

The background is a complex abstract composition. It features several thick, diagonal lines in shades of orange, purple, blue, and yellow. Overlaid on these are various semi-transparent shapes, including circles and rectangles, in colors like light blue, yellow, and purple. The bottom half of the image is dominated by a series of white, paint-like drips that cascade downwards, creating a sense of movement and depth. The overall aesthetic is vibrant and layered.

SOLUNA
FINE ART

Summer Tapestry

Group Show

7 July - 31 August 2023
Hong Kong

Summer Tapestry

Soluna Fine Art is proud to present Summer Tapestry, a summer group show spotlighting Kim Ha-Young, Kim Yong-Chul, Rosalyn Ng, Park Yoon-Kyung, and Jon Poblador. Bursting with uplifting colors and narratives, the featured vivid works of acrylic paintings and mixed media illuminate the essence of summer, unleashing boundless creativity and captivating viewers' senses. Summer Tapestry will be on view from 7 July - 31 August 2023.

In Kim Ha-Young's painting series, Augmented Vision, the tangerine horizon and the ovals, like the windows of a ready-to-soar airplane, capture the essence of adventure and limitless possibilities that lie within the season of summer.

Kim Yong-Chul's portrayal of nature using bright green colors transports viewers into a serene habitat of lush trees and a pond, teeming with vibrant birdlife.

Meanwhile, Rosalyn Ng's abstract mixed media works, which are inspired by the artist's nascent feelings and organic forms from nature, depict atmospheric shades of blues that encourage the viewers to explore their own imaginative landscapes.

Park Yoon-Kyung's dynamic brushworks exude lively hues that convey a sense of energy and movement, revealing both abstraction and figurative elements that inspire viewers' interpretations.

Jon Poblador's minimalist monochromatic paintings also effectively convey radiance and warmth of colors. Subtle glows of light can even be detected on his works of immaculate smooth textures while simultaneously challenging the traditional notion of materiality and forms.

The name Tapestry refers to the visual narrative of diverse artistic expressions, forming an interconnected tapestry of emotions and ideas embodying the spirit of the summer season. The exhibition will also invite the visitors to weave their own narratives as they traverse the gallery space, appreciating the diversity of artistic expressions.

Summer Tapestry

Soluna Fine Art 很榮幸地推出夏日群展Summer Tapestry，當中一共有五位參展藝術家，包括：金夏榮、金容哲、吳芮慇、朴閔敬和Jon Poblador。生動的丙烯畫和混合媒介作品充滿令人振奮的色彩和敘事，照亮夏季的本質，激起無限的創造力，迷住觀眾的感官。

在金夏榮的畫作系列‘Augmented Vision’中，橘紅色的地平線和橢圓形，就像一架待飛的飛機的窗戶，捕捉了夏季冒險的本質和無限的可能性。

金容哲用明亮的綠色描繪自然，帶觀眾進入一個安寧的棲息地，那裡有茂密的樹木和池塘，充滿這活力的雀鳥生態。

與此同時，吳芮慇的抽象混合媒體作品，靈感源於藝術家的初生感受和大自然的原始形式，描繪了大氣層的藍色色調，鼓勵觀眾探索自己的想像力。

朴閔敬多變的筆觸散發出鮮豔的色調，展現出力量和動感，揭示了抽象和具象的元素，激發觀眾的解讀。

Jon Poblador的極簡主義單色畫也有效地傳達了色彩的光芒和溫暖。在作品完美光滑的紋理中甚至可以察覺到微妙的光芒，同時也在挑戰傳統的物質性和形式概念。

‘Tapestry’指以不同藝術表達方式進行視覺敘事。以夏日為線，把情感和思想相互交織，形成包裹靈魂的織氈。展覽會邀請觀眾藉由在穿越畫廊空間中編織自身敘事，切身欣賞藝術表達的多樣性。



Park Yoon-Kyung

b. 1976, Korea

Park Yoon-Kyung (b. 1976) was born in Korea and received her M.F.A. from both the University of London and Hongik University in South Korea. During her time in London, Park discovered the method of painting on silk and chiffon, which then became the huge turning point for her artistic career. By applying multiple layers of paint on translucent materials, she cleverly combines the recto and the verso of a canvas, exposing the space behind and turning all three spaces into one work. Park's work breaks down the boundaries between dimensions but in a more delicate and subtle way. She has participated in numerous solo and group exhibitions in Hong Kong, Korea, and the UK.

