

Press release

September 2017

Exhibition 10.04.2017 – 02.28.2018



KOREAN'S SPIRIT

CHA Seungean
JUNG Hai Yun
KIM Hyung Dae
KIM Jong-Ku
LEE Jaesam
PARK HeeSeop
SHIN Meekyoung
YOO Geun-Taek
YOUN Myeung-Ro

South Korea's installation at the 2017 Venice Biennale stands out among the 5 must-see pavilions

Geneva – Artvera's Gallery is delighted to present his new contemporary exhibition titled **Korean's Spirit** putting forth works of Korean contemporary artists.

Contemporary Korean art is closely linked to the country's history, geography and politics. It was only with the arrival of democracy in 1987 that Korea was freed from dictatorial regimes. Within a few decades, it went from an autarky to a technological economy. With the spread of globalization and the advent of the digital era, its art milieu was turned upside down. However, in the mid-1990s, a group of artists launched a new artistic dynamic independent of the dominant contemporary Western culture.

The work of the nine artists presented at Artvera's Gallery stands between tradition and modernity:

Now aged between 40 and 80, these artists each create art forms that are “analogous” to those created manually in a world where digital civilization is dominated by the internet and social media.

These artists aimed to secure their identities as artists by creating and intensifying their unique artistic languages while maximizing the characteristics of painting and sculpture.

CHA Seungean (b. 1974)

Cha Seungean's work appears at first glance to consist of painting on canvas. However, on closer inspection, we discover that her works are actually formed of textiles. She explores painting through the perspective of textile art with her woven canvases. The artist's current interest is to look back to the legacy of the passionately experimental 20th century art scene, and to interweave various elements of art from this period across borders between East and West, eyesight and touch, mind and material.



CHA Seungean, *Tent-5*, 2014, cotton yarn, polyester yarn, tent, dye, 73 x 100 cm / 28.74 x 39.37 in.

JUNG Hai Yun (b. 1972)

Jung Hai-Yun is a Korean painter, known for exploring a new approach to Oriental painting. Using traditional Korean materials – Oriental watercolour and thick mulberry paper – Jung paints repetitive images of drawers connected by threads. As a child, fascinated by the existence and purpose of the objects on her desk, she began to classify them in drawers according to their role and usage. Ever since, drawers have become a search for the meaning of the individual and the whole, and an extension of the artist's thoughts. For the artist, drawers represent a collection of stored memories as well as a micro-universe of relations

KIM Hyung Dae (b. 1936)

KIM Hyung Dae is inspired by Korean traditional fabrics to create monochrome paintings. He is among the first artist to be part of Korean monochrome paintings movement, *Dansaekhwa*. He has been rigorously pursuing abstract painting using primary colours and remarkable tactility since the 1980s. In *Halo* series, by applying acrylic paint on a canvas and repeatedly peeling it off with a customized tool, Kim creates distinctive surfaces that are reminiscent of combed patterns. Kim's style offering visual and tactile depth, transforming it into a space of transparent monotone light.

KIM Jong-Ku (b. 1963)

Kim Jung-Ku will perform during the exhibition's opening

Between abstraction and tradition, Kim's video-performance are becoming landscapes, calligraphy and poetry. The transformation of iron during Kim's work process is not only physical; it also involves a profound transformation of meaning. Kim compounds this minimal materiality by adding liquid to it, so as to create the ink he uses to paint. By producing calligraphy from iron powder, Kim creates works of fine art that imply an innate spirituality and, furthermore, express complete dematerialization. Kim calls his works "landscapes"; they become the points of departure for his own personal monologue.



KIM Jong-Ku, *Iron Powder inting*, 2017, iron powder, linen, wooden frame, PV glue, 110 x 62 x 5 cm / 43.31 x 24.41 x 1.97 in.



LEE Jaesam, *Moonscape*, 2013, charcoal on canvas, 162 x 130 cm / 63.78 x 51.18 in.

LEE Jaesam (b. 1960)

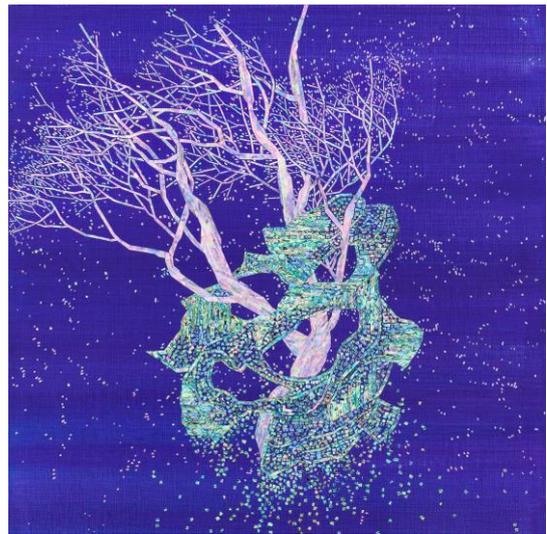
Lee Jaesam uses charcoal to draw ultrarealistic portraits and bamboo tree paintings. When he is painting, he tries to accommodate invisible elements like “wind” or “sound” beyond the mere reproduction of visible landscapes. In his more recent works, more emphasis is placed on the moonlight that shines on the landscape than on the water spectacles themselves. He never reproduces natural lighting in portraits and landscapes alike. As it is not a faithful rendering of nature, a landscape of rich tonalities can be created, through the dark charcoal lighting gleams on the white canvas.

