

SOLUNA

FINE ART

***Pervade* 滲: Ha In-Doo (1930-1989) & Lee Ung-No (1904-1989)**

Date: 15 January – 12 March 2022

Opening: 15 January 2022 (Saturday), 10AM - 6PM



Left: Ha In-Doo, Lyul (律), 1975, 91 x 65 cm, Oil on canvas;
Right: Lee Ung-No, Munjachusang (Abstract Letter), 1978, 122cm x 92 cm, Collage on hanji

Soluna Fine Art is pleased to present 「*Pervade* 滲」, an extension exhibition from the Korean Cultural Center in Hong Kong which is supported by Art Chosun. The special exhibition will present 11 masterpieces by two of the most notable names synonymous with the first generation of Korean modern and contemporary art: **Chung-Hwa (青華) Ha In-Doo**, whose geometric colour field abstract art has roots that can be traced back to Korean traditional culture and Buddhism; and **Go-Am (顧庵) Lee Ung-No**, who transcended the barriers of Eastern and Western art with his modern and abstract art of nature and humans. 「*Pervade* 滲」 will be on view from 15 January – 12 March 2022, with an opening on 15 January (Saturday) from 10AM - 6PM.

The title of the exhibition ‘滲 (Sam): To Permeate’ reflects how the artistic ideologies of Ha In-Doo and Lee Ung-No – both masters of their craft who sought to express Korean beauty in their art while also creating their own unique visual languages with evolving traditional techniques – permeate through onto the canvas. The meaning also extends embracing the hope that the artists’ sentiments will permeate into the hearts and minds of those who view and appreciate their works. The global pandemic has brought heavy restrictions to the arts and culture sector. This exhibition was organized with the hope of introducing Hong Kong to Korea’s past and artistic authenticity through the works of two of Korea’s most recognized first-generation abstract artists. We also hope that this exhibition can foster cultural exchange between Korea and Hong Kong.



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About Chung-Hwa Ha In-Doo (1930 - 1989)

Chung-Hwa Ha In-Doo (b. 1930 in Changnyeong, Gyeongsangnam-do, Korea) was part of the first generation of university graduates after Korea regained its independence. In 1957, Ha became a founding member of the Contemporary Artists Association, a progressive group of young artists in their 20s. As a founding member of ACTUEL with contemporaries including Kim Tschang-yeul and Park Seo-bo, Ha avidly took part in the Informel movement until 1962. Ha also began producing works of geometric colour field abstract art while also incorporating optical art. With the introduction to the enlightenment of colors, Ha's art began to reflect a deep appreciation for Buddhist ideas and concepts. This can be seen in works like <Hwe (廻)> and <Yoon (輪)>, within which the Buddhist virtue of Zen (禪) is deeply embedded. From the mid-1970s, Ha broke away from his previous geometric structures and adapted a new style with fluid curves and expanding symbols to express Buddhist ideas with greater depth and detail. Notable examples of such works include <Milmun (密門)> and <Mandala (曼荼羅)>. Ha's <Mandala> series is especially noteworthy for embracing optical art and creating a unique world based on Buddhist symbolism. The works of Ha are regarded as the manifestation of the Eastern and Korean spirits of expression in Western abstract art and the realization of a new creative form. Ha's works borrow elements from the traditional Korean aesthetics and formative spirituality of Buddhist art, Dancheong (Korean traditional decorative patterns on wooden buildings), folk paintings, and shamanic paintings. His masterpieces are recognized for their use of decorative colours and mystifying compositions as well as their embodiment of the philosophical meanings of creation and diffusion.

About Go-Am Lee Ung-No (1904-1989)

Go-Am Lee Ung-No (b. 1904 in Hongseong, Chungcheongnam-do, Korea) is a prolific figure in Korean modern and contemporary art who is considered to have transcended the barriers between Eastern and Western art with works that express nature and humans in a modern abstract style. Kim Gyu-jin, who mentored Prince Imperial Yeong (Yeongchinwang, the last Crown Prince of the Empire of Korea), held Lee Ung-No in high regard for his exceptional artistic talent. In 1924, Lee first gained attention when his art Cheongjook (green bamboo, 靑竹) was selected for the 3rd Joseon Art Exhibition. When he began his artistic career as a traditional 'Four Gentlemen' artist, Lee learned new styles of landscape painting while studying in Japan from the late 1930s to the early 1940s. He then later moved to France in 1958 and produced several works based on his own original style that melded qualities of Eastern and Western art, including his <Munjachusang (Abstract Letter)> and <Gunsang (People)> series. European art societies developed great interest in Lee's works, many of which were presented in exhibitions in Germany, the United Kingdom, Italy, Denmark, Belgium, and the United States. In 1964, Lee founded the Academy of Oriental Painting in the Musée Cernuschi in Paris and played a pivotal role in spreading Eastern culture to the West by teaching Eastern calligraphy and art.

