

Obangsaek: Indigo
五方色: 蓼藍

6 February - 27 February 2020

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Obangsaek: Indigo

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Curation by Rachel Lee, Marco Chan
Text and edited by Cusson Cheng, Marco Chan
Public relations by Cusson Cheng
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Obangsaek: Indigo

Date: 6 February – 27 February, 2020

Opening Reception: 6 February 2020, 5-8pm

Soluna Fine Art is pleased to present *Obangsaek: Indigo*, an in-depth exploration of the connections between the colour Indigo and the Korean culture. The gallery will exhibit eight artists from Korea: **Choi Myoung Young, Choi Sun, Jang Young-Sook, Kim Woo Young, Kim Yongchul, Lee Kyouhong, Park Jisook, and Park Yoon-Kyung**: vary in age, background and medium, the artists apply the colour indigo into their works with different intentions and motives. The exhibition title comes from the traditional Korean colour spectrum (the Five-Orientation-Colour), often seen in folk arts and traditional textile patterns, and represents the Yin-Yang and Five Elements theories. *Obangsaek: Indigo* starts from 6 February to 27 February, with an opening reception on 6 February, 5-8 PM.

The colour indigo or blue is associated with the element wood and the direction east. In the Korean flag, this colour symbolizes “Eum” or “Yin”, which is “cool, feminine” energy. The “Eum” energy is associated with the moon and is passive, yielding and receptive, which also inspired the name of this gallery **Soluna** (luna, moon feminine noun in Spanish). Indigo/blue is balanced by red in the Korean flag. While red represents the passionate energy of life, indigo/blue represents its opposite, silence and calming energy. This exhibition will be part of the *Obangsaek Series*, a series of five exhibitions aim to explore and analyze art works constructed with the Five-Orientation-Colour, all created by emerging and established Korean contemporary artists.

Choi Myoung Young is a leading figure in the *Dansaekhwa* movement and contemporary Korean art. Choi’s artistic practice began taking shape while studying at Hongik University. In 1962, he graduated and co-founded the artist collective “Origin” with **Suh Seung Won** and **Lee Seung Jio**. Whilst each artist had a distinct focus was the tactile experience of placing pigment onto the plane while letting go of all other intentions. With form, content and individual expression put aside, the artist was absorbed by subtle characteristics of his own actions. Using his bare hands, he would experiment with the quantity of color, as well as the pressure, speed and motion when it was applied to the surface.

Choi Sun graduated from the art college of Hongik University, one of the nation’s most prestigious art education institutions, which leads major discussions and trends in the Korean art world. Choi’s works have continuously questioned the conventional definitions of art and searches for value beyond materiality. Choi applies invisible ma-

terials, such as breath, as well as other unconventional mediums involving the body. In recent years, he has obtained paints from social and environmental disasters. Choi's recent solo exhibitions include Gallery D (2018, Geojje); CR Collective (2017, Seoul); and Art Space Hue (2016, Paju).

Jang Young-Sook (b. 1951) received her B.F.A and M.F.A degrees from Hongik University in Seoul, Korea. She worked as a professor at Hongik University Graduate School of Fine Arts from 2005 to 2015. Her works are recently exhibited in White Wave Art Center (Seoul, 2016), Kim Nae Hyun Art Gallery (Seoul, 2012) and Posco Art Center (Seoul, 2008); she also participated in over 160 group exhibitions world-wide, including USA, Poland, Singapore, Japan, Brazil. Her work is found in the collections of the National Museum of Contemporary Art, Korea; Posco Art Museum, Korea; Hallmark Cards, Inc.; USA and more.

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.

Kim Yongchul was born in 1949 in South Korea and received both his BFA and MFA at Hong-ik University, under the department of Painting. Kim started making paintings with the now representative heart image through his solo exhibition in 1984, later with other symbols of positivity including flowers and birds to send the message of hope and peace in the era full of conflict and split. Before retirement, Kim was a professor of the painting department at Hongik University. His work is exhibited at important institutions and galleries worldwide, include The Brooklyn Museum, Kyoto Art Museum, Seoul Metropolitan Museum of Art, and Korea National Museum of Contemporary Art.

