



Kim Tschang-Yeul
Drops

“The act of painting water drops is to dissolve all things within the water drops, to be returned to a transparent state of ‘nothingness’. By returning anger, anxiety, fear, and everything else to ‘emptiness’, we experience peace and contentment. While some seek the enhancement of the ‘ego’, I aim toward the extinction of the ego and look for the method of expressing it.”

—From the catalogue for Kim’s solo show at Tokyo Gallery in Japan in 1988

Kim Tschang-Yeul

AND HIS “WATER DROPS”

By Sunhee Kim,
Director of Jeju Kim Tschang-Yeul Art Museum

“I was born in a valley deep in the mountain of a place called Maengsan. I survived the wilderness; I wasn't eaten by the tigers, and so I can be here on the beautiful Jeju Island. My wish is to spend the rest of my life in Jeju and not to be eaten by the sharks.”

—Kim Tschang-Yeul, September 2016
Speech at the opening ceremony of Kim Tschang-Yeul Art Museum.

It is uncertain when the artist Kim Tschang-Yeul began introducing himself with “I was born in Maengsan”. Maengsan is in Pyeong-annam-do, now a mountainous area in North Korea. Although Maengsan is the hometown that the old artist constantly thinks of but may not be able to return to, the words “I was born in Maengsan” that he repeatedly says do not appear to refer merely to the geographic location. Perhaps “Maengsan” is just a term that summarises his long, winding life. Kim Tschang-Yeul lived through Japan's colonial rule of Korea and left his hometown for Seoul after the emancipation. In his college years majoring in fine arts, he was forced to live through another war; after college, he continued to struggle, leading a penniless life as an artist. The entire string of difficult memories of his youth, as it seems, is sealed in its entirety in the term “Maengsan”. But if we put aside all his sentiments and emotions, a simple and descriptive introduction of the artist would be: Kim Tschang-Yeul was born in Maengsan in 1929 and studied fine arts at Seoul National University. In 1957, Kim was instrumental

in founding the Korean Contemporary Artists Association with other artists like Park Seo-Bo and Chung Chang-Sup; they together led the Korean Informel art movement that emerged in South Korea at the time. They reached out and participated in the second Paris Biennale in 1961 and the Sao Paulo Art Biennale in 1965. While he was in New York in 1965 studying graphic art at the Art Student League, Kim continued to paint. Soon, with the introduction of video artist Nam June Paik, Kim participated in the Avant-Garde Festival in Paris. Kim's works were selected by the Salon de Mai immediately after, which formally introduced him to the art circle in France. Thus, Kim began his life in France, working as a painter in Paris for four decades. Paris, as it seems, was the place where the artist was able to really pursue his passions and explore the unique world of his art; it is also the crucial place where his art is highly appreciated. This was best seen in 2004, when Kim was invited to display his works in an art show at the Galerie Nationale du Jeu de Paume, where he was awarded with the Commandeur medal, the highest honour of the Ordre des Arts et des Lettres bestowed by the French government.

Kim Tschang-Yeul's early works, like the 1964 series Rite, have very different contexts from his series of water drop paintings. Rite was made when Kim was the leader of the Informel movement in South Korea, reflecting the movement as well as his concerns of the time. In this series, Kim painted horizontally across the canvas with lively strokes by paintbrushes and palette knives, and it is the monochromatic strokes that convey visible impressions of his inner qualities. However, as its title implies, Rite is better understood as an expression of the very act of art making as well as its inner spirit, rather than merely perceived visually through its colours and images.

Thereafter, upon the invitation of the Rockefeller Foundation, Kim stayed in New York City as an artist-in-residence for three years. With the prevalence of Pop Art, Minimalism, and Conceptualism in New York in the 1960s, Kim didn't find himself perfectly comfortable in this art scene. In search of his own

way, Kim left New York for Paris. Consequently, the realisation of the widely celebrated Water Drop series came shortly after he settled in Paris, where Kim combined elements and variables to express his unique worldview through art and convey his particular aesthetics and philosophical considerations. This series of work has thrust Kim Tschang-Yeul into the limelight, along with Nam June Paik and Lee Ufan, as some of the most significant South Korean artists. For four decades, Kim remained in Paris to paint before returning to South Korea in 2008; he has since been active in Seoul. Earlier this year, Kim Tschang-Yeul Art Museum opened on Jeju Island, marking another highlight in his career and life.

“My Water Drop paintings are accomplished under the encounters of my life experiences and my aesthetic experiences.”

—Kim Tschang-Yeul

In simple terms, Kim Tschang-Yeul is a “water drop artist”. In his journey of art, water drops are his sole obsession. His “water drops” were born during his transition from being an artist-in-residence in New York to moving to Paris, where he made new attempts and explorations in painting. But Kim’s motive of making Water Drops is likely to be his own pensive concerns in philosophy and literature. Kim has an enormous appetite for knowledge; according to him, even though the existentialist philosophy of the late 1960s had a profound impact on his works, he slowly developed interests in new thoughts and trends in Europe during his years living in France.

In retrospect, this is perhaps why Kim’s first water drop work, Phenomenon (1971), appears to visualise the quality of existence. It is as if the water drops in his painting seep out of the wall and sit there by themselves. The water drops are not natural in any way but give an artificial impression. As opposed to a simple pictorial description of water, Kim employs water as a subject, which is in itself an endeavour of ideas. In turn, this exploration of water as a separate and independent subject brings to mind the origin

theory of Thales, the father of Western philosophy, that water is the archê (beginning principle) of all things, and that nothing in the universe would exist without water. In this regard, Kim's paintings explore the origin of life through water and its form.

"Water drops have always been the way they are, but it's the background they transform. With water drops as the unique medium, I may see through the surface."

—Kim Tschang-Yeul

By 1972, new Water Drops works revealed a substantial conceptual shift as opposed to the Phenomenon series. Water on his canvas was no longer alone. The number of water drops radically increased, along with the time required for Kim to paint them. Kim would practice standing upside down with an empty stomach twice a day so that he could be physically fit enough to meet the demanding workload. Moreover, in order to remove certain structural factors, artificial colours that he found unfitting, as well as to refine the composition even better to make the painting perfect, Kim entered another dimension of exploration. Despite the waning of the rituality of worshipping water with just one single drop, Kim's painting actually brings forth a surreal, faithful impression.

In the 1980s, Kim began experimenting with painting different textures of water, specifically when water is being soaked through different surfaces and materials. In mastering this trompe l'oeil, Kim would apply oil paint on the back of the canvas to improve the expression on the front. In Recurrence, the series he developed in this period, water drops are composed in frames full of texts from Thousand Character Classic in calligraphy, or they are composed together with deconstructed strokes of Chinese letters. To this day, Kim continues to work on the Recurrence series. He takes a step further to place a sheet of xuan paper, or rice paper, upon the canvas, write with ink, and compose water drops on the sheet.

Recurrence not only bears the memory of Kim Tschang-Yeul as a child reading and practicing writing, but it also symbolises Kim's identity both to himself and to the art tradition he inhabits. In this maturing stage in his art, Kim's determination is visible in finding the origin of his culture and art.

