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Ode to the Moon: 吟風詠月 (음풍영월)

Date: 13 January – 12 March 2022

Opening: 13 January 2022 (Thursday), 6PM



Korean Foundation for International Cultural Exchange (KOFICE), Korean Cultural Center in Hong Kong, and Soluna Art Group are pleased to present a group exhibition 'Ode to the Moon: 吟風詠月 (음풍영월)' in Hong Kong. This special exhibition is supported by KOFICE, an organization in charge of international cultural exchange projects of the Ministry of Culture, Sports and Tourism in Korean Cultural Centers abroad. 'Ode to the Moon' is part of the bigger project by KOFICE entitled 'Living by Design' with an aim to showcase various media works from paintings to photography, objects, and crafts by 12 contemporary Korean artists, and reveal their individual journeys of exploring the diversity of Korean aesthetic values from a synchronized perspective. It breaks down the boundaries between art and materiality to present Korean aesthetics and encourage exploration of their inherent values. 'Ode to the Moon: 吟風詠月 (음풍영월)' will be on view from 13 January to 12 March 2022, with an opening on 13 January 2022 (Thursday) from 10AM - 6PM.



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The dictionary meaning of the four-character-idiom 음풍영월 (吟風詠月), which inspired the title of the exhibition 'Ode to the Moon', describes the act of composing poetry in the crisp air under the bright moonlight. It is associated with the East Asian philosophical ideal of finding a perfect moment of harmonious communication between humans and nature. The act of creation, or composing poetry, through the perfect harmony of time and space has always been humankind's purest and timeless nature. The above phenomenon describes the coincidental yet perfect accordance of all external matters, individuals' objective-subjective judgments, and the material-spiritual worlds. Likewise, we hope that the exhibition harnesses the spiritual powers of the wind and moon to intimately move and connect the visitors to the sense of time and space.

The whole exhibition is primarily divided into three zones: Sky 天, Earth 地, and Human 人 in which each zone explores a special essence of Korean aesthetics within the artists' varying interpretations of their search for beauty. The exhibition space within the 6th floor will be filled with Zone 1: Sky 天 on the right, Zone 2: Earth 地 on the left, while the 7th floor will represent Zone 3: Human 人.

"[Heaven, Earth, Man, and Korean Art]

For over 5,000 years of history, East Asian culture has blossomed on the ideologies of Confucianism, Buddhism, and Daoism. Korea's 21st-century arts and culture have also paved various creative paths that are simultaneously rooted in those ideologies and innovations.

For example, the Korean language 'Hangeul' has strong roots in the ideology of Samjae; the tri-conceptual understanding of Heaven-Earth-Man, emphasized by the Confucian scriptures of 『Yi Jing』 and 『Zong Yong 』. The core idea of this concept is that humankind came into this world through Heaven and Earth and is destined to live in harmony with mother nature. The concept of Heaven-Earth-Man is also derived from the Eastern principle regarding time, space, and man.

By dividing this exhibition into three zones of Sky 天, Earth 地, Human 人, we hope that viewers can sense a strong harmony and wholeness in the interrelation of the works."

— Rachel Eunju Lee <Curatorial Statement for Ode to the Moon >

Sky : 天

Kim Duck-Yong (b. 1961) was born in 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



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key iconographies that echo with his heritage, Kim primarily explores the contemporary mechanics of 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.

Kim Young-Hun (b. 1964) was born in Nonsan, Korea. He is currently based in New York City and Seoul. Kim received his B.F.A. in painting from Hongik University. Continuing his studies, he soon enrolled at Chelsea College of Art and Design, and Goldsmiths College in London, and holds two M.F.A.s. Living through the transition between the analog generation and digital generation, Kim Young-Hun is passionate in observing and deciphering the unknown between the 1 and 0 of binary codes. Kim's works demonstrate a traditional Korean painting technique called Hyukpil (革筆畫), in which the painter mixes various colors and paints with rapid strokes using a leather brush. The multi-colored stripes that seem to flow like ink are made by one continuous brush stroke across the canvas, with the oil colors melting together and permeating into the canvas. Kim has exhibited extensively internationally with over 10 solo and 60 group exhibitions. His paintings are in several prestigious public and corporate collections, including Bank of America, and The Arts Club, and in numerous museums.

