG HEE

KIM HO DEUK

KIM JONGKU

LEE IN

LIM HYUN LAK

LIM OKSANG

AHN SUNGKEUM

**CHOI, ILDAN (B. 1936)**

**EDUCATION**

- 1960 Studied sculpture at the Seoul National University (B.A)
- 1972 Studied Korean ink painting under the artist Lee Ungno in Paris
- 1975 Located to New York
- 1986-98 Studied Chinese landscape painting at the Central Academy of Fine Arts, Beijing

**SELECTED SOLO EXHIBITIONS**

- 2005 Lee Ungno Museum in Korea
- “Ecole de Lee Ungno”, Academie de Peinture Orientale de Paris
- 1998 “Korean Cultural Service”, Korean Consulate Gallery, New York

**SELECTED GROUP EXHIBITIONS**

- 2019 “One Breath- Infinite Vision, Korean Ink Art”, Korean Culture Center, New York
- National Museum of History, Taipei, Taiwan
- Dorval Museum of History and Heritage, Quebec, Canada
- 2014 “North and South Korean Art”, Five Myles, Brooklyn, New York
- 2012 “Hanji Metamorphosis”, High Line, Chelsea, Korean Consulate, Rubin Museum, New York
- 2011 “Changwon Asia Art Festival”, Changwon, Korea
- 2009 “Korean Artists”, KORUS House, Korean Embassy, Washington D.C



CHO DUCK HYUN (B. 1957)

EDUCATION

B.F.A. & M.F.A. in Painting, Seoul National University, Seoul, Korea

SELECTED SOLO EXHIBITIONS

- 2015
- “The Garden of 'NIM': Cho Duck Hyun Archive”, National Museum of Modern and Contemporary Art, Seoul, Korea
- “Dream,” Ilmin Museum of Art, Seoul, Korea
- 2014
- “The Garden of Sounds,” Artclub1563, Seoul, Korea
- 2010
- “Flashback,” KUAD Museum, Kyoto, Japan
- 2009
- “Dark Water,” Starkwhite Gallery, Auckland, New Zealand
- 2003
- “Ontmoeting,” Gorcums Museum, Gorinchem, Netherlands
- 2000
- “Dog on Ashkelon-Journey to Alien God,” Jeu de Paume, Paris, France
- “History Lesson,” Royal Hibernian Academy Gallagher Gallery, Dublin, Ireland
- 1999
- “Dialogue,” Ewha Womans University Museum, Seoul, Korea
- 1998
- “Memories of the Twentieth Century,” The Virginia Museum of Fine Arts, Richmond, VA, USA
- 1997
- “L.A International,” invited by Sotheby’s, Los Angeles, CA, USA
- “Recent Works,” Andre Emmerich Gallery, New York, NY, USA
- 1995
- “Cho Duck-Hyun,” Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA, USA
- “Boxes,” Dorothy Goldeen Gallery, Los Angeles, CA, USA

SELECTED GROUP EXHIBITIONS

- 2012
- “Korean Eye,” Saatchi Gallery, London, UK
- 2011
- “Korean Rhapsody,” Leeum, Samsung Museum of Art, Seoul, Korea
- “Shifting Surfaces,” Art Sonje Museum, Gyungju, Korea
- 2010
- “Media City Seoul 2010,” Seoul, Korea
- 2007
- “Soft Power,” Korea Foundation Gallery, Seoul, Korea
- 2006
- “Through the Looking Glass,” Asia House, London, UK
- 2005
- “The Elegance of Silence,” Mori Art Museum, Tokyo, Japan
- “Seoul, Until Now,” Charlottenborg Exhibition Hall, Copenhagen, Denmark

