



Artist News Clippings (Highlights)

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FINE ART



Kim Yong-Hun | b. 1964 in Nonsan, South Korea

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SUMMARY

English

- **Whitehot Magazine** (1 Nov, 2019)
- **New York Times** (5 March, 2020)
- **The Standard** (27 March, 2020)
- **Home Journal** (3 June, 2020)
- **Artomity** (30 Nov, 2020)
- **Art Plugged** (21 Feb, 2021)

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- **TK 21** (6 Nov, 2016)
- **ACTUART** (16 Nov, 2019)

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- **Jun Art** (24 March, 2020)
- **Orange News** (25 March, 2020)
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- **Art Chosun** (30 March, 2020)



Entering Terra Incognita: Kim Young-Hun's Paintings at Galerie Richard (Paris)



p1909, *Electronic Nostalgia*, 152.5 x 92 cm, oil on linen, 2019.

Kim Young-Hun: *Electronic Nostalgia*
Galerie Richard Paris
November 16 - December 21, 2019

By SIBA KUMAR DAS, November 2019

Growing up in Nonsan, South Korea, Kim Young-Hun swam in reveries inspired by comic books. When ten years old, he dreamed of being a scientist and painter. Now a painter, science still fascinates him.

Were you to take a monochromatic light source and shine a beam on a screen containing two slits such that some of the light will cross the slits and reach a second screen, you would find on the latter a pattern of fringes caused by interference between the light waves reaching their second destination. If you extended this experiment through different versions, you would delve more deeply into quantum mechanics—a scientific domain that is enigmatic yet critical to our current understanding of the world. But we don't need to go that far this time. Let's just note the patterns of fringes that emanate from light, for it is these patterns that reverberate through Kim's artistic imagination.

Now think of traditional Korean landscape painting, which gave prominence to mountains. Mountainous terrain became real on painting scrolls via bands of tonalities, each bordered by subtle, allusive fringes. This great tradition underpins Kim's twenty-first century paintings.

Before studying art in London, where he took an M.F.A. from University of Arts London, Kim was a B.F.A. student in Hongik University, Seoul. While in Seoul, he was a studio assistant to Yun Hyong-keun, the *Dansaekhwa* painter. Kim told me, "My heart responded to this great artist's work, but in my mind I thought I should look for something new." Through his current *Electronic Nostalgia* paintings he may have found his *terra incognita*.

That Galerie Richard in Paris is having a show of Kim's latest paintings, from 16 November-21 December 2019 (as a follow-on to an earlier 2019 show at its New York space) is appropriate for two reasons. In the 1970s and 1980s, France took the lead among Western countries in promoting Korean modernism. Paris was also home to a pre-Second World War art movement called Dimensionism that brought together the principal European artists of the 1930s, who wanted to participate artistically in the Age of Einstein. Though the War and the subsequent Iron Curtain in Europe aborted the movement, its manifesto lived to spread its influence after the War. Kim was not directly influenced by Dimensionism, yet a remarkable congruence connects its aims to his science-inflected art.



p1912, *Electronic Nostalgia*, 91 x 122cm, oil on linen, 2019.

Regard two paintings of Kim's that are part of the Galerie Richard exhibit—both belonging to his *Electronic Nostalgia* series: p1912, and p1909. They display a transformational command of color within a muted palette. Consider also Kim's artistry when he intersperses the paintings' rhythmic wave-like bands with rectilinear blocks of bold color, some permeated by subdued modification. The paintings' imagery allude to landscape, inclusive of the natural world's wave-like phenomena, whether at the cosmic level or in the sub-atomic world. Within this geography the rectilinear blocks seem to have a distinctive role: they incarnate an idea of landscape—its very soul, if you like.

Notice, too, in the paintings the effect of Kim's hand slightly trembling as he applies paint following the model of *Hyukpil*, the traditional Korean painting technique. He confirms what Maurice Merleau-Ponty references when he concurs with Paul Valéry's remark that the painter 'takes his body with him'. Merleau-Ponty cannot also "imagine how a *mind* could paint." Kim's paintings are embodied things that reveal art's magic: they transfigure the world, giving it a sense of order that is not independent of his art. This may seem paradoxical, but isn't it analogous to what happens in quantum theory, wherein the observer affects the observed reality through the very act of watching?

In his book *Art and Physics*, Leonard Shlain sees these two eponymous fields of human endeavor as an integrated duality. Keep that in mind as you contemplate Kim's art. WM



The New York Times

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ART REVIEW

The Thrill of Unpredictability at Two Art Fairs

Spring/Break doesn't feel like a fair so much as a crowded, exhilarating, madcap art extravaganza. Volta offers playful abstraction.

Give this article

By Jillian Steinhauer
March 5, 2020

All art fairs aren't the same, but they can have a comparable blanketing effect: after hours of walking around a sales floor, the works start to blend together. Was this the clever neon text sculpture you liked, or was it that one?

This week, two fairs gamble on unpredictability to help break up the monotony. The more ambitious, [Spring/Break Art Show](#), offers shake-it-all-up collaborations between artists and curators, while [Volta](#) is a mixed bag, but with a strong streak of playful abstraction. Although very different from each other, both lack the blue-chip sheen of bigger outlets like the Art Show at the Park Avenue Armory. They can't give you a flawless experience but that's OK. They make you put in a little extra legwork to find something you love. Consider the possibilities.

Volta



At Volta, Kim Young-Hun's "Electronic Nostalgia" (2018), oil on canvas. via Galerie Richard

Volta had a dramatic 2019: Scheduled for Pier 90, the fair was canceled after Armory Show exhibitors displaced from Pier 92 — which had been deemed structurally unsound — moved to its location. Now the fair is back, with a new director and location, and change in format — whereas before it was strictly solo booths, now anything goes. The 53 exhibitors are an undeniably international group, but what they've brought to New York City is decidedly mixed. There is, honestly, plenty of mediocre work to skip, but also enough good stuff to reward a visit.

The strongest current at the fair is abstraction, which takes a variety of forms. **Mark Hachem Gallery's** booth provides a historical anchor with a selection of op and kinetic art, including several small, two-plane constructions by **Jesús Rafael Soto** that seem to shift and vibrate. A striking piece nearby by his fellow Venezuelan artist **Dario Perez-Flores** should literally move — the label lists a motor — but it was either dead or hadn't been turned on when I saw it.

At **Galerie Richard**, **Young-Hun Kim** pays tribute to aging technology with a series titled "Electronic Nostalgia"; he uses a traditional Korean technique to create paintings that look glitchy. At **Crossing Art**, **Qin Feng** also blends old and modern by making spare, dynamic black marks that draw on both Chinese ink painting and Abstract Expressionism.

Volta

March 4-8 at Metropolitan West, 639 West 46th Street, Manhattan; ny.voltashow.com.



The Standard

<https://www.thestandard.com.hk/section-news/section/6/217647/Occupying-a-binary-gap>

Posted 27 March, 2020

The screenshot shows the top navigation bar of The Standard website. The logo 'The Standard' is in a red box on the left. To its right are links for 'Trending', 'Section News', 'Features', 'Event & Promotion', and 'Coffee Break'. Further right are 'Login' and 'Individual Order Form' buttons. Below this is a secondary navigation bar with links for 'Top News', 'Editorial', 'Local', 'Finance', 'China', 'World', 'Sports', 'Central Station', and 'Columns'. The main article title 'Occupying a binary gap' is displayed in large black font, with the author 'World | Cara Chen' and the date '27 Mar 2020' below it. Social media sharing icons for Facebook, Twitter, and others are visible on the right.

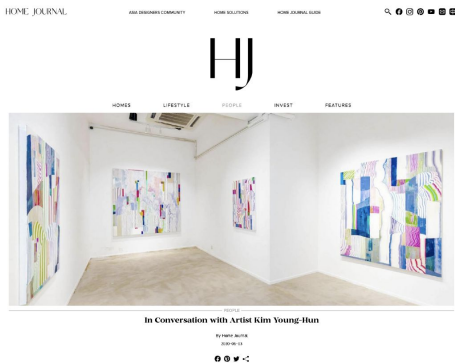


Having lived through the transition from analog to digital, Korean artist Kim Young Hun is interested in the gap between the binary code of 0 and 1.

The eight oil paintings in Diamond Mountain: Electronic Nostalgia are inspired by landscapes as well as digital screen glitches. They are a mix of Korean art colors with modern neons.

When: April 3 to June 6

Where: Soluna Fine Art, Sheung Wan



On show until the 6th of June at Soluna Fine Art in [Sheung Wan](#), Diamond Mountain: Electronic Nostalgia is the first solo exhibition in Hong Kong of Korean contemporary artist Kim Young-Hun, who currently works between New York City and Seoul. Kim's paintings are counted among several renowned public and corporate collections, including that of Bank of America in [New York](#) and The Arts Club in [London](#).

Here, we speak with the artist to discover his newest works as well as his Covid-19 creative process.



Soluna Fine Art along Sai Street in Sheung Wan

What influences your work?

Having early exposure to modern art and witnessing the transition from analog to digital, I realized there were gaps between the two. Mathematically, the digital world consists of the code 0 and 1, while the analog world is infinitely between 0 and 1. The division between digital and analog thinking is one of the main sources of inspiration for my work. Applying the language and trends of contemporary art also plays an influential role in my paintings. It is important to acknowledge art is constantly changing and developing, which is why it is a constant force of influence in my work.

