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Auspicious Dream

Kim Duck-Yong (b. 1961, Gwangju, South Korea)

Date: 11 May - 30 June 2023

Opening: 11 May (Thursday) 6 - 8pm

Venue: Soluna Fine Art, GF, 52 Sai Street, Sheung Wan, Hong Kong



Kim Duck-Yong, *A Profound Space*, 2023, Mother of pearl, mixed media on wood, 120 x 200 cm

Soluna Fine Art is delighted to present Kim Duck-Yong's second solo exhibition '*Auspicious Dream*' across its two gallery floors in Hong Kong. Alongside Kim's iconic mother-of-pearl series of '*Ocean Rhapsody*' (oceanic sceneries), '*Borrowed Scenery*' (partial ocean views in window frames), and '*Scholar's Accoutrement*' (books and objects on shelves), the exhibition will debut nine new works and series titled '*Auspicious Dream*' (2023), depicting pearlescent night landscapes. Kim's continuous philosophical exploration of materials, which echo the traditional Eastern Asian heritage, enables the viewers to have new experiences of art and nature within the modern context. '*Auspicious Dream*' will be on view from 11 May to 30 June 2023, with an opening on 11 May (Thursday), 6 - 8pm.

The word '*auspicious*' describes signs of luck in unforeseen situations. It also reflects humanity's hopes and prayers to the universe across all religions. When '*auspicious dream*' is translated into Korean and Chinese (상서로운 꿈; 夜夢吉祥), the etymology is more concerned with humanity's



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primordial awareness and conviction that there are magical forces in the universe bringing blessings and fortunes. Moreover, for over thirty years, Kim has been building his modus operandi by painting primarily on aged wood and eventually integrating mother-of-pearl. Despite the heavy limitations of natural materials compared to painting on canvas or paper, he had always preferred raw, authentic portrayals of nature. Kim's undaunted workmanship may also be considered his humanistic endeavor, a form of prayer, to maintain a close relationship with mother nature.

At the core of Kim Duck-Yong's solo exhibition, '*Auspicious Dream*', are representations of the cosmos, ocean, and human home, symbolizing the infinite connectivity between humanity and nature. It also contains the tri-conceptual idea of Heaven-Earth-Man in the Confucius scriptures of 「Yi Jing」 and 「Zhong Yong」 emphasizing that Man came into this world through Heaven and Earth to live in harmony with mother nature. Kim has continuously sought new ways to represent nature and the timelessness of the materials by exploring the theme of Heaven-Earth and time-space, which evoke a sense of wonder about the universe.

In the new series, the artist meticulously renders the nocturnal landscapes infused with sublime qualities: the vast universe, cosmic spirals, and lights. According to Erman Kaplama, philosopher of aesthetics, in '*The Cosmological Aesthetic Worldview in Van Gogh's Late Landscape Paintings*', sublime art moves human imagination differently than the experience of beauty. Whereas the '*beautiful*' connotes a static objective quality, the '*sublime*' connotes a fluid elemental force beyond human comprehension, like the forces of nature, functioning to extend viewers' imagination.

The spiral of light is one of the main recurring themes in Kim's work titled '*A Profound Space*'. In Dionysian, a philosophical concept that embraces the human nature of chaos and irrationality, the spiral symbolizes the continuous cycle of creation and destruction, the process of '*becoming*', and the necessary excitation for the continuation of motion and life. Moreover, the spiral's centric cosmic heat emits light onto the mountains below, fueling the activities of the cosmos and humanity. The metaphysical interpretations of cosmological aesthetics in Kim's landscape paintings reveal the fundamental truth about the essence of beauty that transcends life and death.

About Kim Duck-Yong

Kim Duck-Yong (b. 1961) was born in Gwangju, Korea, and received his B.F.A. and M.F.A. from the Department of Painting at Seoul National University in Korea. By integrating both traditional and contemporary practices in his work of art, he, on one hand, follows the tradition of oriental paintings by using ancient wood as his canvas, which allows the viewer to sense the warmth of nature through minor details. On the other hand, by highlighting the importance of traditional materials and painting key iconographies that echo with his heritage, Kim primarily explores the contemporary mechanics of



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Korean society. In other words, Kim's paintings reveal the change of time with its attribute of intergenerational transience that overarches old and new histories. With works placed in important institutional collections in South Korea such as the National Museum of Modern and Contemporary Art, Seoul Museum of Art, Park Soo-Keun Museum, and Gyeonggi Museum of Art, Kim has been recognized as one of the established artists among the Korean art scene.