- 2003
- “Leaning forward looking back,” The Asian Art Museum, San Francisco, CA, USA
- 2002
- “The 4th Gwangju Biennial-Project 3,” Gwangju, Korea
- 2000
- “Gurim Village Project,” Youngam-gun, Korea
- 1999
- “Dreams 1900-2000: Science, Art and the Unconscious Mind,” The Equitable Gallery, New York, NY, USA; Vienna, Austria; Paris, France
- “The Time of Our Lives,” New Museum, New York, NY, USA
- 1998
- “Five Continents and One City”, Mexico City Museum, Mexico City, Mexico
- 1997
- “The 2nd Johannesburg Biennial,” Johannesburg, South Africa
- 1996
- “Traditions/Tensions,” Grey Art Gallery, Queens Museum, The Asia Society Gallery, New York, NY, USA
- “Theme Hiroshima,” Hiroshima City Museum, Hiroshima, Japan
- 1995
- “The 4th Istanbul Biennial,” Istanbul, Turkey
- “Information & Reality,” The Fruitmarket Gallery, Edinbrough, UK

**JEONG GWANG HEE (B. 1971)**

**EDUCATION**

Majored in Calligraphy, Honam University, Korea  
Majored in Korean Painting, MFA, Chung-Ang University, Seoul

**SELECTED SOLO EXHIBITIONS**

- 2014 "Bamboo Forest", Lotte Gallery, Gwangju City
- 2012 Okgwa Art Museum, Jeollanam-do, Koera
- 2009 Shinsegae Gallery, Gwangju, Korea
- 2008 Dr. Park Gallery, Yangpyeong, Korea
- 2007 Gana Art Center, Seoul

**SELECTED GROUP EXHIBITIONS**

- 2014 "Emerging Artists", Sangrok Space, Gwangju Museum of Art "New Ink Art", Himalaya Museum, Shanghai, China Hong Kong Art Fair  
"Beijing Residence, Group exhibition", Gwangju Museum of Art
- 2013 "International Ink Art", Sangdong museum, China  
"International Ink Art", Shenzhen museum, China  
"Korean Contemporary Art", Art park Gallery, Kalsruhe, Germany "China-Korea Artists", 798 TN Gallery, Beijing, China
- 2012 "Yesterday and Today", Gana Art, Busan  
"Expo 2012", Yeosu Expo Group exhibition, Yeosu  
"Korean Contemporary Art" Gwangju Museum of Art
- 2011 "Korea-UAE", Sultan Cultural Foundation, Dubai  
"30 Korean Artists", Pitie Salpetriere, Paris, France
- 2010 "KIAF", Seoul Art Fair
- 2009 "Artists Network exhibition", Arco Art Center, Seoul Gwangju Museum of Art, Busan Museum of Art
- 2008 "Gwangju Art", Insa Art Center, Gwangju
- 2007 "100 Korean artists", Korea Art Center  
"World Art Exchange", Sejong Cultural Center, Seoul



KIM HO DEUK (B. 1950)

EDUCATION

1975      BFA, Painting, College of Fine Arts, Seoul National University, Seoul  
1985      MFA, Oriental Painting, College of Fine Arts, Seoul National University, Seoul  
Currently a Professor at the College of Art and Design, Yeungnam University, Daegu, Korea

SELECTED SOLO EXHIBITIONS

2019      “Solo exhibition of KIM Ho-deuk”, Hakgojae Gallery, Seoul  
2014      Kim Chong Yung Museum, Seoul, Korea Gallery Bundo, Daegu, Korea  
2012      “Paintings of Kim Ho-Deuk”, LEEAHN Gallery, Seoul, Korea  
2010      “Ho Deuk KIM’s Solo Exhibition”, Bongsan Cultural Center, Daegu, Korea  
2006      “Ho Deuk KIM’s Solo Exhibition”, Gallery Bundo, Daegu, Korea  
2004      “Lee Joong-Sub Award Exhibition”, Chosun Ilbo Gallery;