What reactions do you hope to elicit with this exhibit?

There are many reactions I hope this exhibit entices. Firstly, I wish viewers will gain a deeper appreciation for painting itself and digest the theme of the exhibition. I also hope my debut in Hong Kong, Asia's art scene, will inspire the Hong Kong art community as I share my new pictorial imagination.

How do you feel about the fact that this theme is more timely than ever, with billions around the world forced to live and work online?

Ten years ago, I began a series that strived to describe the paradigm shift, in which society became more virtualized and dependent on the internet. This new paradigm is a phenomenon in which our lives and values revolve around virtual reality. However, it is not a coincidence that society is being driven online due to current events. In times of anxiety and uncertainty, the pace of change will only grow exponentially.

You've worked on the Electronic Nostalgia series for over 10 years. What are you nostalgic for?

It is about experiencing a virtual space that incorporates the feeling of nostalgia. For example, my experience was in the virtual space of an RPG game where my avatar was traveling throughout the Eglorphan Mountains. Another experience comes from the game RuneScape game where I missed the chance of meeting my avatar's son. This particular moment of nostalgia made me realize that our experiences and emotions are evolving virtually, and so are society's values and ways of life.

When was the first time you felt moved by a work of art?

At the age of 13, I would go fishing alone. There were days I would idly wait to catch a single fish and I would observe the waves. By the evening, the sky and stars would reflect onto the waves, and over time the wave pattern became intact in my mind. Although this is not a form of art, it was my first sensation in understanding abstraction. I believe this type of feeling is more time-consuming than painting. More than three decades later, while I was earning my Master's degree at the Chelsea College in London, I visited the Tate Modern Art Museum to see the new Francis Bacon exhibition. The exhibition was a spectacle, as I was in awe of being in the presence of Bacon's impressive collection of paintings. When I returned to the studio, I could not work as I spent days reflecting on Bacon's exhibition. Studying Bacon's work made me realize my young aspirations were unreachable. However, this inner dilemma has helped me become the artist I am today. Developing my own unique language and collection of work is my definition of success as an artist.

Name one artist, living or dead, that you admire most.

Francis Bacon.

What are your favorite works of art?

I enjoy Francis Bacon's post-1960s series of works and Gerhard Richter's later abstract paintings.



Artist Kim Young-Hun in action in his studio

What's next for you? Anything you can share about what you're working on at the moment? In the future, I want to paint more and focus on descriptive and epic themes. This genre of epic narratives in paintings are fading and I want my next series of paintings to investigate the events and ideas that took place when these stories were coming to life.

Diamond Mountain: Electronic Nostalgia is at Soluna Fine Art, 52 Sai Street, Sheung Wan, through 6th June, 2020.

Tags: art, koreanart, contemporaryart



Kim Young-Hun 金永憲

written by Artomity Magazine



Diamond Mountain – Electronic Nostalgia / Soluna Fine Art / Hong Kong / Apr 3 – Aug 1, 2020 / Valencia Tong /

With potted plants at the entrance and green chequered tiles on the second storey, the gallery space at Soluna Fine Art exuded an aura of playfulness. On view at the gallery was Korean artist Kim Young-Hun's solo show *Diamond Mountain – Electronic Nostalgia*. The artist's colour-saturated paintings blend the aesthetics of the analogue and the digital, the philosophical and the technological, and the historical and the futuristic. His abstract canvases explore the disorientation brought about by the blurred boundaries between the virtual, digital world and our real lives. The result is a mishmash of traditional Korean landscapes, glitchy geometrical patterns and Van Gogh-like oscillating lines, which recall interference on television screens.

Although the paintings in the artist's oeuvre allude to forms of technology that are ubiquitous in our lives, the artist also pays tribute to history, citing the Buddhist Diamond Sutra as his inspiration. To achieve enlightenment, one has to shatter illusions and free oneself from attachment, but the artist's nostalgia for the past is expressed in his *Electronic Nostalgia* series, which he has built on for over 10 years, celebrating the vitality of life while feeling sentimental about the analogue world. This emphasis on spirituality is further echoed by his inclusion of traditional symbols such as mountains, adapted to create a new visual language for today, in works like *p2012-Electronic Nostalgia*. Situated among radiating webs of pink, purple and grey curved lines, juxtaposed against vertical rectangular tubes in gradients in the background, the mountains are painted as if they were melting soundwaves. They are depicted in layers using the traditional Korean painting technique *hyukpil*.

Gazing at the pulsating brushstrokes created by the artist becomes a sensory experience reminiscent of synesthesia as much as a liberation of the mind from altered perceptions. In *Cloud Map-p1315r*, Kim portrays a landscape scenery in a dreamlike manner using a pastel colour palette. Liquid clouds flow downwards in surreal ways among mountains hovering in mid-air. Some paintings on display at the exhibition have reached a higher level of abstraction, notable for the absence of any recognisable symbols. *p2022-Electronic Nostalgia* features blocks of patterns collaged together, with each area showing different textures. Alternating bands of neon pink and green, in a variety of thicknesses, draw the eye with contrasting colours. The uneven, hand-drawn curved lines which divide each section give the tech-themed work a human touch: something that the 1s and 0s of binary codes cannot replace.

In a world where rapid development has left us with no choice but to embrace technology, it is more important than ever to retrace our roots and contemplate our place in the world. By referencing the Diamond Mountain, an important Korean cultural symbol, the artist leaves his mark in his work and tells the story of the experiences that shape who he is today. While the future is certainly going to be digital, knowledge of the past enriches our lives.

Image: *Cloud Map-p1315r* by Kim Young-Hun. Oil on linen, 112 x 162 cm, 2013. Courtesy the artist and Soluna Fine Art.

Soluna Fine Art 的入口處放置的盆栽，再加上二樓的綠色方格瓷磚地板，使整個展覽空間玩味濃厚。展出的是韓國藝術家金永憲的個人展覽「金剛山：電子鄉愁」。金氏能含色彩的油畫，混合模擬和數碼、哲學和科技，及歷史和未來主義的美學。他抽象的畫作探索一份迷失感，那是由虛擬和數碼世界、及我們的真實生活之間的模糊感線帶來。在畫布上交織出韓國傳統山水、振動的幾何圖案、及如梵高畫筆下的震動感線條，令人想起昔日電視熒幕受干擾時的畫面。

雖然藝術家的畫作蘊含著我們生活中無所不在的科技形態，但他亦透過佛教金剛經為靈感來源來向歷史致敬。人要達到開悟的境界，必須打破幻象，才能夠脫離枷鎖；可是，藝術家創作逾十年的《電子鄉愁》系列作品中，卻流露他對昔日的追憶；即使對類比世界有所懷緬，但作品亦讓生命的活力。金氏運用傳統象徵符號、例山脈，進一步探索心靈境界，這些符號經調整後，建構出一套適合現今的視覺語言。就如在作品《p2012-Electronic Nostalgia》。置於由粉紅、紫和灰色曲線形成的網，與背景中多個不同坡度的縱向矩形的管堆並置，多座山以韓國傳統的繪畫技術「筆筆畫」(Hyukpil) 分層描繪，彷彿是一堆正在融化的聲波條紋。

凝視著藝術家的脈動筆觸是一趟能激起藝術聯覺的感官體驗，同樣亦透過已改變的感知中得知思想上的解脫。在作品《Cloud Map-p1315r》, 金氏以柔和的色調繪畫出如夢似幻的景色，如流水的雲朵在山脈之間，半空之中，以超現實的形態往下流動。展覽中的一些畫作達至更深的抽象意味，值得注意的是它們沒有任何可認別的象徵。《p2022-Electronic Nostalgia》展現多塊拼湊在一起的圖案，每個部份卻有著不同的質感。霓虹粉紅色和綠色的交替地帶，以多種厚度突出對比色彩。不齊實的手繪曲線把每個層面劃分起來，讓以科技為主題的作品帶有人性的一面：這是二元碼中的「1」和「0」無法取代。

在這個發展迅速的世界中，我們不得不選擇科技，現在最重要的是回溯根本及深思我們在世界的地位。透過金剛山這個韓國重要的文化象徵，藝術家在作品中留下他的脈動，並訴說出成就現今自己的故事。縱使未來必定是走向數碼時代，但對過去的認知卻能豐富我們的生命。

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Hong Kong's Art Magazine



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<https://artomity.art/2020/11/30/kim-young-hun-%E9%87%91%E6%B0%B8%E6%86%B2/>

Posted 21 Feb, 2021



Abstractionist Kim Young-Hun dwells in a realm of intangibility. His work lies in the space between an analog continuum and binary fragmentation, the means and mediums that define the modern world, and, arguably, reality as we know it—or as we come to know it.

He matches materials associated with Western abstract artists and traditional, Korean single-stroke leather brush painting. Recently, he has taken to using differing mediums such as white noise from digital screens and stripe-covered bulbs. Kim's digital glitches and undulations leave us wondering where our own consciousness lays.

In the artist's own words, these dynamics create a "visual language" that, when completed, operates less like a convergence of differing plates and more like an utterance emerging from the cracks in between.