Lee Gee-Jo (b. 1959) was born in Jeju, Korea. After graduating from Seoul National University with a B.A. and an M.A. in pottery, he currently works as a professor at Chung-Ang University's College of Arts and Crafts. He has been working on the production and study of white porcelain for many years, starting with the Korean Craft Special Exhibition in 1987. He has exhibited his works through various solo exhibitions in Korea and abroad, including the solo exhibition "Modern Transformation of Korean White Porcelain", MAISON & OBJETS in Paris, France and the Philadelphia Craft Festival. He has also participated in leading exhibitions such as the World Ceramic Biennale held in Incheon, the Craft Trend Fair Exhibition (Korea Craft Promotion Foundation), Korean Crafts 2014 in Milan, Italy, etc.

Earth : 地

Kim Keun-Tai (b. 1953) was born in Seoul, Korea and he graduated from Chung-Ang University in Seoul. Kim had his first solo exhibition in 1988, and he has since had works exhibited both at home and overseas: Germany, Japan, Vietnam, Hong Kong and the US. While he is often associated with the Dansaekhwa (單色畫) movement, through deep philosophical and aesthetic research he has always sought to go beyond the conceptual limits. At a time when his contemporaries were primarily preoccupied with making figuration known as hyper-realism, the young artists' attempt to reverse the older generation's abstract art: Kim showed more of an affinity towards Dansaekhwa (單色畫). Kim's work has been presented in galleries and museums including Korea's Chosun Ilbo Art Museum, Germany's Galerie Konrad Munter and Hong Kong's Whitestone Gallery. His works are collected by



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Sungkok Art Museum, PyeongChang Organizing Committee for the 2018 Olympic & Paralympic Games and KEB Hana Bank.

Kim Sun-Doo (b. 1958) was born in Jangheung, Korea. Kim graduated from Chung-Ang University with Bachelor's and Master's degrees in Korean painting. He currently serves as a professor in the department of Korean Art at Chung-Ang University. Kim utilizes a traditional Korean painting technique which maximizes the viewpoint of the landscape to represent the harmony of humans and nature all in one perspective. While his works share an affinity to traditional ink paintings with dozens of ink layers on Korean rice paper called Jangji, they are also imbued with contemporary wit and satire by representing recognizable modern objects within nature through the bright contrasts of colors. Kim Sun-Doo has won many artist awards throughout his career, including 'The 3rd Bu-il Art Awards' in 2003 and 'The 12th Seok-nam Art Awards' in 1993. He has also participated in nationally and internationally acclaimed exhibitions that promote the beauty and philosophy of Korean paintings, including the '2020 Yeosu International Art Exhibition', 'Yeosu 2021 Look at the Water with Your Back Against the Mountain', and 'Jeonnam Museum of Art Opening' in Gwangyang.

Lee Kang-Hyo (b. 1961) was born in Korea and has spent more than 30 years endeavoring to interpret the Korean Buncheong in his own way. During the 1970s and 1980s, many novice ceramicists looked to the past to modernize Korean ceramics. Lee was no exception. At the time, Korea was in the process of reinterpreting its cultural assets, including ceramics. As Lee gradually mastered the skill of applying liquefied white clay to the surface of vessels and large platters, he learned to treat ceramic surfaces like paper for ink brush painting. The marks he creates are comparable to landscapes depicting Korea's four distinct seasons. For centuries, landscapes were explored before they were painted. Their memory was brought back to the artist's studio and then captured on paper. Lee follows this practice. For Koreans, landscapes are spaces to be encountered and experienced rather than subjects to be observed for replication. Lee is internationally renowned. Recently he has conducted clay performances involving the making of large storage jars followed by splashing with liquefied clay mixtures. Lee Kang-Hyo's work can be found in the collections of the Art Institute of Chicago; the Asian Art Museum, San Francisco; the British Museum and the Victoria and Albert Museum, London; the Sèvres – Cité de la céramique; Gyeonggi Ceramic Museum, Korea and more.

Human : 人

Huh Sang-Wook (b. 1970) was born in Korea and is a ceramic artist based in Seoul. He mainly practises Korean traditional pottery technique called Buncheong and uses sgraffito technique to create contemporary ceramics. The method of including surface design and applying the Buncheong technique is the most important aspect of his work. Buncheong refers to dark stoneware covered with white slip and a clear glaze. The distinctive style of Huh's Buncheong has been favored by ceramic amateurs both domestically and internationally. Huh's work has been presented in numerous



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exhibitions and biennales including World Ceramic Biennale Korea and Cheongju Craft Biennale and is housed by Victoria & Albert Museum, Crafts Museum, Musée Ariana, Gyeonggi Ceramic Museum among others.