SELECTED GROUP EXHIBITIONS

2015      “The Daegu Trilogy”, Daegu Art Museum, Daegu, Korea  
2013      “Daegu Contemporary Art”, Daegu Art Factory, Daegu, Korea  
            “Zeitgeist Korea”, National Museum of Modern and Contemporary Art, Seoul, Korea  
2012      “Encapsulating Clayarch”, Clayarch Gimhae Museum, Gimhae, Korea  
2011      “Abstract It!”, National Museum of Modern and Contemporary Art, Deoksugung, Seoul  
            “Qi ( 氣 , Energy) is Full”, Daegu Art Museum, Daegu, Korea  
2010      “Off the Wall: Architectural Ceramics, On the Border”, Clayarch Gimhae Museum, Gimhae, Korea  
            “Avant-garde Drawing 1970-2000”, Seoul Olympic Museum of Art, Seoul, Korea  
2009      “Art & Chinese Character”, Gallery 604, Busan, Korea  
            “Art & Synesthesia”, Seoul Museum of Art, Seoul  
2008      “Gyeomjae who has walked to today”, The Goyang Cultural Foundation, Aram Museum of Art, Goyang, Korea  
2007      “Homage 100 – Korean Modern Art 1970-2007”, Korea Art Center, Busan, Korea  
2006      “Drawn to Drawing”, Seoul Olympic Museum of Art, Seoul  
            “Aestheticism & Communication”, Kyungpook National University Museum, Daegu,

Korea  
2005      “Echo Beyond Time: The Traditional and the Modern”, Ewha Womans University Museum, Seoul  
            “Echo: Beyond Repetition”, Nam-Seoul Living Arts Museum, Seoul Museum of Art, Seoul  
2004      “Wind from the East – Aspects of the Korean Contemporary Art”, Chapelle de la Sorbonne, Paris  
            “New Expression of Asian Art Exhibition 2004”, Tainan Munisipal Culture Center, Tainan, Taiwan  
2003      “Beijing International Art Biennale: Korean Art Special Exhibition”, China Museum of Art, Beijing  
            “Brush Works – New Asian Calligraphy”, Andrew Bae Gallery, Chicago, USA  
            “The Breath of the Nature: Korean Contemporary Art”, St. Petersburg Artist Union Exhibition Center, St. Petersburg, Russia  
2002      “Contemporary Art from Korean, Museo Nacional de Bellas Artes, Buenos Aires, Brazil  
2001      “Korean Contemporary Art Oversea Exhibition”, Guangdong Museum of Art, Guangzhou, China  
            “Korean Art 2001 – The Reinstatement of Painting”, National Museum of Modern and Contemporary Art, Gwacheon, Korea  
2000      “Basic – Prospect”, Seoul Museum of Art, Seoul  
            “Paradigm Shift: Body – Game – Space”, Daegu Culture and Arts Center, Daegu, Korea  
            “Gwangju – Daegu Sumuk Exhibition”, Chosun University Museum of Art, Gwangju, Korea  
1999      “Korean Paintings – Status and Perspective”, Daejeon Museum of Art, Daejeon, Korea  
            “Beyond Landscape”, Artsonje Museum, Gyeongju, Korea  
1998      “Korean Contemporary Art Exhibition in Celebration of the 50th Anniversary of the Government”, Albert Borschette Conference Center, Brussels; National Gallery in Prague, Prague  
            “Daegu – Gwangju Sumuk Exhibition”, Daegu Culture and Arts Center, Daegu, Korea  
            “Brushing – The Freedom of Expression”, Gongpyeong Art Gallery, Seoul  
1997      “Korean Contemporary Art Oversea Exhibition: From Tradition To New Form”, Joseloff Gallery, West Hartford, USA  
1996      “An Aspect of Korean Art in the 1990s”, Tokyo National Museum of Modern Art, Tokyo; The National Museum of Art, Osaka, Japan

- 1995 “Korean Contemporary Art Tour Exhibition”, Hungary; Rumania; Netherlands; Austria; Spain; England
- “UNESCO 50 Korean Artists Invitation Exhibition”, UNESCO House Exhibition Hall, Paris
- “Korean Contemporary Art”, National Art Museum of China, Beijing
- “Quality·Quantity·Sensation”, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- “The 20th Century Tokyo Exhibition”, Tokyo Four Season Gallery, Tokyo



**KIM JONGKU (B. 1963) )**

**EDUCATION**

1993      BFA. Seoul National University  
1996      MFA Chelsea College of Art and Design, London  
Kim currently teaches in the Department of Sculpture at Ewha Women’s University in Seoul, Korea.

