

KIM YOUNG-HUN

Ripple Ripple

金永憲

漣漣

13 May - 03 July 2021

SOLUNA
FINE ART

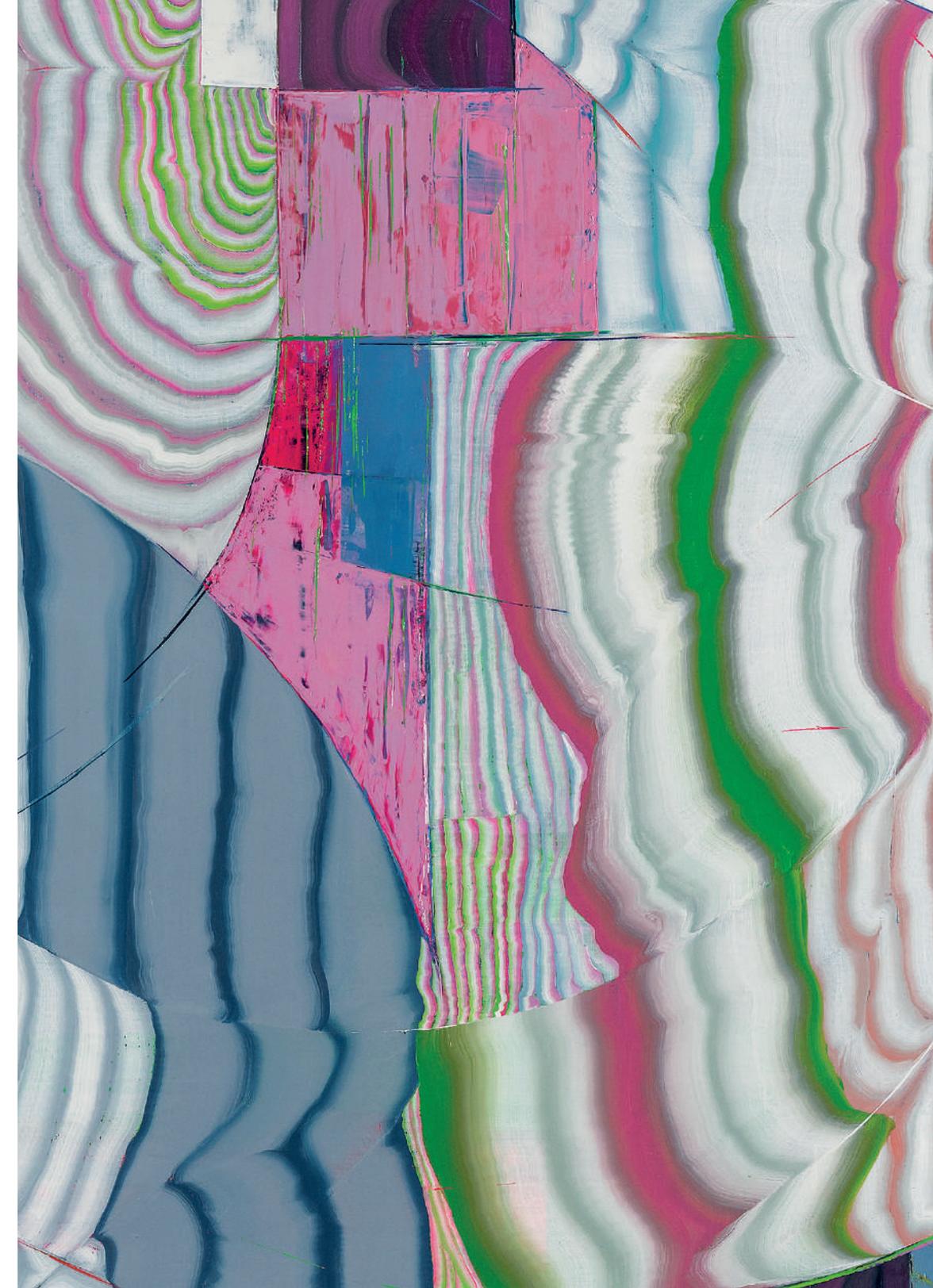
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Soluna Fine Art is pleased to present Kim Young-Hun's solo exhibition 'Ripple Ripple' in Hong Kong. This exhibition will showcase over ten latest oil paintings with vibrant colors by the artist based on his inspiration from the ever changing digital world. 'Ripple Ripple' will be on view from 13 May – 03 July 2021, with an opening on 13 May 2021, 6-8 PM

"Two circles of ripples lingered on the quiet lake, touched and changed from strangers into a sign of infinity. In a blink of an eye, the action dissipated into the nothingness..."