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Opening hours: Tuesday - Saturday, 10am – 6pm

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夜夢吉祥

金德龍 (1961年生於韓國廣州)

展出日期: 2023年5月11日至6月30日

開幕: 2023年5月11日(星期四)下午6時至8時

地點: 香港上環西街52號Soluna Fine Art



金德龍, *A Profound Space*, 2023, 珍珠貝母, 木本混合媒介, 120 x 200 厘米

Soluna Fine Art 很高興宣布 金德龍的第二個個展《夜夢吉祥》將在畫廊展出。除了最標誌性的木本珍珠貝母系列 Ocean Rhapsody(海洋風景)、Borrowed Scenery(窗框中的部分海景)和 Scholar's Accoutrement(書架上的書籍和物品)外, 展覽將推出九幅新作品和《夜夢吉祥》系列(2023), 筆下描繪珠光般的夜景。金德龍對材料哲學持續探索, 呼應了傳統東亞遺產, 讓觀者在現代語境中感受形上學思想、藝術與自然的交匯。《夜夢吉祥》展期為2023年5月11日至6月30日展出, 開幕儀式於5月11日(星期四)晚上6時至8時舉行。

「吉祥」二字, 描述了在不可預見的情況下出現的幸運跡象, 皆為成功之兆, 反映人類信奉宗教是向宇宙祈禱, 希望獲得上天的祝福而達致成功。當夜夢吉祥被翻譯成韓文(상서로운 꿈)和中文時, 其詞源更顯示出人類確信宇宙或更高的力量有能力為他們帶來祝福和財富。為此, 金德龍三十多年來一直在建立自己的作畫風格, 由起始以陳舊的木頭作媒介, 到十年前把珍珠母貝加入畫中。儘管天然材料比畫布或紙張擁有更大的局限性, 但他始終更崇尚原始、真實的自然寫照。他鏗而不捨、致力研究把自然元素融入作品的作畫工藝被視作一種為與自然保持緊密關係而作出的禱告。



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金德龍個展《夜夢吉祥》的核心是宇宙、海洋和居所，象徵人類與自然之間的無限連結。當中包含儒家經典《易經》、《中庸》中的天地人三觀，強調人借天地降世，與自然和諧相處。金氏通過探索天地和時空的主題，鏗而不捨地尋求新的方式來表現材料的本質及永恆，讚歎宇宙的鬼斧神工。

在新系列中，金氏描繪的夜景由浩瀚的宇宙、旋轉的宇宙和燈光所構成，得到另一層次的昇華。美學哲學家Erman Kaplama在*The Cosmological Aesthetic Worldview in Van Gogh's Late Landscape Paintings*中指出，比起界定美的定義，崇高的藝術用以刺激人類想像。「美麗」意味著靜態的客觀品質，而「崇高」則意味著超越人類理解的流動的元素力量，就像大自然利用它的力量擴展觀眾想像力。

螺旋轉動的光是“A Profound Space”中重複出現的主題之一。在酒神精神的哲學概念中，人性是非理性且混沌。螺旋象徵著不斷創造和破壞的循環，是「生成」的過程，以及激發行為和生命延續的必需條件。此外，螺旋中心的宇宙熱量將光發射到下方的山脈，為宇宙和人類的活動提供燃料。金德龍的山水畫中表達的宇宙美學的形上學，進一步揭示跨越生死為美之本質。

About Kim Duck-Yong 金德龍

金德龍於1961年在韓國廣州出生，從韓國首爾國立大學繪畫系取得學士及碩士學位。金氏將傳統和現代手法融入他的藝術作品中。他源用東方繪畫的傳統，利用古木作為畫布，讓觀者在作品中感受大自然的溫暖。金氏更以傳統物料和與文化歷史背景相聯的意象繪畫，探究當代韓國社會的力學。金氏的作品中跨越新舊歷史的代際，頃刻揭示了時間變遷。金氏的作品亦被南韓不同重要博物館納入收藏，包括韓國國立現代美術館、首爾藝術博物館、朴壽根博物館和京畿道美術館，尤其凸顯他在韓國藝術界的非凡地位。

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