朴閔敬於 1976 年出生於韓國，她分別獲得了由倫敦金匠學院得到藝術碩士學位學和韓國弘益大學所頒發藝術碩士學位。在倫敦生活時，朴閔敬發現了在絲綢和雪紡布料上繪畫的方法，這成為了她藝術生涯的重大轉折點。通過在半透明材質上塗抹多層顏料，她巧妙地把畫布正反面和影子結成立體作品。她曾在香港、韓國和英國等地舉辦多個個展和集體展覽。



Breaking to be tamed 01 2022

Acrylic, painting marker on chiffon, wooden frame

145.5 x 112 cm

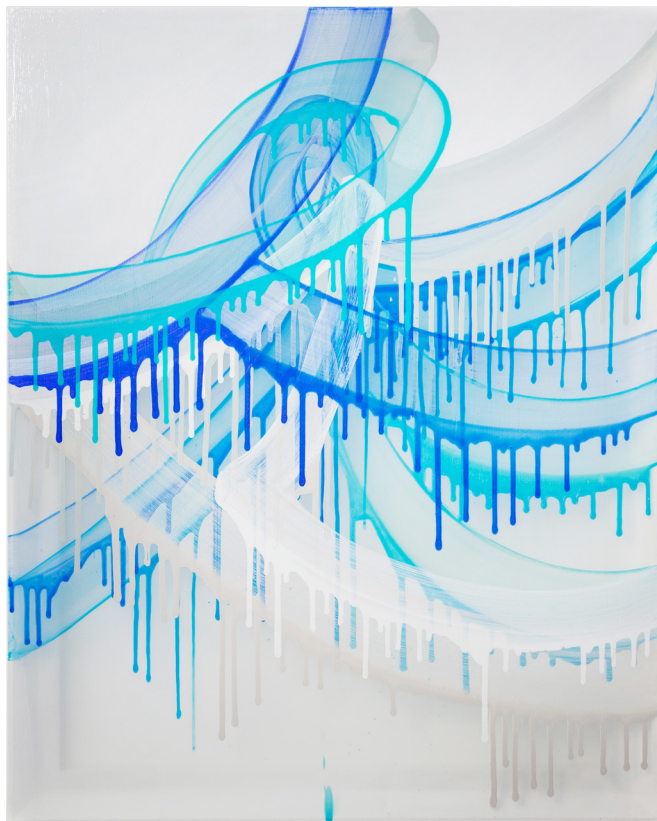


Breaking to be tamed 02 2022

Acrylic, painting marker on chiffon, wooden frame

145.5 x 112 cm





Bitter Sweet Breeze 2023

Acrylic on chiffon, wooden frame

72.7 x 90.9 cm



The Seasons Never Come Back 2023

Acrylic on chiffon, wooden frame

72.7 x 90.9 cm



Endeavor 2022

Acrylic, painting marker on chiffon, wooden frame

116.7 x 91 cm



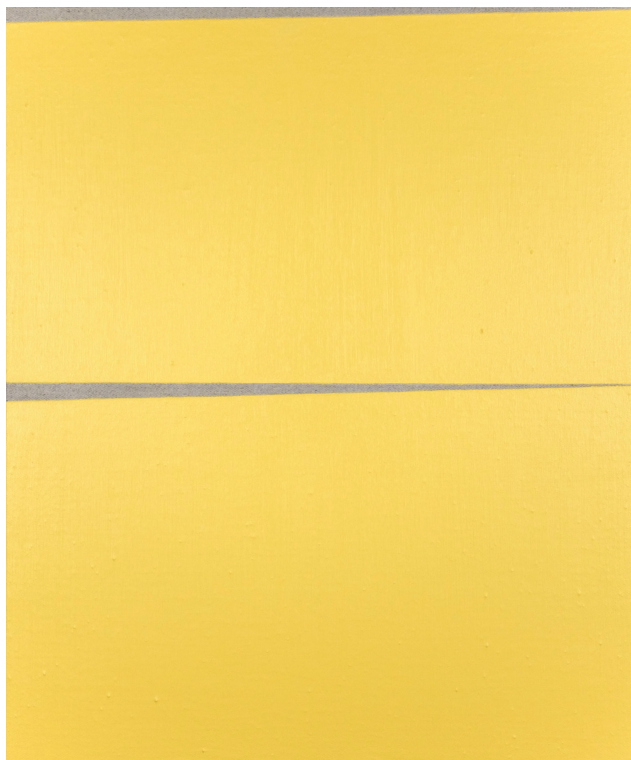


Jon Poblador

b.1971 in Quezon City, the Philippines

Jon Poblador (b.1971 in Quezon City, the Philippines) is a Filipino American contemporary painter best known for minimalist works characterized by monochromes, repetitions, and mark-making. Having received both BFA (Northern Illinois University) and MFA (University of Pennsylvania) in the US, Poblador has always lived a nomadic life including in the Philippines, Singapore, America, China and Hong Kong. Initially, much of Poblador's works consisted of tightly packed lines of text before evolving to dots, triangles, rectangles, and eventually the grid system he primarily