By the 1990s, Kim began to paint water drops on wooden boards, actively exploring new media and techniques for his works. He would paint for newspapers like *Le Monde* too. Kim believes that water or water drops exist anywhere around us in the real world, and the newspaper is that which realistically reflects politics, the economy, society, and culture every day. With this in mind, Kim was happy to paint for the newspaper. On the other hand, he also made several pieces of sculptural works with iron, bronze, or rock as the base and with glass for water drops as the installation. Materials like iron, bronze, and rock possess firm and hefty textures, along with their particular colours, and they are in stark contrast with the water drops made of textured glass; yet the combination of the different materials expresses a harmonic beauty. As mentioned, Kim persists in pushing for extremely refined changes in plasticity as well as exploring the multiple aesthetic values of water.

“An artist, per se, is a being in an aphasic world, like a world silenced of Buddhist disciplines, long oblivious of ways of speaking and singing.”

—Kim Tschang-Yeul

Water drops are translucent and glistening. There is no doubt they exist in time and space, but they are also vulnerable, vanishing within moments and exposed to an infinite emptiness. It is in this way that Kim Tschang-Yeul's water drops reflect on the hardship of his early life, that is, the wars, poverty and pain he's been through. However, there is also a sense of love and passion for beauty. Through the tiny water drops, Kim not only expresses the beauty of art, but he also touches on the human condition and rethinks

himself. Ultimately, the medium becomes the path through which Kim searches for the Way and an infinite revelation.

“The portrayal of the water drops is to dissolve all the things of the world into the water drops and return them to nothingness. No matter if it’s rage, distress, or fear, when all is returned to emptiness, we feel safe and at peace. Or we could see this as an extension of my ego, and I am determined to erase it and I am looking for an expression for that erasure.”

—From a booklet made for Kim’s personal art exhibition in Tokyo, 1998

Kim Tschang-Yeul doesn’t talk much. So allow me to take some more time and introduce some words he would say over and over like sighs.

“After nine years gazing at a wall, Master Bodhidharma had his revelation, became a superman, and flew away toward the east or the west. I have been painting water drops for more than forty years, but I can’t even say for sure if I clearly see the path before me, not to mention liberation. I don’t always feel what one may call fulfilment every time I finish a work.”

—Kim Tschang-Yeul, “My Time with Brother”

Finally, allow me to try and conclude this text in one sentence: Water drops may be translucent and glistening, yet impermanent and empty; Kim Tschang-Yeul’s water drops preserve the thrill of beauty forever.

“It is a matter of importance that painter Kim Tschang-Yeul visualises the metaphor of water drops and, with that, shines in art history.”

—Lee Ufan

"I followed Pop art during my years in New York. I saw the show of Andy Warhol and Roy Lichtenstein at Castelli and Claes Oldenburg at Janis. I was a regular visitor to Castelli for shows of Jasper Johns and Robert Rauschenberg. I had a strong interest in how American artists like Johns, Rauschenberg, and Warhol were using words."

—Kim Tschang-Yuel



Waterdrops. 1975, Acrylic and oil on canvas, 182 x 227 cm (71 5/8 x 89 3/8 in.)



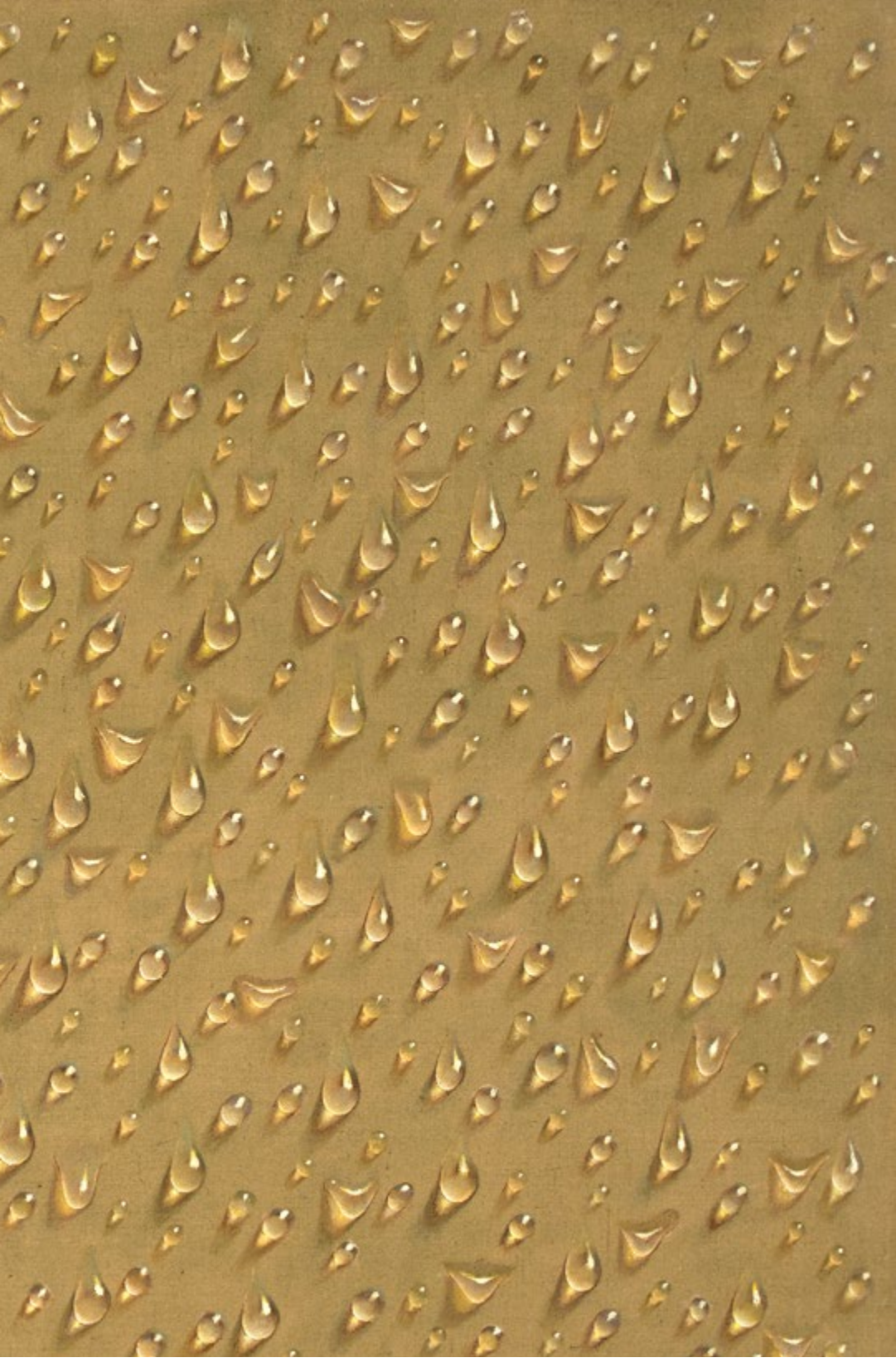
Waterdrops, 1975 (detail)

Waterdrops, 1975 (detail)





Waterdrops, 1975, Oil on canvas, 195 x 260 cm (76 3/4 x 102 3/8 in.)

