

韓國當代山水畫

C O N T E M P O R A R Y
S A N S U H W A





Cover 封面: LEE SEA HYUN 李世賢 b. 1967, **Between Red-015OCT01** (detail) 紅色之間-015OCT01 (局部), 2015, Oil on linen 亞麻布面油畫, 150 x 150 cm (59 1/8 x 59 1/8 in.)

This page 本頁: MOON BEOM 文凡 b. 1955, **Secret Garden #318** (detail) 秘密花園#318 (局部), 2012, Acrylic and oil stick on canvas 布面, 油畫棒, 丙烯, 112 x 146 cm (44 1/8 x 57 1/2 in.)



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Contemporary Sansuhwa

by Miki Wick-Kim

The natural vistas of Korea are resplendent with breathtaking mountains, rolling hills, waterfalls and rivers. Up to three-quarters of the land is mountainous, and much of the country’s cultural traditions and philosophies have been informed by a relationship to the mountains and nature. *Sansuhwa* is the Korean word for ‘landscape painting’, with the word *san* meaning ‘mountain’ and *su* ‘water’. This exhibition entitled *Contemporary Sansuhwa* focuses on the works of three prominent Korean artists: Lee Sea Hyun (b.1967), Moon Beom (b.1955), and Whang Inkie (b.1951).

As elsewhere in East Asia, landscape painting was one of the preeminent genres of traditional fine arts in Korea. From time eternal, mountains were sacred and of fundamental importance to the region’s cultures and philosophies— Taoism, Buddhism and Confucianism, among others. Mountains were the abode of deities and immortal spirits and a place to ascend in search of paradise. Landscape paintings were seldom only representational, but were explorations by classical artists in search of an ideal land or paradise.

Many artists in South Korea are currently engaged in the practice of landscape painting. Although these contemporary artists recognise the intrinsic cultural tradition they share, they opt to distinguish their output with an expansive range of individual expressions. This exhibition presents the works of three artists who represent contemporary landscape painting from very diverse points of

view. As their works embrace new inspirations, themes and processes they give new meaning to this traditional form, and as a result make it newly relevant. Moreover, they are not necessarily interested in nor value the promise of a utopian world, as their concerns are very much anchored in contemporary reality.

At first glance, one is immediately drawn to the visual allure of Lee Sea Hyun’s red-on-white landscape paintings. But it becomes evident that his paintings are a complex layering of multiple references and motifs far removed from the classical landscape notions of the ideal. In fact, Lee’s paintings are, at their core, a collision of his memories of a now disappearing natural world with a critical reflection on Korea’s contemporary sociopolitical panorama.

Laboriously rendered in exquisite detail and rich tonality, Lee’s paintings longingly recall the vistas from his childhood on Geoje Island, off of Korea’s southern coast, where the vistas of beaches, mountains, natural harbours and far-off temples have been slowly altered by urban development. Lee’s fragmented landscapes weave together historical references, trauma and the conflicts present within a rapidly modernised South Korea. These can be found in the reference to a famous statue at the War Memorial in Seoul depicting two long-lost brothers embracing on the battlefield, a symbol of the Korean War, as well as in the skull motifs inserted into his landscapes, an ominous

MIKI WICK-KIM

Miki Wick-Kim was born in Seoul, South Korea. She is a curator, writer, and art advisor based in Zurich, Switzerland. Wick-Kim received her Diploma in Graphic Arts from Royal Melbourne Institute of Technology in Australia and a Bachelor of Fine Arts from Pratt Institute, New York. She founded Miki Wick Kim Contemporary Art in 2006, which operated as a gallery until 2011, and continues in an advisory capacity. She is a recognised expert on Korean contemporary art, and her eponymous book on the subject was published by Prestel in 2012. She has previously worked with other notable galleries and institutions, including as a director of Galerie Edwynn Houk, a leading New York and Zurich based gallery specialising in vintage photography (1917–39) by modernist masters as well as contemporary photographers.

association with death and darkness. Lee’s exclusive use of red and the juxtaposition of various symbolic and contradictory references— as if a work of collage—lend the works an uncanny tension and mystery.

Moon Beom is one of the most renowned of the successor generation of artists to emerge from the Korean modernist movement, exemplified by the celebrated Monochrome art of the 1970s. This movement’s overarching interest was their engagement with Eastern spirituality, its meditations on the natural world and the core notion of a harmonious universal oneness. Moon’s paintings are the expression of a contemporary language articulating concepts born of such traditional points of view. His reduced and abstract forms minimally reference natural features such as mountains, waterfalls, clouds and foliage, and yet they reflect philosophical concepts more than representational elements. Thus, the interstitial spaces between the forms also contain meaning, expressing a spiritual notion of the void.

Moon begins his paintings by preparing a flat area of acrylic on canvas or panel. He then works this flat background colour with oil stick, the foundational material of his practice. Preferring the immediacy of the direct encounter with the material, Moon does not paint with a brush, instead applying the oil stick by smudging the colour with his fingers, for which he wears a cotton glove. The slow and flowing gestural application of the oil stick creates

the resplendent tonality, the sensuality and the emotional depth characteristic of his work.

Materiality is fundamental to Whang Inkie’s process in which he constructs works merging Eastern tradition with contemporary technology. Inspired in canonical Korean and Chinese landscape paintings by master classical painters, he reconstructs the imagery employing unexpected materials. Whang begins by scanning reproductions of the painted images, enlarging them to ever-greater scale, and takes advantage of the resulting pixilation to realise laboriously crafted works in diverse materials— small-scale Lego pieces, Swarovski crystals or tiny silicon droplets, for example—in a process that the artist describes as ‘digital sansuhwa’.

In his work *An Old Breeze—Mt. Diamond*, 2015, Whang adapts Korean master painter Jeong Seon’s (1676–1759) treasured *Scene of Diamond Mountain* with thousands of tiny crystal pieces attached with glue to the acrylic-on-canvas surface. The recontextualising of the appropriated image produces a dazzling and semi-abstract work that reflects the hybrid position of many contemporary Korean artists at the intersection of deep-rooted traditions, hypermodernity and individual experimentation. The viewer might even feel compelled to step into a shimmering landscape of centuries past and dream of an ideal world quite far removed from mortal concerns.

韓國當代山水畫

Miki Wick-Kim

韓國有著動人的自然景致——美得令人窒息得山脈，連綿的丘壑，瀑布與河流。韓國超過四分之三的地形為山地，文化傳統與哲學觀念在某種程度上由山脈與自然之間的關係所啟發。展覽英文名為「Contemporary Sansuhwa」，「Sansuhwa」是韓語，有「山水畫」的意思，「san」指「山」，「su」指「水」。是次展覽將帶來三位傑出當代韓國藝術家的山水畫作品，藝術家分別為李世賢（生於1967年）、文凡（生於1955年）和黃仁基（生於1951年）。

與其他東亞地區一樣，山水畫在韓國是傳統藝術的重要流派之一。恆古以來，山脈總是神聖，同時對地域文化與哲學觀念有著重要的影響——尤其是道教、佛教和儒學思想。山是神與不朽靈魂之所在，也是尋找世外桃源之旅中必然攀登的高峰。山水畫極少為單純的具象主義，反之，是傳統藝術家對理想世界和世外桃源的探尋。

現今，很多韓國藝術家都在創作山水畫。他們一方面認同兩者之間共通的文化內蘊及其與自然的關係，另

一方面以豐富多樣的藝術表達形式使自己的作品獨樹一幟。

是次展覽呈獻的三位藝術家之作品均以不同的觀點來表達韓國當代山水畫，而在容納嶄新創想、主題和創作的過程中，他們為這種傳統繪畫形式重新注入了活力。值得一提的是，他們把創作重心緊密地置於當代現實世界中，可見其對期許一個理想的世界並非抱有必然的興趣或投以重視。

乍一看，觀者會墜入李世賢紅白山水作品強烈的視覺衝擊力之中。但仔細斟酌後，不難發現作品是由多層次引申及主題互涉構成的，於傳統山水畫描繪的對理想世界之憧憬相去甚遠。實際上，李世賢的創作核心是自身對自然環境逐漸消逝的唏噓回憶，以及對韓國當下社會政治面貌的批判性反思。

藝術家渴望以作品表現他童年時在家鄉巨濟島的回憶。經歷多年發展，這座韓國南岸島嶼所坐擁的沙灘、山脈、天然海灣及遠處的廟宇景致已不復存在。在李世賢斷裂零散的山水畫中，南韓過度高速發展之

MIKI WICK-KIM

Miki Wick-Kim出生於韓國首爾，現駐瑞士蘇黎世，是一位策展人，作家及藝術顧問。Wick-Kim曾於澳洲墨爾本皇家理工大學修讀平面藝術，並於紐約普瑞特藝術學院獲得藝術學士學位。2006年，她創辦了Miki Wick Kim當代藝術中心，以畫廊形式經營至2011年，後以顧問形式持續營運。Wick-Kim是一位著名的韓國當代藝術專家，其同名書籍由Prestel社於2012年出版。她曾與其他知名畫廊和機構合作，其中曾於國際知名畫廊Edwynn Houk出任總監，該畫廊位於紐約和瑞士，主營1917–39現代攝影大師及當代攝影師的作品。