produces today. His paintings are the 'accumulations' of his devotional acts by painting on the individual grid sections with thin acrylic layers. The grid system empowers him to paint repetitively, with each gesture of brushstroke representing his silent prayers and devotions towards the art itself. Moreover, Poblador usually strips down his choices of color palette. The timelessness of primary colors, together with black and white, neutralizes the audience's viewership of his works free from direct interpretations. 'Sanctuary □□' thus becomes an exhibition space of sanctuary that safeguards artists' creative process and viewers' open curiosity. Poblador resides in Hong Kong and is active in the contemporary art scenes in the city and the US, where he's had several solo shows at Larry Becker Contemporary Art in Pennsylvania, Gebert Contemporary in Arizona, and Galerie Koo in Hong Kong.

Jon Poblador (生於 1971 年，菲律賓奎松市) 是菲律賓裔美國當代畫家。他極簡風格的作品，因單色運用、重複性和標記製作的特點而著名。藝術家分別在美國的北伊利諾伊大學取得藝術學士學位，以及賓夕法尼亞大學獲得藝術碩士學位。他曾經在菲律賓、新加坡、美國和中國居住，後來到了香港定居。藝術家之前的作品由密密麻麻的線條，進化成為圓點、三角形、長方形和現在最常使用的格子。他的畫作是透過逐漸累積，虔誠地為每一個方格塗上一層層的丙烯顏料的成果。格子能夠讓藝術家重複地繪畫，每一個筆觸的姿勢代表他對藝術的虔誠與沈默禱告。同時，藝術家經常使用精簡至單一的原色。透過使用永恆不變的原色和黑白，他希望能不干擾觀眾對其作品的觀點，不受外界詮釋的影響。「Sanctuary 聖所」因而成為一個保障藝術家創作過程和觀眾好奇心的展覽空間。藝術家現在居住在香港，而他仍活躍於香港和美國的當代藝術界。他的作品曾在賓夕法尼亞州和亞利桑那的當代藝術館，還有香港的雍廷序畫廊展出。