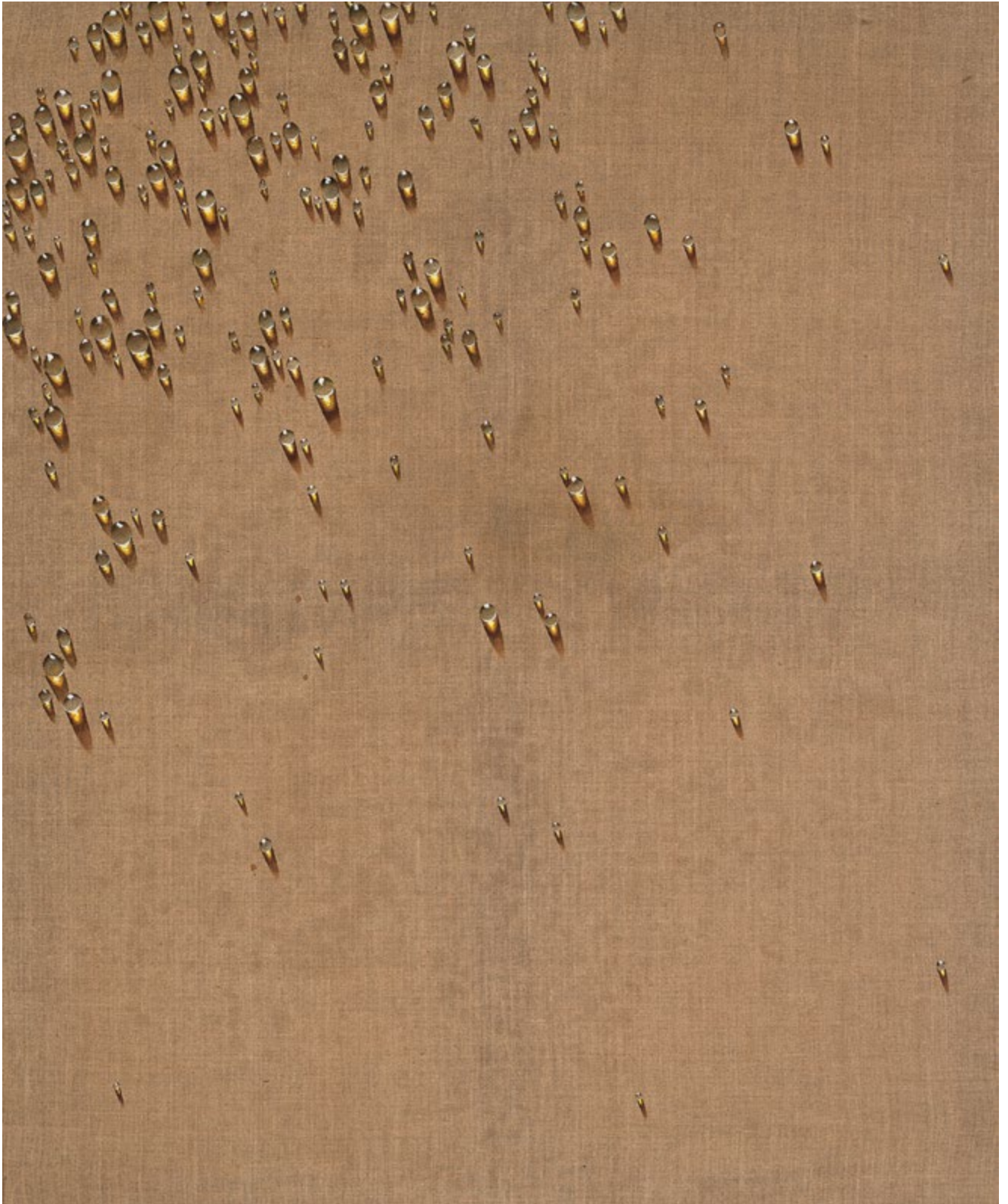


Waterdrops, 1975 (detail)

Course painted on the background; there is no golden section, The picture is so simple that the water drops seem about to roll down out of the woof and warp of this hemp cloth as a natural phenomenon.”

—Lee Ufan

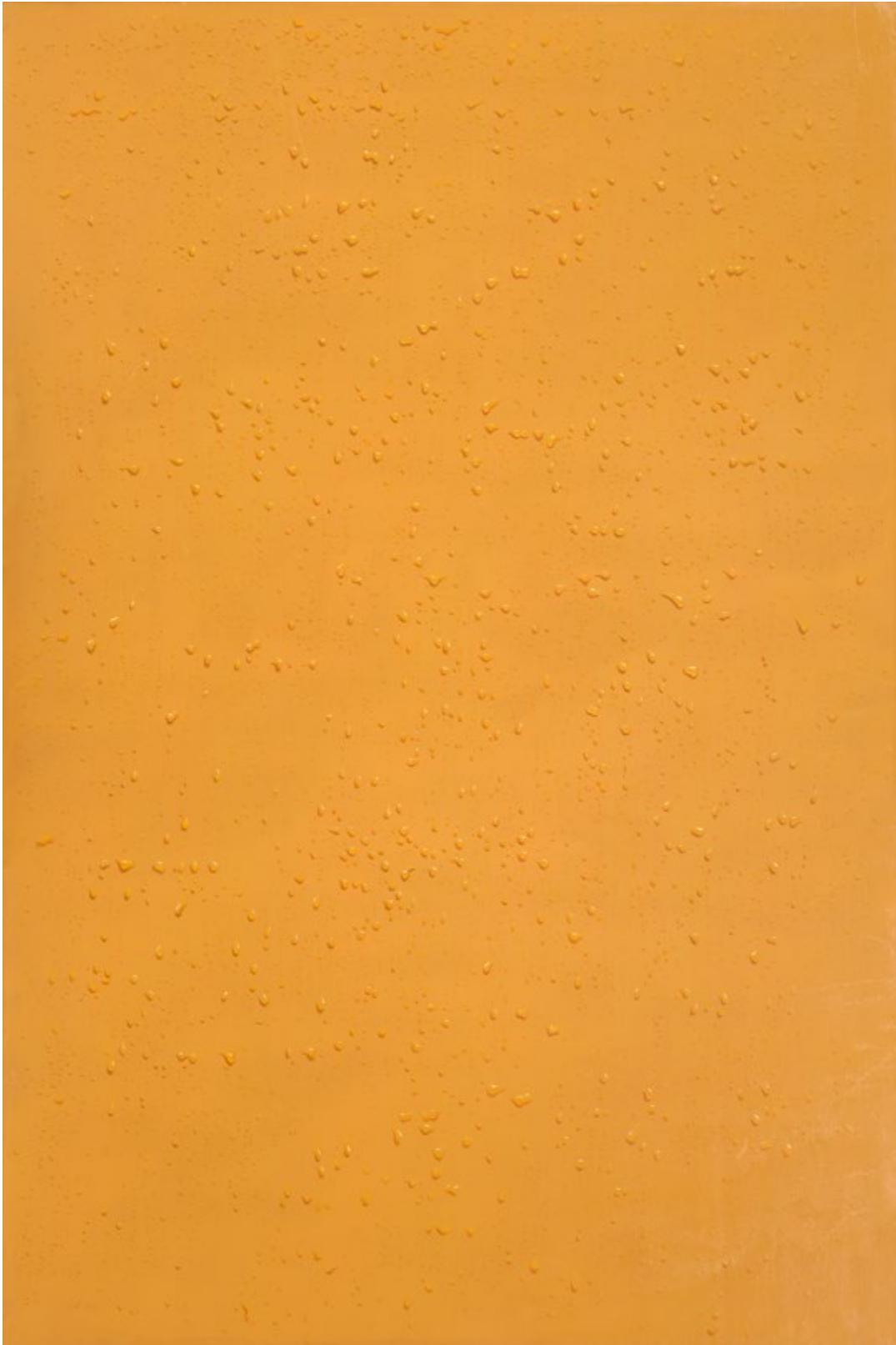
The artist himself testifies the following: “It was an ordinary day at my humble atelier in Paris. I did not like the painting that I had been working on overnight and sprayed water behind the canvas to remove the oil paint so I could reuse the canvas. Then I saw water drops glittering in the rising sun. It was that moment that I found myself trembling all over at the deep sense of accomplishment with regard to existence.”