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About Soluna Fine Art

Soluna Fine Art is a gallery specialising in Asian fine art and objects with deep roots in South Korea. Our mission is to revitalise interest in Eastern aesthetics and philosophy by showcasing established and emerging artists and works of traditional value with contemporary interpretation. Works by artists represented by Soluna Fine Art can be found in private collections and institutions around the world. As well as exhibitions, our annual programme includes fairs, educational initiatives and multi-disciplinary collaborations on an international level.

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「滲：*Pervade*」：河麟斗 (1930-1989) & 李應魯 (1904-1989)

日期：二零二二年一月十五日至三月十二日

開幕：二零二二年一月十五日 (星期六)，上午十時至下午六時



Left: Ha In-Doo, Lyul (律), 1975, 91 x 65 cm, Oil on canvas;

Right: Lee Ung-No, Munjachusang (Abstract Letter), 1978, 122cm x 92 cm, Collage on hanji

Soluna Fine Art 誠意呈獻由駐香港韓國文化院與 Art Chosun合辦的延伸展覽。本次特別的展覽將展出十一件青華 (**Chung-Hwa**) 河麟斗 (1930—1989) 和顧庵 (**Go-Am**) 李應魯 (1904—1989) 的作品。河氏和李氏均為韓國第一代的現代美術大師。青華河麟斗幾何色域繪畫的靈感啟發自韓國的傳統文化及佛教思想；而李應魯以極具個人風格的當代和抽象水墨畫，打破東西方藝術間的隔閡。「滲：*Pervade*」的展覽日期為二零二二年一月十五日至三月十二日，開幕定於二零二二年一月十五日 (星期六)，上午十時至下午六時。

如同展覽主題「滲：*Pervade*」，藝術家們以獨特風格演繹傳統，展現韓國之美的藝術理念滲透到畫布上，更望能滲透到所有欣賞他們作品的人心上。文化及藝術界在全球面對的疫情下受到許多的限制。本次展覽希望藉著介紹香港兩位對韓國抽象藝術有着深遠影響的藝術大師，令香港人了解更多有關韓國的歷史和美學。同時我們希望能透過藝術，促進港韓兩地的文化交流。



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關於青華河麟斗(1930—1989)

河麟斗1930年出生於慶尚南道昌寧郡，是韓國獨立後的第一批大學畢業生，於1957年與其他青年藝術家成立前衛藝術團體現代美術家協會。河麟斗和金昌烈、朴栖甫等人為ACTUEL會的創辦成員，積極推動無形式藝術至1962年，並創作出融入歐普藝術的幾何色域繪畫。河麟斗的作品風格深受佛教思想影響，在《迴》、《輪》等作品中反映出中「禪」的概念。1970年代中後期，他摒棄舊畫作中常見的幾何結構，轉為採用更富佛教色彩的元素，包括流線和波浪等。當中著作有《密門》和《曼荼羅》。河氏的《曼荼羅》系列以融合歐普藝術和佛教象徵聞名，他的作品被視為以西方抽象畫體現東方和韓國精神。河氏的作品抽取了傳統韓式美學和佛教的思想元素，如丹青(韓國木製建築上的傳統彩繪)、民畫和薩滿藝術，並結合具裝飾性的色調，神秘感和哲學意義。

關於顧庵李應魯(1904—1989)

李應魯1904年出生於忠清南道洪城郡，為韓國當代藝術巨匠。他以現代抽象風格演繹大自然與人類的姿態，打破東西方藝術間的隔閡。曾指導英親王(朝鮮最後一位皇太子)的金奎鎮對李應魯的藝術才能抱有極高評價。在《青竹》入選1924年第三屆朝鮮美術展覽會後，李氏開始嶄露頭角，並以傳統「四君子」畫家身份開展藝術生涯；他於1930年代後期至40年代初期到日本留學，期間研究出新穎的山水畫風。李氏在1958年移居法國後，創作出《文字抽象》和《群像》等結合東西洋藝術的作品，展現獨一無二的畫風。當時李應魯的作品引起了歐洲藝壇極大的關注，促使他在德國、英國、意大利、丹麥、比利時、美國等歐美國家舉辦展覽。1964年，李應魯於巴黎的賽努奇亞洲藝術博物館設立巴黎東方繪畫學院，向當地人教授東方書法和藝術，在外國宣揚東方文化。

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關於 Soluna Fine Art

Soluna Fine Art 是一家來自韓國並精於當代亞洲藝術的畫廊，致力於展示成熟和新興藝術家的兼備現代詮釋意義和傳統價值的作品，激發人們對東方美學和哲學的興趣。Soluna Fine Art所代理的藝術家的作品均被納入世界各地的私人收藏和機構。除畫廊內部的展覽之外，我們歷年也作為被邀請方參與國際的博覽會、教育計劃和多元的合作項目。

營業時間：星期二至星期六，早上十時至晚上六時

地址：上環西街52號

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