— Azul Lechmann, <On the Threshold of the Undulation: The Art of Kim Young-Hun>

Kim has witnessed the development of technology from analog to digital. While the rapid change occurs, he was found in observing the possibility of binary codes, between the 0 and 1. For Kim, such uncertainty intrigues him to create disoriented and euphoric paintings: Inspirations such as stripe covered light bulbs, white noise from digital screens, and invisible vibrations from string instruments that allow Kim to. In his wordings, generating an electronic-like abstract visual language, interferes with the ambiguous boundaries of our ever-changing lives, between digital and reality.

In years of painting, Kim constantly explore the ambiguousness in binary by symbolizing the electronic signals with the traditional Korean painting technique of "Hyuk-Pil" (革筆), in which the painter mixes various colors and paints with rapid strokes using a leather brush. In a fleeting moment, the reality of the present appeared on the canvas. One of the distinctive features of Kim's works is the preservation of his raw artistic process: By having a thin layer of paint, the trace of his pulsating brush strokes simultaneously creates an illusion of a glossy screen.

Kim Young-Hun is a pioneer in the development of Korean aesthetics. He not only retains a kind of peaceful composition of Asian art, but also expresses his repressed emotion through color. Spending more than 10 years creating works under the same series, Kim keeps on introducing the audience what he refers to as the 'new visual intelligence' — the ability to visualize the world with a pioneering perspective, and to modify their surroundings based upon perceptions, and recreate the aspects of visual experiences.

Kim Young-Hun delved into South Korea's traditional culture where his heritage alive vivid in his work. When the reality that is about to be replaced by the virtual world, he unconsciously understands the sensibility of electronic language. Perhaps the ripples have been rippling all along, never having had a real threshold. Between the ripples, there is a human nature that is resonating with the heart.

About Kim Young-Hun

Kim Young-Hun was born in 1964, in Nonsan, Korea. He is currently based in New York City and Seoul. Kim received his B.F.A. (1992) in painting from Hongik University. Continuing his studies, he soon enrolled at Chelsea College of Art and Design and received his M.F.A (2008). 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 (New York), and The Arts Club (London), and in numerous museums.

Soluna Fine Art 欣然呈獻金永憲全新個人展覽「漣漣」。是次展覽將展示金氏從不斷變遷的數碼世界中獲得啟發而創作的超過十件嶄新油畫作品。「漣漣」展覽會由二零二一年五月十三號至七月三號 在畫廊展出，並於五月十三號晚上六至八點開幕。

“寧靜的湖面上徘徊著兩圈漣漪，在觸碰到的瞬間，從兩個圓圈變成了無限符號。再眨眼間，漣漪化作水波並消散到虛無之中。”

— 艾素凝《在迴盪之間——金永憲的藝術》

韓國藝術家金永憲（Kim Young-Hun）見證科技上從類比到數位的發展，在如此快速的變化下，他開始在觀察0與1之間的未知空間，並在解構中找到了啟發。對金氏來說，這種不能以語言理解的狀態激起了他的創作。金氏靈感來自條形的燈泡、數碼屏幕的白雜訊，和弦樂器發出以肉眼不可見的振動。如金氏所言，這姿態仿似電子的抽象畫語言，而這種語言干擾了千變萬化的數碼和現實生活的模糊邊界。

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」（Hyuk-Pil）展現電子信號的多樣性，從而探索二進制內屬於0與1之間的領域。畫家混合各種顏料並用皮革筆刷快速繪畫，並以無間斷的筆觸在畫布上繪出猶如墨水般流動的多色條紋，油彩都會融合在一起並滲透到畫布中。金氏後抽象的作品其中一個特色便是保留了他原始的創作過程：金氏僅繪上一層顏料，而他的脈動的筆觸痕跡都沒經編輯，同時還產生了一種光滑的電子屏幕般的錯覺。

金永憲是一名在韓國美學發展上的先驅者，他既保留了東方藝術的一種構圖上的平和，同時亦以昭彰的顏色把內心的暗湧，透過色彩來表現自己一直在壓抑的感動。金氏至今已在同一主題下創作了10年之久，他從未間斷引導觀眾進入「嶄新視覺智能」——即以開創的角度觀想世界、並基於感知修飾周遭環境和重新創造多樣的視覺體驗。透過本次展覽中的全新作品，觀者將能感受到金氏對此主題更深入的領悟及更微觀的想像。