Waterdrops, 1980, Oil on hemp cloth, 99.5 x 81 cm (39 1/8 x 31 7/8 in.)



Waterdrops, 1980 (detail)

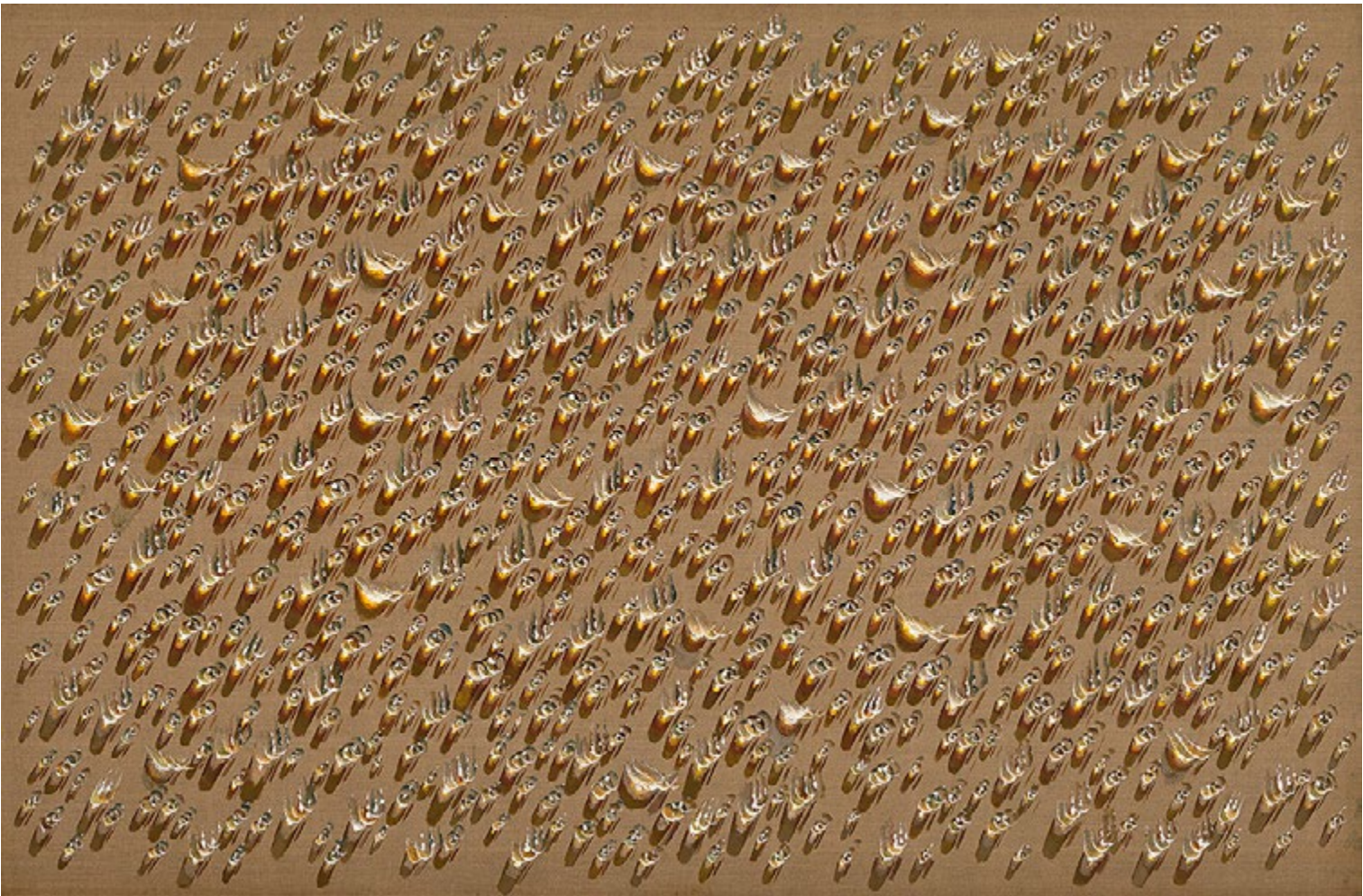


Waterdrops, 1983, Acrylic and oil on canvas, 195 x 130 cm (76 3/4 x 51 1/8 in.)

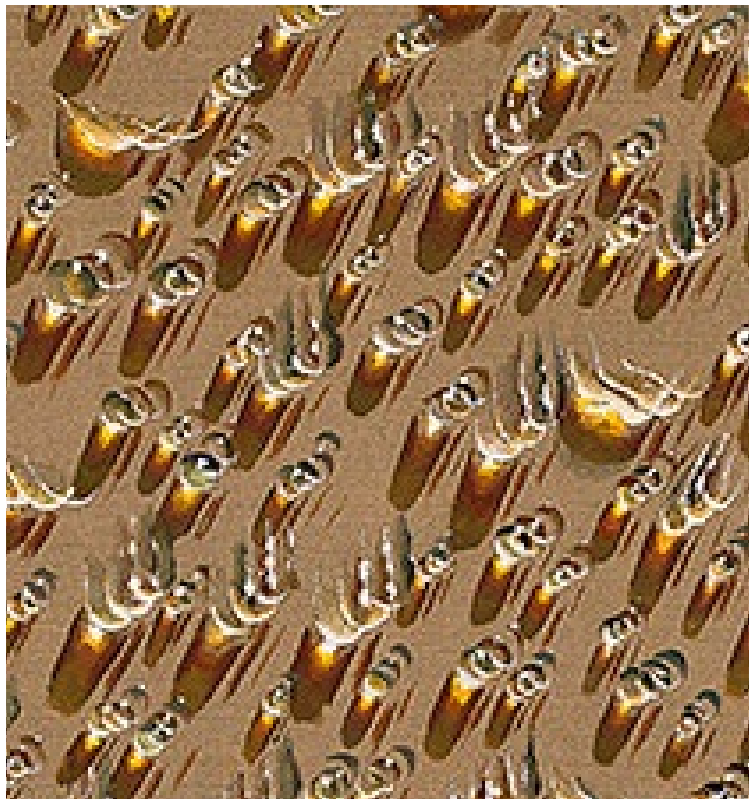


“In my first year, I settled in a farm stable and spent the coldest winter of my life since the age of 30. The stable was separate from the farmhouse and its walls and windows were entirely shabby. I was hardly sheltered from the ice-cold wind. The only warmth I had was from a smaller heater. I used to spend my time there sitting like a Taoist or Buddhist monk. If anyone had seen me, it would have seemed evident that I was pursuing some sort of religious enlightenment, even though I did not worship a specific god. It was then that I encountered water drops. I will never forget that stable. It was also the place where I met my wife.”

—Kim Tschang-Yeul



Waterdrops, 1986, Oil on canvas, 194 x 296 cm (76 3/8 x 116 1/2 in.)