Shipaicun 2019

Acrylic on linen over panel

51 x 61 cm



Security Garden 2019
Acrylic on linen over panel
51 x 61 cm

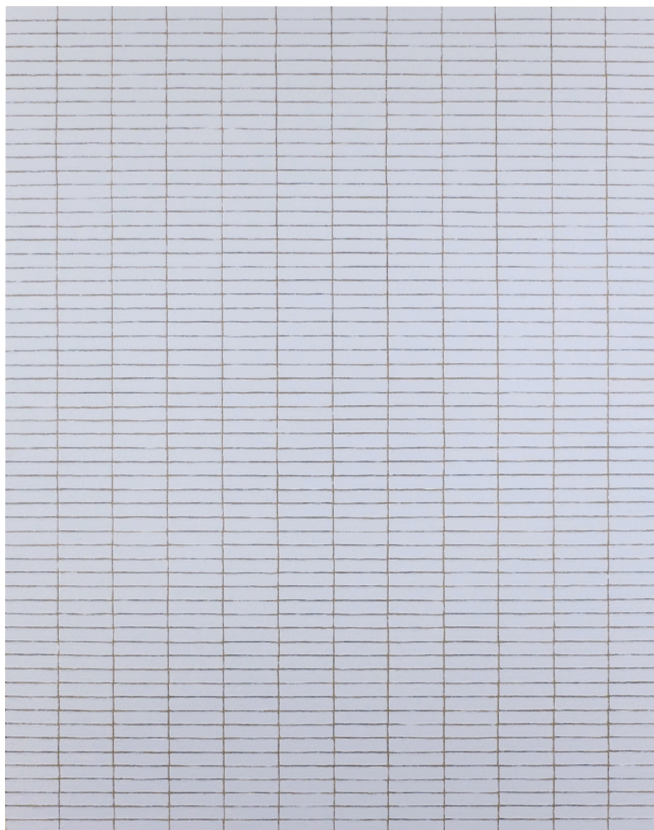




Quakertown 2018

Acrylic on linen over panel

51 x 61 cm



Agua Fria 2021

Acrylic on linen over panel

61 x 76 cm





Salt River 2021

Acrylic on linen over panel

61 x 76 cm



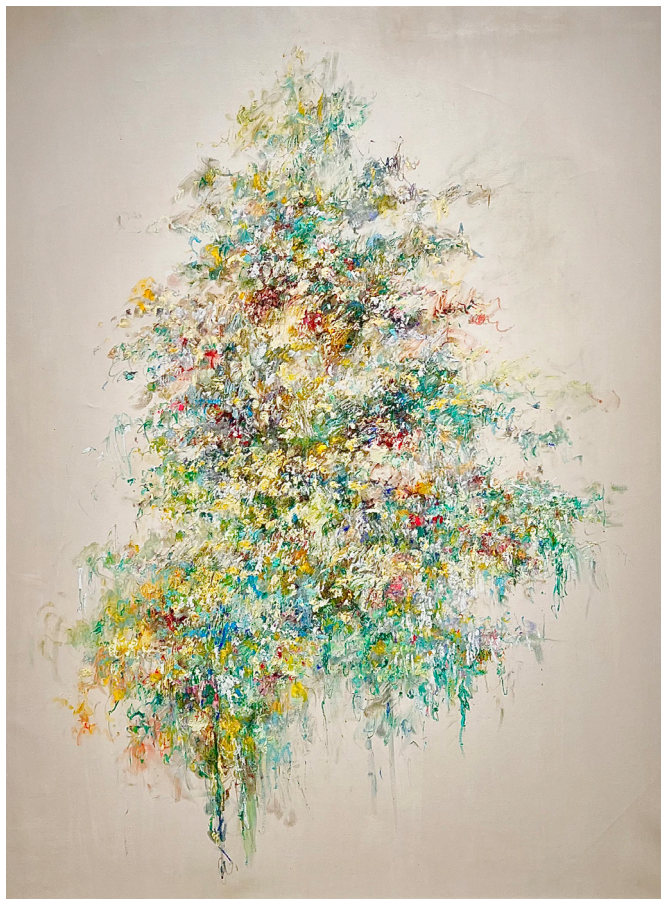


Rosalyn Ng

b.1993, Hong Kong

Rosalyn Ng (b. 1993, Hong Kong) graduated from Chelsea College of Art, University of the Arts London, majoring in Fine Art in 2015. Her works translate nascent emotions into organic mark-making expressions. While she is involved in the active creation process, her purpose lies in captivating the viewers through multidimensional layers of bold colors and textures. Despite the seemingly spontaneous placements of colors and forms, her paintings allude to imaginary scenes, which lead to invoking a blend of complicated, mixed feelings of bitterness and sweetness in viewers. This irony between spontaneity and imagination may be due to her artistic practice of constantly experiencing yearning for the 'ideal' combined with exploring freedom. However, her 'ideal' forms in the canvas often contradict herself, resulting in the recalibration of her core beliefs, fears, and desires during the creative process. After graduation, Rosalyn has been diligently committed to her artistic practice by developing different styles and obtaining formal education in art criticism. Her works have been exhibited in London, Amsterdam, and Hong Kong from several online to offline exhibitions and publications, including a feature in Floorr Magazine from London. She also had her first solo exhibition 'Lonely Island' in YueJin Art Museum in Taiwan in 2022.