下的歷史引證、創傷及衝突交織纏繞。例如，畫中參照韓國戰爭的標誌性符號——首爾戰爭紀念館裡，因一對長年失散的兄弟在戰場相擁的場景而聞名的雕像。其次，於山水畫中重複出現的頭骨主題，也隱藏著死亡及黑暗的惡兆。李世賢對紅色的獨特運用手法，加之多種符號與相互矛盾的元素並置猶如拼貼，使其作品增添了一種奇妙的張力與神秘感。

文凡為韓國現代主義藝術運動後崛起的接班藝術家之一。此運動以一九七零年代的單色畫最為著名，主題多數圍繞東方靈性、對自然世界的沉思，及「天地並生、萬物齊一」之觀點。文凡的畫作擅於用當代語言勾勒傳統哲學思想引申的概念。他以山脈、瀑布、浮雲及草木為靈感，簡約及抽象的形態不僅反映事物的具象元素，更突出背後的哲學思想。虛象之中的間隙同時盛載著意義，表達了空幻的精神理念。

藝術家創作時會事先準備一塊已上丙烯的帆布或板材平面，再以油畫棒在上面繪畫。相比以筆作畫，文凡更偏愛戴上棉質手套，用手指沾染顏料揉到畫布上，細心感受材料並與它對話。如此一來，顏料嫻嫻而流

動的姿態為他的畫作添上亮麗的色調，並為之賦予感性而深切的情感。

材質性是黃仁基藝術實踐中的基本要素，他以融合東方傳統與當代技術的形式來構建作品。受到韓國與中國一流畫家創作的經典山水畫作之啟發，黃仁基從素描畫作的圖像複製品開始創作。他利用現有實物以創作，並將由多種媒材——小塊樂高積木、硅膠水滴以及水晶精雕细琢而成的作品稱為「數字山水畫」。

在作品《往日微風—金剛山》（2015年）中，藝術家把成千上萬的微型水晶貼於塗有丙烯的畫布面上，對韓國繪畫大師鄭敼（Jeong Seon, 1676年至1759年）的傳世之作《金剛全圖》進行了再創作。對挪用的圖像進行的語境重設創造出令人眼花撩亂而半抽象的作品，反映了許多韓國當代藝術家在根深蒂固的傳統、極度現代化與個人經驗之碰撞時的複雜處境。面對作品，觀者甚至會身不由己被無形之手拉入那經由數世紀洗禮、波光粼粼的景緻，以及凡人對遙不可及之理想世界的憧憬之中。



LEE SEAHYUN 李世賢 b.1967, **Between Red-014AUG03** (detail) 紅色之間-014AUG03 (局部), 2014, Oil on linen 亞麻布面油畫, 70 x 130 cm (27 1/2 x 51 1/8 in.)

LEE SEA HYUN

Lee Sea Hyun (b. 1967, Geoje Island, South Korea) obtained his Bachelor of Fine Arts and Master of Fine Arts from Hongik University, Seoul, and a Master of Fine Arts from Chelsea College of Art and Design, London, UK. He currently lives and works in Seoul, South Korea.

Lee Sea Hyun is best known for his *Between Red* series of oil landscape paintings executed in red on a white background, often portraying a melancholic dystopia within a seemingly peaceful paradise. Laboriously rendered in exquisite detail and rich tonality, Lee's paintings longingly recall the scenes from his childhood on Geoje Island, off of Korea's southern coast, where the vistas of beaches, mountains, natural harbours and far-off temples have been slowly altered by urban development. Lee's fragmented landscapes weave together historical references, trauma and the conflicts present within a rapidly modernised South Korea. These can be found in examples such as the reference to a famous statue at the War Memorial in Seoul depicting two long-lost brothers embracing on the battlefield, a symbol of the Korean War, as well as in the skull motifs inserted into his landscapes, an ominous association with death and darkness.

Lee has exhibited extensively worldwide, including the solo exhibitions *Red-Silly Dream*, Mimesis Art Museum, Paju City, South Korea, 2015; *Plastic Garden*, Hakojae Gallery, Seoul, South Korea, 2012; *Between Red*, Nicholas Robinson Gallery, New York, USA, 2011; and *Between Red*, Miki Wick Kim Contemporary Art, Zurich, Switzerland, 2007. His works can be found in prestigious collections, which include Uli Sigg Collection, Lucerne, Switzerland and Hong Kong, China; Burger Collection, Zurich, Switzerland and Hong Kong, China; and the Seoul Museum of Art, Seoul, South Korea. Lee lives and works in Seoul, South Korea.

李世賢

李世賢（1967年生於南韓巨濟島）於首爾弘益大學獲藝術學士、碩士學位，及後於英國倫敦切爾西藝術與設計學院獲授藝術碩士學位，現生活與工作與韓國首爾。

藝術家著名的《紅色之間》山水油畫系列，以對紅色及空白意象的細緻描繪，表現了在看似平和恬靜的仙境之下憂鬱淒冷的反面烏托邦。透過豐富的色調和處處刻畫精致的細節，藝術家渴望以作品表現他童年時在家鄉巨濟島的回憶。經歷多年發展，這座韓國南岸島嶼所坐擁的沙灘、山脈、天然海灣及遠處的廟宇景致已不復存在。在李世賢斷裂零散的山水畫中，南韓過度高速發展之下的歷史引證、創傷及衝突交織纏繞。畫中，象徵韓國戰爭的元素比比皆是，例如參照首爾戰爭紀念館裡，因一對長年失散的兄弟在戰場相擁的場景而聞名的雕像。其次，於山水畫中重複出現的頭骨主題，也隱藏著死亡及黑暗的惡兆。

李世賢的作品曾在世界各地展出，個展包括《紅一癡夢》，擬態美術館，韓國坡州（2015年）；《塑膠花園》，學古齋畫廊，韓國首爾（2012年）；《紅色之間》，Nicholas Robinson畫廊，美國紐約（2011年）及《紅色之間》，MIKI WICK KIM當代藝術中心，瑞士蘇黎世（2007年）。他的創作也可見於各地重要收藏，包括烏利·希克收藏，瑞士琉森、中國香港；Burger收藏，瑞士蘇黎世、中國香港，和首爾美術館，韓國首爾。李世賢現於南韓首爾居住及工作。



LEE SEA HYUN 李世賢 b. 1967, **Between Red-014AUG03 紅色之間-014AUG03**, 2014, Oil on linen 亞麻布面油畫, 70 x 130 cm (27 1/2 x 51 1/8 in.)



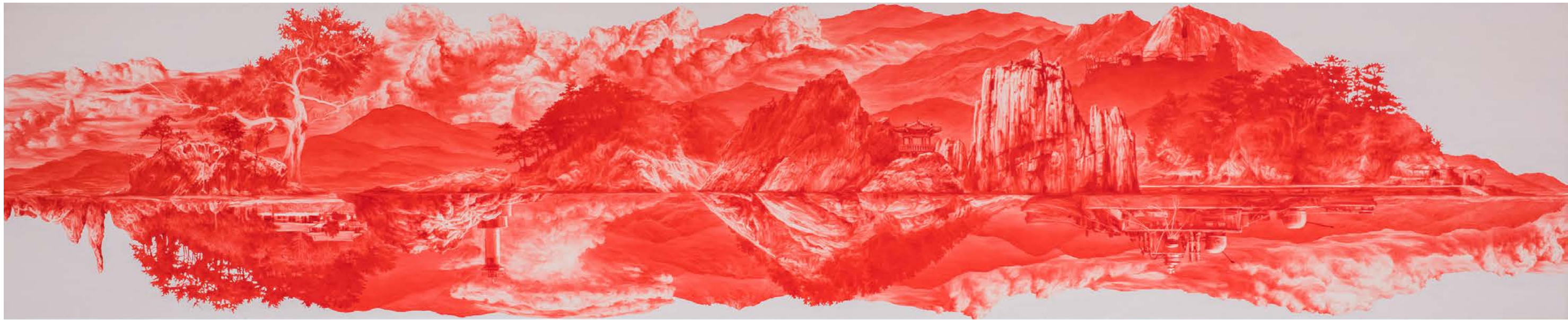
LEE SEA HYUN 李世賢 b. 1967
Between Red-015MAY01 紅色之間-015MAY01, 2015
Oil on linen 亞麻布面油畫
100 x 100 cm (39 3/8 x 39 3/8 in.)

LEE SEA HYUN 李世賢 b. 1967
Between Red-015MAY02 紅色之間-015MAY02, 2015
Oil on linen 亞麻布面油畫
100 x 100 cm (39 3/8 x 39 3/8 in.)





LEE SEA HYUN 李世賢 b. 1967
Between Red-015OCT01 紅色之間-015OCT01, 2015
Oil on linen 亞麻布面油畫
150 x 150 cm (59 1/8 x 59 1/8 in.)



