

Kim Woo-Young: Urban Odyssey

金祐鎭: 曾市歷遊

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Soluna Fine Art proudly presents *Urban Odyssey*, South Korean photographer **Kim Woo-Young's** debut exhibition in Hong Kong and with the gallery. Within the exhibition Soluna Fine Art will present twelve photographs, on one hand, highlights Kim's signature of seamlessly connecting the colours between wall surfaces and lines as well as the streets in his photographs; and on another, explores the artist's unique interpretation of an urban landscape or nature scene by providing a direct and unique visual experience. The exhibition will be on view from September 20 to October 19, 2019, with an opening reception in the presence of the artist on Thursday, September 19, from 6-8pm. *Urban Odyssey* marks the gallery's fifth solo exhibition, showing its determination to pave the path of introducing South Korean artists to diversify Hong Kong art scene.

Kim Woo-Young was born in the port city of Busan, South Korea. He received his B.A (1984) and M.F.A (1989) in urban design and industrial design respectively from Hong-Ik University. Continuing his studies, he soon enrolled at the School of Visual Arts in New York City and received his B.F.A (1992) and M.F.A (1994) in photography. After graduating from SVA, Kim worked on his works as a photography artist in New York; but soon after, he was headhunted by several companies in Seoul to do commercial photography. Commercial photography in Korea was regarded as traditional and outdated back then, thus opened up a possibility and provided the perfect timing for Kim to revolutionise its aesthetics and style. Kim then stayed in Seoul for ten years as a commercial photographer collaborating with lifestyle, fashion, beauty, architecture and photography editorials, such as Magazine of Premiere, Noblian, Yuhaeng Tongshin, and Neighbor, just to mention a few.

However, after all those years in commercial photography, Kim wanted to get back to his roots and craved to create his art just as when he was in

New York City. After spending over a decade as a commercial photographer in Seoul, Kim, feeling unfulfilled and creatively limited, wanted to leave South Korea and recuperated from the commercial world and intensive work culture. Kim, therefore, packed up, left his home country and travelled for 3 years to withdraw himself from the outside world. His solitude voyage met a crucial turning point when Kim found himself re-visiting Death Valley, the place which reignited his passion for creating his art photography works. In the artist's words:

"Once I arrived, it was as if I had landed on another planet via a mars rover. I never in my life felt the great power of mother nature as I did at that time – a mysterious, wild and time-worn world. I immediately fell in love with the energy there. Soon after my maiden trip, I returned to that same area and spent a few months at a time (on and off) living there until 2010. It is like I was born again when I first visited and it changed my perception of who I am and my life."

In this exhibition, twelve photographs taken in the U.S. and South Korea are curated specifically to accentuate both the simplistic sceneries captured in the works and the rustic beauty of the gallery space. On the ground floor, seven photographs of empty streets and deserted buildings in California draw attention from the audience with their vibrant and fashionable colours. At first sight, most people do not recognize these works as photographs but as paintings, due to their minimalistic nature and the little-to-none indications of the third dimension, as if they are merely lifeless walls of colours. Kim intentionally flattens his images to prevent the audience from presumptuously viewing the works one would conventionally do with documentary photography. To achieve that, Kim goes the extra mile to re-visit the designated site on multiple occasions, each at a different time, in search of the right composition and moment. A slight change in time, weather and surroundings could great-

ly affect the colours and the overall tones of the images, consequently, it could take Kim weeks to shoot his subjects. Kim explains his motivations:

“Sometimes people look at my (previous) works and the first thing they ask me would be where I took the image. When you look at a photograph, you want to read into what is being captured, rather than simply observing what is being presented. So I sometimes wait until dawn when there is no shadow or people on the streets to take the image. By doing so, I make my work very plain and 2D, and people will have to pay attention to the colours, textures and details that they would otherwise fail to notice.”

Compare to the hardedge, industrial-looking, geometrical colour photographs on the ground floor, displayed on the first floor are five monochromatic photographs with soft organic lines and shades of grey appeared to be fading in and blending, capturing the nostalgic beauty of Han-Ok (traditional Korean houses) in the countryside of South Korea. Built with natural materials like soil, timber, rock and wood, the origin of these houses can be traced back to the fourteenth century, during the Joseon Dynasty, making them one of the longest-followed and most important traditions in Korean culture alongside Seoye (Calligraphy). Coincidentally the Han-Ok photographs bear striking resemblance to that of a calligraphy painting: wooden beams as strokes of black ink and the soil walls as mulberry paper. Despite these images appear to be black-and-white, they are in colours, rather than the outcome of Kim’s retouching. Such uncanny feature has to do with Kim’s ideal shooting time: the early morning and rainy days, and preferably winter time. In a way, Kim’s Han-ok works are colour photographs that reflect the actual colours of the traditional Korean houses under the early morning sky of South Korea in winter. Although Kim’s photographs on the two floors reveal vivid colour contrast, both conceptually illustrate the disruption

of spatiality by capturing three-dimensional architectures and dwellings as two-dimensional, impeccably flat, and painting-like images.

By using the camera as the recording tool, **Kim Woo-Young** captures the meaning of dilapidated and abandoned settings, especially those that are marginalized by the modern era, society and people. Kim’s melancholic and sentimental photographs encapsulate the historical traces of temporality and spatiality, and provoke the mundane, humdrum existence of modern society. Within each work, marks of disturbance caused by urbanization and modernization lay under the tranquillity of bare, desolate sceneries. Showcasing works that blur the boundary between photography and painting, Kim’s solo exhibition allows the audience to experience a transcendent visual voyage — an Urban Odyssey.

About Kim Woo-Young

Kim Woo-Young was born in Busan, South 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 (1992) and M.F.A (1994) in photography. Not only is he a mature photographer, but also a trained architect, city planner, and pioneer in revolutionising 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 resulting 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; and one major modification was presenting images of nature in an abstract form onto an acrylic panel through silk screen printing.

The artist is based out of Los Angeles and Seoul. But recently he is spending more time working out of Seoul.