“ **Wavelength and intermodulation, and the gap between the digital and the analog world are the abstract elements I attempt to bring out in my work.**

Kim Young - Hun

This "electric binary" is the major theme in Kim's current solo show, Diamond Mountain — Electronic: Nostalgia at Soluna Fine Art Gallery in Hong Kong. Before Diamond Mountain, the New York and Seoul-based Korean artist has completed dozens of group exhibitions and fourteen solo shows. On view until July 2, Diamond Mountain references the Buddhist Diamond Sutra scripture and the mystical Korean mountain range that has attracted spiritual pilgrims and painters alike.

Indeed, aspects of Kim's periplex fall into an abstractionist recollection of the historic mountains; they remind us of 19th Century Korean painter Sin Hakgwon, and the man who inspired him, Jeong Seon. Like their historic works, Kim's allusion to the jagged landscape is captured in a new sort of nostalgia and familiarity.

Q: First things first, why do you do what you do?

A: Like other children, I had different dreams and ambitions when I grew up. One of which is to become an artist. I knew that I had the opportunity to choose another occupation but I was only interested in art. Therefore, I entered art college and graduate school majoring in painting.

At first, being an artist felt like a hopeless start. But as time went by, I began to enjoy the adventures in imaginations which took place within the square canvas screen. Some people wonder how an adventure could take place on a square canvas screen. To me, this is because the canvas is an exciting field to explore new intellectual areas with the use of visual language of painting.



Kim Young-Hun p1818-Electronic Nostalgia, 2018 Oil on canvas 131 x 87 cm

Q: What is your inspiration?

A: Today's digital world, which blends in with the real world, is rapidly changing people's lives through the simple binary code of 0's and 1's. This phenomenon is triggered by the smart devices in our hands and the computer systems that surround our everyday life. However, people like me, who are born in between the analog and digital generation, are searching for something that has been lost between the digital signals of 0's and 1's. This "something" is similar to the mathematical infinity that exists between the two digital codes, or for those who remember them, the linear sonic signal that exists in the micro valleys of a vinyl record.

My current paintings (or screens) recall stripes from a brown bulb, white noise from digital screens that resemble waves on the calm lake, or wind that trembles from instrument strings. For me, my new paintings lie in between the cracks of the digital and the analog world. I believe that my paintings generate an electronic-like abstract visual language that touches, pushes or interferes with the delicate boundaries that lie between our digital/real lives.

Q: What is your creative process when you're creating?

A: My paintings combine a traditional Korean painting technique called *hyunsoji*, which uses a leather ink brush, with contemporary Western post-abstract language of digital painting. The stripes on my painting are made mostly by one continuous brush stroke across the canvas with the oil colours melting together and flowing like ink.



Kim Young-Hun - 11-11-14 studio



Kim Young-Hun - p1929-Electronic Nostalgia Diamond Mountain, 2019 Oil on linen 184 x 184 cm

Q: In your opinion, do you have any advice for artists on how to manage their social media image? Or does it even need managing?

A: Of course, social media needs managing. Even in my case (being inactive with social media), social media seems to have opened up more opportunities for me. For instance, I have experienced a lot of sales through some famous online platforms. In the future, social media and online platforms may replace more parts of the galleries and art museums. I think this will help narrow the distance between the public and the artists in the post-corona era.

<https://www.solunafineart.com/diamond-mountain-electronic-nostalgia>

Learn more about Kim Young Hun

©2020 Luke Kim Young Hun, Soluna Fine Art Gallery





Art Plugged

<https://artomity.art/2020/11/30/kim-young-hun-%E9%87%91%E6%B0%B8%E6%86%B2/>

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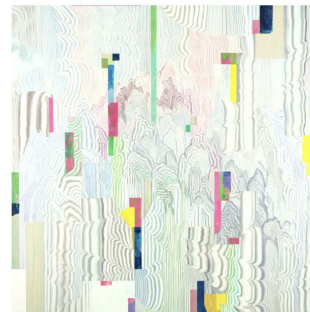
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Kim Young-Hun - 11-14-2020



Kim Young-Hun - p1929-Electronic Nostalgia Diamond Mountain, 2019 Oil on linen 184 x 184 cm

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<https://www.solunafineart.com/diamond-mountain-electronic-nostalgia>

Learn more about Kim Young Hun

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TK 21

<https://www.tk-21.com/The-Middle-distance?lang=en>

Posted 6 Nov, 2016

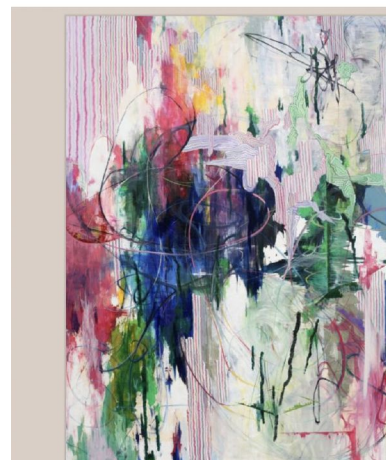


Electronic nostalgia noise 73 x 53cm oil on linen 2016

Il se situe donc de l'autre côté de l'image par rapport à Shane Bradford en ceci qu'il ne vient pas tenter de démontrer la puissance d'illusion de toute forme de représentation mais qu'il tente de montrer, de rendre visible non pas l'invisible saumâtre dont parlent les tenants d'une mystique bas de gamme, mais ce qui est à ce jour peu ou à peine visible, à savoir les perturbations mentales, psychiques, visuelle, idéelles, produites par l'existence des dimensions et des codes qui gouvernent aujourd'hui toutes nos perceptions.

Le code est non seulement le soubassement de l'image mais aussi du texte, des mots ces concepts par lesquels nous avançons vers la réalité avant et afin de la décrire, avant et afin de pouvoir la peindre. Ici donc pas de différence entre texte et image, mais entre ce qui apparaît et ce qui rend possible ce qui fait apparaître ce qui apparaît.

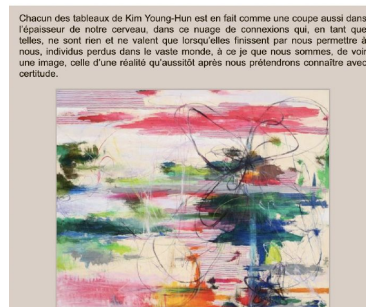
En un mot, comme il le dit lui-même, il peint entre le 0 et le 1. Il peint ce qui a lieu entre le zéro et le un, racine secrètement publique de tous les codes, dans cet interstice imprédictible et pourtant si prévisible qui clignote entre allumé et éteint, entre ces deux instants des milliards de fois répétés par les processeurs de nos ordinateurs, de nos téléphones, de nos appareils photo ou de tous les autres appareils qui gouvernent notre quotidien. Et là, il n'y a en quelque sorte à la fois plus rien à voir et tout à découvrir. Ici le visible qui s'offre s'invente et vient à nous le fait sous un mode inédit.



Electronic nostalgia noise 258 x 194 cm oil on linen 2016

Il est à la fois trace et trame, résidu et affirmation, élément reconnaissable et signe sans destinataire, surface plane et surface ourlée, pli et forme en devenir, coulure et écoulement, structure et déstructuration. Ici l'image est composée de tout ce qui à la fois la rend possible lorsqu'elle arrive belle et fringante sur nos écrans et de tout ce qui l'empêche ou l'empêcherait d'advenir si une sorte de brouillage du système se mettait en place.

Nous habitons donc au cœur même de l'invisible qui, comme on le voit, est tout sauf absence de choses à voir, à ceci près que ce ne sont pas des choses mais des mouvements, des lignes, des creux, des plis, des montagnes et des écoulements, bref un chaos qui est saisi à l'instant même, un instant construit, inventé et donc créé, mais qui constitue la véritable trace de la trame de nos pensées.



Electronic nostalgia noise 131 x 162cm oil on linen 2016

Chaque tableau est une coupe dans l'épaisseur du cortex si l'on accepte de prendre en compte uniquement ce qui serait visible à un instant dans cette micro-surface découpée abstraitement au cœur même de notre bulbe.

Chaque tableau de Kim Young-Hun nous propulse au cœur d'une image au sens post-historique du terme qui montre ce qui se passe du point de vue de la connaissance de notre cerveau et non du point de vue de notre croyance. Et c'est cette puissance d'évocation à la fois abstraite et concrète qui fait la force de ces œuvres, puisque nous reconnaissons immédiatement ou presque, que c'est de nous qu'il s'agit, que c'est nous qui sommes représentés ici, pas comme personne, pas comme objet, mais comme fonctionnement complexe, électrique, électronique, chimique, psychique et mental.



Electronic nostalgia noise 131 x 162cm oil on linen 2016

Nous apprenons à nous voir avec les yeux d'une machine impossible et pourtant réelle, avec nos propres yeux dès lors qu'ils auraient transcendé l'activité neuronale en image. C'est bien dans la fabrication des images de demain que nous fait pénétrer chacun des tableaux de Kim Young-Hun.