**SELECTED SOLO EXHIBITIONS**

2016      "Kim Jongku", Shin Museum, Korea  
2014      "Kim Jongku: Steel Powder and Landscape", Boulder Museum of Contemporary Art, USA  
2010      “Mobile Landscape: Kim Jongku” , Spencer Museum of Art, Kansas, USA

**SELECTED GROUP EXHIBITIONS**

2017      "Inner Scenery", Gana Art Center, Seoul, Korea  
            “Korean’s Spirit”, Artvera’s, Geneva  
2009      “City\_net Asia 2009”, Seoul Museum of Art, Seoul, Korea  
            “Made in Korea - Magic Moment: Korea Express”, Hannover Messe 2009, Hannover, Germany  
            “Re-Imagining Asia”, The New Art Gallery Walsall, Walsall UK  
            “Mutiscape”, 3.15 ART CENTER, Masan, Korea  
2008      “Re-Imaging Asia”, Haus der Kulturen der Welt, Barlin, Germany  
            “Between the Beauty and the Grotesque”, Gallery ARTSIDE, Busan Biennale, Busan, Korea  
            “Writing paintings, Painting Words”, Seoul Museum of Art, Seoul, Korea  
2007      “Nature et paysage (Between Art, Nature and Landscape)” -SOSSA, Chateau de Grand Jardin, Joinville, France  
2007      “Trace Root: Unfolding Korean Strories”, Alcalá (Special Exhibit to ARCO 2007), Madrid, Spain

LEE IN (B. 1959)

EDUCATION

- 1987 B.F.A in Painting, DongGuk University
- 1990 M.F.A in Painting, DongGuk University

SELECTED SOLO EXHIBITIONS

- 2019 “Palette, Something”, Lee-In Studio, Living Design Fair, Seoul
- 2018 Gallery Choi, Seoul
- Tongin Gallery, Seoul
- 2017 Encore Project Space of Alice Gallery, Brussel
- Kyobo Art Space, Seoul
- 2015 Daewoong Art Space
- 2011 Ideum Gallery
- 2007 Aso Gallery
- 2002 “Manif 2002”, Seoul Arts Center
- Gallery InDeco
- 1998 Saemteo Gallery
- 1996 KumHo Gallery
- 1993 Gallery Yehyang / CheongNam Art Gallery

SELECTED GROUP EXHIBITIONS

- 2017 “Jeonnam International Ink Art Pre”, Biennale”, Nojeokbong Gallery
- “Real Landscape of Korea Dokdo & Ulleungdo”, Seoul Art Center
- “Contemplation and Beyond”, Olmi Art Scpace
- 2013 “Bamboo”, Gwanggu National Museum
- 2012 “Grand\_Narrative”, National Museum of Contempory Art
- 2011 “Power in the Softness”, Sky Moca Museum, Beijing
- 2010 “Gang Jin Celadon Art Project 2010”, Gang Jin Celadon Museum
- 2009 “Diversity”, Gallery Eric Anders, Vienna
- “The Game”, Art Space 39, Beijing
- 2007 “Gobi Project, Time&Space”, Mongol Museum
- “Meeting down hill”, Netherland Quatair Gallery

- 2006 “Udine”, Korea Contemporary Arts”, Art Center of Italy Udine Festival, Italy
- 2005 “The Mysteries of Eastward”, Geoje Art Center
- 2004 “Italy Rome”, Exhibition of Seoul Contemporary Art, Association of Modern Architect Center, Rome / Italy
- 2003 “Chicago Art Fair”, Chicago, USA
- “The Grand Art Exhibition of Korea”, National Museum of Modern Art of Korea
- 2002 “The Exhibition of Beauty and Illumination”, Gana Art Center
- 2001 “The Day of Memory to Water in the World”, Seoul Museum of Art
- 2000 “The Exhibition of 1320”, Museum of KumHo
- 1999 “The Exhibition of Figures and Images”, Museum of Hanrim
- “ChunDam Art Fair”, Soomok Gallery
- 1996 “Korea Art Fair”, Seoul Arts Center
- “The Exhibition of Realism in Korean Art”, Seoul Arts Center
- 1995 “Seoul Art Fair”, Seoul Arts Center