Yeom-jang **Jo Dae-Yong** (b. 1950) was born in Tongyeong, Korea. The prefix 'Yeomjang' refers to a term for craftsmen who make bamboo blinds, a traditional Korean furniture. During every changing season from December to January, artisans in Korea, specifically in the Jinju and Sancheong regions, select enough bamboo ingredients to sustain their craft-making practice for one year. Once the bamboo is cut into appropriate sizes, it is then split into four, peeled, and its inner flesh is swept clean with a knife. To turn the bamboo into an ivory cream color, it is kept in a moist environment before going through a two-month-long drying process in the sun. Once dried, the bamboo is divided into thin strands and stored for a year. Lastly, for this carefully prepared bamboo to complete its cycle of becoming a bamboo blind, the artisan weaves the bamboo strands together with silk threads. Apart from the preparation of the 1,800 to 2,000 bamboo strands, just creating one 180cm-long blind alone takes about three months of the artisan's dedication. To this day, Yeomjang Jo Dae-Yong has been active and committed to his crafts-making practice. In 1995, he won the 20th Presidential Award of the Korea Annual Handcraft Competition and the Minister of Government Administration award and others in 2003. He has served as a chairman of the Tongyeong Intangible Cultural Heritage Conservation Association since 2010.

Soban-jang (craftsman of Soban) **Kim Chun-Sik** (b. 1945) was born in Naju, Korea. Designated as the 'National Important Intangible Cultural Property No. 99', Kim is an established craftsman who has been making Soban, a traditional Korean floor table, for over 60 years. Depending on the region of production, Soban can have distinctly different characteristics. Kim's specialty is Najuban, a type of Soban that's mainly produced from ginkgo and zelkova trees acquired in Naju, a region in Korea well-known for having densely populated quality trees. Making the Najuban table takes approximately 60 days which involves a 10-step-process. The last step requires painting 7 - 8 layers of lacquer for a solid finishing of the wooden surface and structure. Najuban retains a plain but a natural and sturdy elegance made of lacquered wood with a clearly defined grain pattern. Kim Chun-Sik, the master craftsman of Soban, has participated in the '2021 Naju Art Association Exhibition' and '2005 Gwangju Design Biennale Special Exhibition No. 3, Gwangju Design'. He has been actively serving as Chairman of the '2011 Jeollanam-do Intangible Cultural Heritage Function Preservation Association'. Currently, he is transferring his skills and technology to his son, Kim Young-Min.

Kim Woo-Young (b. 1960) was born in Busan, Korea, and received his B.A. and M.F.A. in Urban Design and Industrial Design from Hongik University. Continuing his studies he soon enrolled at the School of Visual Arts in New York City and received his B.F.A. and M.F.A. in photography. Not only is he a mature photographer, but also a trained architect, city planner, and pioneer in revolutionizing the style of photography in Korea. His years in New York gave him the opportunity to experiment with different techniques and mediums in photography. His images of nature taken in the rain resulted in an illusion of deeper dimension, using other methods such as formation in collage or painting with the composition of charcoal and lacquer on photographic paper. One major modification was



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presenting images of nature in an abstract form onto an acrylic panel through silk-screen printing. Kim's works have been presented in art centers, museums, and galleries including VOLTA in New York, Gallery Simon, and COEX in Korea. His works are also collected by organizations such as the Seoul Museum of Art, Leeum Samsung Foundation, and HANA Bank.

Kim Yik-Yung (b.1935) is one of Korea's most well-respected ceramic artists and a pioneer in the ceramic arts. Kim studied at Seoul National University and the College of Ceramics at Alfred University in New York State. While in New York, she had the opportunity to meet Bernard Leach when he taught a seminar at the university, and she was profoundly influenced by his teaching. She is currently Professor Emerita at Kookmin University, Seoul. Kim's works bring Korea's ceramic heritage into the modern world, bridging the gap between aesthetic beauty and general practicality. Her ceramics are influenced by Joseon baekja (white porcelain), which are prized for their simplicity and naturalness. They are made with the ancient throwing technique that offers flexibility and efficiency, allowing Kim to produce works without artificial traits and that remain true to the material. Kim employs faceting to reveal the dynamic characteristics of the clay: softness and sharpness, warmth and coolness, time and rhythm. Her work has been included in numerous public collections, including the National Gallery of Contemporary Arts, South Korea; the British Museum, UK; National Museums of Scotland, UK; the Victoria and Albert Museum, UK; the Smithsonian Institution, USA; and the Philadelphia Museum of Art, USA.