Jean-Louis Poitevin - Kim Young-Hun

ACCUEIL > LES RUBRIQUES > IMAGES > THE MIDDLE DISTANCE

THE MIDDLE DISTANCE

Kim Young-Hun et Shane Bradford



Jean-Louis Poitevin - Kim Young-Hun



ACTUART

<http://www.actuart.org/2019/12/exposition-peinture-contemporaine-kim-young-hun-electronic-nostalgia.html>

Posted 16 Nov, 2019

ACTUART by Eric SIMON

L'ACTUALITE DES EXPOSITIONS ET DES FOIRES INTERNATIONALES D'ART CONTEMPORAIN À PARIS ET EN ÎLE-DE-FRANCE. EXHIBITION IN PARIS

19 Exposition Peinture Contemporaine: KIM Dec Young-Hun « Electronic Nostalgia »

Publié par Eric SIMON - Catégories : #Expo Peinture Contemporaine



"P1803-Electronic Nostalgia", 2016 de Kim YOUNG-HUN - Courtesy Galerie Richard, Paris © Photo Eric Simon

Du 16 novembre au 11 janvier 2020

Jean-Luc et Takako Richard inaugurent la première exposition personnelle de l'artiste coréen **Kim Young-Hun** intitulée "Electronic Nostalgia". **KIM YOUNG-HUN** présente ses peintures pour la première fois en France et en Europe. Il applique des techniques ancestrales de la peinture traditionnelle coréenne pour représenter des images abstraites inspirées de perturbations d'écrans numériques.

En utilisant à la fois la palette de couleurs classiques du peintre et les couleurs hyper-saturées des écrans numériques, il apporte un témoignage de l'univers mental et visuel d'une génération passée d'un monde analogique à l'univers numérique.



"P1776-Electronic Nostalgia", 2017 de Kim YOUNG-HUN - Courtesy Galerie Richard, Paris © Photo Eric Simon

Alors qu'il était enfant, regardant la télévision en noir et blanc avec ses parents, il était fasciné par les images perturbées de l'écran de télévision pendant les violents orages. Les tremblements contrôlés de ses mouvements de pinceaux, les cassures de rythmes, les distorsions, sont autant de références à ces interférences sur des écrans.

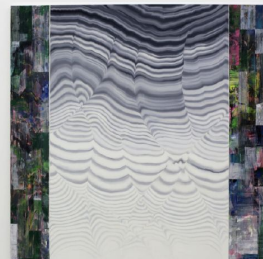
Ses peintures possèdent cette énergie disruptive des formes, énergie qui provient aussi de l'usage de couleurs contemporaines, digitales et saturées, comme les roses et verts notamment dans les peintures de 2018. Les plus récentes peintures réalisées à New York possèdent plus de sections blanches et claires, plus apaisantes, allant jusqu'à sa première peinture monochrome.



Detail "P1908-Electronic Nostalgia", 2018 de Kim YOUNG-HUN - Courtesy Galerie Richard, Paris © Photo Eric Simon

Pour autant ces peintures sont des cyrines visuels décrivant une violence tranquille et une contemporanéité dans la continuité de techniques ancestrales. Kim Young-Hun s'inspire d'une technique traditionnelle de peinture coréenne au nom de Hwalgi qui consiste dans l'emploi d'une seule couleur de peinture avec une large brosse couverte de plusieurs couleurs, et cela en un seul mouvement continu.

Chaque tremblement de la main devient une trace définitive. Ces lignes modulatoires peuvent aussi suggérer des mouvements de la nature, comme des transtemporeaux ou des chutes d'eau, éléments considérés et incorporés aux peintures coréennes traditionnelles de paysages. Pour cela ses peintures peuvent aussi inspirer une contemplation tranquille et méditative.



"P1898-Electronic Nostalgia", 2019 de Kim YOUNG-HUN - Courtesy Galerie Richard, Paris © Photo Eric Simon



"P1932-Electronic Nostalgia", 2019 de Kim YOUNG-HUN - Courtesy Galerie Richard, Paris © Photo Eric Simon

Pour ailleurs ces lignes fluides de la brosse couverte des blocs rectangulaires de masses colorées de couleurs classiques, plus vives, apportent une stabilité à la composition que les lignes de brosse doivent contourner. Certains positions ses blocs géométriques et peignent sur le côté droit. En référence aux théories du chaos (il poursuit les considérer comme les conditions initiales. L'usage est pertinent dans le sens où l'artiste prend appui sur elles pour concevoir ses mouvements de pinceaux avec un déterminisme passager.

L'ensemble de la modification numérique est finalement marquant de cette génération d'artistes et Kim Young-Hun le traduit visuellement en l'incorporant dans l'histoire de la peinture.

Kim Young-Hun (né en 1961 à Mianju, Corée du Sud) vit et travaille à New York et à Séoul. Il est diplômé du Chelsea College of Art and Design et du Daehyun College sous deux à Londres. Kim expose internationalement en Europe, Asie et récemment aux Etats-Unis avec plus de soixante expositions collectives et plus d'une dizaine d'expositions personnelles.

Ses peintures figurent dans des collections d'ART Bank-National Contemporary Art Museum, Seoul, Gouvernement Art Bank-National Contemporary Art Museum, Seoul, Bank of America, New York, The Arts Club, Londres, ZKM Museum, Seoul, Surpatrie Art Museum, Seoul, Samsung Museum of Art, Seoul, Seoul Group, Seoul, KOCX Kinoh Museum, Seoul.

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金刚山：电子乡愁

发布日期：2020年03月24日 来源：Soluna Fine Art

Soluna Fine Art 诚意呈献金永宪首个于画廊举办的个人展览“金刚山：电子乡愁”。是次展览将展示金氏八幅色彩鲜艳，灵感来自韩国山水和数码屏幕干扰的油画。

金永宪 (b. 1964)

金刚山：电子乡愁

日期：二零二零年四月三日至六月六日

开幕：二零二零年四月三日，香港画廊日



香港，2020年3月23日 — Soluna Fine Art 诚意呈献金永宪首个于画廊举办的个人展览“金刚山：电子乡愁”。是次展览将展示金氏八幅色彩鲜艳，灵感来自韩国山水和数码屏幕干扰的油画。“金刚山”展览由二零二零年四月三日至六月六日在香港上环西街Soluna Fine Art画廊展出，并于四月三日香港画廊日开幕。

经历了从类比年代到数位年代的变迁，金永宪热衷于观察和解构0与1之间的未知空间。对金氏来说，这种不能以语言理解的状态能够激发他创作有扰乱和欣快感的原画。金氏的灵感来自条纹设计的灯泡、数码屏幕的白杂讯以及从弦乐器所产生不可以肉眼所见的震动。金氏认为这产生了仿似电子的抽象画语言，而这种语言干扰了千变万化的数字与现实生活之间的模糊边界。

金氏的作品展示了韩国传统的绘画技术“革笔画”(Hyukpil)。画家混合各种颜料并用皮革笔快速绘画，同时以无间断的笔触在画布上绘出犹如墨水般流动的多色条纹，使油彩混合在一起并渗透到画布中。金氏后抽象的作品其中一个特色便是保留了他原始的创作过程：金氏仅给上一层颜料，而他脉动的笔触痕迹都没经编辑，同时还产生了一种光滑屏幕错觉。金氏进一步解释：

“如果我试图在第一层颜料上加上数层油彩，画笔所留下的细节都会被抹去。再者，我想在我的画作中用令人着迷的颜色，包括鲜艳的萤光色和混浊的颜料，从而代表我们充满色彩的世界。”

金氏创作“电子乡愁”系列已有十年之久。“电子”象征着生命不断蜕变的能量，这是因为金氏的作品中诱人的柔和视觉效果仿佛能够传递电能，激发观众的热情并使其感受震撼的活力。另一方面，“乡愁”与金氏作为一位经历了科技对生活彻底影响、且年轻而雄心勃勃的画家息息相关：金氏将韩国绘画历史上的经典色调与尖端霓虹粉红色和绿色并置，以表达其对生活在后工业时代深厚的怀旧之情。综上所述，金氏的“电子乡愁”系列激活并引导观众进入“崭新视觉智能”——即以开创的角度观想世界，并基于感知模糊周遭环境和重新创造多样的视觉体验。

展览标题“金刚山”与金氏个展的中心作品标题互相呼应。“金刚山”不单是南韩其中最别具一格的山水景色，更与金刚息息相关。此佛经中以世上硬度最高的矿石——钻石作比喻，强调解放思想能够达到开悟的境界。换句话说，金永宪“电子乡愁”系列的作品为其创作旅程设想一个崭新的方向，并与观众分享金氏的想像。更重要的是，金刚山是在韩国文化历史中最重要的主题和艺术家灵感之一，故此金氏的作品在此向金刚山致敬。

关于金永宪

金永宪于1964年生于南韩论山市。金氏现居于纽约和首尔。金氏在1992年于南韩弘益大学艺术系毕业，其后于2007和2008年在切尔西艺术学院和伦敦大学金匠学院攻读艺术硕士学位。金氏的作品曾于超过10个人展览及60个联展中展出。不同公共和企业收藏均有他的画作，包括美国银行(纽约)、The Arts Club(伦敦)和数个国际博物馆。

关于金永宪

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Orange News

<https://m.orangenews.hk/details?recommendId=89813>

Posted 25 March, 2020



【轉譯】Soluna Fine Art 聯辦金永澈首個個展的個人展覽「金剛山：電子鄉愁」，是次展覽將由金氏7人組成多媒體、裝置與來自韓國山和京畿道兩千餘的裝置。「金剛山」展覽由2020年4月3日至6月6日在香港上環西區Soluna Fine Art 畫廊展出，並於4月3日香港畫廊日開幕。