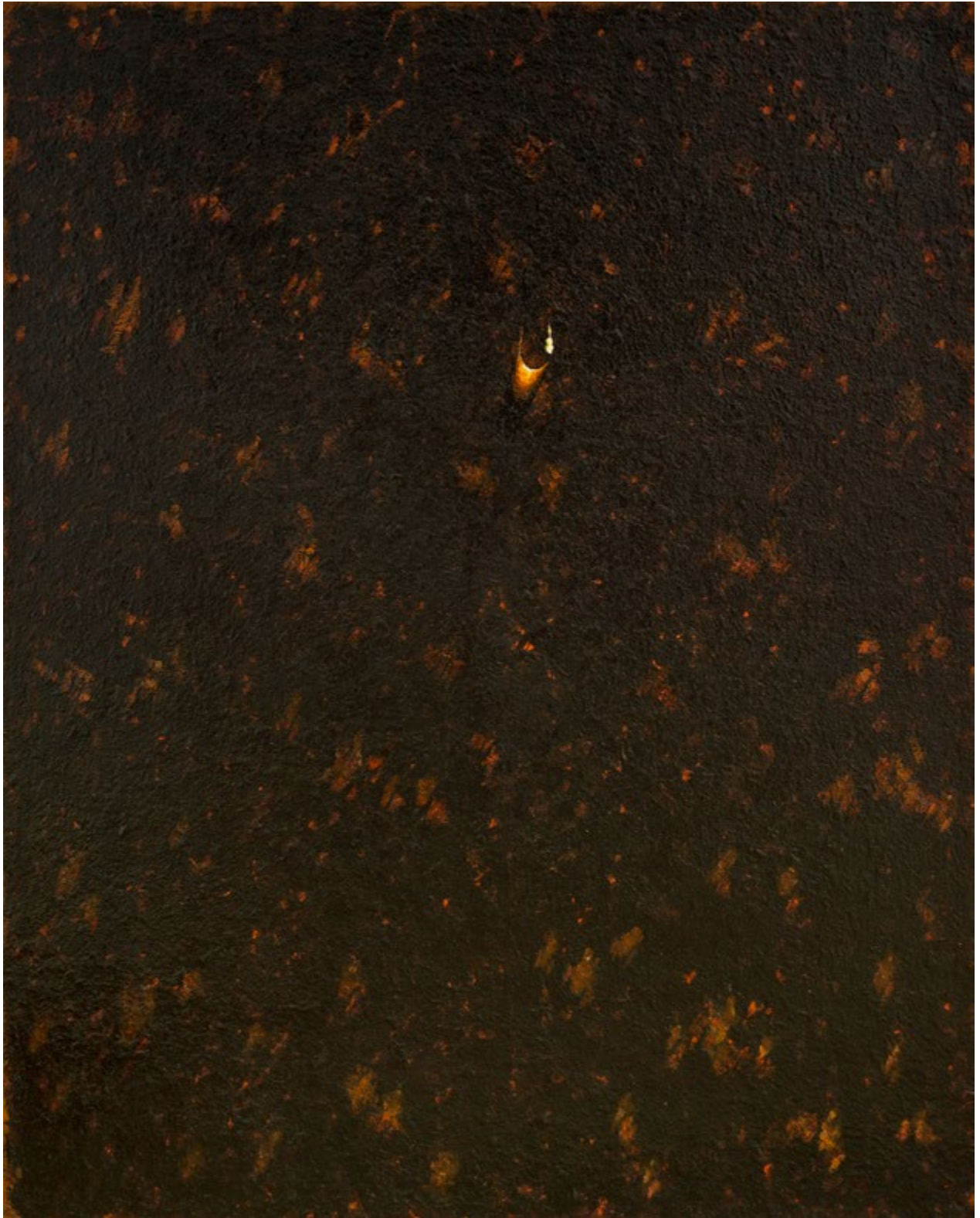


Waterdrops, 1986 (detail)



“..... It is, however, an approach whereby he does not depict real water drops but rather suggests the idea of water drops.”

—Lee Ufan



Recurrence, 1989, Acrylic and oil on rice paper mounted on canvas, 160 x 129 cm (63 x 50 3/4 in.)



Recurrence, 1989, (detail)



Waterdrops, 1995, Acrylic and oil on rice paper mounted on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)



Waterdrops, 1995, (detail)

“I would write each character over and over, filling up my piece of paper. I began to do the same in my paintings, taking the characters from my original source, The Book of 1000 Characters.”

—Kim Tschang-Yuel

“I followed Pop art during my years in New York. I saw the show of Andy Warhol and Roy Lichtenstein at Castelli and Claes Oldenburg at Janis. I was a regular visitor to Castelli for shows of Jasper Johns and Robert Rauschenberg. I had a strong interest in how American artists like Johns, Rauschenberg, and Warhol were using words.”

—Kim Tschang-Yuel



Recurrence, 1992, Acrylic and oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

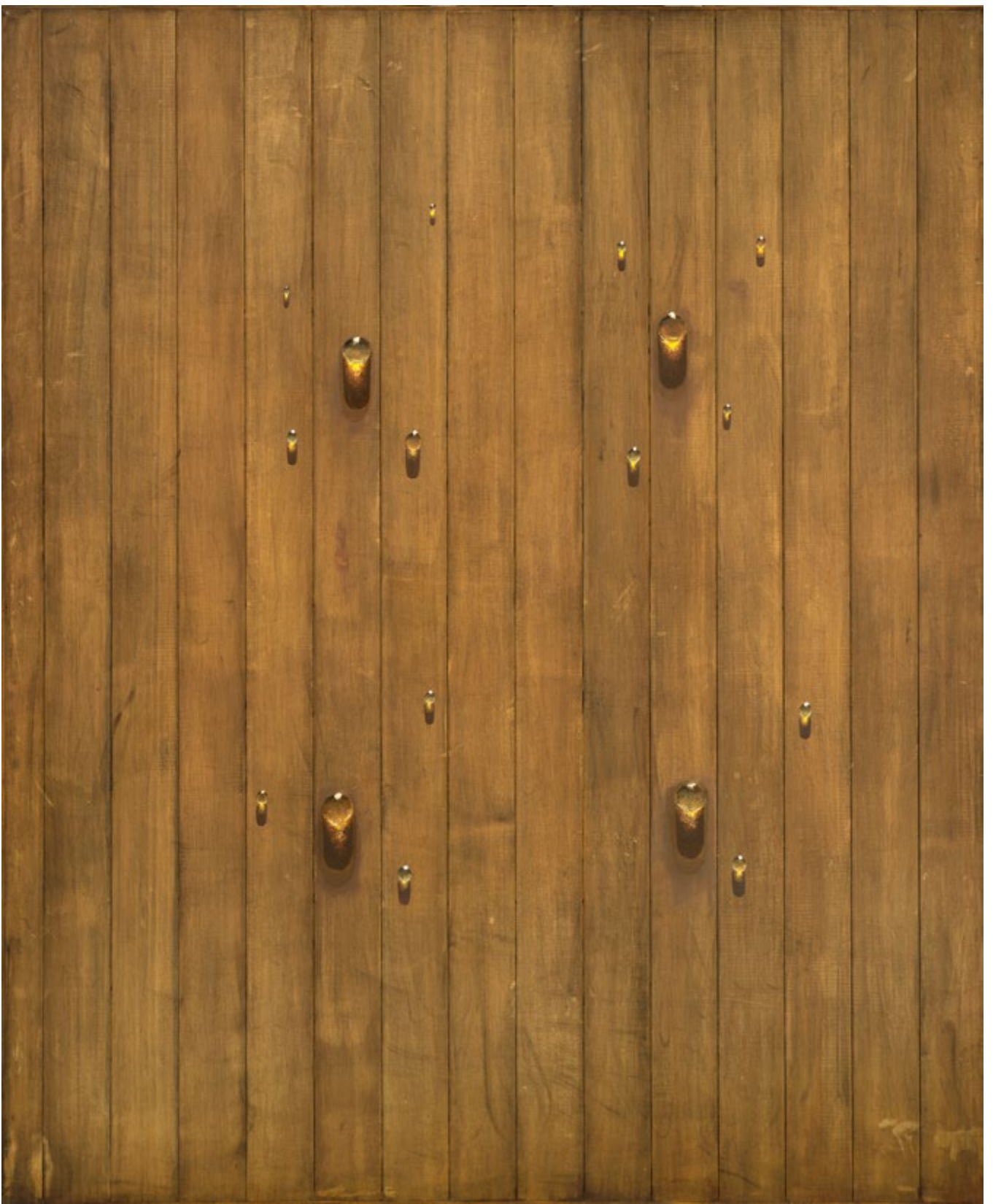


Recurrence, 1992, (detail)