金永憲奮力地鑽研韓國的傳統文化，讓藝術存在於他的底蘊之中。當現實要被虛擬所取代時，他在無意識間參透了電子語言裏的感性。或許漣漪其實一直都在盪漾，從來就沒有一個真正的開端。在漣漪與漣漪之間，蘊藏著透徹心靈的人性。

關於金永憲

金永憲於1964年生於南韓論山市。金氏現居於紐約和首爾。金氏在1992年於南韓弘益大學藝術系畢業，其後於2008年在切爾西藝術學院得到藝術碩士學位。金氏擁有超過10個個人展覽及60個聯展。不同公共和企業曾收藏他的作品，包括美國銀行（紐約）、The Arts Club（倫敦）和數個國際博物館。

On the Threshold of the Undulation: The Art of Kim Young-Hun

by Azul Lechmann

The two separate circles of ripples lingered on the quiet lake. In a flash they changed from strangers into a sign of infinity at first sight, then the lively infinity dissipated into the nothingness of solitude. If the virtual world and the reality are the two circles of ripples on a lake, people would be living in the gap in between. Are ripples created because a rock was thrown into the lake, or do we throw ourselves into the water? Perhaps we are in a dream without a prologue, never finding a definite answer. Kim Young-Hun, a South Korean artist who has witnessed the development of technology from analog to digital, tries to explore the ambiguousness between 0 and 1 in binary by symbolizing the electronic signals by using the traditional Korean painting technique of "Hyuk-Pil" in a blaze of colour.

Streams of Asian Art

Asian art such as Chinese art, Korean art and Japanese painting all tend to depict the beauty of nature with a calm plain color tone, and each of them has been deepened by Confucianism to varying degrees. In the Analects of Confucius, Confucius uses "The business of laying on the colours follows (the preparation of) the plain ground" to interpret the poem "The pretty dimples of her artful smile! The well-defined black and white of her eye! The plain ground for the colours!" The moral is that a beautiful face needs a simple tone and then colour to achieve its beauty. Oriental artists abide by the principles of Confucianism and present the original nature of their paintings with harmonious and balanced colors. Through the black ink and the void, the viewers can understand the doctrine of the mean with their own imagination between black and white.

Kim used the technique of "Hyuk-Pil" to paint colorful lines on linen canvas as electronic distraction. Unlike many Lyrical Abstraction artists who painted in the Impasto style, Kim would simply allow a layer of paint to be attached to the canvas without any modification. The catchy image and texture are created by a blend of colors on leather brushes. In a fleeting moment, the reality of the present moment condenses. Psychedelic Art, popular in Europe and the United States in the 1960s, or Superflat in Japan, had already incorporated striking fluorescent colors into canvases. However, due to the development of Korean art, even the "Dansaekhwa (monochromatic painting)" movement, led by Korean abstract artists in the 1970s, the use of bright and striking colors was not popular. Kim Young-Hun not only inherits the blend of Oriental art, but also goes out of his way to create his "Hyuk-Pil" in

bright fluorescent colors — a unique style among the flood of Korean art.

Stars in the Eyes of the Electric World

In an interview with the Home Journal, Kim recalled that his artistic enlightenment came at the age of 13 when he went fishing at a lake: “By the evening, the sky and stars would reflect onto the waves, and over time the wave pattern became intact in my mind.” Kim Young-Hun is a pioneer in the development of Korean aesthetics. He not only retains a kind of peaceful composition of Oriental art, but also expresses his repressed emotion through color. Kim Young-Hun has spent more than 10 years using the “Hyuk-Pil” technique to create the “Electronic Nostalgia” series, which has spawned the “Geumgangsán” paintings.

“Hyuk-Pil” originated from the Joseon Dynasty in the 1500s. At first, willow branches and bamboo leaves were used as painting tools, and then leather was adopted. It is a kind of traditional folk art in Korea, which uses engraved patterns as decorative fonts. Not only is the expression of “Geumgangsán” or “Hyuk-Pil”, but the themes and techniques of Kim’s creation are always echoed in his series “Electronic Nostalgia”, which is part of “Nostalgia”. Since ancient times, Mount Kumgang for the South Korean people, are just like the existence of the holy mountain. As a scholar, Kim Young-Hun worked hard to delve into South Korea’s traditional culture and let art exist in his heritage. In Kim’s work, the white space may represent pure “Nostalgia”, while the position of color symbolizes the complexity of “electronics”. In his recent work, Kim has clearly used more monochrome and white paint on the canvas. Could this change in artistic style represents the influence of the epidemic, which has deepened Kim’s nostalgia? In today’s electronic world, perhaps we all need to retain a sense of nostalgia, to capture our most sincere feelings from memories.