Lee Kyouhong was born in Jindo Island, Korea in 1972. He completed his BFA at Kookmin University, Seoul in 1999. In 2005, Lee earned his Master's degree from Edinburgh College of Art in UK. Awards received include a short-listed of Coburg Glass Prize in Germany and CERAMIX Glass Art Awards Special Jury award in Korea.

He also created large-scale, site-specific commissions including those at Haeinsa Temple, Jinbu Railway Station, St. Clara Abbey, Gachon University Hospital, Korea University Hospital, Shinsa-dong Catholic Church in Korea. His work is exhibited and collected internationally including the permanent collections of the Kunstsammlungen der Veste Museum in Coburg, and Alexander Tutsek-Stiftung Museum in Munich, Germany.

Park Jisook was born in 1963 and received her Ph.D., M.F.A., and B.F.A. from Hongik University in Seoul. She is currently a professor in the Arts Education department at Seoul National University of Education. Working with pencil, pen or ink in combination with acrylic, Park believes in dynamic and creative freedom: Allowing the network of lines, dots and organic forms to flow freely onto her canvas. Her works have been exhibited widely in Japan, Beijing, China, Germany, France, and New York, and commissioned by numerous institutions including Faber-Castell (250th anniversary), Perrier-Jouët and others. Many arts institutions collect her work including the National Hyundai Museum, Hongik University Museum of Contemporary Art and the Sungkok Art Museum; Korean embassies in Myanmar, Japan and Sweden; and the corporate collections of Siemens, Daewoo Motors and Lego Korea.

Park Yoon-Kyung was born in South Korea in 1976, and received her MFA from both the Goldsmith 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. Much like **Lucio Fontana** and his well acclaimed Spatial Concept Series, Park's work breaks down the boundaries between dimensions, but in a more delicate and subtle way.

五方色：蓼藍

日期：二零二零年二月六號至二月二十七號

開幕：二零二零年二月六號，晚上五點至八點

Soluna Fine Art誠意呈獻 **五方色：蓼藍**，深入探討蓼藍色與韓國文化之間的聯繫。是次展覽展示的作品探究藝術家運用蓼藍色的動機和目的。展覽包括了八位來自不同的年齡，背景和媒介的韓國藝術家：**崔明永 (Choi Myoung Young)**、**崔宣 (Choi Sun)**、**張英淑 (Jang Young-Sook)**、**金祐燾 (Kim Woo Young)**、**金容哲 (Kim Yongchul)**、**李奎烘 (Lee Kyouhong)**、**朴智淑 (Park Jisook)** 和 **朴閔敬 (Park Yoon-Kyung)**。展覽主題源於韓國傳統色譜（五方色），這概念時常運用於民間藝術和傳統紡織品圖案中，亦代表了東方哲學中的五種元素。是次展覽日期為二零二零年二月六號至二月二十七號，並於二零二零年二月六號，晚上五點至八點開幕。

蓼藍色與木元素和東向有一定聯繫；在朝鮮國旗中，此顏色表示「陰」，即「冷靜的」、「女性化」的能量。陰能量與月亮亦息息相關：既是被動柔性，亦是從善如流；這也啟發了畫廊Soluna的名字（luna，西班牙語中的月球為陰性名詞）。韓國國旗中的紅色平衡著蓼藍色，前者象徵生命的熱情能量，後者則相對地代表沉默和恬靜的能量。是次展覽是韓國五方色系列的一部份，如其名此系列共有五個展覽旨在探討和剖析「五方色」，作品均來自年輕的和知名的韓國當代藝術家。

崔明永是韓國單色畫運動和當代韓國藝術中的領導人物。在弘益大學學習期間，崔氏的藝術創作開始成形。他畢業於1962年，並與藝術家**Suh Seung Won** 和 **Lee Seung Jio** 組成藝術家聯盟。儘管每位藝術家都有自己獨特的風格，但他們團結一致地擴展韓國抽象藝術。崔氏專注於把顏料放於畫面上的觸覺體驗。除了表達形式，作品內容和個人表達，藝術家全神貫注於自身的巧妙的創作行為。他以顏料作為實驗，以及顏料畫在畫面時的壓力，速度和運動。

崔宣畢業於南韓弘益大學美術系。崔氏的作品一直批判藝術傳統的定義，並探索物質以外的價值。崔氏運用肉眼不可見的物料，例如氣息和牽涉身體的不尋常媒介；他近年來更在社會和環境災難的地點收集用來創作的顏料。崔氏近年的個人展覽包括 Gallery D (2018, 巨濟); CR Collective (2017, 首爾) 和 Art Space Hue (2016, 坡州)。