金剛山-電子鄉愁，2019，油彩畫布，131 x 97 cm 圖：Soluna Fine Art



金剛山-電子鄉愁，2019，油彩畫布，184 x 184 cm 圖：Soluna Fine Art

經歷了從類比年代到數位年代的變遷，金永澈樂於觀察和解構0與1之間的未知空間。對金氏來說，這種不能以語言理解的狀態能夠激起創作有擾亂和欣快感覺的靈感。金氏的靈感來自傳統設計的繪圖、數碼螢幕的白蟻洞以及從空樂器所產生不可以向眼所見的振動。金氏認為這產生了彷彿電子的抽象畫語言，而這種語言干擾了變異化的數碼與視覺生活之間的模糊邊界。



金剛山-電子鄉愁，2019，油彩畫布，90 x 100 cm 圖：Soluna Fine Art

金氏的作品展示了韓國傳統的繪畫技巧「筆筆畫」(Hyukpil)，畫家混合各種顏料使用非常單薄的薄層，同時以精細的筆觸在畫布上繪出類似水彩流動的多色格紋，使油和顏料在一起並滲透到畫布中。金氏參加繪畫的作品其中一個特色是保留了傳統繪畫的創作過程：金氏塗繪上一層顏料，然後點點的筆觸與乾刷法相輔，同時還塗了一層光澤劑的保護。金氏進一步解釋：

「如果將試圖在第一層顏料上加上較厚塗彩，畫筆留下的組態會被抹去。再者，我在我的畫作中用令人著迷的顏色，包括鮮豔的螢光色和溫暖的顏料，從而代表我們充滿色彩的世界。」



金永澈 圖：Soluna Fine Art

金氏創作「電子鄉愁」系列已有十年之久。「電子」象徵著生命不斷改變的形態，這是因為金氏的作品中對人的柔和視覺效果仍能夠傳遞電氣、激發觀眾的熱情和深感受震撼的活力。另一方面，「鄉愁」與金氏作為一名經歷了科技生活改變影響、且揮霍而過心的畫家息息相關：金氏將韓國傳統山水上的綠色與尖峭的寶藍和紅色並置，以表達其對生活在傳統與現代交鋒的懷舊之情。綜上所述，金氏的「電子鄉愁」系列激活並引導觀眾進入「重新視覺智能」——即以開闊的角度觀想世界，並基於感知層面再建構和重新創造多樣的視覺體驗。



金剛山-電子鄉愁，2019，油彩畫布，73 x 91 cm 圖：Soluna Fine Art

展覽標題「金剛山」與金氏傾軋的中心作品標題互相呼應。「金剛山」不單是南韓其中最別具一格的山水景色，更與金剛經息息相關。此標題中以上速度最高的鑽石——鑽石作比喻，強調釋放靈態創造高階的境界。換句話說，金永澈「電子鄉愁」系列的作品為其創作過程提供了一個新的方向，並與觀眾分享金氏的哲學。最重要的是，金剛山是韓國文化歷史中最重要的主題和藝術發展之一，故此金氏的作品在此向金剛山致敬。

「金剛山：電子鄉愁」
日期：2020年4月3日至6月6日
地點：上環西區52號Soluna Fine Art

頁數：Zero Cheung



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文化速遞：韓國數碼山水寄鄉愁

文化速遞：韓國數碼山水寄鄉愁

文章日期：2020年04月03日

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韓國藝術家金永憲 (Soluna Fine Art 提供)



【明報專訊】韓國藝術家金永憲創作「電子鄉愁」系列已有10年之久，靈感來自條紋設計的燈泡、數碼屏幕的白雜訊以及從弦樂器所產生非肉眼可見的振動。電子圖像語言與平面藝術的交融可說是金永憲的創作方向。是次展覽將展示金氏8幅色彩鮮豔、靈感來自韓國山水和數碼屏幕干擾的油畫。「金剛山」是韓國文化歷史中最重要的主題，不是藝術家的靈感，其實更與金剛經息息相關。佛經中以上硬度最高的鑽石——鑽石比喻，強調解放意識能夠達到開悟的境界。金永憲的作品亦特意向金剛山致敬。

■金剛山：電子鄉愁

日期：今日至6月6日

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Posted 13 April, 2020

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金永憲

日期：2020-04-13 22:00 更新：2020-04-13 22:00

金永憲

前衛迷幻山水畫

認識韓國傳統「革筆畫」技法

說起山水畫，一定聯想到中國古式藝術。韓國藝術家金永憲卻打破這既定想法，他將祖國傳統繪畫技法，變化出一種令人耳目一新山水畫風格。



圖：李學敏 / iStockphoto

山水畫是中國傳統藝術之一，早在隋朝已開始出現這種畫風，後來分支出不同畫派，但由古代到近代李可染、張大千、傅抱石等代表性名字，一看便知道是中式藝術風格。



金永憲 《eN22-Electronic Nostalgia》 (CHOI&LAIGER)

不過，第一眼看到金永憲的「電子鄉愁」(Electronic Nostalgia) 系列，感覺已相當震撼，完全推倒過去既有想法，像是山水畫又不畫是，稜角具像與拙樸的界線，大膽地假設，若然時光倒流，張大千翻過The Beatles的《Sgt. Pepper's Lonely Hearts Club Band》、The Velvet Underground的《& Nico》、Pink Floyd的《The Piper at the Gates of Dawn》後，他的山水畫可能就是如此迷幻模樣。



金永憲 《eN10-Electronic Nostalgia》 (Soluna Fine Art)

金永憲創作「電子鄉愁」(Electronic Nostalgia) 系列長達十年，色彩繽紛對觀創作的靈源自韓國山水和數碼屏幕干擾的油畫，他經歷了從類比年代到數位年代的變遷，並終於於觀察和解釋「0」與「1」之間的未知空間、樣紋設計的堆砌、數碼屏幕的白雜訊(White Noise)、弦樂器內聽不到的振動，都是影響他創作之源。

按圖觀看更多「電子鄉愁」系列：



「電子鄉愁」的主題已明顯得出新舊結合風格，而金永憲的新派山水畫，所用的不是水墨，而是韓國傳統繪畫技術「革筆畫」(Hyukpil)——這技術是混合各種顏料並用皮革筆刷快速繪畫，同時以瞬間的筆觸在畫布上繪出像墨水般流動的多色條紋，使油彩融合在一起並滲透到畫布之中，「如果我試圖在第一層顏料上加上數層油彩，畫筆所留下的細節都會被抹去。再者，我想在我的畫作中用令人著迷的顏色，包括鮮艷的螢光色和混濁的顏料，從而代表我們充滿色彩的世界。」金永憲就是以原始和傳統，引領出未來和前衛的觀感，這突破創作模式，令他的作品成為紐約的英國銀行、倫敦的The Arts Club 以至國博博物館的收藏。



金永憲在韓國仁川的畫室與金永憲 (Soluna Fine Art)

INFO

「金剛山：電子鄉愁」

日期：即日起至6月6日

地點：Soluna Fine Art (上環西街52號)

【新冠肺炎】疫情下藝術展覽取消 唯有吃KAWS、Warhol填補空虚？

【IDEA】川久保玲也推辦備致書店 大量絕版LV、CDG畫雜網上發售

【新冠肺炎】尚盧高達第一次辦HG大師班 新作竟與木偶劇有關？

解構Martin Margiela鮮為人知二三事 大膽原來最愛大鼻子Model？

【新冠肺炎】VOGUE意大利版全白封面 沒有名牌、名模只有希望

【新冠肺炎】東京潮流熱點一片死寂 攝影師拍下反常新宿、澀谷

藝術 文化創意 展覽



韓國的李希特——金永憲 | BY JASMINE CHAU

May 12, 2020

疫情的出現洶湧澎湃，停頓了整個世界，令各個行業無一幸免。在藝術界，有指市場對亞洲藝術家的熱捧也隨即減退。

的確，越無極，張曉剛、劉野等頂尖大師已成為拍賣會的「常客」。大師作品的風格更是成熟穩重，展露藝術家創作生涯的巔峰之作。正是如此，我們對題材及風格開始麻木，如同重複收看同一套電影，吸引力開始減退。

時代的交接是必需的，經過漫長的爭論和改革，啟蒙時代(Enlightenment Period)才能成為現今受矚目的藝術歷史之一。然而，接受新事物是需要適當的過渡期。逐漸引入新媒體及題材是最好不過的融合方法來引導受眾去瞭解新媒體(稱為電子藝術)的價值。

其中，韓國藝術家金永憲的個展「金剛山」就能呈現新舊交替之融合。展覽「金剛山：電子鄉愁」之作品色彩豔麗，蘊含數碼科技及懷舊色彩的表徵。冷色系的電曲條紋佈滿帆布，呈現振動的視覺效果，並領導我們追憶昔日數碼屏幕所發出的白嘈訊。此外，畫家特意展示韓國傳統繪畫技術「革筆畫」(Hyukpil)。從條紋中展示電子世界以外的色彩活力及激情。畫家混合數層對立的銀光色，並用皮革筆刷快速掃畫，期間筆觸無間斷與畫布磨擦，令流動的塗彩融合在一起並滲透在畫布中，產生獨特的痕跡。筆觸完美模仿抽象作品的視覺效果，並帶有德國著名畫家葛哈·李希特的鉅作影子。

細心留意，你會發現系列中的條紋是富有多重寓意。波浪形的條紋除了象徵雜訊外，還是對應結合南北韓的金剛山。此外，標題與金剛經更是息息相關的。經中以上世上最硬的鑽石為比喻，強調當意識能夠達到完全開放的狀態便能昇華至開悟的境界。因此，不論是著名作品《從上八潭俯瞰金剛山》，還是此系列的當代畫作，兩種表達模式都能充分呈現金剛山與佛學的開悟道理，達到身心靈格外靜謐的境界。