Canon of Change

From Historical Materialism to Capitalism, and then to Scientific Socialism, it is possible that human society is just like the transformation from analog to digital, which will only constantly update. At a time when contemporary art is slowly becoming rational, Kim Young-Hun is still fighting against its absurdity. The absurdist philosopher Albert Camus once stated the following about art in *The Rebel*: “Artistic creation is a demand for unity and a rejection of the world. But it rejects the world on account of what it lacks and in the name of what it sometimes is.” Kim Young-Hun’s works have also been changing, from the initial large amount of fluorescent colors as if they were electronic interference, to the works that will be exhibited in relatively stable colors or even monochrome in the near future, which will lead the viewer to walk into a colorless field among the rainbows. Everything in life has an unshakable side, just like the Canon artists such as Picasso, Leonardo da Vinci, and Vincent van Gogh. The “Hyuk-Pil” style has become the Canon

of Kim Young Hun's work, which provides a solid foundation for exploring the nothingness between reality and illusion in the rapidly changing digital age.

Tremble of Art

In an interview with Hind Berji, Kim said: "I think being an artist is a path to loneliness. But my supporters are always standing beside me and help lift me out of that loneliness." Loneliness may be a necessary stage for artists, because only when they are alone can they really listen to the voice that has been calling in their heart. The brief solitary time is for the reunion and understanding in the future. After a moment of solitude, what they get is a kind of joy that has been waiting for a long time. If the essence of art is rebellion, what Kim Young-Hun is fighting against is the reality that is about to be replaced by the virtual world — he unconsciously understands the sensibility of electronic language. Perhaps the ripples have been rippling all along, never having had a real threshold. Between the ripples, there is a human nature that is resonating with the heart.

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在迴盪之間——金永憲的藝術 艾素凝

原來分開的兩圈漣漪在靜謐的湖泊上交織而纏綿，於剎那間從素昧平生化作了似是一見如故的無限符號，再由熱鬧的無限消散為孤寂的虛無。虛擬世界與現實世界或許就是湖上的兩圈漣漪，而人們就是生活在兩者之間的縫隙。漣漪的誕生到底是因為人們往湖裏拋下了一塊石頭，還是我們把自己投進了水裏去？或許我們就像置身在一個沒有序幕的夢境一般，從來都不會找到一個確切的答案。韓國藝術家金永憲（Kim Young-Hun）見證科技上從類比到數位的發展，他嘗試在象徵著電子信號的萬紫千紅的畫作中，以傳統的韓國繪畫技法「革筆畫」（Hyuk-Pil），來探索二進制內屬於0與1之間的旖旎領域。

東方藝術的洪流

在浩瀚無垠的東方藝術史中，諸如中國美術、韓國藝術及日本繪畫等，都趨向以一種沉穩的素色調，來描繪大自然綺麗的模樣，而它們各自都在不同程度上受到儒家思想的深化。孔子曾經在《論語》中，以「繪事後素」闡釋詩作《衛風·碩人》裏「巧笑倩兮，美目盼兮，素以為絢兮。」的意義。其中的寓意是指一副秀麗的臉容需要先有簡樸的基調，然後再添以顏色才可以臻於至美。東方藝術家遵守儒家思想的準則，以融和與平衡的色彩，來呈現畫中原始的本質。透過黑色的筆墨和留白的空間，讓觀賞者在黑白之間，以自身的想像力參透中庸之道的哲學。

金氏以「革筆畫」的技法在亞麻帆布上勾勒如電子干擾般的姹紫嫣紅線條，有別於一眾以厚塗（Impasto）方式繪畫的抒情抽象主義（Lyrical Abstraction）藝術家，金氏僅會讓一層顏料依附在畫布上，而從來不作後期的修改；宛若柔美的畫面和質感，由皮革筆刷上的混合色彩所糅合而成。在稍縱即逝的時刻，凝結當下真實存在的景象。然而，在歐美1960年代所盛行的迷幻藝術（Psychedelic Art），或是日本的超扁平主義，早已經把引人矚目的螢光顏色糅合在畫布之中。但是在於韓國藝術的發展，即使是1970年代由韓國抽象藝術家所主導的「單色畫」運動，亦不曾流行使用鮮明及予人驚艷的色調。金永憲不僅秉承了東方藝術裏的融和，還不落窠臼地以明亮的螢光色彩，創作他的「革筆畫」作品——這是在韓國藝術的洪流中獨樹一幟的風格。