張英淑於1951年在南韓出生，並於韓國首爾弘益大學獲頒藝術文學士及藝術文學碩士學位；她更在 2005 年至 2015 年期間在該校美術研究院擔任教授。White Wave 藝術中心 (首爾, 2016)、KimNaeHyun 美術館 (首爾, 2012) 和 Posco 藝術中心 (首爾, 2008) 最近亦展出了張氏的作品。張氏也曾參加了至少 160 個國際性的集體展覽，包括美國、波蘭、加坡、日本、巴西等地。她的作品亦被南韓國立現代美術館、韓國 Posco 美術館、和美國的 Hallmark Cards, Inc 等收藏。

金祐燦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丙烯板。

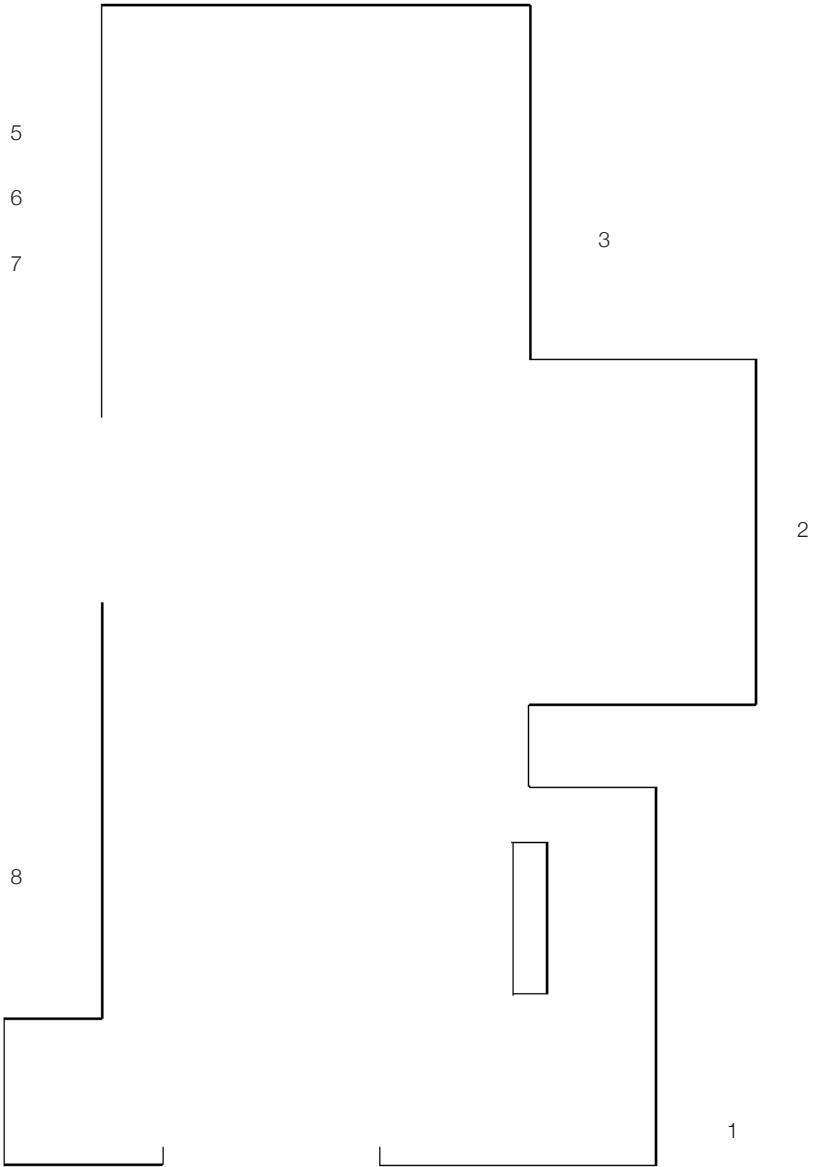
金容哲於1949年在南韓出生，並在弘益大學修讀藝術學士和碩士，專修繪畫。在1984年的個人展覽中，金氏開始創作包含心型圖案的作品；之後他開始運用代表正能量的圖案，例如花朵和雀鳥，從而在當時充滿紛爭和撕裂的時代傳達希望和和平的信息。金氏退休前為弘益大學繪畫系的教授，他的作品均在有名的機構和藝廊展出，包括 The Brooklyn Museum, Kyoto Art Museum, Seoul Metropolitan Museum of Art 和 Korea National Museum of Contemporary Art。