Soluna Fine Art 榮幸呈獻 **金祐錫：曾市歷遊**，這是韓國攝影師**金祐錫**首個在香港和於Soluna舉辦的個人展覽。是次展覽將展示十二幅攝影作品，凸顯出金氏完美無瑕地結合街上的牆壁和線條的顏色，並利用直接和獨特的視覺感受探索他對城市和大自然的詮釋。是次展覽日期為二零一九年九月二十號至十月十九號，並於二零一九年九月十九號晚上六至八點開幕，皆時金氏亦會在場。曾市歷遊亦是本藝廊開業後第五個個人展覽，展示出其致力推動備受矚目的韓國藝術家於香港的發展的決心。

金祐錫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（1984）和工業設計藝術碩士學位（1989）。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（1992）和藝術碩士學位（1994）。畢業後，他於紐約當攝影師，但很快就被幾間獵頭公司邀請擔當商業攝影師。雖然當時的韓國商業攝影風格較為傳統，但這造就了金氏開創革命性和創新的攝影美學和技巧的時機。其後，金氏於首爾工作十年，並為 Magazine of Premiere, Noblian, Yuhaeng Tongshin, 和 Neighbor 等生活享受、時裝、美容、建築和攝影雜誌擔當商業攝影師。但多年後，金氏決定重新開始他最初於紐約的藝術發展。在首爾任職商業攝影師十多年後，金氏認為該職業未能讓他的創意得到充分發展，決定離開南韓、商業世界和工作文化。金氏於是毅然離開了家鄉走上歷時三年的孤獨出走旅程。他獨遊的轉捩點發生在他重返死亡谷 (Death Valley, LA) 的一刻，並重燃他對藝術攝影的熱誠。金氏說：

「當我到達死亡谷的時候，我彷彿透過火星探測器降落在另一個地球上。在我一生中，我從來沒有比當時更切身地感受大自然偉大的存在——就如一個神秘、狂野、荒廢的世界。我立刻愛上了該地的能量。在我首次踏足死亡谷不久後，我又重遊舊地；截至2010年，我在那裡斷斷續續地生活了幾個月。當時我感受到猶如重生般的喜悅，並且徹底改變了我對自身和人生的看法。」

是次展覽精心挑選了金氏十二幅於美國及南韓

所拍攝的作品，以顯露照片所捕捉的簡約風景，並襯托於唐樓內的藝廊空間的滄桑美。在地下的展覽空間中，七幅以洛杉磯空蕩的街巷和荒廢的樓宇為題的攝影作品以其鮮明和時髦的色彩吸引觀眾的目光。起初，因金氏的作品彷如一面面沒有生氣的色塊，並擁有獨有的簡約風格和沒有層次的特質，大部分觀眾以為金氏的作品為畫作而非照片。

金氏有意地弄平照片中的影像，從而避免觀眾先入為主地以慣常欣賞紀錄式攝影的角度詮釋其作品。為了達到此目的並且捕捉完美的構圖和時機，金氏付出更多時間和精力，分開數次造訪攝影地點。這是因為時間、天氣、和環境的稍微變動能夠極其影響影像的色彩和整體光調；故此，金氏拍攝過程甚至長達數週。金氏形容其拍攝時的用意：

「當觀眾看到我(之前)的作品時，通常問我的第一條問題都是關於拍攝的地點。每一個人觀賞照片時，都會比較側重了解被拍攝的事物，而不是直接觀察照片呈現的影像。故此我有時會等到日出，在朝陽還未投射陰影和沒有人跡的一刻按下快門。這樣，我的作品均非常平面和二維，觀眾為了能夠注意照片的細部便需要細看其顏色、質感和細節。」

對比起地下展出的硬邊、工業式、幾何學性的有色照片，於一樓的五幅在南韓郊野拍攝的傳統韓屋 (Han-ok) 的作品均帶有柔和的有機線條及以不同深淺、漸變和混和的灰色組成。韓屋以天然物料例如泥土、木屑、石頭和實木所建。這些建築的起源追溯到十四世紀的朝鮮王朝，與書藝 (Seoye) 都列為其中一個最歷史悠久和最重要的韓國文化傳統。與此同時，此系列跟水墨畫有異曲同工之妙：木造橫梁化為一撇一捺的黑墨，土牆化為一張一張的桑皮紙。雖然金氏這批作品貌似黑白色，但它們是保留真實色彩的有色照片，而並非金氏後期製作的效果。金氏為了造就此視覺效果，他在冬天的清晨和下雨天拍攝這些韓屋建築。某程度上，這些看似黑白影像反映出傳統韓屋在南韓冬日下所映照的

真實色彩。儘管畫廊兩層所展出的攝影作品擁有強烈色彩對比，它們都表達一種打破和擾亂空間的概念：金氏巧妙地將鏡頭捕捉的立體建築和住所變為二維、平面和彷彿畫作的影像。

金祐鎔利用他的攝影器材捕捉尤其被現今世代、社會和人們遺棄、排斥和邊緣化的環境。金氏帶有一絲憂鬱和情感的作品封存了時空的歷史痕跡，並且批判現代社會的單調世俗和乏味的存在。金氏每一幅照片都記敘了隱藏在赤裸和荒蕪景象的寧靜底下，城市化和現代化帶來的擾亂的痕跡。金氏利用他模糊了影像和畫作邊界的作品帶觀眾踏上一個超然的都市遠征。

關於金祐鎔

金祐鎔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（1984）和工業設計藝術碩士學位（1989）。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（1992）和藝術碩士學位（1994）。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。

金祐鎔現居住於韓國首爾和美國洛杉磯。近來金氏長時間於首爾外工作。

Kim Woo-Young's Urban Odyssey: Inhabiting the Uninhabited City

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For his first solo exhibition held in Hong Kong at Soluna Fine Art, Kim Woo Young presents a selection of recent works taken in the U.S. and Korea. Kim is always drawn to urban landscape. The majority of his photographs feature uninhabited buildings, houses, streets or industrial sites, conveying an unsettling sense of alienation and dilapidation that undermines people's identification with places and cities they may have resided, encountered or seen somewhere. As an artist who is usually 'on the road', Kim's photographs reveal his itineraries of travel across multiple urban spaces, raising questions about the ways in which we inhabit a city under the forces of capitalism and rapid industrialization.