電子世界裏的繁星

根據金永憲在美好家居（Home Journal）的訪問裏所憶述自己在13歲的時候到湖邊垂釣，而得到藝術啟蒙的時刻：「在傍晚時分，天際與繁星都折射到浪潮上，而當中所形成的圖像就牢牢地烙印於我的腦海中。」金永憲是一名在韓國美學發展上的先驅者，他既保留了東方藝術的一種構圖上的平和，同時亦以昭彰的顏色把內心的暗湧，透過色彩來表現自己一直在壓抑的感動。金永憲以超過10年的時間，以「革筆畫」的技法創作「電子鄉愁」系列的作品，而其中亦衍生出以「金剛山」（Geumgangsan）為主題的畫作。

「革筆畫」起源於約在1500年間朝鮮王朝的民間，最初是以柳枝和竹葉用作繪畫工具，後期才發展為皮革的運用。它為韓國傳統民間藝術的一種，以鏤花圖案作為裝飾字體的用途。不僅是「金剛山」或是「革筆畫」的表現方式，金氏在創作上的主題和技巧，一直都在呼應他的

系列「電子鄉愁」中，屬於「鄉愁」的一部分。自古迄今，金剛山對於韓國人民而言，都是宛如仙山瓊閣的存在、而身為學者的金永憲奮力地鑽研韓國的傳統文化，讓藝術存在於他的底蘊之中。在金氏的作品中，白色的空間也許是代表著純粹的「鄉愁」，而彩色的位置則是象徵著紛繁的「電子」。金永憲在近期的作品中，顯然地運用了更多單色和白晶的顏料在畫布上。這一種在創作上的轉變，會否是代表著疫情的影響，讓金氏的鄉愁亦在逐漸加深？在現今的電子世界中，或許我們都需要保留著一份鄉愁，從醞黃的回憶中捉牢屬於我們最真摯的情感。

正典的蛻變

從歷史唯物主義 (Historical Materialism) 到資本主義 (Capitalism)，再演化為科學社會主義 (Scientific Socialism) 的可能，奠定了人類的社會就如類比到數位的轉變，只會不斷地反覆更新。在當代的藝術緩緩地變得理性的時刻，金永憲仍然在對抗其中的荒謬性。荒謬主義哲學家阿爾貝·卡繆 (Albert Camus) 曾在《反抗者》(The Rebel) 裏對藝術作出以下的闡述：「創造要求和諧一致、拒絕世界現狀，拒絕世界，是拒絕它所欠缺的，有時拒絕就因為世界是這個樣子。」(Artistic creation is a demand for unity and a rejection of the world. But it rejects the world on account of what it lacks and in the name of what it sometimes is.) 金永憲的作品亦一直在蛻變，從最初擁有大量仿如電子干擾的螢光色彩，到近期即將會展出以較為沉穩的顏色甚或是單色的作品，匍匐帶領觀賞者走進彩虹之間的一個無色的領域。生活中每一件事物都有著不可被動搖的一面，就像是畢加索、達文西及梵高等的「正典」(Canon) 藝術家。「革筆畫」的風格成為了金永憲在創作上的正典，以穩如磐石的根基引導人們在瞬息萬變的數碼時代中，探討真實與幻象之間的虛無。

顫抖的藝術

當走進了「之間」的空間以後，我們又會否能夠以自身的已知賦予未知的空間一種意義？金永憲在與希·貝茲 (Hind Berji) 的訪談中述說：「在我的想像中，成為一名藝術家就是在邁向孤獨之路。但是我的支持者一直在旁扶持著我，帶我走出孤獨的狀態。」孤獨或許對於藝術家來說是一個必經階段，因為只有在自己一人的時候，才可以真正聆聽心坎裏一直在幽幽呼喚的聲音。短暫的孤獨其實是為著日後的重逢與認識，在經過了沉澱以後，我們所得到是一種守候已久的歡愉。倘若藝術的本質就是反抗，金永憲所對抗的就是即將要被虛擬所取替的現實——他在無意識間參透了電子語言裏的感性。或許漣漪其實一直都在盪漾，從來就沒有一個真正的開端。在漣漪與漣漪之間，蘊藏著透徹心靈的人性。

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p2121-Electronic Nostalgia, 2021