Ceramist **Park Sung-Wook** (b. 1972 in Seoul, Korea) graduated from the Department of Ceramics at the Graduate School after graduating from the Department of Crafts and Art at Kookmin University. Having pursued his long research in developing traditional Korean Buncheong techniques, Park harmoniously infuses modern aesthetics into his ceramics by combining rough soil and soft cremated clay through spinning wheel molding and the dirt technique called Taeto. His most recent work series, 'Fragment,' is inspired by fragments of old artifacts which combine numerous small pieces to complete a ceramic object. Park Sung-Wook has participated in many solo and group exhibitions, including his 12th solo exhibition 'Park Sung-Wook 無影塔月光,' with Gallery ren_i, Japan, and '2015 Korean Crafts BeopGoChangSin (Constancy & Change)', in Milan, Italy. He is still actively working to promote the beauty of Buncheong to a worldwide audience.

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About Soluna Art Group

Founded in 2017 by Rachel Eunju Lee, Soluna Art Group is an organization that nurtures and supports Asian contemporary art and objects with deep roots in South Korea. The Group consists of two distinct directions - Soluna Fine Art and Soluna Living.

Soluna Fine Art is the pioneering purveyor of Asian Fine Art in Hong Kong, specialising in Asian contemporary paintings, objects, works on paper and fine art photographs. The gallery programme of Soluna Fine Art is infused with the philosophy of traditional Asian art and seeks to convey its



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meticulous craftsmanship under a fresh light. Art from the East has historically incorporated a wide variety of cultural influences and the vision at Soluna Fine Art is to play a role in this continuum of cross-cultural encounters.

Soluna Living Nurtures and supports the best in Korean craftsmanship. In addition to selling curated collections of unique, highly-crafted products for interior spaces, Soluna Living is trusted resources for consumers who know that quality design can enhance the quality of life.



Soluna Fine Art

GF, 52 Sai Street, Sheung Wan, Hong Kong

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



Soluna Living

46 Hyoja-ro 13-gil, Jongno-gu, Seoul, Korea

Opening hours: Monday - Friday, 9:30am – 6:30pm

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Download Press Kit:

https://drive.google.com/drive/u/0/folders/1HneF_-ohSP1i1NomLNLHIHF1ADVKJOXq

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Ode to the Moon: 吟風詠月 (음풍영월)

日期: 二零二二年一月十三日至三月十二日

開幕: 二零二二年一月十三(星期四), 下午六時



韓國國際文化交流宣傳協會(KOFICE), 駐香港韓國文化院, 和Soluna Art Group誠意呈獻 'Ode to the Moon: 吟風詠月 (음풍영월)' 展覽。本展覽每年由「文化體育及旅遊部」中負責國際文化交流計劃的組織KOFICE和駐香港韓國文化院合作舉辦。「吟風詠月」是KOFICE「Living by Design」企劃其中一部分, 該企劃的目標是展示展出韓國當代藝術家豐富而多樣化的當代藝術作品, 如畫作, 相片, 以及展示傳統和當代韓國美學的物品。它們打破了藝術與物質的介限去展示當代韓國美學中所傳承的傳統觀念。'Ode to the Moon: 吟風詠月 (음풍영월)' 展覽日期為二零二二年一月十三日至三月十二日, 並於二零二二年一月十三(星期四)上午十時至下午六時。

根據韓文字典中,「吟風詠月」(음풍영월) 的意思指在皎潔的月光和涼風下題詩。引伸的意義指東亞哲學意念中尋找人類和大自然一起和諧地對話的完美一刻。另外, 在時間和空間都完美配搭的一瞬間詩(創作)可被理解為古今人類的先天傾向和最純潔的行為。



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以上的解釋都可以套用於巧合地配搭在一起的外在事物，每個人主觀及客觀的批判，以及物質和精神世界。同樣地，我們誠意希望本次展覽好比涼風和明月一樣，能夠和參觀者們連結在一起在同一時間和空間中。