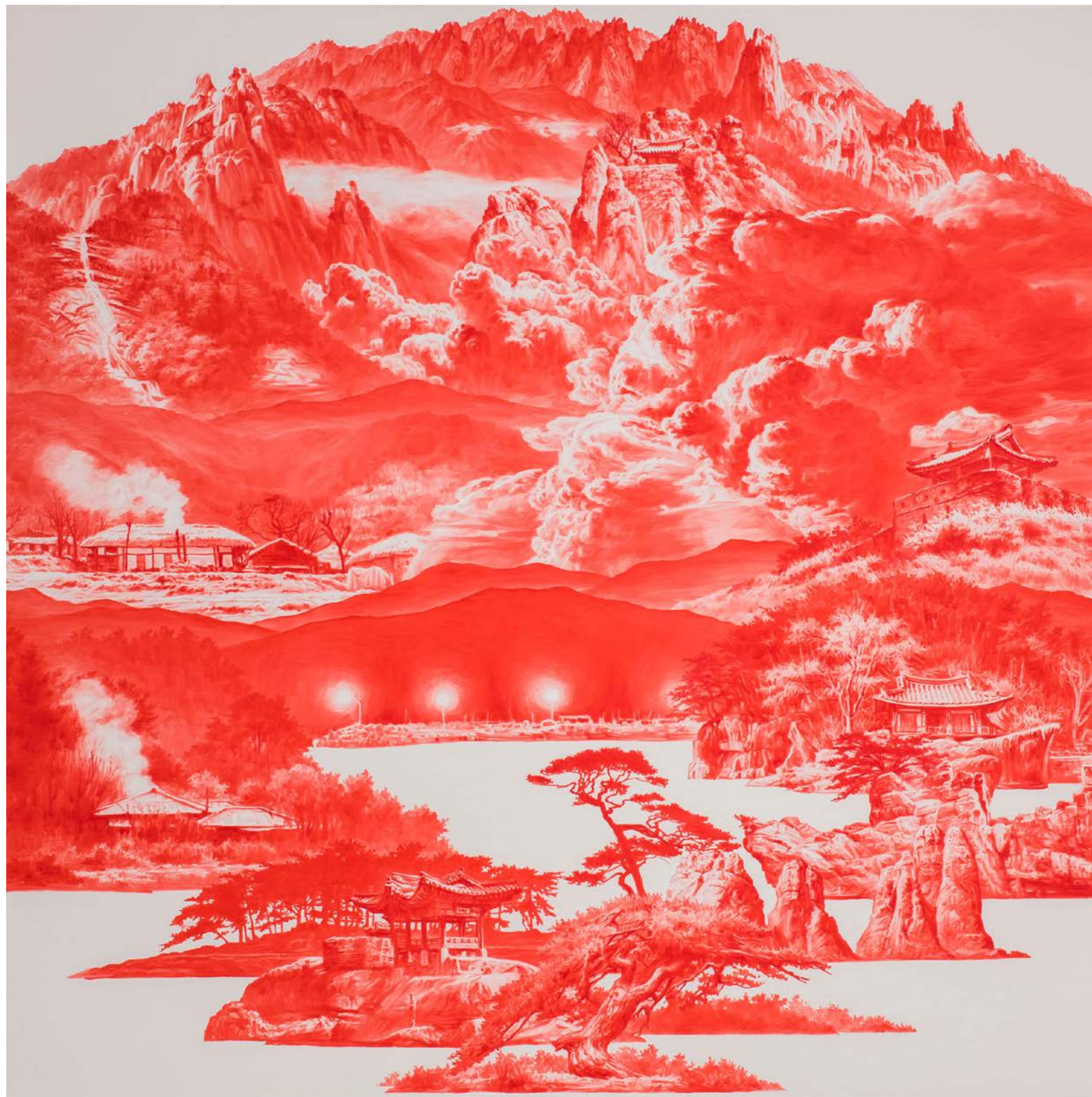
LEE SEA HYUN 李世賢 b. 1967, **Between Red-189** 紅色之間-189, 2014, Oil on linen 亞麻布面油畫, 40 x 200 cm (15 3/4 x 78 3/4 in.)





LEE SEA HYUN 李世賢 b. 1967
Between Red-015SEP03 紅色之間-015SEP03, 2015
 Oil on linen 亞麻布面油畫
 100 x 100 cm (39 3/8 x 39 3/8 in.)

LEE SEA HYUN 李世賢 b. 1967
Between Red-015SEP02 紅色之間-015SEP02, 2015
Oil on linen 亞麻布面油畫
100 x 100 cm (39 3/8 x 39 3/8 in.)





LEE SEA HYUN 李世賢 b. 1967
Between Red-199 紅色之間-199, 2014
Oil on linen 亞麻布面油畫
200 x 200 cm (78 3/4 x 78 3/4 in.)



MOON BEOM

Moon Beom (b. 1955, Seoul, Korea) received his Bachelor of Fine Arts and Master of Fine Arts from Seoul National University. He lives and works in Seoul and is a professor at Konkuk University.

Moon Beom is one of the most renowned of the successor generation of artists to emerge from the Korean modernist movement, exemplified by the celebrated Korean Monochrome art of the 1970s. This movement's overarching interest was its engagement with Eastern religion and philosophy and its meditations on the natural world. Referencing imagery such as mountains, waterfalls, clouds, and foliage, Moon's abstractionist works recall deep-rooted practices from the distinguished tradition of landscape painting with its aspirations on beauty as well as meticulous technical skill.

Moon begins his paintings by preparing a flat area of acrylic on canvas or panel. Preferring the immediacy of the direct encounter with the material, Moon does not paint with a brush, instead applying the oil stick by smudging the colour with his fingers, for which he wears a cotton glove. The slow and flowing gestural application of the oil stick creates the resplendent tonality, the sensuality and the emotional depth characteristic of his work. At the heart of Moon's practice is his preoccupation with philosophies relating to landscape, natural cycles, time, and the ephemerality of existence.

Moon Beom has exhibited extensively worldwide, including *Korean Eye* (2012), Saatchi Gallery, London; *Hidden Tracks* (2012), Seoul Museum of Art, Seoul; and *Dansaekhwa—Korean Monochrome Painting* (2012), National Museum of Contemporary Art, Seoul. Solo exhibitions include a 2013 show at Kim Foster Gallery in New York and a 2007 show at PKM Gallery in Seoul. His works can be found in prestigious collections, including the National Museum of Contemporary Art, Seoul; Leeum Samsung Museum of Art, Seoul; Seoul City Museum of Art; and the UBS Art Collection, Zurich, Switzerland.

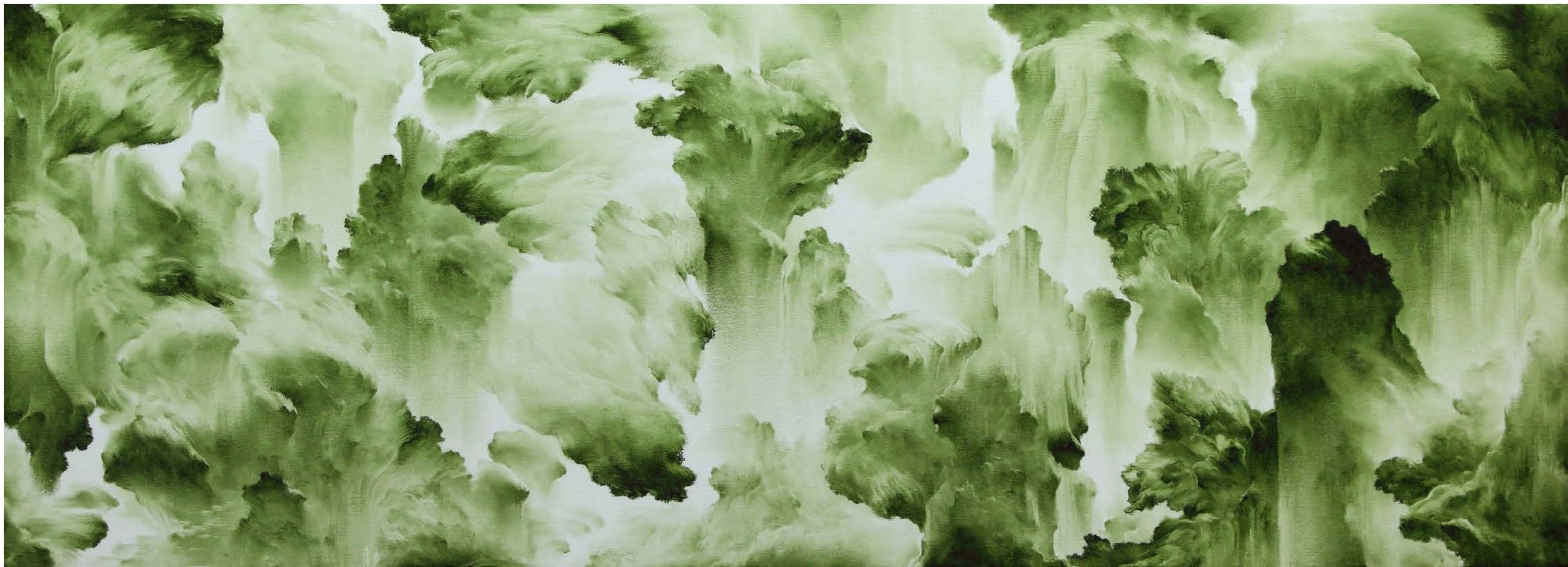
文凡

文凡（1955年生於韓國首爾），於首爾國立大學取得純藝術學士及純藝術碩士學位，現生活和工作於韓國首爾，於建國大學任職教授。

文凡為韓國現代主義藝術運動後崛起的接班藝術家之一。此運動以一九七零年代的單色畫最為著名，主題多數圍繞東方靈性、對自然世界的沉思，及「天地並生、萬物齊一」之觀點。以山脈、瀑布、浮雲及草木的意象為靈感，文凡的抽象作品通過突出傳統山水畫的審美意向和其細膩的繪畫技術，另人回想起埋藏深處的傳統藝術形式。