李奎烘於1972年在南韓珍島出生，於1999年在韓國國民大學完成藝術學士。在2005年，李氏在愛丁堡藝術學院完成碩士課程。李氏在德國獲得無數個 Coburg Glass Prize,以及在韓國獲得CERAMIX Glass Art Awards Special Jury Award。李氏亦為不同機構創作大型裝置藝術,包括海印寺、珍富火車站、St. Clara Abbey、南韓嘉泉大吉醫院和不同宗教機構。不同國際平台都展出和收藏李氏的作品,包括德國科堡 (Coburg) 的Kunstsammlungen der Veste Museum 中的永久收藏品,以及德國慕尼黑 (Munchen) 的 Alexander Tutsek-Stiftung Museum 。

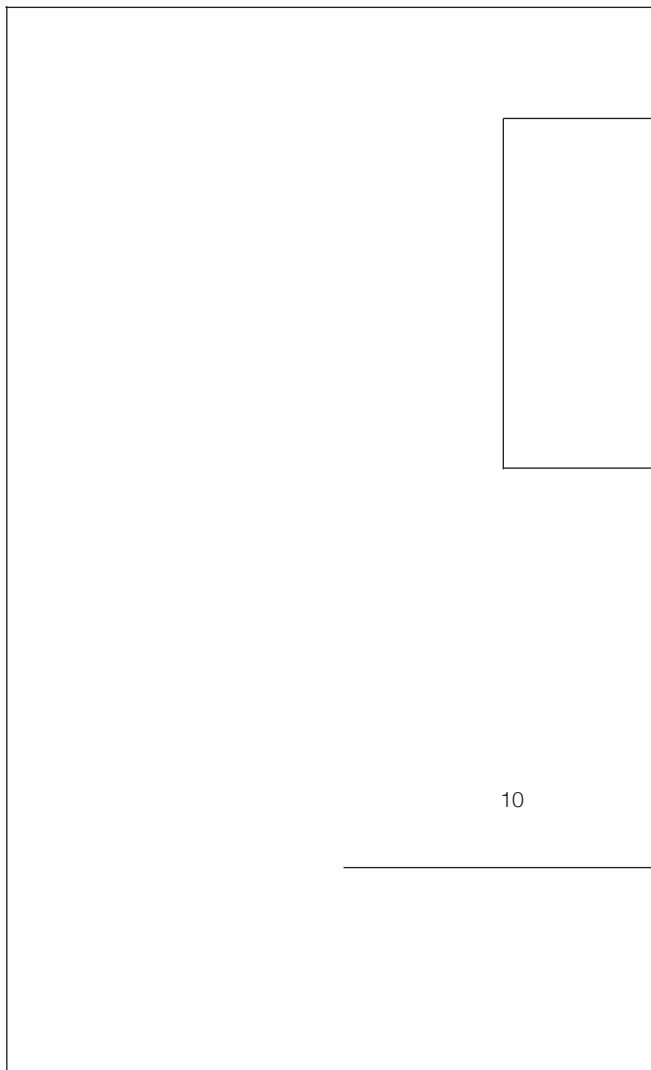
朴智淑出生於1963年，先後在首爾弘益大學獲得學士、碩士和博士學位。她目前是首爾國立教育大學藝術教育系的教授。她使用鉛筆，鋼筆或墨水與丙烯顏料結合，朴氏相信不斷變化的創作自由：允許線條，點和幾何圖案自由地在畫布上流動。她的作品已在日本，北京，中國，德國，法國和紐約廣泛展出，並受 Faber-Castell (250週年)，Perrier-Jouët等人的委任。許多藝術機構都收集她的作品，包括韓國國家現代博物館，弘益大學當代藝術博物館和成國美術館。韓國駐緬甸、日本和瑞典使館。以及西門子、韓國大宇汽車公司和韓國樂高公司。

朴閔敬於1976年出生於韓國。她獲得由倫敦大學金匠學院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合成立體作品。猶如 **Lucio Fontana** 廣受好評的空間概念系列，朴閔敬的作品打破了空間界限，以柔橈嫵媚的手法呈現獨特的空間解讀給觀眾。