In terms of photographic techniques, Kim uses standard lens without any extra modification or excessive manipulation and captures 'realistic' scenes of architecture and streets in their genuine forms and colours seen with naked eyes. However, in the meantime, all his photographs are taken in a deliberately calculated timing and environment. As Kim has indicated in a number of interviews, he usually visits each location at least three times before the camera is actually held in position to capture those immediate moments of urban sceneries. His photographs are the result not of a simple chance encounter, but of an extended process of exploring and inhabiting a place, which enables him to experiment with varied natural lighting conditions that lead to changes of colour, and, as he often suggests, 'to show the possibilities for a new interpretation of a city or nature scene by providing a direct visual experience'.

For this exhibition, Kim's works taken in America typically feature empty streets and deserted buildings, which are silently abandoned and devoid of people. Kim does not specify the city, but gives some vague information about street names and numbers, allowing viewers to engender their own understandings and interpretations about these specific locations. His photographs depict street walls, doorways, staircases as well as the front and rear exterior of buildings, with a particular focus on their colourfully painted surfaces. On the one hand, the camera lens permits him to zoom in, scrutinize and make visible easily overlooked details—cracks and paint peelings in the walls or dirt and mould in shadowy corners, which indicate traces of history and human existence. On the other, Kim's photographs refuse to provide any clear clues on the basis of which viewers may imagine or empathise with people who once occupied these residential spaces. Moreover, despite the fact that windows are seen in a few photographs, they are curtained, concealed with a large-scale advertising poster or captured with the reflections of outside sceneries. His works prevent a clear view of the interior of houses and buildings that might allow viewers to flesh out narratives of home and dwelling.

Via his positioning of the camera and peculiar photographic composition, the three-dimensional depth of streets, buildings and spaces is somehow truncated. When exhibited, his photographs appear more like two-dimensional, abstract paintings which call to mind classic pieces by artists, such as Mark Rothko and Barnett Newman. They create an immersive visual environment of light and colour, yet oust viewers from their imaginative self-placement within or in relation to those depicted urban spaces. Their abstract, painterly nature evokes palpable feelings of detachment and exclusion, which makes viewers wonder whether they actually exist in reality and impedes any assump-

tion about embodied habitation. At the edge of photography and painting, Kim's works constitute an uninhabited city that unsettles viewing subjects who fail to experience a space of dwelling. A series of questions relating to how and when these places or buildings were built and then abandoned remain inconclusive and open for viewers to bring their own answers. With his photographs, Kim

tend to make people consider the ways by which industrialization and modern urbanization can suddenly make things obsolete and what we have left behind for the sake of economic and social advancement. Moreover, as Kim has indicated, his works do not simply end up with urban depression and tragedy. Rather, by depicting desolated scenes of cityscape in their most vivid and splendid moments, his photographs also evoke hope about urban rejuvenation, by returning to the natural field of colour and light. With his spectacular photographic scenes, Kim, in a way, recalls an idealized, nostalgic past which has not yet been tainted by destructive forces of capitalism and industrialization.

His exhibition at Soluna Fine Art also includes a couple of photographs which feature the walls of Korean wooden Hanok houses in an abstract, calligraphic manner. In contrast with his uninhabited, but colourful urban landscape in America, this series of works are black and white. Kim took all the photographs in winter. By virtue of manipulating the visual condition of the surrounding environment, he changed his colour palette and modified the appearance of these traditional Korean houses, most of which have lost their original forms through time. With his works, Kim wiped off various colours painted on them by people over the years, highlighting their architectural structures and bringing to the fore a set of seemingly similar but individually diverse images. Walls featured in the works form various abstract shapes and patterns, which seal the inside of the houses, refusing visual or physical

intrusion and engendering explicit bodily detachment and spectatorial exclusion. Here, viewers, who fail to experience these houses of others as a place of habitation are compelled to think about a fading history of conventional dwelling. This series of works interrogate similar questions about what has been discarded and what still remains through the process of human development and civilization.

Kim's photographs, I would argue, provide a distinctive insight into the contradiction between material advancement that rapid social progress has produced and the concomitant loss of social traditions and cultural attachments. In the meantime, his works indicate the longing for urban regeneration by returning back to nature and recreating and re-discovering the past anew in the vanishing present.

金祐鏊 - 曾市歷遊：棲之無法棲之城

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金祐鏊在香港Soluna Fine Art舉辦的首次個人展覽中展示了他最近在於美國和韓國拍攝的作品。金氏經常著迷於城市風景。他的大多數照片都以荒廢的大廈，房屋，街道或工業大廈為題，帶著令人不安的疏離感和破敗感，挑戰觀賞者在城市某處居住、遇到或看過的景色的印象。作為一名處處流浪的藝術家，金氏的照片展示了他在不同城市旅行的經歷，引導觀眾反思充斥著資本主義和快速工業化的城市生活。

金氏使用標準鏡頭拍攝的作品沒有額外修改或過度操縱，從而捕捉金氏以肉眼觀看建築物和街道最真實的形象和色調。然而，他拍照的時間和地點都是深思熟慮的決定。金氏曾在一些採訪中指出，他會先考察每個地點三次，才會用相機拍下那一瞬間的城市面貌。他的作品的誕生並非偶然，而是透過不斷探索和視察一個地方的過程而成，同時金氏能夠實驗性地展現因不同自然光而產生的顏色變化。如金氏所說，「[我]喜歡利用直接的視覺體驗為城市或大自然帶來嶄新的可能性。」