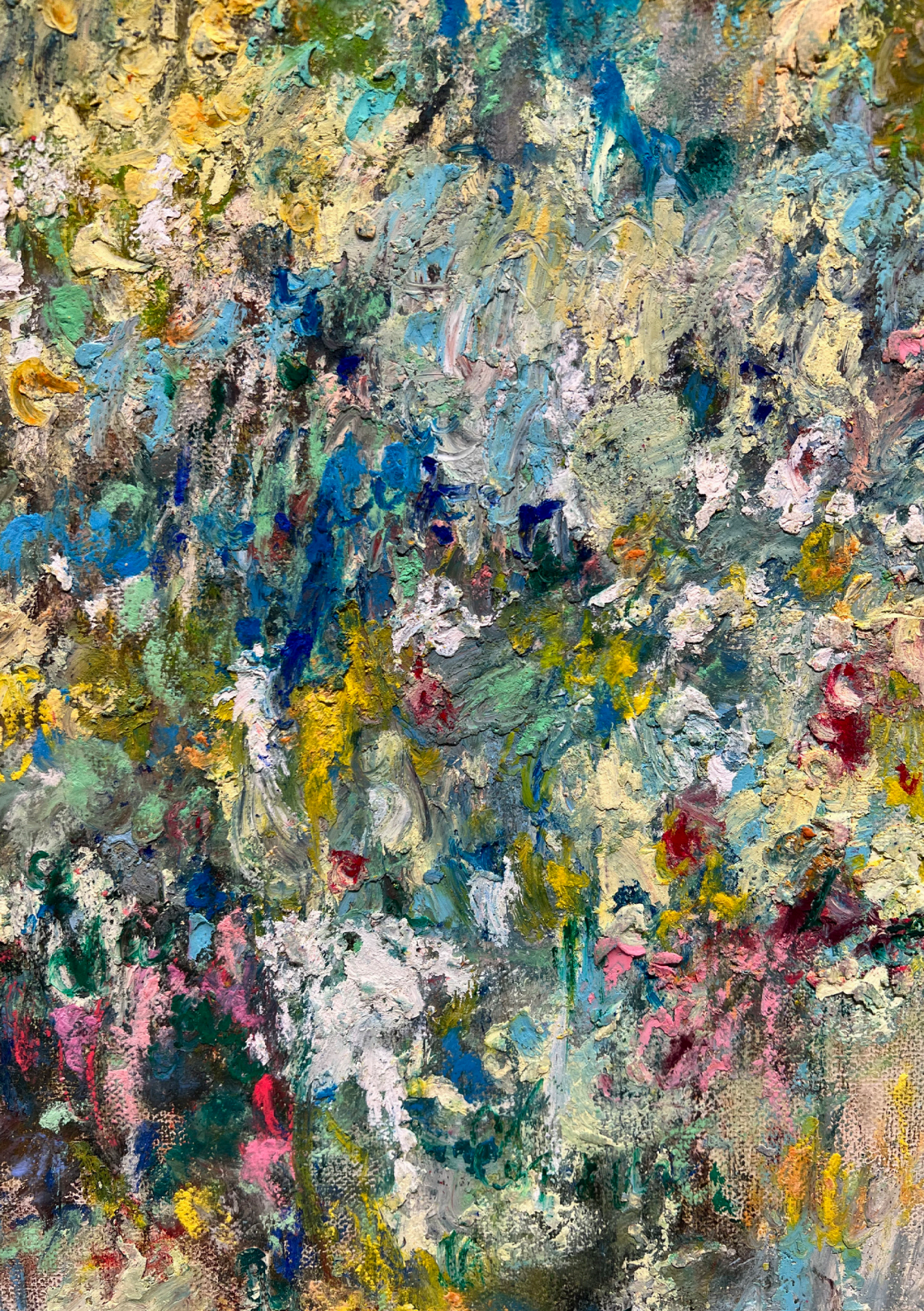
吳芮愨（1993年生於香港）在2015年畢業於倫敦藝術大學切爾西藝術學院藝術系。吳氏的富生命力的作品靈感來自每一刻的情緒感應。在創作過程中，她選用大膽的顏色和材質於畫布上疊加層次，利用兩者之間的碰撞來吸引觀眾。由於她在藝術創作時被自由探索及精雕細琢兩個截然相反的方向拉扯，以致作畫時於隨意與精心鋪排間搖擺不定。因此作品的色彩及形態看似隨意鋪排，又令景像隱約浮出，帶給觀眾一股既苦澀又甜蜜的複雜感受。畢業後，吳氏於創作路上探索不同的風格，並在藝術評鑑方面繼續深造。其作品曾在倫敦、阿姆斯特丹和香港的展覽和實體出版物中展出，包括倫敦Floorr雜誌專題報導。首個個人展覽在2022年於台灣月之美術館的圓滿結束。