藝術家創作時會事先準備一塊已上丙烯的帆布或板材平面，再以油畫棒在上面繪畫。相比以筆作畫，文凡更偏愛戴上棉質手套，用手指沾染顏料揉到畫布上，細心感受材料並與它直接對話。如此一來，顏料嫋嫋流動的姿態為他的畫作添上亮麗的色調，並為之賦予感性而深切的情感。在文凡藝術實踐的核心之中，有著他對山水、朝生暮死的存在之物、自然循環以及時間等哲學觀念的深思。

文凡的作品在全球廣泛展出，包括《韓眼》，薩奇畫廊，英國倫敦，（2012年）；《隱藏的軌跡》，首爾藝術博物館，韓國首爾，（2012年）；《韓國單色畫》（2012年），國立現代與當代美術館，韓國首爾，（2012年）。主要個展包括，吉姆·福斯特畫廊，美國紐約，（2013年）；PKM畫廊，韓國首爾（2007年）。他的作品見藏於國立現代與當代美術館，韓國首爾；Leeum三星美術館，韓國首爾；首爾市立美術館，韓國首爾；瑞銀集團藝術收藏，瑞士蘇黎世。



MOON BEOM 文凡 b. 1955, **Slow, Same #676** 緩慢, 相同#676, 2008, Acrylic and oil stick on canvas 布面, 油畫棒, 丙烯, 55 x 153 x 7 cm (21 5/8 x 60 1/4 x 2 3/4 in.)



MOON BEOM 文凡 b.1955
Secret Garden #309 秘密花園#309, 2012
Acrylic and oil stick on canvas 布面，油畫棒，丙烯
182 x 228 cm (71 5/8 x 89 3/4 in.)





MOON BEOM 文凡 b.1955
Secret Garden #256 秘密花園#256, 2011
Acrylic and oil stick on canvas 布面，油畫棒，丙烯
122 x 122 x 7 cm (48 x 48 x 2 3/4 in.)



MOON BEOM 文凡 b. 1955
Secret Garden #316 秘密花園#316, 2015
Acrylic and oil stick on canvas 布面，油畫棒，丙烯
228 x 182 cm (89 3/4 x 71 5/8 in.)



MOON BEOM 文凡 b. 1955
Secret Garden #318 秘密花園#318, 2012
Acrylic and oil stick on canvas 布面，油畫棒，丙烯
112 x 146 cm (44 1/8 x 57 1/2 in.)

WHANG INKIE

Whang Inkie (b. 1951, Chungcheong, Korea) received his Bachelor of Fine Arts in painting from Seoul National University and Master of Fine Arts from Pratt Institute, New York. Whang lives and works in Okcheon, Korea. He is currently a professor at Sungkyunkwan University.

Trained as a painter, Whang describes his work as 'digital landscapes'. Inspired in canonical Korean and Chinese landscape paintings by master classical painters, the artist reconstructs the imagery employing unexpected materials.

Whang begins by scanning reproductions of the painted images, enlarging them to ever-greater scale, and takes advantage of the resulting pixilation to realise laboriously crafted works in diverse materials such as small-scale Lego pieces, Swarovski crystals, or tiny silicon droplets. In his work *An Old Breeze—Mt. Diamond*, 2015, Whang adapts Korean master painter Jeong Seon's (1676–1759) treasured *Scene of Diamond Mountain* with thousands of tiny crystal pieces attached with glue to the acrylic-on-canvas surface. The recontextualising of the appropriated image produces a dazzling and semi-abstract work that reflects the hybrid position of many contemporary Korean artists at the intersection of deep-rooted traditions, hypermodernity, and individual experimentation.

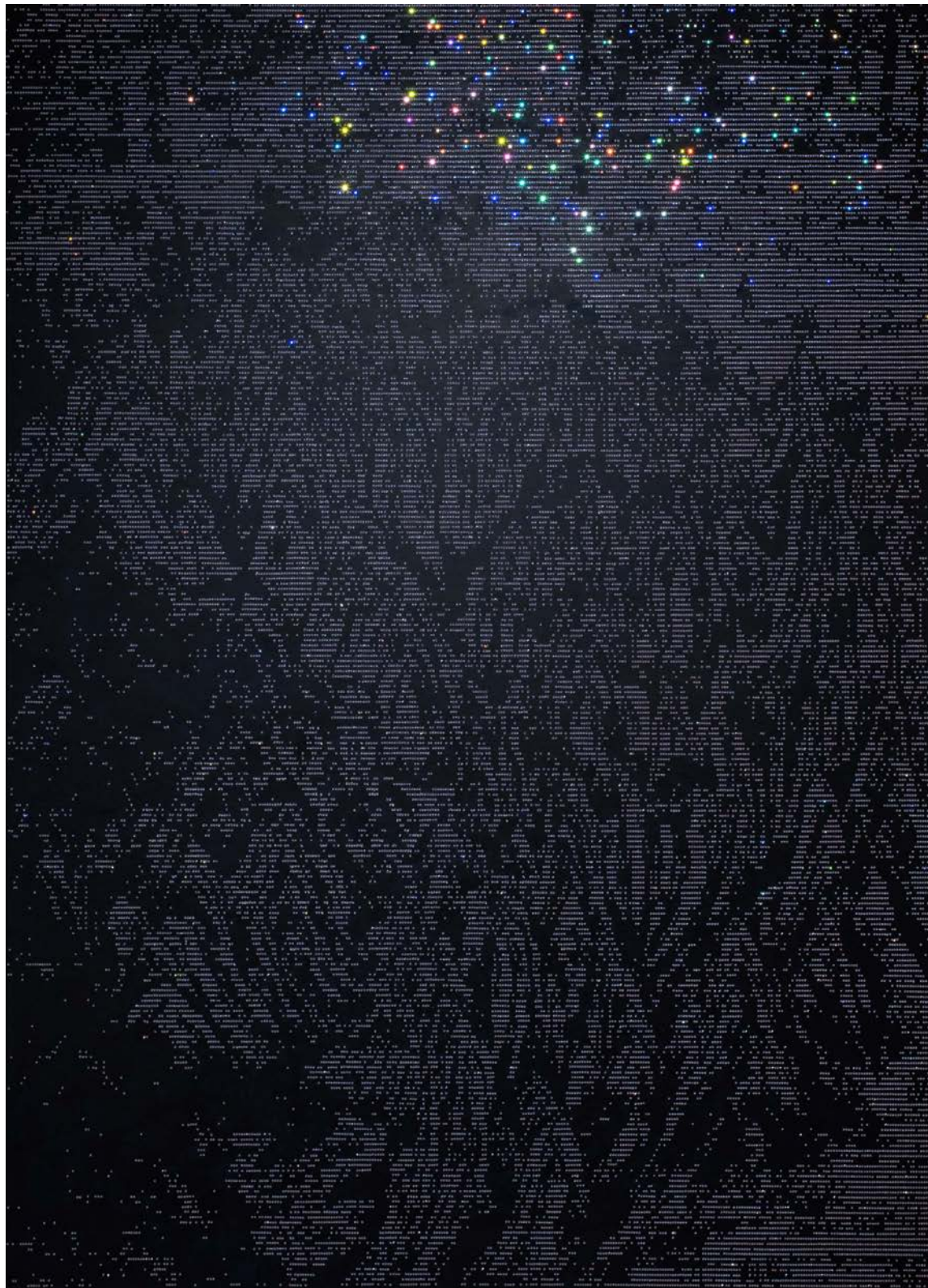
Whang has exhibited extensively worldwide, including solo exhibitions at Savina Museum of Contemporary Art, Seoul, 2014; Arko Art Center, Seoul, 2011; Frey Norris Gallery, San Francisco, 2007; and the Atlanta College of Art Gallery, 2004. Representing South Korea alongside two other artists at the 50th Venice Biennale in 2003 with the exhibition *Landscape of Differences*, Whang was nominated for Artist of the Year in 1997 by the National Museum of Contemporary Art, Gwacheon, Korea. His works can be found in prestigious collections, including the Metropolitan Museum of Art, New York; the National Museum of Contemporary Art, Gwacheon; and Leeum Samsung Museum of Art, Seoul.

黃仁基

黃仁基（1951年生於南韓春川）於韓國首爾國立大學取得純藝術學士學位，及後在美國紐約普瑞特藝術學院獲頒純藝術碩士學位。黃仁基現居住及工作於韓國，為韓國成均館大學任教職。

黃仁基自幼受訓成一位畫家，他把近作形容為「數位化景觀」。受到韓國與中國一流畫家創作的經典山水畫作啟發，他的創作以運用別樹一格的物料重構山水景象為主。藝術家從素描畫作的圖像複製品開始創作，將其放大，並把小塊樂高積木、硅膠水滴以及斯華洛世奇水晶貼上已像素化的圖像上，構成一件件精雕細琢的作品。在作品《往日微風—金剛山》（2015年）中，藝術家把成千上萬的微型水晶貼在塗有丙烯的畫布面上，對韓國繪畫大師鄭敼（Jeong Seon, 1676年至1759年）的傳世之作《金剛全圖》進行了再創作。他以對挪用的圖像進行語境重設，創造出令人眼花撩亂而半抽象的作品，反映了許多韓國當代藝術家在根深蒂固的傳統、極度現代化與個人經驗之碰撞時的複雜處境。

他的作品在全球廣泛展出，主要個展包括Savina當代藝術美術館，韓國首爾（2014年）；Arko藝術中心，韓國首爾（2011年）；福瑞·諾李斯畫廊，美國三藩市（2007）；亞特蘭大藝術學院，美國亞特蘭大（2004）。黃仁基於1997年被韓國果川國立現代與當代美術館提名為年度藝術家。2003年，他攜同另外兩位藝術家代表南韓於第50屆威尼斯雙年展展出《不同的景觀》。他的作品亦見藏於知名收藏系列中，包括大都會藝術博物館，美國紐約；國立現代與當代美術館，韓國首爾；Leeum三星美術館，韓國首爾。



WHANG INKIE 黃仁基 b. 1951

An Old Breeze-Mt. Diamond 往日微風-金剛山, 2015

Swarovski synthetic crystal & acrylic paint on canvas 施華洛世奇合成水晶與布面丙烯
200 x 144 x 6 cm (78 3/4 x 56 3/4 x 2 3/8 in.)