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“Kim’s intention is to perpetuate a perishable element upon a perishable substance (canvas, wood, earth), and thus express the word of his creation. On the other hand: the water drop is the human component, the surface and the horizon, the space, the perspective are nowhere and everywhere; the outcome depends upon the spectator from whom the work entreats a meditatively harmonious response.”

—Kim Tschang-Yuel



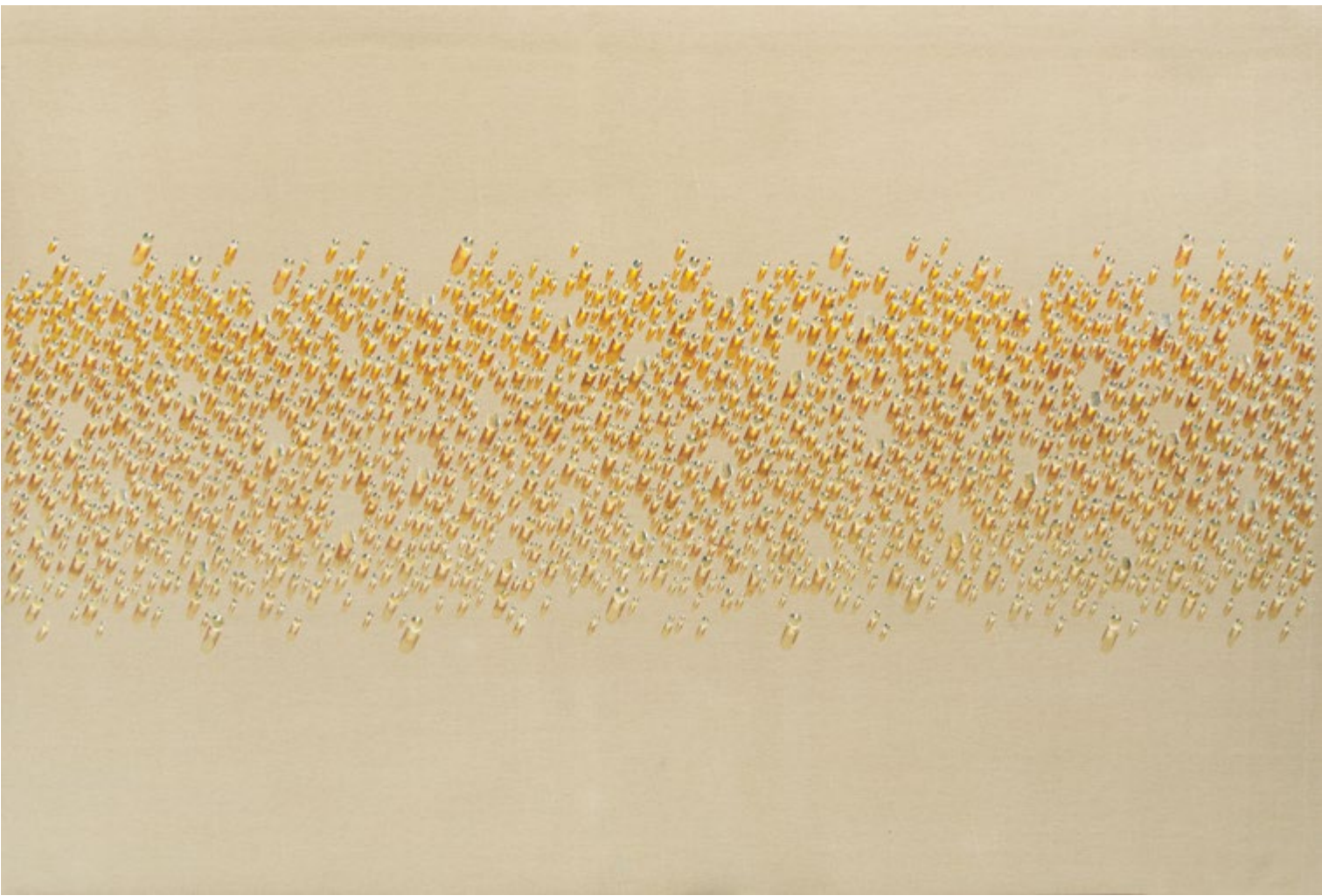
Waterdrops, 1993, Acrylic and oil on wood, 195 x 160 cm (76 3/4 x 63 in.)

“Kim, a Korean, has for a long time devoted his attention to Zen philosophy (widely observed in the Far East), which sets the Korean and Japanese temperament within nature, and the development of the Buddhistic school of meditation. Zen philosophy is about contemplation, mystical prayer and spiritual intuitiveness. And, here, without being a true symbol, the water drop can only be seen as a token of ephemerality.”

—John Matheson

“An artist, per se, is a being in an aphasic world, like a world silenced of Buddhist disciplines, long oblivious of ways of speaking and singing.”

—Kim Tschang-Yuel



Waterdrops, 2000, Oil on canvas, 258 x 385 cm (101 5/8 x 151 5/8 in.)

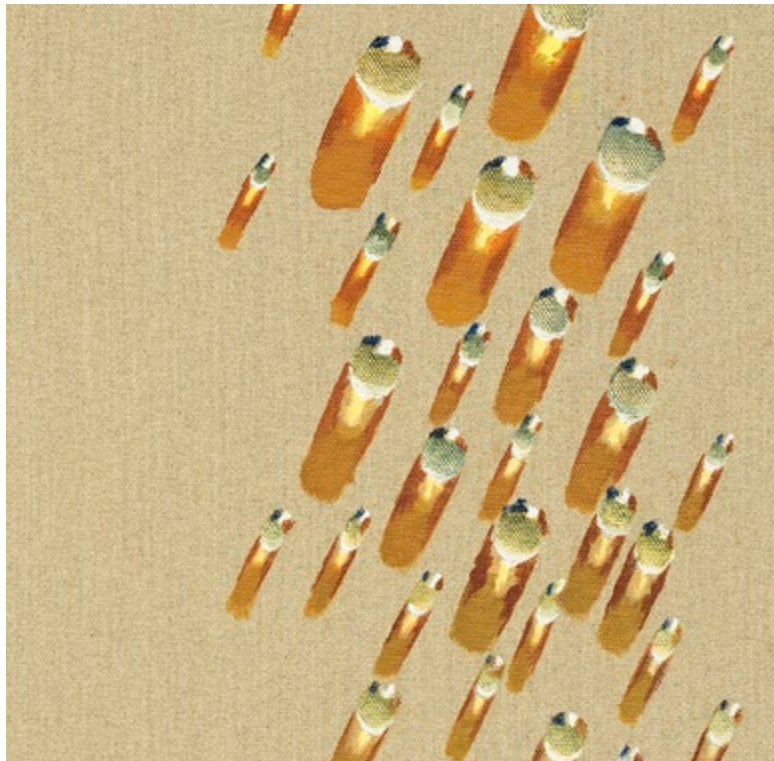




Waterdrops, 2000, (detail)