是次展覽中的作品大多以彷彿被時代默默遺棄的美國空蕩無人的街道和空曠的建築物為題。金氏並沒有指明作品在那個城市拍攝，反而提供含糊資訊如街道名稱和號碼；這引起觀眾聯想和詮釋這些特定地點。金氏的作品描繪街道的牆、門道、樓梯以及大廈前後外觀，並特顯其富有色彩的表面。在一方面，他運用相機鏡頭放大、細看和顯現一些容易被忽略的細節——如牆壁上的裂縫、油漆剝落或陰影角落中的污垢和黴菌，從而突顯相中城市和人類存在的歷史痕跡。另一方面，金氏的作品拒絕提供任何會讓觀眾想像和神會曾經居住在這些居

住空間的市民的提示。再者，儘管其中幾幅作品能夠看到窗戶，它們都以簾遮蔽和隱藏於大型廣告版後，或者反射窗外的風景。他的作品因此沒有任何關於建築物內在的景像，從而讓廣眾無法尋找任何住宅和住所的敘說。

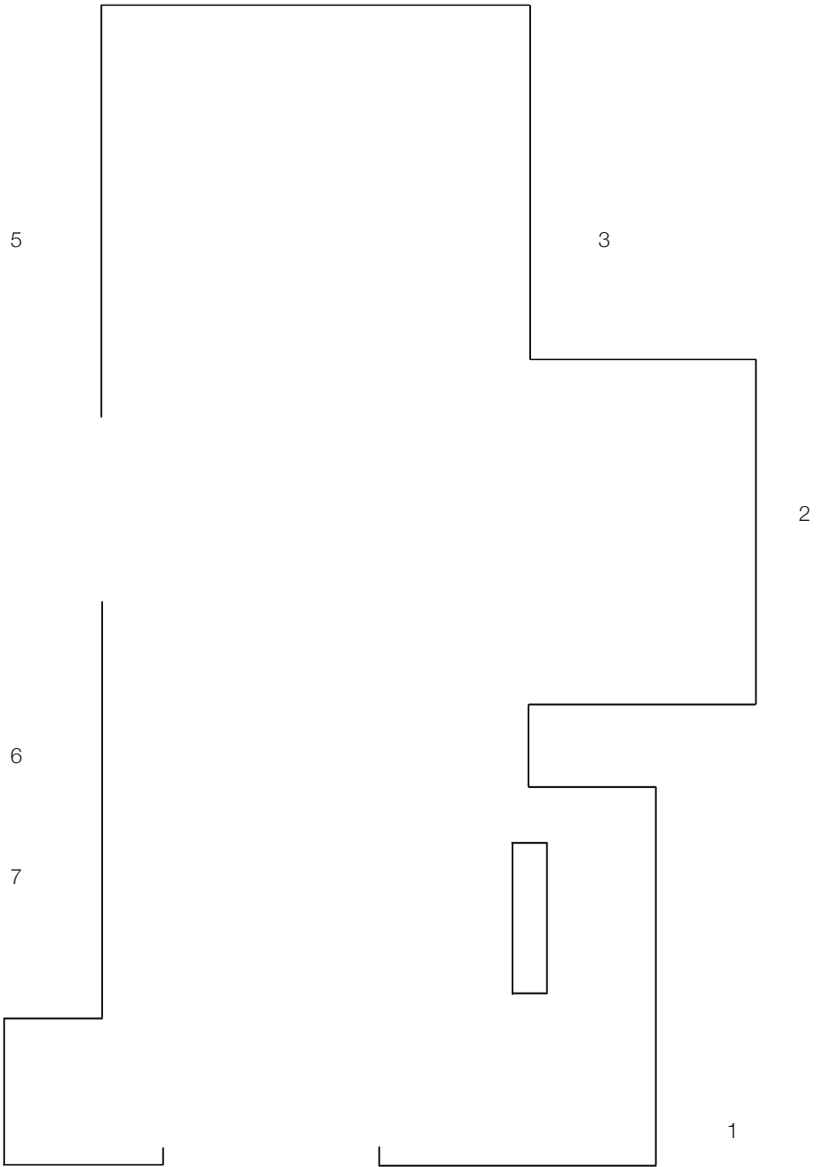
透過金氏對鏡頭的定位和獨特的攝影構圖，街道、大樓和空間的三維深度被某種方式折斷。在展覽中，其作品較像抽象的平面畫作，使觀眾聯想起鼎鼎大名的經典藝術家馬克·羅斯科 (Mark Rothko) 和巴尼特·紐曼 (Barnett Newman) 的著名作品。金氏這些作品雖然創造了一個顏色和光線滲透度極深的視覺環境，但卻拒絕任何觀眾幻想中自身代入或與作品中的城市空間有連繫的機會。金氏的作品的抽象和如畫般的本性喚起了抽離感和排斥感，使觀眾質疑作品中一切事物的真實性，並且摒棄任何關於象徵性住處的假設。金氏既如照片又如畫作的作品呈現空城般的景象，使觀眾不安地無法感受作品中住處的空間。觀眾故此必須自行詮釋一連串關於這些大廈和地方如何和何時興建及廢置的問題。金氏的照片仿似告訴人們工業化和現代城市化能夠倏然淘汰社會傳統與文化傳承，並反思只專注經濟和社會進步所遺下的殘骸。再者，就如金氏所說，他的作品並非單純闡述城市蕭條和悲劇；相反，透過描繪荒涼的城市景觀曾經最生動和輝煌片刻，他保留自然光和色彩的照片能夠喚起城市復興的希望。憑藉其攝人心魄的攝影場景，金氏他某種程度上緬懷一個尚未被資本主義和工業化破壞和污染的過去。

是次金氏在Soluna Fine Art的展覽還包括一些以抽象的書法方式展示木製韓屋的攝影作品。這一系列韓屋作品都是黑白兩色，與他在美國無人居住但色彩斑斕的城市景觀形成鮮明對比。這些韓屋作題材的作品均在冬天所攝。透過操縱周圍環境的視覺條件，金氏改變了色調和修飾經歷時間洗禮而逐漸失去原貌的傳統韓屋。金氏抹去了人們多年來在韓屋上繪畫的色彩，並凸顯其建築結構和既相似又帶有個別多樣性的影像。作品中的牆形成不同抽象形狀和紋理，密不透風地封著屋內的周遭，拒絕視覺和物質入侵，並且