的確，畫家選擇現時再次呈獻「金剛山：電子鄉愁」系列是最佳時機。雖則電子產業的成熟意味著古董及文物的沒落，可是，畫家藉此用系列來激發受眾進入「新新視覺智能」，並提醒我們不要輕易忘記舊日模樣裏的色彩、回憶和價值。



「金剛山：電子鄉愁」金永憲展覽

Date: 2020.4.3 - 6.6

Venue: Soluna Fine Art

52 Sai St, Sheung Wan

上環西街52號G/F

<http://www.solunafineart.com>

#金剛山 #koreanartist #電子鄉愁 #金永憲 #革筆畫 #Hyukpil #韓國藝術家 #金剛經 #ContemporaryArt #ArtExhibition



The Value <https://hk.thevalue.com/articles/kim-young-hun-korean-artist-electronic-nostalgia-exhibition>

Posted 2 June, 2020

f @ 消息 分享 THE VALUE 4961 次觀看



迷幻山水畫 韓國畫家金永憲的電子鄉愁

撰文：HK01
6月02日, 2020 | 星期二 | 19:20



說起山水畫，一定聯想到傳統水墨。韓國藝術家金永憲（Kim Young-hun）卻打破這概念想法，他將韓國傳統繪畫技法，變化出一種令人耳目一新山水畫風格。

山水畫是中國傳統術之一，早在隋朝已開始出現這種畫風，後來分支出不同畫派，但由古代到近代李可染、張大千、傅抱石等代表性名字，一看便知道是中式藝術風格。

不過，金永憲的「電子鄉愁」（Electronic Nostalgia）系列，完全推倒過去既有想法，像是山水畫又不盡是，稜稜具像與抽象的界線。金永憲創作此系列長達十年，色彩繽紛鮮艷，靈感源自韓國山水和數碼屏幕干擾的油畫。他經歷了從類比年代到數位年代的變遷，並熱衷於觀察和解構「0」與「1」之間的未知空間，條紋設計的燈泡、數碼屏幕的白雜訊（White Noise）、肉眼看不到的弦樂器振動，都是他創作之源。



金永憲 (p1822-Electronic Nostalgia) (CHOI&LAGER)

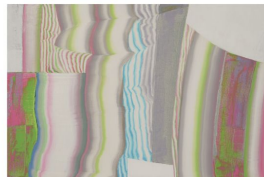


金永憲 (Ep1419-Electronic Nostalgia) (Soluna Fine Art)

「電子鄉愁」的主題已明顯帶出新舊結合風格，而金永憲的新派山水畫，所用的不是水墨，而是韓國傳統繪畫技術「革筆畫」（Hyukpil）——這技術是混合各種顏料，用皮革筆刷快速繪畫，同時以無間斷的筆觸在畫布上繪出像墨水般流動的多色條紋。「如果我試圖在第一層顏料上加上數層油彩，畫筆所留下的細節都會被抹去。再者，我想在我的畫作中用令人著迷的顏色，包括鮮艷的螢光和混濁的顏料，從而代表我們充滿色彩的世界。」金永憲就是以原始和傳統，引領未來和前衛的觀感，這突破創作模式，令他的作品成為紐約的美國銀行、倫敦的The Arts Club 以至國際博物館的收藏。



金永憲 (Ep1028-Electronic Nostalgia) (Soluna Fine Art)



金永憲 (Ep1917-Electronic Nostalgia) (Soluna Fine Art)



金永憲 (p1940-Electronic Nostalgia) (Soluna Fine Art)



韓國藝術家金永憲

展覽詳情

「金福山：電子鄉愁」

日期：即日起至6月6日

地點：Soluna Fine Art (上環西街62號)

【文章授權轉載自《香港01》，更多藝術、新聞娛樂生活資訊，立刻下載App。】
【本文經編輯潤飾，原文刊於「一物」。】

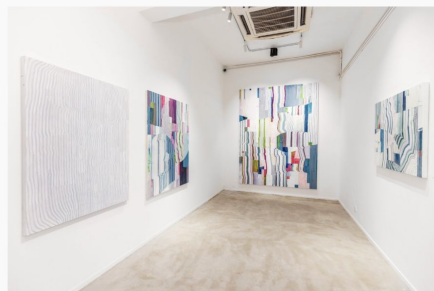


CUP

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林靖風：Soluna 與金永憲 —— 純粹的漣漪

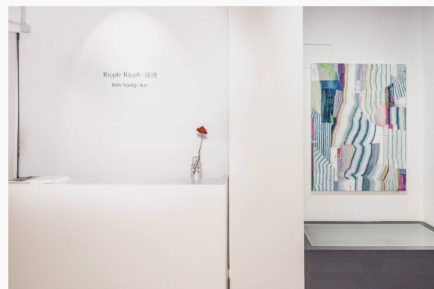
專欄 文化生活 展覽 意義 當代藝術 真實 繪畫 藝術家 虛擬 鄉愁 電子 香港 2021年 5月26日 BY 林靖風 荒謬事了



📷 金永憲「電子鄉愁」系列作品。 圖片來源：Snow Suet Photography

人們俯望著昏濁的河流，他們看不見月亮的倒影。我們把石頭投進河裡，它並沒有反抗，一直沉澱下去。快樂是水中的晶月，我們投進月河裡搜索依附在身上的水花，相隔一年，韓國藝術家金永憲 (Kim Young-Hun) 以「漣漪」(Ripple Ripple) 為題，再度於 Soluna Fine Art 畫廊舉辦個人展覽，以韓國民間繪畫技法「革筆畫」(Hyuk-Pil)，呈現電子世界裡所蘊藏的鄉愁。

虛構的理性與感性

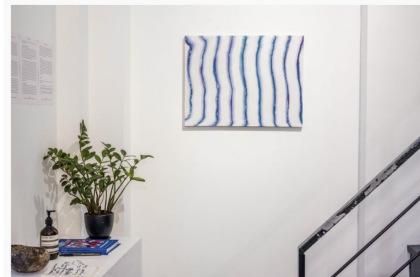


📷 金永憲「漣漪」展覽。 圖片來源：Snow Suet Photography

英國畫家法蘭西斯·培根 (Francis Bacon) 在 1991 年到 1992 年間與米歇爾·阿爾尚波 (Michel Archimbaud) 的訪談中，闡述自己對於繪畫的看法：「到最後，繪畫是那些意外發生的事情，和藝術家的意志互動而產生的結果；又或是無意識與意識之間的交流。」培根為金永憲在英國修讀碩士學位時的啟蒙對象，雖然金氏日後的作品都不是以繪畫人像為主題，但是培根的抽象表現方式和顏色上的運用，無意識間顯現在金氏的「電子鄉愁」(Electronic Nostalgia) 系列作品之中。

在真實與虛構的命題上，東方哲學有莊子揣摩「夢蝶」的意義，西方則有柏拉圖的「洞穴寓言」(Allegory of the Cave)，法國後現代主義哲學家尚·布希亞 (Jean Baudrillard) 認為，在這個充斥符號的世代，虛擬再也不是真實的複製品。他在著作「擬像與擬仿」(Simulacra and Simulation) 中曾論述：「重新領悟真實的絕對和搭建一個幻象都是不可能的，幻象不再出現，因為真實不再存在。」布希亞形容現今的社會身處於一個「超真實」(Hyperreal) 的狀態，因為虛幻的影像和標籤堆疊出現，只會讓真實的存在湮滅而流於交替之間。

當代藝術的荒謬



📷 金永憲「漣漪」展覽。 圖片來源：Snow Suet Photography

金永憲的一份「電子鄉愁」仍存在嗎？當家鄉已經消失，那一份鄉愁又可以安放在哪裡？人們所懷念的從前，或許只是想像中的從前，在現今的數碼年代，我們再也難以看到金氏畫中的彩色電子訊號，取而代之的是一面冷漠的黑色螢幕和自己無情的倒影，在這一頓理性與感性分明的時代，人們只可以擁有從絕對理性直接接觸到絕對感性的選項，在歡喜若狂與憂鬱憂冠之間，並不能存在任何中性的情緒。

現今的藝術涵蓋著各種的宣傳成分，不論是在社會議題、眾教或是政治上，都彷彿回到了中世紀時期的創作模式，當代藝術的風氣，從一種個人主義的思想，逐漸變為只對於社會現象的反映，前者與後者對於藝術家的創作而言，都是不可缺少的元素，但是現在擁有「宣傳」性質的藝術，大多都失去了一種「純粹」，觀賞者都以學者的口吻在問：「這一幅畫有著甚麼意義？」身處於資訊和知識氾濫的時代，論點、論據與論證就是判斷事物好與壞的唯一準則，但藝術又是否真的可以用同樣方式作出評價？

人工智能的崛起似威脅著人類的存在；然而我們就是它的創造者，人們開始以數字訴說著自己的情感，將來的一顆假淚，或許也會有 0 與 1 刻劃在其中，但我們就應該確切地接受這一種荒謬嗎？我們的情緒沉溺著，然後在沒有氧氣的環境裡學會了呼吸：「讓我留在這裡。」我們的臉上長出了鄭。

📷 金永憲：「漣漪」(Ripple Ripple)

日期：即日起至 2021 年 7 月 3 日

時間：10:00 - 18:00

地點：Soluna Fine Art 上環西街 52 號

📖 參考文獻

- Bacon, F. (1993). *In Conversation with Michel Archimbaud* (1st ed., pp. 86-87). London: Phaidon Press.
- Baudrillard, J. (2010). *Simulacra and Simulation* (S. F. Glaser, Trans.). (1st ed., p. 19). Ann Arbor: The University of Michigan Press.