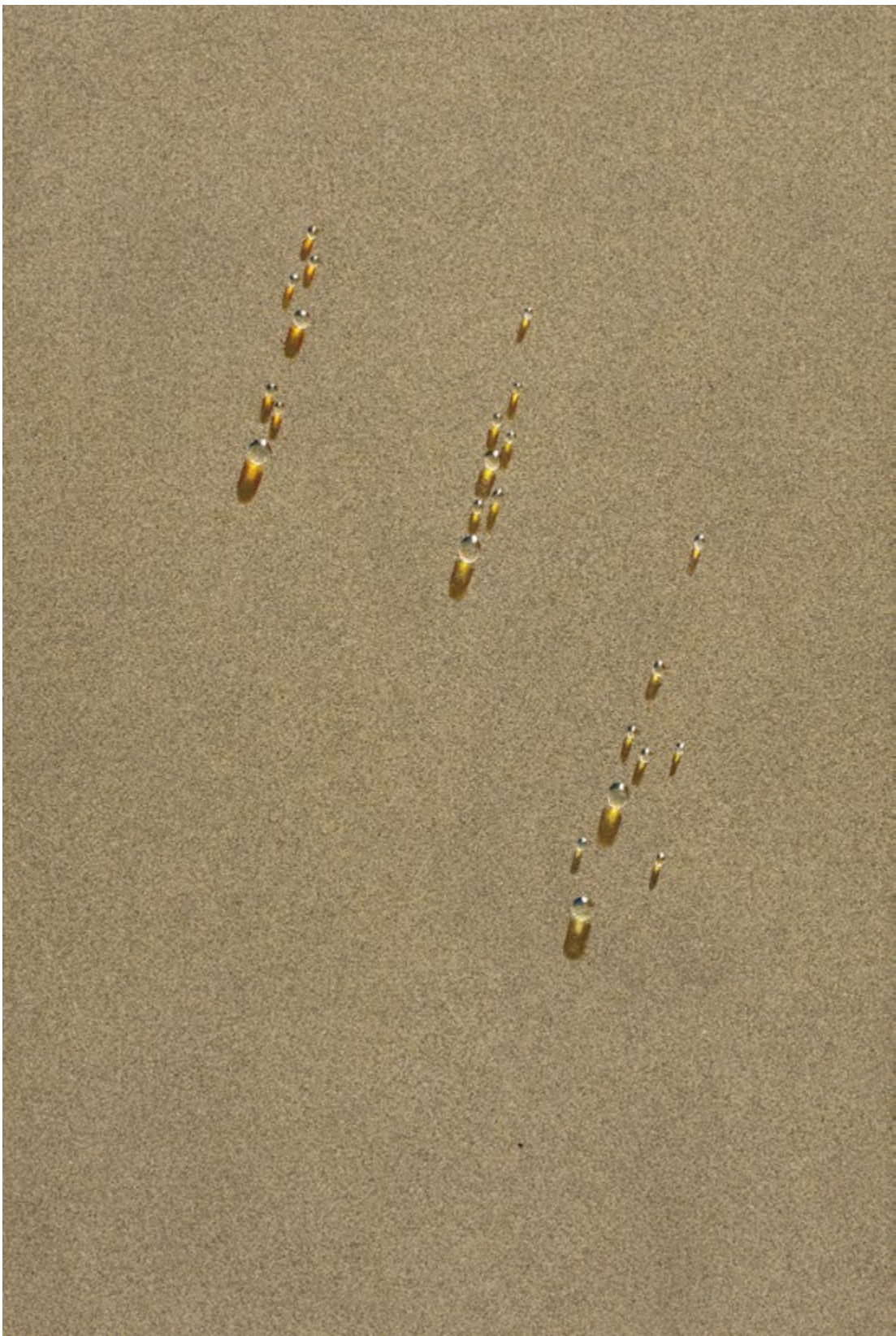
Waterdrops, 2000, Oil on canvas, 97 x 162 cm (38 1/4 x 63 3/4 in.)



Waterdrops, 2000, (detail)

“I worked with sand-covered canvasses and wood. I wanted to contrast the roughness of the sand surface with the fullness of the water drop’s surface.”

—Kim Tschang-Yuel



Waterdrops, 2009, Oil on sand, 162 x 97 cm (63 3/4 x 38 1/4 in.)



Waterdrops, 2009, (detail)



Waterdrops, 2009, Oil on sand, 162 x 97 cm (63 3/4 x 38 1/4 in.)



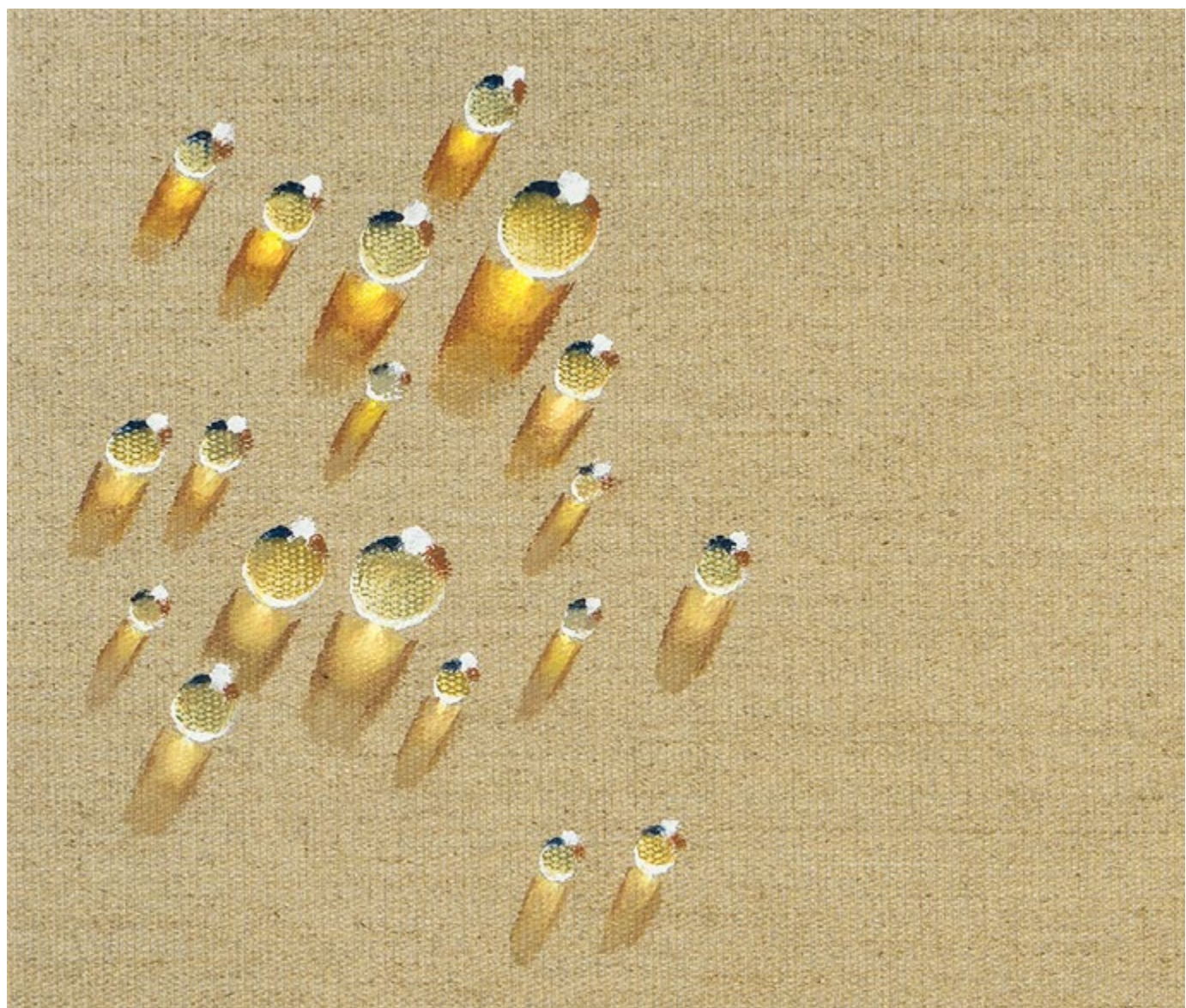
Waterdrops, 2009, (detail)