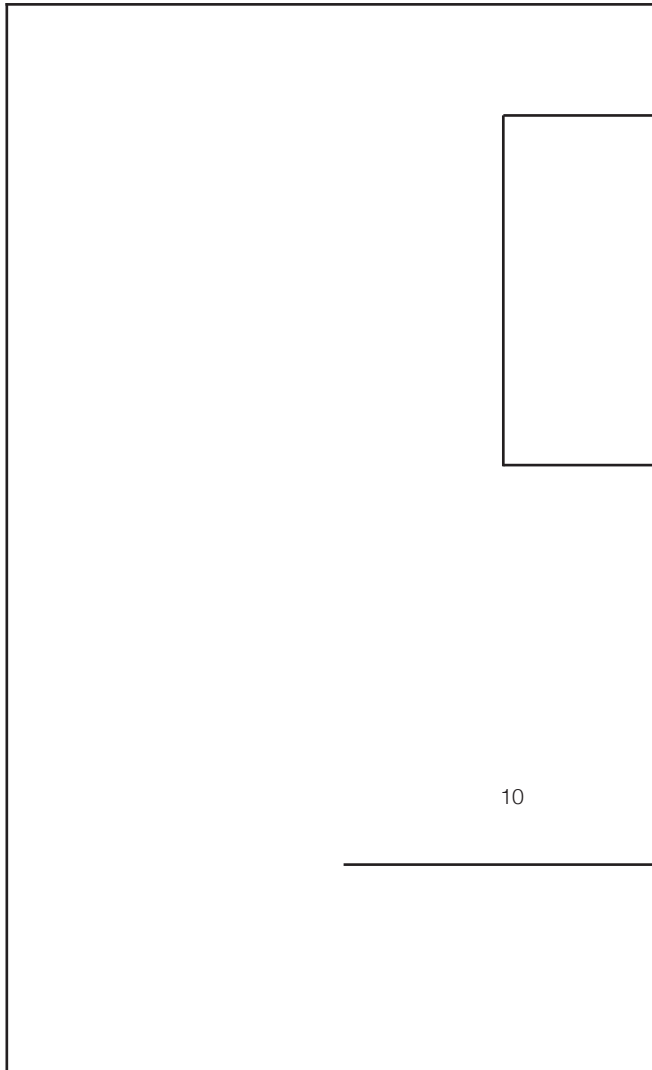
引起明顯的有形分離和觀感排斥。觀眾因此不單無法將這些其他人的住所看成有人居住的住處，更不得不想起逐漸被遺忘的傳統住所建築的歷史。金氏此作品系列與此同時質疑和反省人類發展和文明摒棄或保留的事物的殘酷過程。

我認為金氏的照片充分表達因急速社會進步而導致的物質富裕和伴隨而來逐漸失去的社會傳統與文化寄托之間的矛盾。與此同時，透過不斷消逝的現在和重新創造與發掘過去，他的作品展現他對城市復興的寄望。

4



12



8

9

10

11

1.

Silverwood Terrace, 2017

Archival Pigment Print
130 x 96 cm
Edition of 7



2.

Lucas Avenue, 2018

Archival Pigment Print
164 x 125 cm
Edition of 7



3.

Palmetto Street I, 2018

Archival Pigment Print
100 x 75 cm
Edition of 7



4.