4



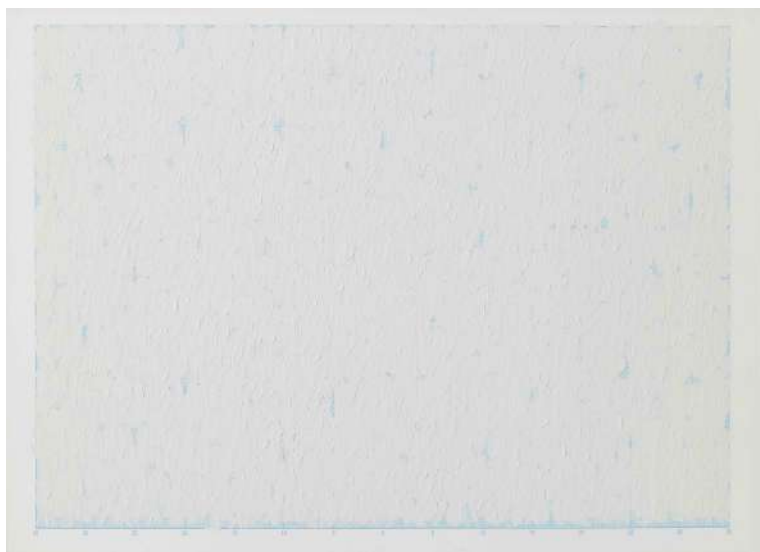
11



9

10

1.



Conditional Planes S18-03, 2018

Choi Myoung Young
Acrylic on section paper on canvas
55 x 78 cm



AAGMPR: Six Definitions of Love, 2017

Park Yoon-Kyung
Acrylic and painting marker on chiffon with hinges
116.8 x 80.3 x 3 cm

3.



Breathing of Light 19MA03, 2019

Lee Kyouhong

Painting on acid etched mirror and laminated glass
90 x 90 cm

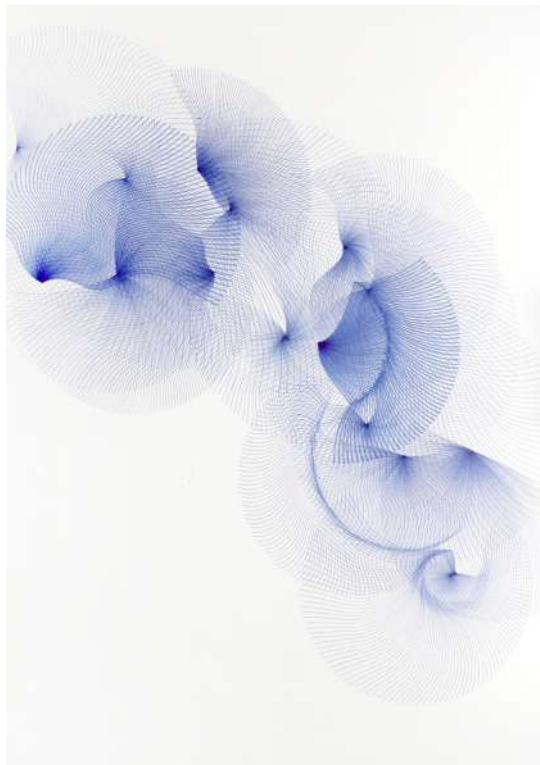
4.



Butterflies, 2014

Choi Sun
Blue ink on canvas
211 x 95 cm

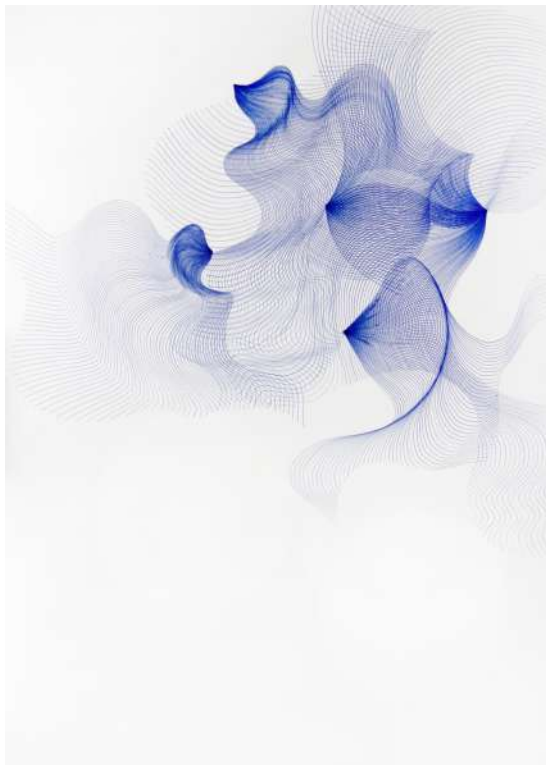
5.