Oil on linen
259 x 194 cm





p2118-Electronic Nostalgia, 2021

Oil on linen
146 x 112 cm



p2122-Electronic Nostalgia, 2021

Oil on linen
146 x 112 cm

p2030-Electronic Nostalgia, 2020

Oil on linen
112 x 145 cm



p1925-Electronic Nostalgia_Diamond Mountain, 2019

Oil on linen
184 x 184 cm

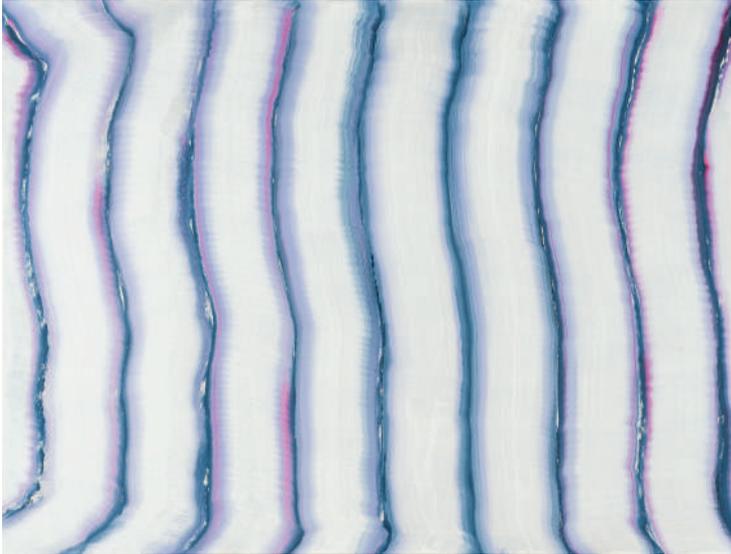






p2021-Electronic Nostalgia, 2020

Oil on linen
85 x 45 cm



p2116-Electronic Nostalgia, 2020

Oil on linen
53 x 65 cm

p2114-Electronic Nostalgia, 2021

Oil on canvas
130 x 97 cm



p2117-Electronic Nostalgia, 2021

Oil on canvas
130 x 97 cm





p2120-Electronic Nostalgia, 2021

Oil on linen
97.5 x 130 cm



p2135-Electronic Nostalgia, 2020

Oil on linen
80 x 100 cm

Kim Young-Hun 金永憲
(1964 born in Nonsan, Korea)

Education

2008	M.F.A, Chelsea college of Art and design, University of Arts London
2006-2007	Goldsmiths college, University of London
1988-1992	B.F.A Hongik University, Seoul

Selected Solo Exhibition

2020	Diamond Mountain - Electronic Nostalgia, Soluna Fine Art, Hong Kong
2019	Electronic Nostalgia, Galerie Richard, Paris Electronic Nostalgia, Galerie Richard, New York
2017	Virtual-Scape, Choi&Lager Gallery, Seoul
2016	Noise-Electronic Nostalgia, Gail Art Museum. Gapyung, Korea
2013	Cloud Map, Space K, Daegu, Korea
2012	Cloud Map, ZAHA Museum, Seoul Cloud Map, Nuovo gallery, Daegu, Korea
2010	Electronic Nostalgia-Broken Dream, Sung-Kok Art Museum, Seoul
2003	Höherweg 271 Studios, Dusseldorf
2002	Espas Icar, Issy-les-Moulineaux, Paris
2001	Cité Internationale des Arts, Paris
1997	Dark Side of the Moon, Woong-Jun gallery, Seoul
1995	Total Museum of Contemporary Art, Jang-heung, Korea

Selected Group Exhibition

2019	Hyper Salon, U art space, Seoul In Line, Made art space, New York 4482, gallery Selo Arts, Seoul
2018	Kim Young-Hun, Kim Jin, gallery Lee Bae, Busan Color Matters, galerie Richard, New York
2017	Visualizing Today, Hongik Museum of Art, Seoul Imperfect Consonance_YoungHun Kim & Robert Muntean, UNC gallery, Seoul Natural Selection, Christy, HongKong
2016	The Middle Distance - Shane Bradford & KIM Young-Hun, Choi&Lager Gallery, Cologne Visual Arithmetic: The 64 Formal codes, Lee Eugean gallery, Seoul Please Return to Busan Port. Vestfossen Museum, Norway Noise-Electronic Nostalgia, Paik Haeyoung gallery DDP space, Seoul
2015	SamSaikDo, Jaha Museum, Seoul Have a good day, Mr. Kim, KUNSTRÄUME, Cologne
2014	Neo Sansu, Daegu art museum, Daegu, Korea Best Portrait Collection-Artist's Room, gallery won, Seoul
2013	Homo Utopias, Hada Contemporary, London Korean Contemporary Painting-33 Artists, Kangdong art center gallery, Seoul Presents from Artists, gallery Sein, Seoul

2013 Multi Effect, gallery Ihn, Seoul
 British Impact, gallery Lee & Bae, Busan, Korea
 Fantasy Will be There, Daegu art factory, Daegu, Korea