WHANG INKIE 黃仁基 b.1951, **An Old Breeze-Landscape-2012** 往日微風-金剛山-2012, 2012, Swarovski synthetic crystal & acrylic paint on canvas 施華洛世奇合成水晶與布面丙烯, 182 x 448 x 6 cm (71 5/8 x 176 3/8 x 2 3/8 in.) (Diptych 雙聯畫)



WHANG INKIE 黃仁基 b.1951
An Old Breeze-Snow Mountain-2015 往日微風-金剛山-2015, 2015
Swarovski synthetic crystal & acrylic paint on canvas 施華洛世奇合成水晶與布面丙烯
182 x 182 x 6 cm (71 5/8 x 71 5/8 x 2 3/8 in.)



LEE SEA HYUN

1967 Born in Geoje, Korea
1989 BFA Department of Western Painting, Hongik University, Seoul, Korea
2001 MFA Department of Painting, Hongik University, Seoul, Korea
2006 MFA Department of Art, Chelsea College of Art and Design, London, UK
Present Lives and works in Seoul, Korea

Selected Solo Exhibitions

2015 *Red-Silly Dream*, Mimesis Art Museum, Paju, Korea
2014 *Between Red*, VOUS ETES ICI Gallery, Amsterdam, The Netherlands
2012 *Plastic Garden*, Hakgojae Gallery, Seoul, Korea
2011 *Between Red*, Nicholas Robinson Gallery, New York, USA
2009 *Between Red*, Zonca & Zonca Gallery, New York, USA
Between Red, Harewood House, Leeds, UK
Between Red, ASPEX Contemporary Art Gallery, Portsmouth, UK
2008 *Between Red*, Union Gallery, London, UK
Between Red, One and J Gallery, Seoul, Korea
2007 *Between Red*, MIKI WICK KIM Contemporary Art, Zurich, Switzerland
2001 *Daily*, Contemporary Museum of Hongik University, Seoul, Korea
1999 *THE*, Total Museum of Contemporary Art, Yangju, Korea
1998 *The Navel of Sea*, 21st Century Gallery, Seoul, Korea
1997 *The Garden of Narcissus*, Deokweon Gallery, Seoul, Korea

Selected Group Exhibitions

2015 “*Have A Good Day, Mr. Kim*”, Choi & Lager Gallery, Cologne, Germany
Seoul Vite Vite (Tripostal), Renaissance Lille 3000, Lille, France
2014 *Korea Tomorrow*, Dongdaemum Design Plaza Museum, Seoul, Korea

The Moment, We Awe, Sanshang Contemporary Art Museum, Hangzhou, China
Sweet Dew—since 1980, Gwangju Biennale Exhibition Hall, Gwangju, Korea
Neo-Sansu, Daegu Art Museum, Daegu, Korea
2013 *Pulse of Sight*, Hakgojae Shanghai, Shanghai, China
Real Landscape Of The Day, Gyeongjae Jeongseon Memorial Museum, Seoul, Korea
The Moment, We Awe, HOW Art Museum, Wenzhou, China
2012 *(Im)Possible Landscape*, PLATEAU, Seoul, Korea
Cynical Resistance, Canvas International Art, Amsterdam, The Netherlands
One Must Imagine Sisyphus Happy, House of the Nobleman, London, UK
Prelude, Space Cottonseed, Singapore
2011 *We Are Who You Are*, Gallery Jijihyang, Gyeong-gi, Korea
Sea Of Peace, Incheon Art Platform, Gyeong-gi, Korea
The Future Pass, ILLUMInations, Venice Biennale, Italy
Bad Exhibition, PIN Gallery, Beijing, China
2010–11 *Korean Art Issue 2010: Art of National Division—The Flower on the Snow*, Daejeon Museum of Art, Daejeon, Korea
2010 *Plastic Garden*, Minsheng Art Museum, Shanghai, China
The Accursed Share, Gallery Artside, Beijing, China
New Organ, Space*C, Seoul, Korea
A Different Similarity, Museum Bochum, Bochum, Germany
Here and There—The World in Motion 2010, Beijing, China; Luxun Academy of Fine Art, Shenyang, China; Seoul, Korea; Busan, Korea
2009 *Trans Real-My Hometown*, Asia House, London, UK
City Net Asia 2009, Seoul Museum of Art, Seoul, Korea
After Gogo: New Era of Korean Art, Cankarjev Dom Gallery, Ljubiana Graphic Biennale, Ljubiana, Slovenia
A Different Similarity, Santralistanbul Museum, Istanbul
Korea on the Rocks, Art Seasons Gallery, Zurich, Switzerland
2008 *Reshaping the Landscape*, Neuberger Museum of Art, New York, USA
My Name is Red, FURINI Arts Contemporanea, Arezzo, Italy

2007

4482 Korean Artists in London, Bargehouse OXO Tower Wharf, London, UK
Of Origin and Future, I-MYU Projects and Alon Zakaim Fine Art, London, UK
Landslide, I-MY Projects, London, UK
Sense of Moment, Cais Gallery, Hong Kong, China
4482: Korean Contemporary Artists in London, King's Park Studio, London, UK
Late at Tate Britain, Fold07 Performance, Tate Britain, London, UK
The Catlin Art Prize 2007, My Life in Art Gallery, London, UK
Salon Nouveau, Engholm Engelhorn Gallery, Vienna, Austria

2006

Still Dynamics, Jerwood Space, London, UK

2003

Difference of Time, Noam Gallery, Seoul, Korea

2001

Humidity, Kwanhoon Gallery, Seoul, Korea
Origin, Sejong Centre for the Performing Arts, Seoul, Korea

1999

Korea-Australia Exchange Exhibition, Dansoung Gallery, Seoul, Korea
Origin, Gang Gallery, Seoul, Korea
Cord-New Image, Hongik Museum of Art, Seoul, Korea

1998

Millennium, Hyundai Art Gallery, Seoul, Korea

1997

FROG, Dukwon Gallery, Seoul, Korea
WSIN WIND NOW '97, Museum of Hunabaci, Japan

1994

Korea—Japan Modern Art Exchange, Arts Hall, Seoul, Korea
Turning Point of Concept Toward 2000, Seoul Arts Center, Seoul, Korea
Subconscious of 20 People, Chung Nam Art Gallery, Seoul, Korea
Self Portrait—A Net of Time, Arts Hall, Seoul, Korea

1993

Young Views, Mikun Gallery, Seoul, Korea
Self-Search of Correspondent, Beakah Museum, Daegu, Korea

1993–96

The 4-8 Walking People, Dukwon Gallery, Seoul, Korea; Chung Nam Museum, Seoul, Korea; Kwanhoon Museum, Seoul, Korea

1992

KEY, InDeco Gallery, Seoul, Korea

1989

New Generation Painting's Cross-Section, Kyungin Gallery, Seoul, Korea
SYNDROME, Total Museum of Contemporary Art, Seoul, Korea
New Artists, KoKung Museum, Seoul, Korea
Space Experience Through Painterly Eyes, Kwanhoon Museum, Seoul, Korea
Glass Table, Do-Wol Gallery, Seoul, Korea
From Human, Matter, and Existence, Kwanhoon Museum
'89–Direction, Do-Wol Gallery, Seoul

Public Collections

All Visual Arts, London, UK
Art Bank, National Museum of Contemporary Art, Korea
Bank of America, USA
Berger Collection, Zurich, Switzerland
Collection of Carlie Etroy, London, UK
Collection of James Li, Beijing, China
Collection of Lorraine, Barrick, Seattle, USA
Fidelity Investment, Boston, USA
Hana Bank Collection, Seoul, Korea
HOW Art Museum, Shanghai, China
LEEUM Collection, Samsung Museum of Art, Seoul, Korea
Microsoft Art Collection, USA
Minsheng Art Museum, Shanghai, China
National Museum of Contemporary Art, Korea
Total Museum of Contemporary Art, Seoul, Korea
Uli Sigg Collection, Zurich, Switzerland

李世賢

1967 生於韓國巨濟島
1989 畢業於韓國首爾弘益大學西方美術系，獲頒藝術學士學位
2001 畢業於韓國首爾弘益大學繪畫系，獲頒藝術碩士學位
2006 畢業於英國倫敦切爾西藝術與設計學院藝術系，獲頒藝術碩士學位
現在 於韓國首爾居住及工作