本次展覽會展出十二位藝術家的當代藝術畫作，相片，物品，和工藝品，展露他們各人從同一角度出發去探索藝術和美學價值的心路歷程。整個展覽分為三個區域：無盡宇宙（天），大地痕跡（地），和韓屋風景（人）。每個區域探索藝術家對不同韓式美學精粹的理解。場地的六樓的左邊為區域一：無盡宇宙和區域二：大地痕跡（地），而七樓為區域三：韓屋風景（人）。

“[天，地，人，與韓國藝術]

過去五千多年的歷史，東亞藝術在孔教，佛教，以及道教的基礎上孕育而成。二十一世紀的韓國文化，特別是藝術，在有著多樣化發展的同時仍然深受這些傳統思的影響，但添加了創新的元素。

當中，韓國文字的創立是建基於「三才」；根據「易經」與「中庸」裏強調的天，地，人。人類在有天有地的世界出現是要和大自然和諧共處。這個三合一的意念亦源自東方人重視的時間，空間，和人。

透過將展覽分成「天」，「地」，「人」三個主題，我們希望參眾能夠從展品彼此的關係發掘到一份和諧和完整的感覺。

— 李恩周 <吟風詠月策展簡介 >

Sky : 天

金德龍於 1961 年在韓國出生，於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在他的藝術作品中。他源用東方畫作的傳統，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繪畫文化歷史背景相聯的意象，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，顯露他在韓國藝術界的非凡地位。

金永憲於1964年生於南韓論山市，現居於紐約和首爾。他在1992年於南韓弘益大學藝術系畢業，其後分別於切爾西藝術學院和倫敦金匠學院得到藝術碩士學位。金氏見證科技上從類比到數位的發展，他開始觀察 0 與 1 之間的未知空間，並在解構中找到了啟發。在多年的創作中，金氏一直嘗試以傳統的韓國繪畫技法「革筆畫」展現電子信號的多樣性。藝術家用皮革筆刷快速繪畫，以連貫的筆觸在畫布上繪出猶如墨水般流動的多色條紋，令油彩融合並滲透到畫布中。金氏曾參加超過 10 個個人展覽及 60 個聯展，而且不同公共和企業都曾收藏他的作品，包括紐約的美國銀行、倫敦的 The Arts Club 和多個國際博物館。



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李起助於 1959 年生於韓國濟州。李氏畢業於首爾國立大學，獲得陶藝學士和碩士學位，現為中央大學工藝美術學院教授。自 1987 年的「韓國工藝特展」起，多年來他一直致力於白瓷的製作和研究。他的作品曾在韓國和多個國際展覽中展出，包括「韓國白瓷的現代轉型」個展、法國巴黎的「MAISON & OBJETS」以及美國的「費城工藝節」。他還參加了 2009 年於仁川舉辦的「世界陶瓷雙年展」、2013年韓國公益推廣基金會舉辦的「工藝趨勢展」，以及 2014 年於義大利米蘭舉辦的「韓國工藝展」等重要展覽。

Earth : 地

金根泰 1953 年生於韓國，畢業於首爾中央大學。1988 年，他舉辦了自己的第一次個展，此後他的作品先後在德國、日本、越南、香港和美國等地展出。當他的同時代人主要專注於創造被稱為高度寫實主義的形象時，年輕藝術家如金根泰試圖以單色畫逆轉老一輩的抽象藝術。儘管金根泰的名字經常與韓國單色畫運動聯繫在一起，通過深刻的哲學和美學研究，他一直尋求超越概念的極限。金氏的作品曾在韓國 Chosun Ilbo Art 藝術館、德國 Konrad Munter 畫廊和香港白石畫廊展出，而作品更被韓國省谷美術館、2018年平昌冬季奧運及殘疾人奧林匹克委員會、韓亞銀行等團體收藏。

金善斗 1958 年出身於韓國長興郡。他在中央大學韓國繪畫學系取得學士及碩士學位。金氏擅長以單一的視覺和運用傳統的韓國繪畫技法去表現人類和自然景象的和諧。作品中他不單只在韓國米紙上展示出水墨層疊交織的柔和，更以大自然中我們容易辨識的物件搭配對比度高的色彩去分享傳統水墨的親和力。金氏出色的作品為他贏到不少的獎項，包括在 2003 年獲得「第三屆 Bu-il 藝術獎」，1993 年「第十二屆 Seok-Nam 藝術獎」。他亦有參與國內及國際的展覽，包括「2020 年麗水國際藝術展」，「2021 麗水背靠高山看海」展覽，和光陽市「全羅南道美術館開幕展」。