LIM HYUN LAK (B. 1963)

EDUCATION

1987      Graduated from Collage of Fine Arts Seoul National University, Korea (B.F.A)  
1994      Graduated from Graduated School of Fine Arts Seoul National University, Korea (M.F.A)  
Professor of Kyungpook National University (Department of Fine Arts / Hanguk-Hwa), Daegu, Korea

SELECTED SOLO EXHIBITIONS

2017      “The Moment”, Gallery Aso, Daegu, Korea  
2015      “One Second Ink Painting - ‘Stay in a Moment’”, Gallery Bundo, Daegu, Korea  
2014      “Breath - ‘1 second’”, Gallery Aso, Daegu, Korea  
2013      “A Stroke, Duration: 1 Second”, Art Factory Seoul, Seoul, Korea  
2011      “One Second Ink Painting - Wild Herbs”, Bonsan Art Center, Daegu, Korea  
2007      “The Wind is Rising”, Gallery Bundo, Daegu, Korea  
2003      “Standing Trees”, Gallery Hyundai Window Gallery, Seoul, Korea  
2002      “Standing Trees”, Kumho Museum of Art, Seoul, Korea  
2002      “Draw a Tree, Erase, Seep”, Gallery Wooduk, Seoul, Korea  
2001      “Pine Trees Winds Reeds”, Gallery Artside, Seoul, Korea  
1998      “Lie in the woods”, Arko Art Center, Seoul, Korea

SELECTED GROUP EXHIBITIONS

2019      “Hanguk-Hwa, Mindful Landscape”, Daejeon Museum of Art, Daejeon, Korea  
            “One Breath- Infinite Vision, an Exhibition of Korean Ink Art”, Korean Cultural Center NY, New York, USA  
2018      “Jeonnam International Sumuk Biennale”, Mokpo Culture & Arts Center, Mokpo, Korea  
2017      “DNA of Coreanity”, Wooyang Museum of Contemporary Art, Kyeongju, Korea  
2016      “DNA of Coreanity”, Millad Tower, Teheran, Iran  
            “Made in Korea”, Cité International Art, Paris, France  
2015      “Visions of Macro and Micro: Phenomena in Korean and Taiwanese Ink Paintings”, Museum of Art Seoul National University, Seoul, Korea

            “Jump into the Unknown”, 56th Venice Biennale”, Palazzo Loredan dell’Ambasciatore, Venice, Italy  
2014      “Seeing & Being”, Space k, Daegu, Korea  
            “Asian & Afrian & Mediterranean International Modern Art Exhibition”, Luo Qi Museum of International Modern Art, Hangzhou, China  
2013      “Body, Being Here”, Daegu Art Museum, Daegu, Korea  
2012      “Sky of Winnan, Wind of Daegu”, Yuan Xiao Cen Art Museum, Kunming, China  
2009      “Wonderful Pictures”, Il-min Museum of Art, Seoul, Korea  
            “Similarity & Non Similarity”, Brick Hall, Nagasaki, Japan  
2008      “Installation & Drawing Performance of Korean Cultural Center UK Opening Ceremony-Tea Music/‘Da-ak’”, Korean Cultural Center, London, UK  
            “The Painters of East Asia”, Korean Cultural Center, Sanghai, China  
2007      “The Wind of a Basin-Art in Daegu 2007”, Daegu, Korea  
            “Art Rotterdam 2007”, Canvas International Art, Rotterdam, The Netherlands  
2006      “Sounding around the 38N-Contemporary Art from North & South Korea”, Canvas International Art, Amsterdam, The Netherlands  
            “Aestheticism & Communication”, Kyungpook National University Museum of Art, Daegu, Korea  
2005      “Parallel History”, Cyan Museum of Art, Yeongcheon, Korea  
2004      “The Spirit of Korean”, Art Park, Seoul, Korea  
2003      “Aesthetics of Deviation-A Brush Stroke”, Kongpyung Art Center, Seoul, Korea  
            “Installation of Multi-performance Project/‘Dongdasong’”, The National Center for Korean  
2002      “New Millennium of Korean Painting”, Kongpyung Art Center, Seoul, Korea  
            “From Korea to Japan”, Chuwa Gallery, Tokyo, Japan  
2000      “Korean Ink Painting, The Present of the New Millennium”, Seoul Metropolitan Museum of Art, Seoul, Korea  
1998      “Busan International Contemporary Art Festival-Exhibition of Korean Contemporary Art”, Busan Metropolitan Museum of Art, Busan, Korea