Breeze #17, 2018

Park Jisook
Drawing on canvas
45 x 26 cm

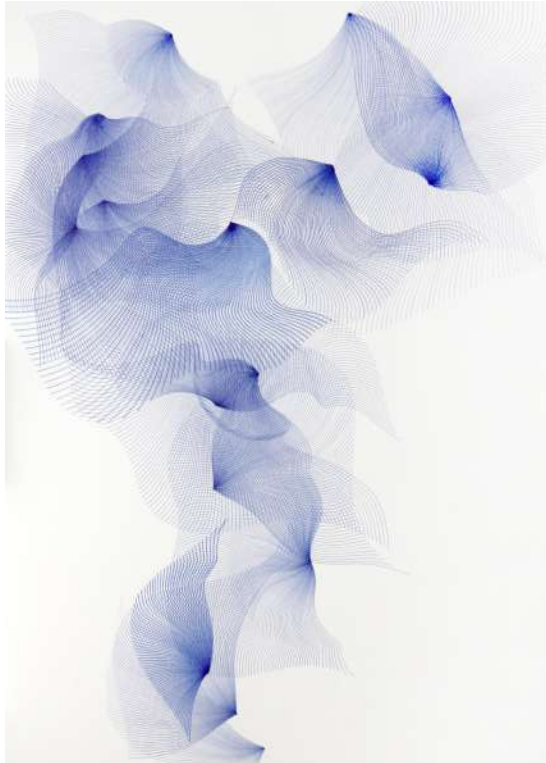
6.



Breeze #18, 2018

Park Jisook
Drawing on canvas
45 x 26 cm

7.



Breeze #19, 2018

Park Jisook
Drawing on canvas
45 x 26 cm

8.



Wave #2, 2005

Jang Young-Sook
Acrylic on canvas
97 x 130 cm

9.



Peony and Birds, 2019

Kim Yongchul
Acrylic on canvas
72.7 x 50 cm

10.



Peony and Birds, 2019

Kim Yongchul
Acrylic on canvas
53 x 33.4 cm

11.



Silverwood Terrace, 2017

Kim Woo Young
Archival pigment print
130 x 92 cm
Edition of 7

About Soluna Fine Art

An international forum for new ideas in Asian contemporary art, Soluna Fine Art presents an innovative program dedicated to cultivating a dialogue between artists, viewers and institutions. Embracing its prime location in the heart of Sheung Wan, Hong Kong, the gallery provides a foundation that supports the presentation of work by emerging to established Asian contemporary artists with significant global recognition. In addition to a distinguished primary program, Soluna Fine Art is proud to offer its art advisory service and works by Post-War and Contemporary artists through the gallery's exclusive network. With a great depth of knowledge and research capabilities, Soluna Fine Art offers artworks of the highest quality to Collectors, Museums and Institutions.

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

For any inquiries, please contact:

contact@solunafineart.com, or +852 2955 5166

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關於 Soluna Fine Art

Soluna Fine Art 作為一個探討嶄新亞洲當代藝術的國際平台，展示致力孕育藝術家、觀眾和機構之間的交流的革新的展覽。畫廊位於香港上環的首要中心地帶，並提供一個穩定基礎以支持擁有國際認同的新興和知名的亞洲當代藝術家。除了傑出的主要展覽，Soluna Fine Art 亦透過畫廊獨家網絡提供藝術諮詢服務以及戰後和當代藝術家的作品。畫廊擁有深厚知識和研究能力，從而為藏家、博物館和機構提供最高質素的藝術作品。

營業時間: 星期一至星期六, 早上十點至晚上六點

任何查詢, 請聯絡:

contact@solunafineart.com or +852 2955 5166

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