2012 Kumkang Nature Art Biennale, Gong-Ju, Korea
 Transformed Human, Spaec K, Kwang-Ju, Korea
 The Secret, Kwangju Museum of Art, Kwang-Ju, Busan Museum of Art, Busan,
 ARKO Art Center, Seoul

2011 From a Distance, Keep a Distance, Sungkok Art Museum, Seoul
 31 Artists by 31 Critics, Gallery forest, Seoul
 Pity on Utopia, Art space LOO, Seoul

2010 Art Actually, Gallery Kunstdoc, Seoul
 Electronic Nostalgia, Mullae art factory, Seoul
 Art Share, Dong-duk art gallery, Seoul
 Over the Rainbow, Sungkok Art Museum, Seoul

2009 Digital/Multiple Emotion, Sejul gallery, Seoul
 Nomadic Project (Time and Space), Dalanzadgad City Museum, Gobi, Mongol
 'Defamiliarisation' by Anna art project, Nolias gallery, London

2008 4482, Oxo tower, Barge house, London
 Condensation 2008, Desima gallery, London

2007 4482, Kingston business park, London

2003 Kim Young-Hun & Moon ByungTak, Ingolstadt city gallery, Ingolstadt, Germany

2002 Kim Young-Hun & Christelle Spano, Paris Project Room, Paris, France
 Biennale d'art contemporain de Saint-Cloud 'Nature Cult', Musée des Avelines, France
 Waldkunstpfad (Forest Art Path), Black Forest, Darmstadt, Germany
 Jeune Création 2002, Grande Halle de la Villette, Paris, France

2001 It's a Wonderful World - Sol, Mur, Temps, Espace artsenal, Issy-les-Moulineaux, Paris
 Un Certain Regard sur la Nature, Abbatiale, Bernay, France
 0 + X, Espace Bateau-Lavoir, Paris, France
 Energie Raum, Städtische Galerie Dreieich, Dreieich, Germany,
 Jeune Création 2001, Grande Halle de la Villette, Paris, France

2000 Fiestalux, Rue de Pont Neuf, Paris, France
 Media Art 21-Virtually Yours, Sejong Art Center, Seoul

1999 '99 Environmental Art Festival, Kwanghwa Mun Station, Seoul
 Blasphemy-Dying to be Cruel, Monstrous, Strange, Total Museum of Contemporary Art,
 Seoul

1998 Incheon Multimedia Art Festival, Incheon Art Center, Korea

1997 Our Cultural Legacy - View Point of Today, Sung-Kok Art Museum, Seoul
 Dismantlement and revival-D.M.Z, ARKO Art Center, Seoul
 Body as Text, Kumho Art Museum, Seoul

1996 The Stream of The New Generation; Technology and Anti-Technology,
 ARKO Art Center, Seoul
 Good Morning Mr. Stomach, Gihon river project, Vermont Studio Center, Johnson, U.S