Stewart Ave, 2016

Archival Pigment Print
139 x 179 cm
Edition of 7

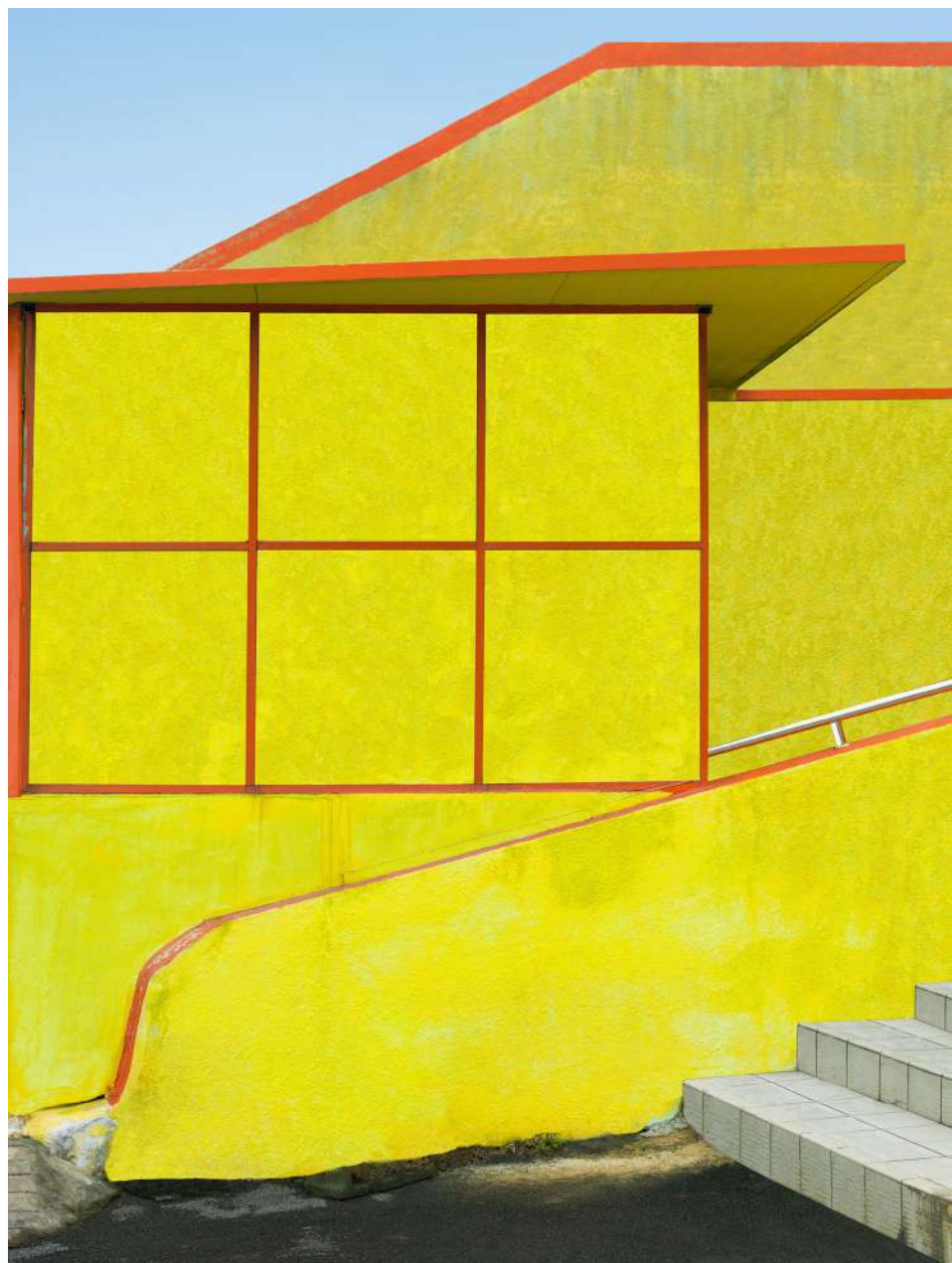




5.

Hadogil I, 2018

Archival Pigment Print
120 x 94 cm
Edition of 7



6.



Vasi Way, 2017

Archival Pigment Print
70 x 70 cm
Edition of 10

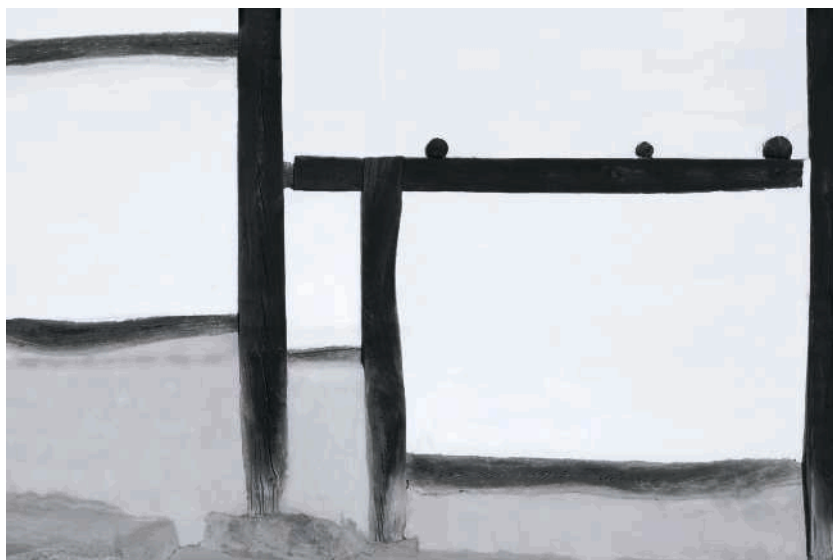
7.



Pine street, 2017

Archival Pigment Print
70 x 70 cm
Edition of 10

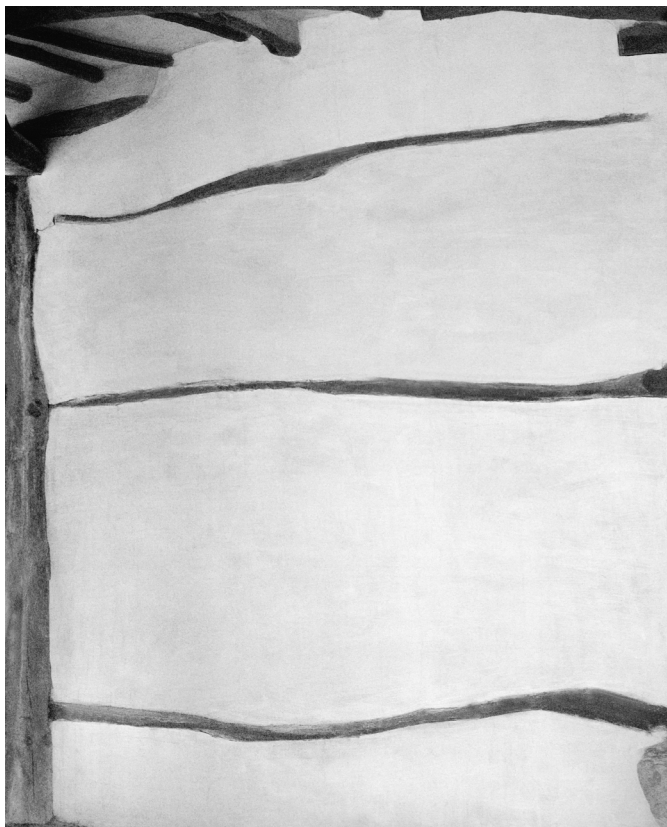
8.



Andong 9976, 2016

Archival Pigment Print
54 x 85 cm
Edition of 15

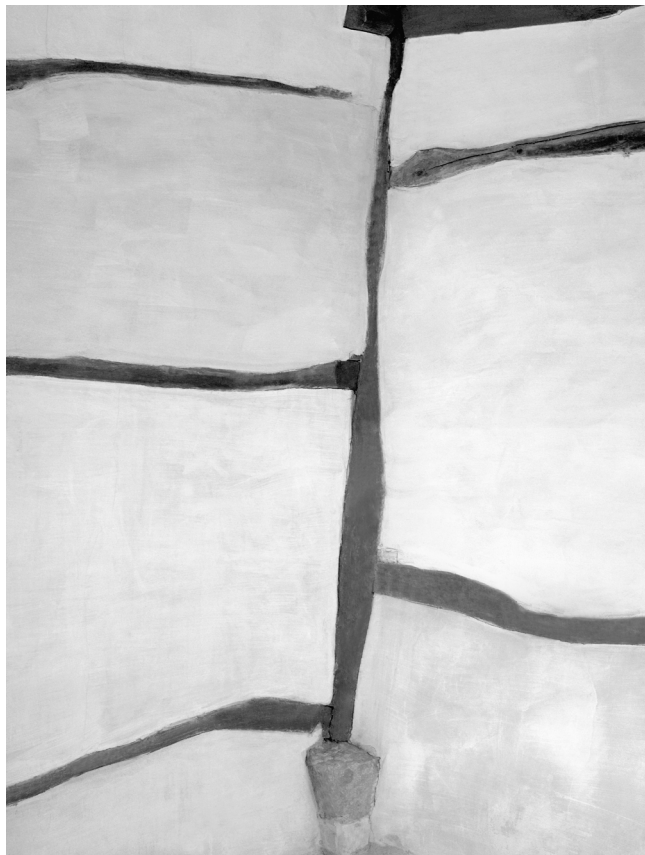
9.