主要個展

2015 《紅一癡夢》，擬態美術館，韓國 坡州
2014 《紅色之間》，VOUS ETES ICI畫廊，荷蘭 阿姆斯特丹
2012 《塑膠花園》，學古齋畫廊，韓國 首爾
2011 《紅色之間》，Nicholas Robinson畫廊，美國 紐約
2009 《紅色之間》，Zonca & Zonca畫廊，意大利 米蘭
《紅色之間》，哈伍德宮，英國 列斯
《紅色之間》，ASPEX當代藝術畫廊，英國 樸茨茅夫
2008 《紅色之間》，統一畫廊 英國倫敦
《紅色之間》，One and J畫廊，韓國 首爾
2007 《紅色之間》，MIKI WICK KIM當代藝術中心，瑞士 蘇黎世
2001 《日常》，弘益大學現代美術館，韓國 首爾
1999 《那》，首爾總體美術館，韓國 揚州
1998 《在水中央》，廿一世紀畫廊，韓國 首爾
1997 《水仙花園》，Deokweon畫廊，韓國 首爾

主要群展

2015 《韓國當代山水畫》，藝術門，中國 香港
《金先生，祝你一切安好》，Choi & Lager畫廊，德國 科隆

2014 《首爾，快！快！》，文藝復興畫廊，法國 里爾
《明日韓國》，東大門設計廣場文化中心，韓國 首爾
《我們肅然的一刻》，三尚當代藝術館，中國 杭州
《甘甜露水—自1980年》，光州雙年展大廳，韓國 光州
《新一山水》，大邱美術館，韓國 大邱
2013 《視覺脈搏》，學古齋畫廊，中國 上海
《實時山水》，謙齋鄭敷紀念博物館，韓國 首爾
《我們肅然的一刻》，昊美術館，中國 溫州
2012 《（不）可能景致》，三星美術館，韓國 首爾
《憤世嫉俗的抗力》，Canvas國際藝術畫廊，荷蘭 阿姆斯特丹
《我們必須覺得西西弗斯是快樂的》，The House of the Nobleman畫廊，英國 倫敦
《前奏曲》，Space Cottonseed畫廊，新加坡
2011 《彼我同一》，紙之鄉畫廊，韓國 京畿
《寧靜之洋》，仁川藝術平台，韓國 京畿
《未來通道》國際藝術展，ILLUMInations威尼斯當代藝術雙年展，意大利 威尼斯
《孿畫展》，品畫廊，中國 北京
2010-11 《韓國藝術議案2010：國家分裂藝術—花上雪》，大田美術館，韓國 大田
2010 《塑膠花園》，民生現代美術館，中國 上海
《詛咒的份兒》，阿特塞帝畫廊第一展示空間，中國 北京
《新器官》，Space*C畫廊，韓國 首爾
《異質相似性》，波鴻博物館，德國 波鴻
2009 《此與彼—動態世界2010》，中國 北京；魯迅美術學院，中國 瀋陽；韓國 首爾；韓國 釜山
《貫通現實—我的家園》，亞洲之家，倫敦
《亞洲城市網2009》，首爾藝術博物館，韓國 首爾
《考古之後—韓國藝術新時代》，Cankarjev Dom畫廊，第29屆盧布爾雅那圖案藝術雙年展，斯洛文尼亞 盧布爾雅那
《異質相似性》，Santralistanbul藝術博物館，土耳其 伊斯坦堡
《岩石上的韓國》，Art Seasons畫廊，瑞士 蘇黎世

2008 《重塑山水》， 紐伯格美術館，美國 紐約
《我的名字叫紅》， FURINI當代美術館，意大利 阿雷佐
《居倫敦的4482位韓國藝術家》， Bargehouse OXO Tower Wharf，倫敦
《倫敦亞洲藝術－源頭與將來》， I-MYU Projects，英國 倫敦

2007 《塌方》， I-MYU Projects，英國 倫敦
《瞬間感應》， Cais畫廊，中國 香港
《4482：在倫敦的韓國當代藝術家》， 國王公園畫廊，英國 倫敦
《泰特英國藝術館之夜－Fold07》， 泰特現代美術館，英國 倫敦
《2007年凱特琳藝術獎》， 我的藝術生活畫廊，英國 倫敦
《新沙龍》， Engholm Engelhorn畫廊，奧地利 維也納

2006 《靜止動力學》， Jerwood畫廊，英國 倫敦

2003 《時差》， Noam畫廊，韓國 首爾

2001 《濕度》， Kwanhoon畫廊，韓國 首爾
《原點》， 世宗文化會館，韓國 首爾

1999 《韓國－澳洲交流展》， Dansoung畫廊，韓國 首爾
《原點》， Gang畫廊，韓國 首爾
《繩－新圖像》， 弘益大學現代美術館，韓國 首爾

1998 《千禧》， 現代畫廊，韓國 首爾

1997 《蛙》， Dukwon畫廊，韓國 首爾
《WSIN WIND NOW ‘97》， 橋接器博物館，日本

1994 《韓國－日本現代藝術交流》， 藝術廳，韓國 首爾
《朝著2000年的概念轉折點》， 首爾藝術中心，韓國 首爾
《二十人的潛意識》， Chuna-Nam畫廊，韓國 首爾
《自畫像－時間網》， 藝術廳，韓國 首爾

1993 《青年觀點》， Mikun畫廊，韓國 首爾
《自我尋找代理人》， Beakah美術館，韓國 大邱

1993-96 《那4至8個行人》， Dukwon畫廊，韓國 首爾；Chung-Nam美術館，韓國 首爾；Kwanhoon美術館，韓國 首爾

1992 《鑰匙》， InDeco畫廊，韓國 首爾

1989 《新生代畫作透視》， Kyungin畫廊，韓國 首爾
《症候群》， 首爾總體美術館，韓國 首爾
《新晉藝術家》， KoKung美術館，韓國 首爾
《畫家眼中的空間體驗》， Kwanhoon美術館，韓國 首爾
《玻璃桌》， Do-Woi畫廊，韓國 首爾
《從人類、物質、存在出發》， Kwanhoon美術館，韓國 首爾
《'89－方向》， Do-Woi畫廊，韓國 首爾

主要收藏

All Visual Arts畫廊，英國 倫敦
Berger藝術收藏，瑞士 蘇黎世
Caralie Etroy藝術收藏，英國 倫敦
James Li藝術收藏，中國 北京
Lorraine藝術收藏，美國 西雅圖
上海民生現代美術館，中國 上海
國立現代美術館，韓國 首爾
富達基金有限公司，美國 波士頓
微軟藝術收藏，美國
昊美術館，中國 上海
烏利・希克藝術收藏，瑞士 蘇黎世
美國銀行，美國
韓亞銀行藝術收藏，韓國 首爾
韓國國立現代美術館藝術銀行，韓國 首爾
首爾三星美術館李秉哲藝術收藏，韓國 首爾
首爾總體美術館，韓國 首爾

MOON BEOM

1955 Born in Seoul, Korea
1980 BFA, College of Fine Art, Seoul National University, Seoul, Korea
1982 MFA, College of Fine Art, Seoul National University, Seoul, Korea
Present Lives and works in Seoul, Korea

Selected Solo Exhibitions

2013 Kim Foster Gallery, New York, USA
2011 Simon Gallery, Seoul, Korea
2010 Kim Foster Gallery, New York, USA
2007 Kim Foster Gallery, New York, USA
PKM Gallery, Seoul, Korea

2005 Kim Foster Gallery, New York, USA
2004 PKM Gallery, Seoul, Korea
2003 Kim Foster Gallery, New York, USA
2002 Shin Gallery, Seoul, Korea
2001 Kim Foster Gallery, New York, USA
1999 Kukje Gallery, Seoul
1997 Shilla Gallery, Teagu, Korea
1996 Shilla Gallery, Teagu, Korea
Gallery Bhak, Seoul, Korea

1994 Shilla Gallery, Teagu, Korea
Gallery Bhak, Seoul, Korea
Seohwa Gallery, Seoul, Korea

1993 Icon Gallery, Seoul, Korea
1991 Jean Gallery, Seoul, Korea
1989 Soo Gallery, Seoul, Korea
1987 Fine Art Center, Seoul, Korea
Kwanhoon Gallery, Seoul, Korea

1982 Total Gallery, Seoul, Korea

Selected Group Exhibitions

2015 Contemporary Sansuhwa, Pearl Lam Galleries, Hong Kong, China
2014 Sequential Abstraction, Kim Foster Gallery, New York, USA
L'Avventura, Kim Foster Gallery, New York, USA

2013 SUPER/NATURAL Contemporary Korean Art, Christie's Private Sale, New York, USA
(Not) Water, Kim Foster Gallery, New York, USA

2012–13 (Im)Possible Landscape, Plateau / Samsung Museum of Art, Seoul, Korea
2012 Korean Eye, Saatchi Gallery, London, UK
SeMA GOLD 2012: Hidden Track, Seoul Museum of Art, Seoul, Korea
Dansaekhwa: Korean Monochrome Painting, National Museum of Contemporary Art, Seoul, Korea

2011 Out of the Blue, Strolh Gallery, Chautaquia Institute, New York, USA
Embracing the Void, HADA Contemporary, London, UK
Post Nature, WooMin Art Center, Chung Joo