PARK HeeSeop (b. 1972)

Park HeeSeop studied ink wash painting in South Korea. After understanding the beauty of such connoted art, he moved to China and focused on his painting near 798 Art Zone, the busiest art district in China. Park’s work strongly expresses the continuation of the Korean tradition and the expansion towards a more individual language. The artist applies mother-of-pearl on his paintings to create various forms of trees or the formation of rocks. His work suggests the imagery of natural world as a symbolic value that remains what has been lost while improving the environment.



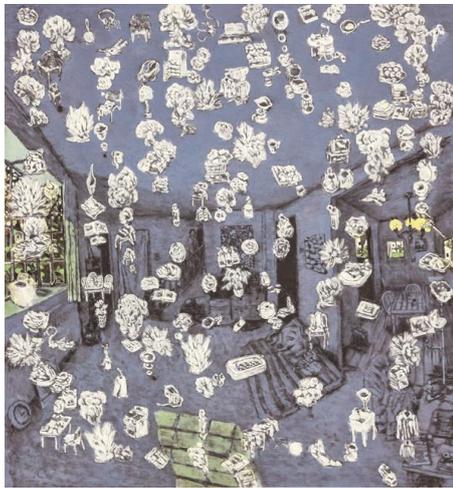
PARK HeeSeop, *After Nature*, 2016, acrylic, gloss varnish, mother-of-pearl on canvas, 70 x 70 cm / 27.56 x 27.56 in.



PARK HeeSeop, *After Nature*, 2016, acrylic, gloss varnish, mother-of-pearl on canvas, 70 x 70 cm / 27.56 x 27.56 in.

SHIN Meekyoung (b. 1967)

Shin Meekyoung, who trained in the classical tradition of European sculpture, is known for her ongoing *Translation* project, which explores the processes of translation and mutation undergone by cultural objects. Her *Translation Vases*, for example, are soap facsimiles of Chinese originals created for the European market in the 16th through 20th centuries. Painstakingly coloured, carved, painted and displayed on shipping crates, her vases preserving their cracks, missing limbs, and other defects. By using consumer item commonly used, she thereby asks the following question: if the material used to make an artwork is an everyday item that will be consumed, then, should the quality of the artwork also be consumed?



YOO Geun-Taek, *The room*, 2011, black-ink and powder of white on Korean paper, 149 x 138 cm / 58.66 x 54.33 in.



YOUN Myeung-Ro, *Crack 625*, 1979, mixed media on linen, 112 x 112 cm / 44.09 x 44.09 in.

YOO Geun-Taek (b. 1965)

Korean painter **Yoo Geun-Taek** explores more intimate subjects, while retaining the essentials of Oriental painting techniques. Yoo takes the path of experimentation and explored new themes, subject matter, materials and expression. He seeks to broaden the boundaries of Oriental painting, traditionally focused on ideality. However, for Yoo, ideological and spiritual attributes restrict its possibilities. *"I always seek novelty and freshness. It is not accomplished by just painting over and over, but by asking questions about the spirit of the age"*. After much consideration, Yoo delved into scenery from everyday life. He painted familiar views from his house or atelier. Even a long corridor of his apartment building inspired him.

YOUN Myeung-Ro (b. 1936)

Youn Myeung-Ro established a unique style of painting, which left impressive footprints in the development of abstract art in Asia. Youn found his unique expressive methods in the *Crack series* of the 1970s, which featured accidental cracking as a result of the paint and chemical pigments that caused cracks on the surface of canvas in the process of drying. In the *Ollegit series* from the 1980s, he tried to show how traditional aesthetics and contemporary expression can merge. In 2000s, he started the *Homage to Gyeongjae series*, inspired by the eponym painter, who set the uniquely Korean style of landscape painting on art. Youn is an artist who explores new methods so as to not bore his viewers. He has recently said that his last assignment might be to create works that touch people's soul.

Partnership between Switzerland & South Korea

Korean's Spirit is born from a partnership between Switzerland and South Korea. Gallery director, **Sofia Komarova**, studied at Saint-Petersburg and Geneva and has a great amount of expertise and experience in the purchase and evaluation of paintings, works closely together with **Korea Tomorrow** organization and **Yoon Jinsup**, an important curator and art critic in Korea.



CONTACT

Email : presse@artveras.com

Phone : +41 (0)22 311 05 53

OPENING HOURS

Monday to Friday from 9:30am to 6pm

Saturday from 11am to 5pm