Hanok 0053, 2016

Archival Pigment Print
79 x 63 cm
Edition of 15

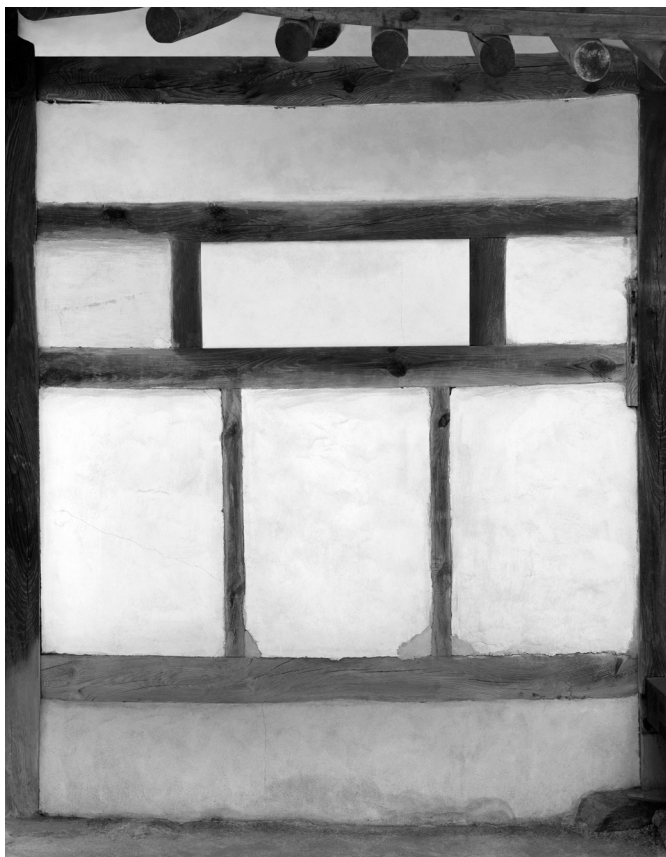
10.



Hanok 0056, 2016

Archival Pigment Print
79 x 63 cm
Edition of 15

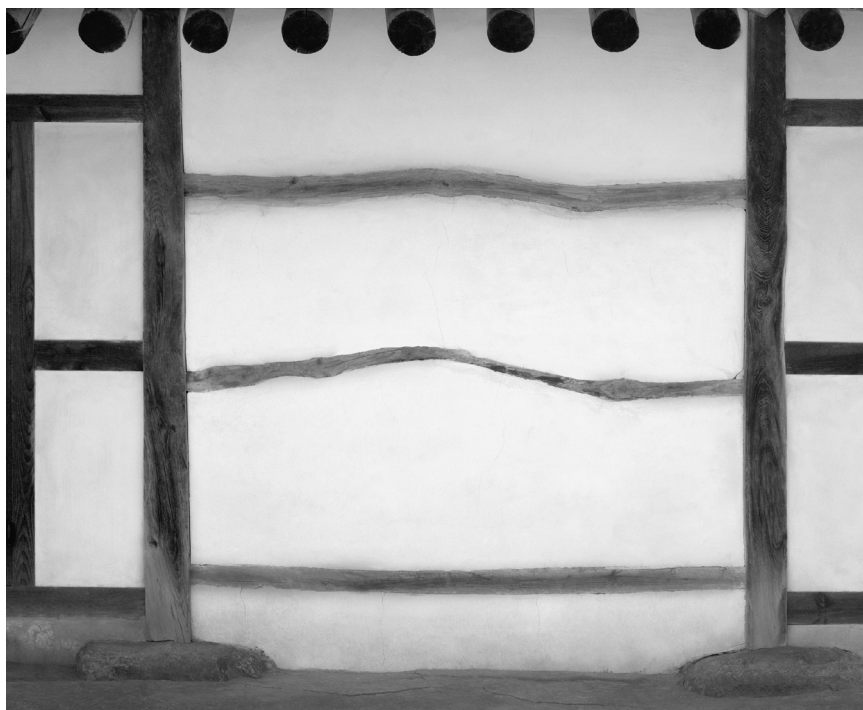
11.



Hanok 9233, 2016

Archival Pigment Print
79 x 63 cm
Edition of 15

12.



Hanok 9168, 2017

Archival Pigment Print
100 x 125 cm
Edition of 7

Kim Woo-Young 金祐暎

(1960 born in Korea)

Education

- 1994 M.F.A. Photography, School of Visual Arts (New York, USA)
- 1992 B.F.A. with honor, Photography, School of Visual Arts (New York, USA)
- 1989 M.F.A. Industrial Design, Hong Ik University (Seoul, Korea)
- 1984 B.A. Urban Design, Hong Ik University (Seoul, Korea)