2010 Invisible Windows, YFO Gallery, Daegu, Korea
2009 Drawing Painting, Kim Foster Gallery, New York, USA
Foregrounded, PKM Gallery, Seoul, Korea
Ethics, Kunstdoc Gallery, Seoul, Korea
Anamnesis and Extrapolation, PKM Gallery, Beijing, China

2007 Percept/Scape-Concept/Scape, Gallery Lux, Seoul, Korea
Inaugural Exhibition, Museum of Art, Seoul National University, Seoul, Korea
Homage 100, Korea Art Center, Busan, Korea

2006 Simply Beautiful, Centre PasquArt, Biel, Switzerland
Camera Work, Seoul City Museum of Art, Seoul, Korea
Viewing Object, Seoul City Museum of Art, Seoul, Korea

2005 The Diversity Show, curated by Betty Levin, Credit Suisse First Boston, New York, USA
Cool & Warm, Sunggok Museum of Art, Seoul, Korea
Echo Beyond the Time, Ewha University Museum, Seoul, Korea
Le Flux, Gallery Lumen, Paris, France

2004 Painting That Paints Themselves, Kresge Art Museum, East Lansing, MI, USA
2003 Inaugural Exhibition, Samadhi-Contemplation, Chelsea Art Museum, New York, USA

2002 Inaugural Exhibition of Seoul City Museum of Art, Seoul, Korea
Kwangju Biennale, Liberty Park, Gwangju, Korea
Dis/location, 291 Gallery, Daegu, Korea

2001 *Rebirth of Painting*, National Museum of Contemporary Art, Gwacheon, Korea
Gwangju Biennale, City Museum of Art, Gwangju, Korea
Art and Order, Noh Gallery
Traces, CAIS Gallery, Seoul, Korea

1999 *Nature*, Parkyusook Gallery, Seoul, Korea
Works on Paper, Seowha Gallery, Seoul, Korea
Three Friends, Gallery Simon, Seoul, Korea
Seoul 80—Sweet Lips, CAIS Gallery, Seoul, Korea
Logos & Pathos, Kwanhoon Gallery, Seoul, Korea

1998 *Spiritual-scapes*, Generous Miracles Gallery, New York, USA

1997 *Namjune Paik, Moon Beom, Hyunki Park, Kwangyoung Chun*, Kim Foster Gallery, New York, USA

1996 *Window Gallery Project*, Hyundai Gallery, Seoul, Korea
Anachrome, Seowha Gallery, Seoul, Korea
Install-Scape, Daegu Center of Culture, Daegu, Korea

1995 *Seoul 80—Intertextuality*, Speed, Gaain Gallery, Seoul, Korea
Information & Reality—Korean Contemporary Art, Fruitmarket Gallery, Edinburgh, UK
Fusing Cement in Art, Sunggok Museum of Art, Seoul, Korea

1993 *Contemporary-Communication Art*, Gallery Bahk, Seoul, Korea

1992 *Informel après Informel*, Chosunilbo Gallery, Seoul, Korea
Seoul 80—Ten Years After, Seowha Gallery, Seoul, Korea

1991 *Korean Contemporary Art*, Sonje Museum of Art, Gyeongju, Korea

1990 *Artists of the Nineties*, City Museum of Art, Seoul, Korea

1989 *Kim Yongik, Moon Beom, Hong Myungsup*, Space Gallery, Seoul, Korea

1988 *Korean Contemporary Painting*, National Museum of History, Taipei, Taiwan

1987 *Tail of Elephant*, Kanagawa Gallery, Yokohama, Japan

1986 *Korean Art—Old and New*, City Hall, Kyoto, Japan

1985 *Seoul—16 Artists*, Kwanhoon Gallery, Seoul, Korea

1984 *Korean Art Now*, City Museum of Art, Taipei, Taiwan

1983 *Contemporary Paper Works—Korea & Japan*, City Museum of Art, Kyoto, Japan

New Paper Works from Korea, Spring Gallery, Taipei, Taiwan
Three Korean Artists in L.A., Artcore Gallery, Los Angeles, USA

1982 *After Logicalness*, Soo Gallery, Daegu, Korea
Common Sense, Susceptibility, Symptom, Kwanhoon Gallery, Seoul, Korea

1981 *Seoul 80—Objecthood*, Space Gallery, Seoul, Korea
Seoul 80—Work by Screen, Dongduk Gallery, Seoul, Korea
Seoul 80—Report on Masters, Space Gallery, Seoul, Korea

1980 *Seoul 80—Work with Photo*, Space Gallery, Seoul, Korea

1979 Performance, *The Thing which to see*, Naengchun Valley, Daegu, Korea

1978 Performance, *See & Look*, Naktong River, Daegu, Korea

Fellowship Programs

1995 Vermont Studio Center, Johnson, Vermont, USA, sponsored by Freeman Foundation

1992 The Millay Colony for the Arts, Austerlitz, NY, USA, sponsored by Mid-America Art Alliance and USIA

Selected Collections

AmorePacific Museum of Art, Seoul, Korea
National Museum of Contemporary Art, Seoul, Korea
Samsung Museum Leeum, Seoul, Korea
Sonje Museum of Art, Gyeongju, Korea
Seoul City Museum of Art, Seoul, Korea
Daejeon City Museum of Art, Daejeon, Korea
Kyunggido Museum of Art, Ansan, Korea
Sunggok Museum of Art, Seoul, Korea
Kumho Museum of Art, Seoul, Korea
Posco Center, Seoul, Korea
STAR Tower, Seoul, Korea
Tower Palace, Seoul, Korea
Hilton Hotel, Seoul, Korea

文凡

1955 出生於韓國首爾
1980 純藝術學士，首爾國立大學，韓國首爾
1985 純藝術碩士，首爾國立大學，韓國首爾
現今 生活和工作於韓國首爾

主要個展

2013 吉姆•福斯特畫廊，美國 紐約
2011 Simon畫廊，韓國 首爾
2007 吉姆•福斯特畫廊，美國 紐約
PKM畫廊，韓國 首爾
2005 吉姆•福斯特畫廊，美國 紐約
2004 PKM畫廊，韓國 首爾
2003 吉姆•福斯特畫廊，美國 紐約
2002 Shin畫廊，韓國 首爾
2001 吉姆•福斯特畫廊，美國 紐約
1999 庫卡畫廊，韓國 首爾
1997 新羅畫廊，韓國 大邱
1996 新羅畫廊，韓國 大邱
Gallery Bhak，韓國 首爾
1994 新羅畫廊，韓國 大邱
Gallery Bhak，韓國 首爾
Seohwa畫廊，韓國 首爾
1993 艾康畫廊，韓國 首爾
1991 珍畫廊，韓國 首爾
1989 Soo畫廊，韓國 首爾
1987 藝術中心，韓國 首爾
Kwanhoon畫廊，韓國 首爾
1982 Total Gallery，韓國 首爾

主要群展

2015 《韓國當代山水畫》，藝術門，中國 香港
2014 《抽象的順序》，吉姆•福斯特畫廊，美國 紐約
《奇遇》，吉姆•福斯特畫廊，美國 紐約
《物質世界》，丹佛藝術博物館，美國 丹佛
2013 《超／自然 韓國當代藝術》，佳士得私人銷售，紐約
《（非）水》，吉姆•福斯特畫廊，美國 紐約
2012 《韓國之眼》，薩奇藝廊，倫敦
《不可能的景觀》，三星美術館PLATEAU，韓國 首爾（2012-2013）
《SeMa GOLD 2012: 隱藏的軌跡》，首爾藝術博物館，韓國 首爾
《韓國單色畫》，國立現代與當代美術館，韓國 首爾
2011 《藍色以外》Strolh畫廊，肖托誇學院，美國 紐約
《擁抱寂寞》，HADA當代，英國 倫敦
《後 自然》，WooMin藝術中心，韓國 忠州
2010 《看不見的窗戶》，YFO畫廊，韓國 大邱
2009 《繪圖繪畫》，吉姆•福斯特畫廊，美國 紐約
《引人注目》，PKM畫廊，韓國 首爾
《道德準則》，Kunstdoc畫廊，韓國 首爾
《道德準則》，Kunstdoc畫廊，韓國 首爾
《前世記憶與推斷》，PKM畫廊，中國 北京
2007 《印象／景觀概念／景觀》，韓國 首爾
《開幕》，美術館，首爾大學，韓國 首爾
《致敬100》，韓國藝術中心，韓國 釜山
2006 《純粹 漂亮》，當代藝術中心Centre PasquArt，瑞士 比爾市
《相機作品》，首爾市立美術館，韓國 首爾
《註視客體》》，首爾市立美術館，韓國 首爾
2005 《多樣性展覽》，瑞士信貸第一波士頓銀行，策展人Betty Levin，紐約
《冷與暖》，普林斯頓大學藝術博物館，美國 普林斯頓

WHANG INKIE

1951 Born in Chungcheong, Korea
1971 College of Engineering, Seoul National University, Seoul, Korea
1975 BA, College of Fine Art, Seoul National University, Seoul, Korea
1981 MFA, Pratt Institute, New York, USA
Present Lives and works in Okcheon, Korea