李康孝於 1961 年生於韓國，用三十餘年的時間竭力以自己的方式解讀韓國粉青沙器。在二十世紀七十和八十年代的韓國，許多新興的陶藝家試圖透過回顧傳統的技藝以致力於韓國陶藝的現代化，李康孝亦是其中一員。隨著逐漸掌握了朝鮮時代民窯的代表性瓷器-粉青沙器的作法：將化妝土（液化的白色泥漿）塗在容器和大盤子表面。他研發了像處理紙張一樣於陶瓷表面繪製水墨畫的創作手法，堪比四季風景畫。幾世紀以來，藝術家在繪畫風景之前會先去親自探索，然後再將其印象帶回到工作室繼而紀錄在紙張上，李康孝正遵循了此做法，將他對自然的感悟以繪畫的形式帶到了瓷器上。近期李康孝用陶土進行了行為藝術表演，製作大型盛器，然後用液化的陶土混合物潑灑，繪畫的印記激情而有力地留在盛器上，姿態栩栩如生。李康孝的作品如今在國際享有盛名，被芝加哥藝術學院、舊金山亞洲藝術博物館、倫敦大英博物館、維多利亞和阿爾伯特博物館、賽夫勒國家陶瓷博物館、韓國京畿道陶瓷博物館等機構納入收藏。

Human : 人

陶藝家許庠旭於 1970 年出生，現居於南韓首爾。許庠旭主要運用韓國傳統粉青沙器技巧和釉雕技巧創作當代陶瓷作品。對許氏來說，作品中最重要要素是表面設計和粉青沙器技巧。粉青沙器技巧是指在深色石器上塗上白泥漿釉和透明釉。許庠旭的粉青作品廣受韓國和各國陶藝愛好者的青睞，作品在韓國國際陶藝雙年展和清州工藝雙年展展出，並收藏於維多利亞和艾伯特博物館、印度國立工藝博物館、阿里亞娜博物館和京畿陶瓷博物館。

簾匠趙大用 1950 年出生於韓國統營市。「簾匠」的稱呼是指製造韓國傳統家具「竹簾」的工匠。每年十二月至一月的季節轉換時間，韓國的工匠（特別是位於晉州市及山清郡的）會收集竹子和相關材



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料讓他們未來一整年能製作工藝品。把竹子切割成合適的大小後，就會分成四件脫去稈籜，而內部的組織就會以刀清除。暴露在陽光下曬乾脫水兩個月前，竹子先被放置在濕潤的環境令其變成象牙色。之後就會被分成較幼細的段落並存放一年。最後，經過連串工序後的竹子就會被製成竹簾，工匠們會以絲線把竹子編織在一起。竹簾製作不但具有原遠流長的歷程，更需要工匠的經驗和心血。單單一幅180厘米就需要用上三個月的時間。時至今日，簾匠趙大用仍然全情投入於工藝製作。他在1995年韓國年度工藝比賽贏得第二十屆總統獎和政府行政大使獎。由2010年起他擔任統營非物質文化遺產保護組織主席。

小盤長(製作小盤的工匠)金春植1945年生於韓國羅州市，當地以種植大量品質優秀的樹木而聞名。傳統韓式茶几小盤為「99號國家級重要非文質文化遺產」，而金春植製作小盤的經驗逾60年。產自不同地區的小盤會有不同的外型，當中金氏最擅長製作羅州盤。羅州盤為小盤的一種，材料來自羅州種植的銀杏樹和樺樹。製作羅州盤需時約60日，過程牽涉及10個步驟。最後一步以亮漆在表層重複塗抹7至8次。簡潔的外型配以優雅的線條，羅州盤展覽出木材的質感和紋路。這位傳統工藝大師曾參與不同的展覽，如「2021羅州藝術協會展覽」及「2005年光州設計雙年展3號特別展覽，光州設計」。他曾擔任2011年全羅南道非文質文化遺產活動保育組織主席。現時，金春植主要傳授他的技術和知識予他的兒子。