Selected Solo Exhibition

- 2018 VOLTA NY (New York, USA)
- 2017 'Philosophizing the Landscape' Gallery Simon (Seoul, Korea)
- 2016 'Poetics of Tranquility : Kim Woo Young's Korean Landscape' Choi Sunu House Memorial Museum, (Seoul, Korea)
- 2016 'Along The Boulevard' Park Ryu Sook Gallery (Jeju, Kore)
- 2016 'Along The Boulevard' Park Ryu Sook Gallery (Seoul, Korea)
- 2014 'Boulevard Boulevard' Park Ryu Sook Gallery (Seoul, Korea)
- 2014 'Boulevard Boulevard' Park Ryu Sook Gallery (Jeju, Korea)
- 2013 'THROUGH MY EYES' THE PERFECT EXPOSURE GALLERY (Los Angeles, USA)
- 2013 'THROUGH MY EYES' ANDREWSHIRE GALLERY (Los Angeles, USA)
- 2007 'HELLO EVERYONE' Insa Art Center (Seoul, Korea)
- 2006 'NEIGHBOR' Insa Art Center (Seoul, Korea)
- 2005 'BEAUTIFUL PROMISE' Gum-Ho Museum (Seoul, Korea)
- 2005 'THE MOST BEAUTIFUL CHALLENGE IN THE WORLD' Insa Art Center (Seoul, Korea)
- 2003 'THERE AFTER' Il-Min Museum (Seoul, Korea)
- 2003 'BEAUTIFUL FACES' Insa Art Center (Seoul, Korea)
- 2001 'JUST HERE' Gallere Bhak (Seoul, Korea)
- 1997 'WOMB' Gallere Bhak (Seoul, Korea)
- 1993 'EARTH' East West Gallery (New York, USA)
- 1993 'DIALOGUE WITH NATURE' Seoul Gallery (Seoul, Korea)
- 1991 'TO MY MOTHER AND TO YOU SOO' Visual Arts Gallery (New York, USA)
- 1989 'NEW WORKS' Gonggan Gallery (Seoul, Korea)

Selected Group Exhibition

- 2019 'Simon's Friends' Gallery Simon (Seoul, Korea)
- 2019 '溫故知新', Shinsegae Gallery (Seoul, Korea)
- 2018 Art Busan, BEXCO (Busan, Korea)
- 2018 Art Fair Tokyo (Tokyo, Japan)
- 2017 'Seoul Museum of Art Selected Works from New Acquisitions' Seoul Museum of Art (Seoul, Korea)
- 2017 'Your Hand, My Heart' Gallery Simon (Seoul, Korea)
- 2016 'ARRIVAL' Gallery Simon (Seoul, Korea)
- 2016 KIAF, COEX (Seoul, Korea)
- 2016 Art Busan, BEXCO (Busan, Korea)
- 2015 KIAF, COEX (Seoul, Korea)
- 2015 Art Busan, BEXCO (Busan, Korea)
- 2014 SCOPE Artfair (Miami, USA)
- 2014 Art Hamptons (New York, USA)
- 2014 LA Art Show (LA, USA)
- 2007 'EYE ON KOREA' Hofburg Imperial Palace (Innsbruck, Austria)
- 2006 'SPOTLIGHT 30 WOMEN' Papertainer Gallery (Seoul, Korea)
- 2006 'PEOPLE UNDER THE LANDSCAPE OF SEOUL' 175 Gallery (Seoul, Korea)
- 2006 'PHOTOGRAPHY NOW' Gallery Now (Seoul, Korea)
- 2005 'INTERNATIONAL ART FAIR' Seoul Art Center (Seoul, Korea)
- 2004 'B-CUTS' Daelim Museum (Seoul, Korea)
- 2003 'FASHION PHOTOGRAPHY' Shinsegae Gallery (Gwangju, Korea)
- 2003 'FASHION PHOTOGRAPHY' Daelim Museum (Seoul, Korea)
- 2003 'SONG-DAM ART FESTIVAL' Song-Dam Gallery (Yongin, Kyungki-Do)
- 2002 'INTERNATIONAL ART FAIR' (Pingyao, China)
- 2001 'FASHION ART FESTIVAL' Convention Center (Pusan, Korea)
- 2001 'PERSONAL COLOR' How Art Gallery (Seoul, Korea)
- 1997 'C.K.N.P Show' Camelot (Seoul, Korea)
- 1997 'FASHION PHOTOGRAPHY AS AN ART' Coex (Seoul, Korea)
- 1993 'Art Biennale' Cepa Gallery (Buffalo, New York, USA)

Collections

- Ryose Hotel (Seoul, Korea)
- Seoul Museum of Art (Seoul, Korea)
- Leeum Samsung Foundation (Seoul, Korea)
- Wooran Foundation (Seoul, Korea)
- Bonte Museum (Jeju, Korea)
- MCM of Sungjoo Group (Seoul, Korea)
- HANA Bank (Seoul, Korea)
- Il-Min Museum (Seoul, Korea)

About Soluna Fine Art

Soluna Fine Art is the pioneering purveyor of Asian fine art and objects in Hong Kong with deep roots in South Korea. The mission is to revitalize the concept of Eastern aesthetics by promoting works that brings traditional value with contemporary interpretations, and to provide platforms for art that goes beyond boundaries of cross-cultural encounters. It emphasizes the idea of essential meaning and tradition of Asian fine art that incorporated a wide variety of cultural influences throughout history. The gallery showcases established and emerging artists, such as **Lee Kang-hyo**, **Park Yoon-Kyung**, and **Huh Sangwook**, through art exhibitions, fairs, educational programs, multi-disciplinary collaborations on an international level.

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

For press inquiries, please contact:

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For sales inquiries, please contact:

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關於Soluna Fine Art

Soluna Fine Art 是在香港專注韓國和亞洲藝術和工藝品的先驅。畫廊旨在推廣結合了傳統價值和當代詮釋的作品，從而活化東方美學，並且為跨越文化邊界的藝術提供展覽平台。Soluna 重視簡約基本的藝術以及長期受不同文化影響的亞洲藝術傳統。藝廊以不同國際性展覽、藝術展、教育項目和跨範疇合作的方式，展出不同知名和新晉藝術家，包括李康孝 (Lee Kang-hyo)、朴閔敬 (Park Yoon-kyung) 和金容哲 (Kim Yongchul)。

營業時間: 星期一至星期六, 早上十點至晚上六點

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