LIM OKSANG (B. 1950)

EDUCATION

- 1986      Graduated from École d'art d'Angoulême, Angoulême, France
- 1974      M.F.A. in Painting, Seoul National University, Seoul
- 1972      B.F.A. in Painting, Seoul National University, Seoul

SELECTED SOLO EXHIBITIONS

- 2017      “The Wind Rises”, Gana Art Center, Seoul
- 2015      “Mureungmudeung”, May Hall, Gwangju, Korea  
            “Lim Ok-Sang”, Gallery Hana, Germany
- 2011      “Total Art - Water, Fire, Wind, Flesh, Steel”, Gana Art Center, Seoul
- 2003      “Autumn Story”, Pyundo Tree Gallery, Seoul
- 2002      “Since Iron Age”, Insa Art Center, Seoul
- 2001      “A Song of Water and Fire”, Korea Art Gallery, Busan
- 2000      “Age of Iron and Voice of Earth”, Insa Art Center, Seoul  
            “D.M.Z Lim Ok-Sang”, Orchard Gallery, Derry, United Kingdom
- 1997      “In the Spirit of Resistance”, Alternative Museum, New York  
            “Bridge of History”, Gana Art Gallery, Seoul
- 1995      “Rising Land”, Galerie Gana-Beaubourg, Paris
- 1991      “Invitational Exhibition of Lim Ok-Sang’s Paintings”, Hoam Gallery, Seoul
- 1990      “Landscape of Our Times”, Ondara Gallery, Jeonju, Korea)
- 1988      “Modern History of Africa”, Gana Art Gallery, Seoul

SELECTED GROUP EXHIBITIONS

- 2017      “April Flower Remembering Culture Festival”, Arario Museum, Jeju, Korea
- 2016      “Eye and Mind of Korean Contemporary Art II: Reinstatement of Realism”, Insa Art Center, Korea
- 2015      “Plastic Myth”, Asia Culture Center, Gwangju, Korea
- 2014      “Neo-Sansu”, Daegu Art Museum, Daegu, Korea
- 2012      “Here Are People”, Daejeon Museum of Art, Daejeon
- 2011      “Abstract It, National Museum of Modern and Contemporary Art Deoksugung”, Seoul Museum of Art, Seoul