1995 Joong-ang Fine Arts Prize, Seoul Museum of Art

1994 Review 1995-Today, gallery doll, Seoul
 New Prospect '94, Moran Museum of Art, Kyungki-do, Korea

Selected Residency Program and Award

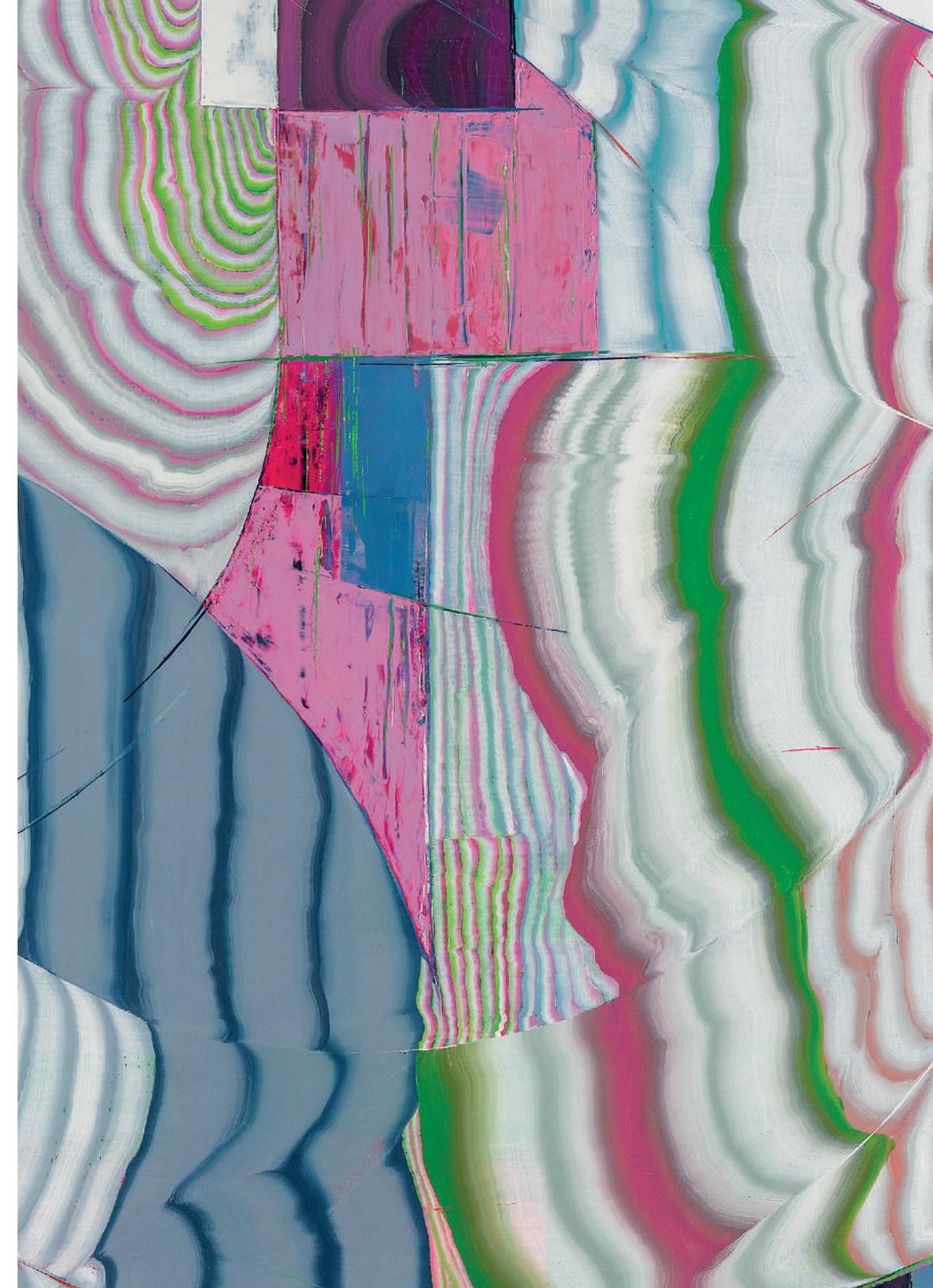
2003	Höherweg 271, Dusseldorf, Germany
2000-02	Samsung residency program, Cite Internationale des Arts, Paris
1996	Freeman fellowship, Vermont Studio Center, Johnson, Vermont, U.S
1995	Grand prize, Joongang Fine Art Prize, Seoul

Selected Collections

Art Bank-National Contemporary Art Museum, Seoul
Government Art Bank-National Contemporary Art Museum, Seoul,
Bank of America, New York
ZAHA Museum, Seoul
Sung-kok Art Museum, Seoul
Leeum, Samsung Museum of Art, Seoul
The Arts Club, London
Kolon Group, Seoul
KOEX Kimchi Museum, Seoul
Numerous other private collection

Selected Art Fair & Auction

2020	Art Central, Hong Kong VOLTA, New York
2019	KIAF, Seoul Art Taipei, Taipei Art Miami, USA Artnet
2018	Asia Now, Paris Artnet Permium Sale, Artnet headquarters ,New York Korea Galleries Art Fair, Seoul Union Art fair, Seoul Artnet Asia contemporary painting Art Busan, Busan, Korea Christy Autumn sale, Hong Kong
2017	Art Central, Hong Kong, Art Miami, USA Christy Auction, Autumn Sale, Hong Kong
2016	Art Busan, Korea Art Miami, USA Art Context, Hong Kong Asia Now, Paris
2015	Art Central, Hong Kong London art fair, U.K KIAF, Seoul



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.

Gallery opening hours: Monday - Saturday, 10am - 6pm

For press inquiries, please contact:

charlotte.lin@solunafineart.com, or +852 5683 8565

Follow Soluna Fine Art:

Instagram (@solunafineart), Facebook (facebook.com/SolunaFineArt)

關於Soluna Fine Art

Soluna Fine Art是一家來自韓國并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。除画廊內部的展覽之外,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: 星期一至星期六, 早上十點至晚上六點

任何媒體查詢,請聯絡:

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關注 Soluna Fine Art:

Instagram (@solunafineart), Facebook(facebook.com/SolunaFineArt)