※ 此篇文章為作者觀點，不代表本網立場。 ※



📖 林靖風 荒謬事了

於中央聖馬丁藝術與設計學院修畢藝術理論及哲學系研究碩士學位，曾在倫敦擔任現代美術館及多個香港與台灣藝展展出多項繪畫、攝影、設計及攝影作品，亦同時獲得相關藝術與設計獎項，以 20 歲之齡在英國哈德斯菲爾德北星藝術學院首屆個人展覽，於 2018 年出版首本個人小說「畫畫紅紅紅」主軸；又增，及於 2019 年獲 TEDx Royal Central London 邀請進行以存在主義為主題的大型公開演講，近期散文、小說及詩詞作品散見於「立場文化」、「虛詞」及「好景樓」等文學雜誌，Instagram: cyrus_lamprecht



Sungkok Art Museum

<http://www.sungkokmuseum.org/main/archive/%EA%B9%80%EC%98%81%ED%97%8C-kim-young-hun/?ckattempt=1>

Posted 18 Feb, 2010

Sungkok Art Museum

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ARCHIVE: 2010

전시 정보

Information

김영현
《Electronic Nostalgia: Broken Dream》

성곡미술관은 디지털 미디어를 이용한 설치, 영상작업과 다양한 색깔을 나란히 동시에 구사하는 독특한 회화적 표현으로 미래적 노스탤지어를 제시하는 김영현(1964년 생) 작가의 《Electronic Nostalgia: Broken Dream》展을 선보인다. 1995년 중앙미술대전에서 설치작품으로 대상을 수상한 김영현은 이후 불연 유럽으로 향했다. 이번 전시는 상당기간 유럽에 머물렀던 김영현의 작업 변화를 동시대적 미감으로 확인해보고자 기획되었다.

KIM Young Hun:
《Electronic Nostalgia: Broken Dream》

국내에서 9년 만에 선보이는 김영현의 작업들은 환상과 불연이 교차한다. 일견 낭만적 느낌을 주기도 하지만, 반감과 비관도 녹아 있다. 나이가 들면서 정체와 배경을 알아버린 어릴 적 만화 주인공과 캐릭터 등에 대한 실망감은 과거 문화식민주의, 신자유주의, 신자본주의를 거쳐 최근 대두되고 있는 신내러리즘의 안락 속에 다시 그것을 반추하고 그리워하는 어머니상을 곁들여 한다. 또한 설치 영상작업과 회화작품을 통해 김영현은 삶의 불연속성과 미래의 불확실성에 대한 세속적 두려움을 드러낸다. 세상은 최근 매스 미디어 중심에서 퍼스널 미디어 중심으로 빠르게 재편되고 있다. '일렉트로닉 노스탤지어, 바이호로 낯익은 것들로부터 벗어나 낯선 자리에 자리잡아 나갈 수밖에 없는 현실 속에 살고 있다. 이번 전시를 통해 세로움에 대한 희망과 불연이 교차하는 새로운 미디어 세상에 대해 비판적 거리를 유지하고 있는 작가 김영현의 날선 고집을 확인할 수 있을 것이다.

2010년 2월 18일 - 2010년 3월 21일
February 18, 2010 - March 21, 2010





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EXHIBITION

김영현展

2013.06.13 09:21

클라우드 맵(CLOUD MAP)
2013. 5. 30~7. 20 스페이스K 대구



<Cloud Map-p1305> 캔버스에 유채 194x259cm 2013

김영현의 개인전 <클라우드 맵(CLOUD MAP)>이 스페이스K대구에서 열렸다. '구름 지도'를 의미하는 전시 및 작품 제목은 실제와 가장 경향이 뒤섞인 혼성적 풍경을 담고 있다. 그는 한 화면 안에 구상과 추상 이미지를 충돌시킨다. 무지개와 파장, 구름, 연기 사이로 애니메이션이나 컴퓨터 게임의 캐릭터와 아이템이 함께 등장한다. 원색과 형광색, 파스텔톤, 무채색과 같은 다양한 색채는 뇌파 구조나 열감지 카메라에서 볼 수 있는 색상에서 비롯했다. 미술적 상상력을 발휘한 그의 작품은 21세기 현대 한국의 현수소이자 디지털과 아날로그 세대 사이에 선 작가 자신의 자화상이다.

EXHIBITION

- 밥 열쇠... 좋아하세요?
- 가족의 변신은 무죄!
- 이방인의 눈으로 본 한국 미술
- 생명 한 줄, 미술 두 줄
- 미술, 자연을 수호하라!
- 장식은 미술일까?
- 서울 '세로'지르기
- 여성, 다섯의 파노라마
- 도록, 다시 보기
- 'K-pop'의 초상들
- 바람의 노래는 흐르고
- '새로운' 정상에서
- LGBTQ 관용으로 공존하기
- 한국 미술잡지 역사
- 멀리된 미술의 힘
- 회화, 화색의 스펙트럼
- 만다라로 가는 길
- 뜻밖의 궤도
- 백남준 in Photography
- 미술관 소장품 다시 보기
- 우리가 되찾은 화가



<Cloud Map-p1304> 캔버스에 유채 194x259cm 2013



<Cloud Map-p1303> 캔버스에 유채 130.5x162cm 2013

김영현 홍익대 회화과 졸업, 토털미술관(1995 정중), 웅진갤러리(1997), 271 Hohenweg Studios(2003 뒤 겔도르프), 자하미술관(2012) 등에서 개인전 개최. <빛-그림의 쾌적>(1992 덕원갤러리), <Review 1995-오늘>(1994 도울갤러리), <Media Art-Virtually Yours>(2000 세종문화회관 미술관), <Kim Young Hun & Christelle Spano 2인전>(2002 파리 Paris Project Room), <서울시 문예 예술공간 개관 특별전>(2010 문래예술공방), <비밀 오차의 발우>(2011 부산시립미술관), <Transformed Humans>(2012 광주, 서울 스페이스K) 등 다수의 단체전 참여. 중앙미술대전 대상(1995) 수상.



공감인포뉴스 NEWSIS

종 > 문화

'허필'과 쉐타는 색채 향연...김영현 '가상풍경'

가이드북 20170213 11:05:01



【서울=뉴스1】1947-Electronic-Nostalgia-Noise, 2016, Oil on canvas, 69x117cm

【서울=뉴스1】제헌주 기자 = 무엇을 그린건지 알수 없지만, 파스텔톤 색감과 자유로운 흐름이 외발는다. 우연인듯 우연이 아닌듯 쉬고 약간 화면은 흔들리며 혼란스럽다. 경망적인 단색화와는 가려가 안 다채화의 향연이다.

한국과 유럽을 오가며 활동하는 서양화가 김영현(48)의 작품은 '허필 기법'을 구사한다. 허필(筆筆)은 거죽의 갈라진 틈 때문에 글자꼴의 흰 부분이 거칠고 분방하게 드러나는 글씨풍이다.

이 그림도 색연 회화로 추상 표현주의경지만 살펴보면 '허필'이 보인다. 선명한 색과 탁한 색, 직선과 자유 곡선, 낙서와 패턴화된 형상들이 연결되어 캔버스에 위에 그 물감을 만들어내고 점과 선의 기하학적인 이동이나 줄무늬 형상이 나타나기도 한다.



【서울=뉴스1】1950-Electronic-Nostalgia-Noise, 2016, 130x102cm, oil on canvas

반면 화면 곳곳에 보이는 스크래치나 일록 등은 작가의 계획된 의도에도 불구하고 나타난 무의식적 사고(artifact)의 결과물이다.

결과 캔버스는 약법이다. 인상이 붓대로 만져 붓이, 작가의 의도대로 그대로 받아들여지지 않는게 캔버스다. 그래서 김영현의 캔버스는 '가상공간'이다. 의식과 무의식이 서로 충돌하며 붓끝과 눈속의 끝없는 대립을 펼친다.

액트리스 사체, 디지털과 아날로그의 불안한 맥락에 빠진 김영현을 주목한 건 초이벤터가 갤러리 최선의 대표다.