金祐鏞於1960年出生於韓國港口城市釜山。他在弘益大學獲得了城市設計學士學位和工業設計藝術碩士學位。取得碩士學位後，他於紐約市視覺藝術學院進修，並獲得了攝影藝術學士學位和藝術碩士學位。金氏不但是一位擁有多年經驗的攝影師，也是一位出色的建築師、城市設計師和韓國新派攝影風格的先鋒。他多年來在紐約的經驗為他帶來不同試驗攝影媒體和技術的機會。金氏利用拼貼方法和以木炭及油漆畫在攝影紙上，為拍攝雨中的影像創造了如幻象般的深度；另一個重大修改是利用絲網印刷將大自然的抽象影像印上亞加力板。金氏的作品曾在美國的 VOLTA New York、韓國的 Gallery Simon 和韓國的 COEX 展出。他的作品更被首爾藝術博物館、Leeum 三星基金會和韓亞銀行等團體收藏。

金益寧除了是韓國其中一位備受尊敬的陶藝家之外，更是當地陶藝界的先鋒。金氏曾就讀首爾大學和紐約艾爾弗雷德大學陶瓷工程科。在紐約的日子，金益寧有幸於一個大學研討會上認識到 Bernard Leach，從此影響了她日後的創作發展。現時她為首爾國民大學的榮譽退休教授。金氏的作品把韓國陶藝的帶到當代世界，將美學和實用性連結起來。她的陶藝作品深受朝鮮白瓷的影響，其簡約和自然風格屢次為她贏得獎項。在創作過程使用了古代的拋接技巧使金氏毋須加入人工元素，維持物料的天然性，令成品製作更靈活和更有效率。她採用獨特技法以顯露陶土的多樣性：既柔軟且堅韌，溫暖同時冰冷，歷久而具韻律。她的作品被世界各知名藝術組織收藏，包括大英博物館，蘇格蘭國立博物館，維多利亞與亞厘畢博物館，史密森尼學會，費城藝術博物館等。

陶藝家朴星旭(b. 1972 於南韓首爾)畢業自國民大學工藝學系及研究院。經歷長時間在陶藝領域的研究後，朴氏把當代美學注入他的陶瓷作品中。他最新的作品系列「碎片」，靈感來自遠古時期人類把物件的碎片加入於陶瓷製作過程中。朴星旭曾參加不同的個人與聯合展覽，包括日本ren_i畫廊的個人展「朴星旭 無影塔月光」，意大利米蘭「2015年韓國工藝BeopGoChangSin (一致和改變)」。現時他主力生產及推廣粉青瓷器予廣大藝術愛好者。

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關於 Soluna Art Group

Soluna Art Group 成立於2017年，是一個致力於培育和支持亞洲現代藝術與工藝，並深植韓國文化的組織。它主要分為 Soluna Fine Art 和 Soluna Living。

Soluna Fine Art 是香港亞洲美術的開拓者，專門研究亞洲當代繪畫，工藝，紙上作品和攝影藝術。Soluna Fine Art 的畫廊融合了亞洲傳統藝術的理念，力求在新鮮的視角下傳達其細緻的手工藝。

Soluna Living 主要培育並支持韓國最好的手工藝文化。除了展示精選與精心製作的物品之外，Soluna Living 還為有著高質量生活品味的消費者提供值得信賴的設計與藝術資源。



Soluna Fine Art

地址：上環西街52號

營業時間：星期二至星期六，早上十時至下午六時



Soluna Living

地址：首爾鐘路區孝子路46號13街

營業時間：星期一至五，早上九時半到下午六時半

任何媒體查詢，請聯絡：

Agnes Wu 胡靖怡，agnes.wu@solunafineart.com 或 +852 6354 6921

下載媒體資料：

https://drive.google.com/drive/u/0/folders/1HneF_-ohSP1i1NomLNLHIHF1ADVKJJOXq

關注 Soluna Fine Art:

Instagram ([@solunafineart](https://www.instagram.com/solunafineart)),

Facebook ([facebook.com/SolunaFineArt](https://www.facebook.com/SolunaFineArt)),

Artsy ([artsy.net/soluna-fine-art](https://www.artsy.net/soluna-fine-art))

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關注 Soluna Living:

Instagram ([@solunaliving](https://www.instagram.com/solunaliving))

solunaliving.co.kr

#SolunaLiving