In thin daylight and nightfall 2023

Pastel, oil bar, ink

115 x 155 cm





Underwater 2023

Pastel, charcoal on canvas

120 x 65 cm



Ripples of Light 2022

Pastel, oil bar, ink on canvas

80 x 130 cm





Moon river 2022

Pastel, charcoal, pencil on canvas

150 x 68 cm





Kim Ha-Young

b.1983 in Seoul, Korea

Kim Ha-Young (b.1983 in Seoul, Korea) studied painting at Hongik University in Seoul and completed her Postgraduate Diploma in Fine Art at the Royal Academy Schools. Since graduating from the Schools in 2011, she has also completed a Doctor of Fine Art (D.F.A.) at The School of Arts and Digital Industries in London. Primarily painting on polyester canvas and drafting films, Kim often incorporates her paintings into animation and installation, exploring the issues of modern technology and science in her works. She attempts to juggle the multiple facets of the issues by allowing different dimensions to coexist in her works, such as utilizing augmented reality. Augmented reality presents the original physical context as a multidimensional context through the enhancement of other visual elements. Kim's works are also included in various collections, including the Royal Academy of Arts, Menier Gallery, and Deutsche Bank Art Collection in London, and Jerwood Gallery in Hastings.

金夏榮著迷於高智能科技對人類意識的影響，所以她透過一系列鮮艷的塑膠彩畫作地探索人類漸漸失去自身個性的過程。在創作途中，她發現理性，操控，所謂智能等冷冰冰的概念下令人變得脆弱，人性和獨特性在高科技社會下慢慢被殆盡，並且迫使人類面對內心的軟弱和無力。金氏主要以尼龍畫布繪畫，之後延伸至動畫及裝置藝術。她在作品中採用卡通化的創作風格配以色彩豐富的顏色，但內容卻遊走於無害的卡通世界與荒謬的現實。當中非理性地排列的主題和物件，為當代社會的精神面貌重新給予定義。此外，她以擴增實境（Augmented Reality）技術為作品添上多層意義。她嘗試展示科技的不同面向，不論它們是好是壞。AR技術加強實體作品中的視覺元素，延伸內容，為作品與現實建立關係。



Augmented Vision 1 2014
Acrylic on polyester canvas
100 x 100 cm





Augmented Vision 2014
Acrylic on polyester canvas
50 x 50 cm





Kim Yong-Chul

b.1949, Korea

Kim Yong-Chul (b. 1949) was born in Korea and received his B.F.A. and M.F.A. in Fine Arts from Hongik University. He is a Korean painter who conveys the importance of preserving traditional values and cultural heritage. In the 1970s (a period of national transformation from poverty to wealth), Kim worked on political projects to critique the depressing Korean society of the time using newspapers and television as media. Since 1984 Kim has returned to painting and employed Korean pictorial tradition capturing the scenery of vivid, fresh life, which represents a departure from the previous political and gloomy perspective. He paints symbols with positive connotations, such as hearts, flowers, and birds, to suggest a promising future and brighter prospects amid difficult times. Kim's works have been exhibited in various art fairs, galleries, and museums, including Art Central Hong Kong, Zaha Gallery in Korea, and Hyundai Arts Center in Korea. His works are also collected by prominent organizations in Korea, such as the National Museum of Modern Contemporary Art in Korea, the Seoul Museum of Art, and the Korean Embassy in China.

金容哲（1949年生於韓國）是一位著重傳統文化和文化遺產保育的藝術家。在韓國逐漸趨向富強的1970年代，他以報紙和電視為媒介創作了不少帶有政治色彩的作品，以表達他對於社會氣氛低迷的批評。自1984年起，他擺脫以往政治化及陰鬱的視角，參考韓國傳統的作畫方式描繪色彩斑斕的風景和生物。心型、花鳥等帶有正能量的符號皆為畫作主要元素，寓意山窮水盡疑無路，柳暗花明又一村。金氏的作品曾在香港Art Central、韓國 Zaha 畫廊和韓國現代畫廊展出，更被韓國國立現代美術館、韓國首爾美術館和中國大韓民國大使館等團體收藏。



Walking into the Forest 2014

Acrylic on canvas

160.6 x 130 cm