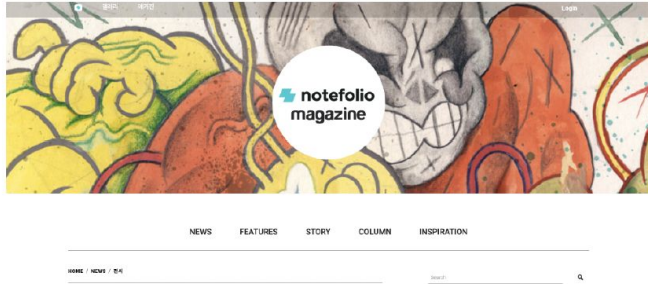


【서울=뉴스1】1950-Electronic-Nostalgia-Noise, 2016, Oil on canvas, 130x102cm



Notefolio magazine <https://magazine.notefolio.net/1666>

Posted 7 Feb, 2018



갤러리이베, 김영현 & 김진 <회화의 맛>展

18.02.07



<Electronic Nostalgia> 김영현, 80x117cm



<Electronic Nostalgia> 김영현, 112x146cm

갤러리 이베에서 2018년 1월 17일부터 2018년 2월 28일까지 김영현 & 김진 <회화의 맛>展을 개최한다. 이번 전시에서는 현대적이고 추상적인 시각언어를 기존과 다른 방식으로 구현하는 김영현 작가와 다양한 오브제와 거친 붓터치를 통해 감렬한 회화를 구사하는 김진 작가의 작품을 소개할 예정이다. 때문에 모든 미술작품의 원천인 회화작품에서만 느낄 수 있는 아날로그적 감성과 작가들의 호흡과 병행하는 살아있는 붓질의 질감이 가진 에너지를 이번 전시를 통해 경험할 수 있다. 창의적이고 독특한 화풍으로 활발한 활동을 펼치고 있는 두 작가의 작품을 통해 다양한 작품 세계를 접해보길 바란다.



<묵은 저면> 김진, 2015



매거진한경

<https://magazine.hankyung.com/money/article/202101203280c>

Posted 26 March, 2020



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Meditation painting that transformed the human inner world into waves

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p1044-Electronic: Nostalgia, oil on canvas, 100x100cm, 2019

This is the artist of ARTIST Yuseop Kim - Youngheon Kim

[Hankyung Money = Kim Yun-seop, Director of the Korea Art Management Institute, Doctor of Art History] Among the human senses, hearing is the basic. This is because they first hear sounds from a distance, recognize shapes from a certain distance, and check smells in front of their noses. Artist Youngheon Kim transfers traces and rhythms of basic senses to the screen as if showing electromagnetic waves.

How can I meet the inspirations that are latent inside me? Is it possible to visualize the waves or sounds emitted by the body? Like all matter, the body is both a particle and a wave itself. The pain of bodily sensation is the process of recognizing the waves transmitted by cells, and everything you hear, see, and feel is just a wave. The principle of minute waves of the human body is utilized in various fields. So the body's cells are 'treat ESP wave terminals'. ESP (Electronic Stability Program) is a vehicle stability control system. It is a braking system that detects the speed, rotation or slip of the vehicle and controls the brakes and engine to prevent accidents in advance. After all, the functioning of cells can be compared to human exterosensory perception or superpowers.

Humans open and read the mind, the world of consciousness, through ESP receivers called cells. Artist Youngheon Kim's paintings also visualized cognitive senses with his own ESP. It is a digital meditation painting that visually unravels the workings of the body and mind.

"The stripe expression that occupies a large area of the painting uses the brush stroke technique, but the oil paint on the surface of the canvas shows a fluid feeling that mixes and spreads with each other. In recent painting works, digital and analog elements coexist. Although these stripes look polished, they are usually created with a single brushstroke. I want to be able to express delicate expressions such as the trembling and movement of the brush with 'single layer' rather than the smoothness obtained through multiple depictions. Also, the repetitive stripe elements in the painting form an important characteristic that will generate 'electronic abstract language'. I think these processes are involved in touching a certain delicate boundary of modern abstract painting or pushing that area."



p2005-Electronic: Nostalgia, oil on canvas, 100x102.4cm, 2020

Artist Kim's paintings are truly rich in 'pictorial imagination'. His production technique is oil paint on canvas, the basic basis of Western painting. The key is brushing. He used *hyukpil* (洋筆), one of the traditional techniques of oriental painting, instead of a regular brush. The sense of rhythm that glides across the screen is a trace of *Hyukpil's* past. Obviously, it started with the movement of lines at first, but before I knew it, pastel-toned surfaces overlapped to create a three-dimensional effect. You will witness the birth process of a three-dimensional drawing in which lines and planes harmonize.

With the painting technique using a *hyukpil*, several repeated stripe brushstrokes are overlapped, and in the traces that have passed, waves or waves mixed with time and space sway. In Kim's paintings, different conflicting elements such as vertical and horizontal, straight lines and curves, and circles and squares are easily mixed into one body. Natural wave energy is a source of geometric imagination. The sense of rhythm of the waves unfolding on the screen resembles sensuous jazz or modern music played by various musical instruments in harmony. Appropriate breathing cycles and the language of visualized notes are being reborn as the poetic language of abstract art. So even if his works do not rely on clear shapes or messages in everyday texts, the viewer unconsciously deciphers the 'latent sign' in the painting.

Artist Youngheon Kim.



Born in 1963, he graduated from Hongki University, Department of Painting, University of London, Goldsmiths College (Fine Arts) for one year, and then graduated from London University of the Arts, Chelsea College (Fine Arts). In the meantime, starting with the Total Museum of Art in 1995, he has had about 20 large and small solo exhibitions in Seoul, Paris, Düsseldorf, New York, and Hong Kong. She has also been invited to a number of special exhibitions, including Hong Kong Chinese, New York Gallery Projects, Chu K. Lager Gallery, Chicago, West House Museum in Norway, Seoul Alois Art Museum, Sungbong Art Museum, Ho-Am Gallery, Seoul Museum of Art, and Gyeongju Museum of Art. He won the Grand Prize at the 1995 Jeonkyung Art Competition, 2002 Artist Talk at Bayer-Mulhouse Digital Art Center in Paris, France, 2003 Haebeok Studios (Dussekkorf) 2000 - 2002 Paris Cité Samsung Atelier Program Participated in residency, etc. His works have been exhibited in a number of domestic and foreign art museums, including the National Museum of Modern and Contemporary Art (Government Art Bank, Bank of America (BNA) in New York, The Arts Club in London, Louvre Samsung Museum of Art, Sungbuk Art Museum, Zaha Museum of Art, Kookje Group, Korea Petroleum, etc., and owned by major corporations. He is currently working in New York and Yangpyeong.

Director Kim Yoon-seop.

Yuseop Kim is an art critic who earned a PhD in art history from Myongji University Graduate School and served as the artistic director of the 2010 Jeonkyung International Public Art Project (2002). Currently, National Museum of Modern and Contemporary Art Art Price Evaluation Member, Government Art Bank Stealing Committee Member, Incheon International Airport Culture and Arts Advisory Committee, Korea Art Poetry Appraisal Association Deputy Member, Korean Red Cross Cultural Sharing Project Art Director, Sokeimyung Women's University Adjunct Professor, Quarterly Sculpture Editor-in-Chief, 2020 Gyeongju International Residency Art Festa Exhibition Director, Korea Art Management Research Institute Director, Art Management Support Center director, etc.



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입력 : 2020.03.30 18:03

김영현展, 4월 3일부터 홍공 솔루나파인아트

김영현 개인전 'Diamond Mountain - Electronic Nostalgia'가 4월 3일부터 6월 6일까지 홍공 성안에 위치한 솔루나 파인아트 갤러리에서 열린다. 10여 년간 이어온 연작 'Electronic Nostalgia'를 포함해 한국적 색을 배경으로 디지털 시대의 공감각적 경험을 투영한 생생한 색채 유화 8점이 내걸린다.

김영현은 한국 전통 회화 기법인 '획법'을 다루는데 이는 가족 색채의 물감을 혼합한 후 빠른 칫으로 그려내는 기법이다. 캔버스를 가로지르는 다채로운 줄무늬는 한 번의 연속적인 붓놀임으로 만들어지고 물감은 서로 엉키고 녹으며 잉크가 흘러내리는 듯한 모습으로 캔버스에 스민다.



P1829-Electronic Nostalgia_Diamond Mountain, 184x184cm, Oil on Linen, 2019 (솔루나·아트21)

그의 작품에서 'Electronic(전기)'은 끊임없이 변화하는 삶의 에너지를 상징한다. 마치 그의 작품 속의 파스텔 색조가 관객의 시선을 사로잡고 삶의 활력을 느끼도록 전기처럼 자극하는 듯하다. 반면 'Nostalgia(향수)'는 디지털 기술의 압도적인 영향력을 경험한 화가로서의 배경과 상통한다. 디지털 혁명 전의 감성을 느끼는 작가는 한국 회화의 고전적인 색감에 현대적인 내온 핑크와 그린 색감을 첨가시켜 그만의 추억과 향수를 표현한다. 'Electronic Nostalgia' 연작을 통해 작가는 선구적인 시각으로 세상을 시각화하고 인식을 바탕으로 주변 환경을 수정해 시각적 경험의 측면을 재현하는 능력으로, '새로운 시각적 지성'을 관객에게 소개하고자 한다.

전시 타이틀 'Diamond Mountain'은 작가의 대표작품명에서 따왔다. 'Diamond Mountain'은 한반도에서 가장 그림 같은 산 중 하나이자 불교 세계관에서 가장 끝에 있는 산의 이름이기도 한 금강산이다. 금강경(Diamond Sutra)은 불교 경전으로 정신의 해방이 곧 영적 깨달음의 길임을 강조하면서, 세계에서 가장 단단한 돌인 다이아몬드를 비유로 해 견고한 지혜를 뜻하기도 한다.

이번 전시에서 선보이는 'Diamond Mountain - Electronic Nostalgia' 시리즈에서 작가의 예술적 여정에 대한 구성과 상상을 관객과 공유하고 한국 문화사에서 가장 중요한 모티브 중 하나인 금강산을 바탕으로 작품과의 교감을 경험할 수 있다.





The End

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