- 2010      “Beijing Biennale”, Beijing, China  
            “The 30th Anniversary Exhibition of Reality and Utterance”, Insa Art Center, Seoul
- 2009      “Beginning of New Era, The Old Defense Security Command Site”, National Museum of Modern and Contemporary Art, Seoul
- 2008      “Busan Biennale-Sea-Art Festival”, Busan
- 2005      “The 25th Anniversary Exhibition: The Bridge”, Gana Art Center, Seoul  
            “Logic and Prospects of National Art”, Mokpo Culture and Arts, Mokpo, Korea  
            “The 60th Commemoration Exhibition of Independence: Berlin to DMZ”, Seoul Olympic Museum, Seoul; Jeonju; Busan, Korea  
            “The Battle of Visions, Frankfurt Book Fair Culture Event”, Frankfurt am Main, Germany
- 2004      “Bejing Biennale, Bejing Atelier People”, Gana Art Center, Seoul  
            “Respective of Contemporary Art”, Sejong Center, Seoul Steel of Steel, Posco Art Museum, Seoul, Korea  
            “Peace Declaration 2004: 100 Global Artists”, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 2003      “Environmental Art: Water”, Seoul Museum of Art, Seoul  
            “Pyeongchangdong People”, Gana Art Center, Seoul
- 2001      “The 1980's Realism and the Age”, Gana Art Center, Seoul  
            “Korean Art 2001: Reinstatement of Painting”, National Museum of Modern and Contemporary Art, Gwacheon, Korea  
            “Younpilam-Temple of Sabulsan-Mountain Exhibition”, Hakgojae Gallery, Seoul
- 1999      “Northeastern Asia and the 3rd World Art”, Seoul Museum of Art, Seoul
- 1997      “Korean Contemporary Art Exhibition”, The Gallery of Lu Xun Academy of Fine Arts, Shenyang, China  
            “In the Spirit of Resistance”, Alternative Museum, New York
- 1996      “Inaugural Exhibition: Korean Artists of the 20th Century”, Gallery Roh, Seoul
- 1995      “Special Exhibition of 95 Venice Biennale: The Tiger’s Tail”, Venice, Italy  
            “Information and Reality”, The Fruit Market Gallery, Edinburgh, United Kingdom



AHN SUNGKEUM (B. 1958)

EDUCATION

1983      Graduated from the College of Fine Arts Hongik University, Seoul  
Currently Living and Working in Seoul

SELECTED SOLO EXHIBITIONS

- 2006      “The Sword”, Gallery Maki, Tokyo, Japan
- 2004      “Heart”, Gallery Maronie Space 5, Kyoto, Japan
- 2003      “KyoKujiTsuki”, Maruki Museum, Higashimatuyama, Japan
- 2001      “On the War · On the Show”, Gana Art Center, Seoul
- 1997      “Buddha’s Garden”, Gallery Lucas espai, May 7~June 15, Valencia, Spain
- 1996      “Buddha Sound”, Gallery Seno, Milan  
             “Buddha Sound”, Gallery Maronie Space 5, Kyoto, Japan
- 1995      “Buddha Sound”, The Mayor Gallery, London
- 1993      “Buddha Sound”, Gallery Pascual Lucas espai, Valencia, Spain
- 1992      “Avistamenti”, Gallery Sprovieri, Rome  
             “Buddha-Klang”, Gallery Ermer, Berlin
- 1991      “Buddha Sound”, Gallery Carlomaria Weber, Turin, Italy
- 1990      “Visions of Sound”, Gallery Lucas, Gandia, Spain

SELECTED GROUP EXHIBITIONS

- 2018      “Treasure Box of Contemporary Art”, Oita Prefectural Art Museum, Japan
- 2016      “As the Moon Waxes and Wanes”, The National Museum of Contemporary Art, Seoul, Korea
- 2015      “Uproarious, Heated, Inundated”, The National Museum of Contemporary Art, Seoul, Korea
- 2010      “My Favorites-Index of a Certain Collection: Selections from the MoMAK Collection”, The National Museum of Modern Art, Kyoto, Japan
- 2000      “Art and Human Rights, Gwangju Biennale 2000”, Biennale Hall, Gwangju, Korea
- 1999      “Asiart, Museo d’Arte Contemporanea”, Villa Croce, Genova, Italy
- 1998      “85 Years of Sculpture”, The Mayor Gallery, London  
             “Ludwig Forum fur Internationale Kunst”, Achen, Germany

- 1996      “Les Image de Mère”, Le Forum des Halles, Paris  
             “Sculptors and Their Drawings”, The Mayor Gallery, London
- 1995      “Contemporary Art of Korea, 1945~1995”, The National Museum of Contemporary Art, Seoul  
             “The Tiger’s Tail, 15 Korean Contemporary Artists for Venice ’95”, Palazzo Vendramin ai Carmini, Venice, Italy  
             “Information and Reality”, Korean Contemporary Art, The Fruitmarket Gallery, Edinburgh, Scotland, UK
- 1993      “Sound, Museion”, Museo d’Arte Moderna, Bolzano, Italy

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