Selected Solo Exhibitions

2015 Wumin Art Center, Cheongju, Korea
2014 Savina Art Museum, Seoul, Korea
2011 ARKO Museum, Seoul, Korea
2008 Frey Norris Gallery, San Francisco, CA, USA
2007 Gallery IHN, Seoul, Korea
2004 Atlanta College of Art Gallery, Atlanta, GA, USA
2002 Gallery IHN, Seoul, Korea
2000 Gallery IHN, Seoul, Korea
1997 National Museum of Contemporary Art, Seoul, Korea
1994 Kumho Museum of Art, Seoul, Korea
1992 Gallery Forum, Seoul, Korea
1990 Gallery Hyundai, Seoul, Korea
1980 Higgins Hall Gallery, New York, USA

Selected Group Exhibitions

2015 Contemporary Sansuhwa, Pearl Lam Galleries, Hong Kong, China
2009 Moon Generation, Saatchi Gallery, London, UK
Great Hands, Gallery Hyundai, Seoul, Korea
Respect the old by knowing the new, Gana Art Center, Seoul, Korea
2008 Contemporary Kaleidoscope, Art in Korea Today, Central House of Artists, Moscow, Russia
2007 Buscando la raiz, Sala Alcala 31, Madrid, Spain
2005 Beyond Repetition, Seoul Museum of Art, Seoul, Korea
Difference & Repetition, Busan Museum of Modern Art, Busan, Korea
Echo Beyond Time, Ewha Womans University Museum, Seoul, Korea
10th Anniversary, Sungkok Art Museum, Seoul, Korea
The Elegance of Silence, Mori Art Museum, Tokyo, Japan
15th Anniversary Special Exhibition, Kumho Museum of Art, Seoul, Korea
2004 Officiana Asia, Bologna Galleria d'Arte Moderna, Bologna, Italy
Asian Invitational, Frey Norris Gallery, San Francisco, USA
Resonance, Hakgojae Gallery, Seoul, Korea
Indoor Outdoor, Gana Art Center, Seoul, Korea

2003 Crossings 2003: Korea/Hawaii, The Contemporary Museum, Hawaii, USA
Leaning Forward, Looking Back, San Francisco Asian Art Museum, San Francisco, USA
2002 History and Consciousness: Dokdo, Seoul National University Museum, Seoul, Korea
Open Art—Beginning of Art 4, Sunggok Museum, Seoul, Korea
Korean & Chinese Contemporary Art Exhibition, Gwanhoon Museum, Seoul, Korea
2001 To Rest in the City, Ilmin Museum of Art, Seoul, Korea
Digital Dreams, Analogue Desire: The Song of Diana, Korean Culture and Arts Foundation Gallery, Seoul, Korea
Youngnam, Honam and Choongchung, Daejeon Municipal Museum, Daejeon, Korea
Dispersed, Korean Culture and Arts Foundation Gallery, Seoul, Korea
2000 The Song of the Earth, Museum Fridericianum, Kassel, Germany
1997 Affinites, Tin Sheds Gallery, Sydney, Australia
Ceremonial Exhibition of Sun Art Award Recipients, Sun Gallery, Seoul, Korea
1995 Six Artists Now, Gallery Hyundai, Seoul, Korea
Inaugural Exhibition, POSCO Gallery, Seoul, Korea
Korean Art '95, National Museum of Contemporary Art, Seoul, Korea
50 Years of Korean Contemporary Art, National Museum of Contemporary Art, Seoul, Korea
1993 Young Artists from the Whanki Foundation, Whanki Museum, Seoul, Korea
DMZ, Seoul City Art Museum, Seoul, Korea
Image and Sign in Contemporary Art, Gallery Hyundai, Seoul, Korea
1991 Inaugural Exhibition, Artsonje Museum, Gyeongju, Korea
1986 Korea/New York '86, Thorpe Intermedia Gallery, New York, USA
Spring of Seoul, Musee de Seoul, Seoul, Korea
1982 Korean Traditional Pottery and Contemporary Art, Sarah Lawrence College, New York, USA
First Exhibition of Korean American Artists' Sensibilities, Korea Culture Service, New York, USA
1981 Korean Contemporary Drawing Now, Brooklyn Museum of Art, New York, USA
Seventh International Art Festival, Equitable Gallery, New York, USA
1979 Ford Foundation Award Show, Higgins Hall Gallery, New York, USA

Selected Public Collection

Metropolitan Museum of Art, New York, USA
National Museum of Contemporary Art, Seoul, Korea
Artsonje Museum, Gyeongju, Korea
Chongro Tower, Seoul, Korea
Seoul City Museum of Contemporary Art, Seoul, Korea
63 Building, Seoul, Korea
Tower Palace, Seoul, Korea
Posco Building, Seoul, Korea
Miami University, Florida, USA
The Peninsula Shanghai, China

黄仁基

1951 生於韓國
1971 修讀工程學，首爾國立大學，韓國 首爾
1975 純藝術學士，首爾國立大學，韓國 首爾
1981 純藝術碩士，普瑞特藝術學院，美國 紐約
現今 生活和工作於韓國 仁川

主要個展

2015 Wumin藝術中心，韓國 清州
2014 Savina現代美術館，韓國 首爾
2011 Arko美術館，韓國 首爾
2008 福瑞・諾李斯畫廊，美國 三藩市
2007 LHN畫廊，韓國 首爾
2004 亞特蘭大藝術學院，美國 亞特蘭大
2002 LHN畫廊，韓國 首爾
2000 LHN畫廊，韓國 首爾
1997 國立現代美術館，韓國 首爾
1994 錦湖美術館，韓國 首爾
1992 Forum畫廊，韓國 首爾
1990 現代畫廊，韓國 首爾
1980 Higgins Hall畫廊，美國 紐約

主要群展

2015 《韓國當代山水畫》，藝術門，中國 香港
2009 《韓國之眼：月亮世代》，薩奇畫廊，英國 倫敦
《工藝之手》，現代畫廊，韓國 首爾
《敬老知新》，Gana藝術中心，韓國 首爾
2008 《當代萬花筒，今天韓國藝術》，莫斯科藝術家中心之家，俄羅斯 莫斯科
2007 《尋找根源薩拉》，阿爾卡拉31，西班牙 馬德里
2005 《重複以外，首爾美術館》，韓國 首爾
《差異與重複，釜山美術館》，韓國 釜山
《共鳴於遙遠的時間》，梨花女子大學博物館，韓國 首爾
《10週年》，Sunggok美術館，韓國 首爾
《沉默的優雅》，森美術館，日本 東京
《15週年紀念特展》，錦湖美術館，韓國 首爾
2004 《亞洲作坊》，博洛尼亞現代藝術畫廊，意大利 博洛尼亞
《亞洲邀請展》，福瑞・諾李斯畫廊，美國 三藩市
《共振》，學古齋，韓國 首爾
《室內室外》，Gana藝術中心，韓國 首爾

2003 《交叉點2003：韓國/夏威夷》，現代美術館，美國 夏威夷
《瞻前顧後》，亞洲藝術博物館，美國 三藩市
2002 《歷史和意識：獨島》，首爾國立大學博物館，韓國 首爾
《開放藝術－藝術之初4》，Sunggok美術館，韓國 首爾
《韓國與中國當代藝術展》，Gwanhoon畫廊，韓國 首爾
2001 《在城市裡休息》，一民美術館，首爾韓國
《數碼夢想，模擬慾望：戴安娜之歌》，韓國藝術文化基金會畫廊，首爾韓國
《嶺南，湖南和Choongchung》，大田市博物館，韓國 大田
《分散》，韓國藝術文化基金會畫廊，首爾韓國
2000 《大地之歌》，阿魯門博物館，德國 卡塞爾
1997 《相契》，鐵棚畫廊，悉尼澳洲
《Sun藝術獎項得獎展覽》，Sun畫廊，韓國 首爾
1995 《當下六位藝術家》，現代畫廊，韓國 首爾
《開幕展》，POSCO畫廊，韓國 首爾
《95年韓國藝術》，國立現代與當代美術館，韓國 首爾
《韓國當代藝術50年》，國立現代與當代美術館，韓國 首爾
1993 《煥基基金會青年藝術家》，煥基美術館，韓國 首爾
《DMZ》，首爾市立美術館，韓國 首爾
《當代藝術－圖像與符號》，現代畫廊，韓國 首爾
1991 《開幕展》，Artsonje美術館，韓國慶州市
1986 《韓國/紐約86年》，索普跨媒體畫廊，美國 紐約
《春魂》，首爾美術館，韓國 首爾
1982 《韓國傳統陶器和當代藝術》，莎拉勞倫斯學院，美國 紐約
《韓美藝術家－感受性》，韓國文化服務，韓國文化服務
1981 《韓國當代繪畫》，布鲁克林博物館，美國 紐約
《第七屆國際藝術節》，公平畫廊，美國 紐約
1979 《福特基金会得獎展覽》，希金斯畫廊，美國 紐約

主要收藏

大都會藝術博物館，美國 紐約
國立現代與當代美術館，韓國 首爾
Sonje博物館，韓國 慶州
Chongro Tower，韓國 首爾
首爾市立美術館，韓國 首爾
63 Building，韓國 首爾
Tower Palace，韓國 首爾
Posco中心，韓國 首爾
邁阿密大學，美國俄亥俄州
半島酒店，中國 上海

PearlLam Galleries

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HK SOHO 香港蘇豪	G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓
Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
Singapore 新加坡	9 Lock Road, #03-22, Gillman Barracks, Singapore 108937, tel (65) 6570 2284