“Water drops have always been the way they are, but it’s the background they transform. With water drops as the unique medium, I may see through the surface.”

—Kim Tschang-Yuel



Waterdrops, 2014, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)

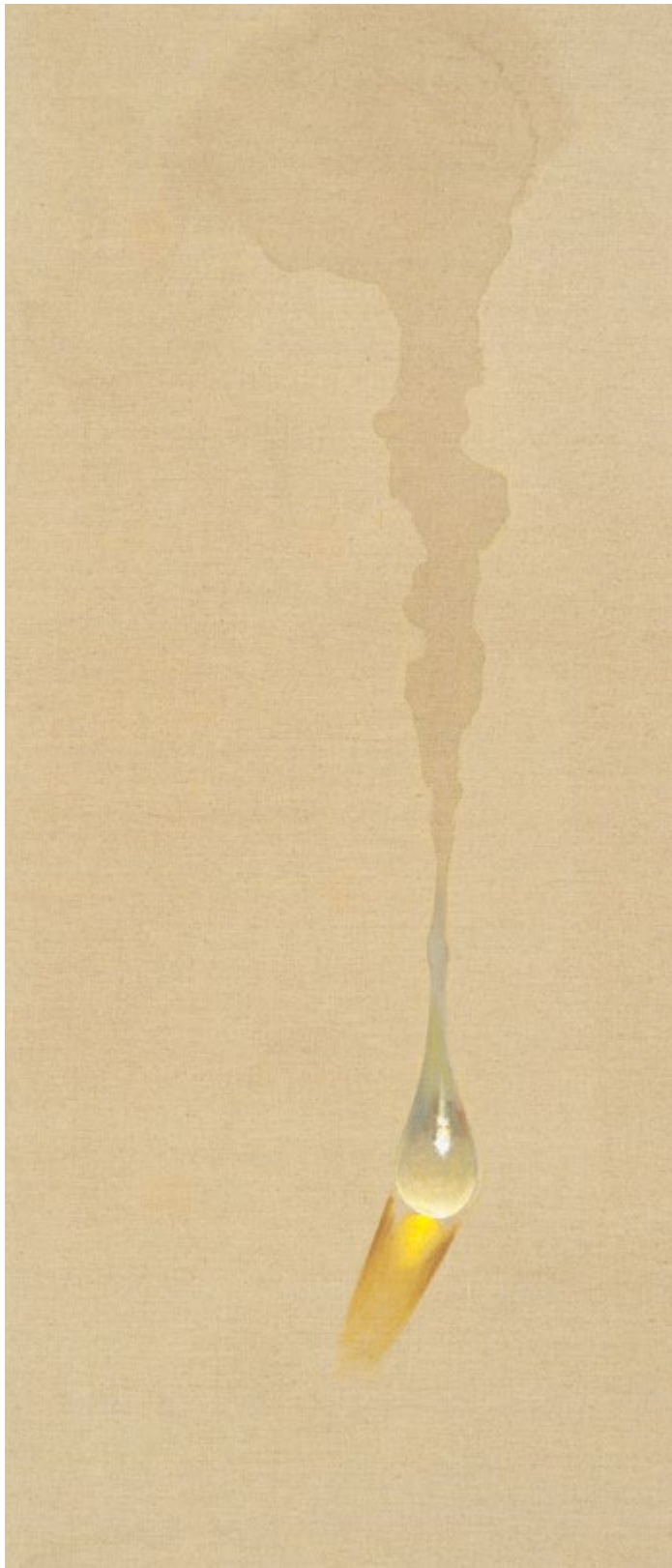




Waterdrops, 2015, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)



Waterdrops, 2015, (detail)



Waterdrops, 2017, Acrylic and oil on canvas, 195 x 60 cm (76 3/4 x 23 5/8 in.)



Waterdrops, 2017, (detail)

After nine years gazing at a wall, Master Bodhidharma had his revelation, became a superman, and flew away toward the east or the west. I have been painting water drops for more than forty years, but I can't even say for sure if I clearly see the path before me, not to mention liberation. I don't always feel what one may call fulfilment every time I finished a work."

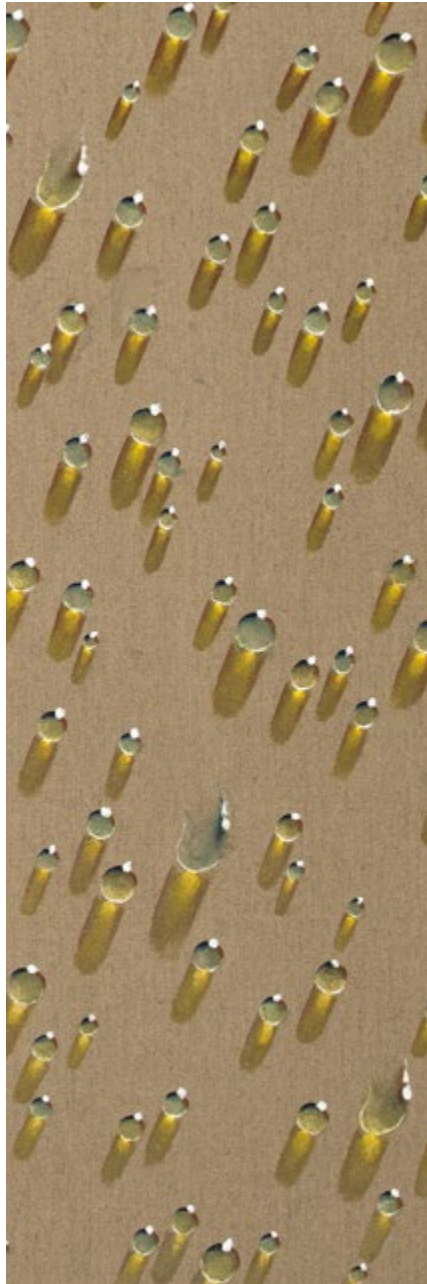
—Kim Tschang-Yuel, "My Time with Brother"

"It was important to me that the painting process be as objective as the forms of the water drops I was seeking to create. I tried a number of airbrush implements until I found the one that afforded the degree of control I desire."

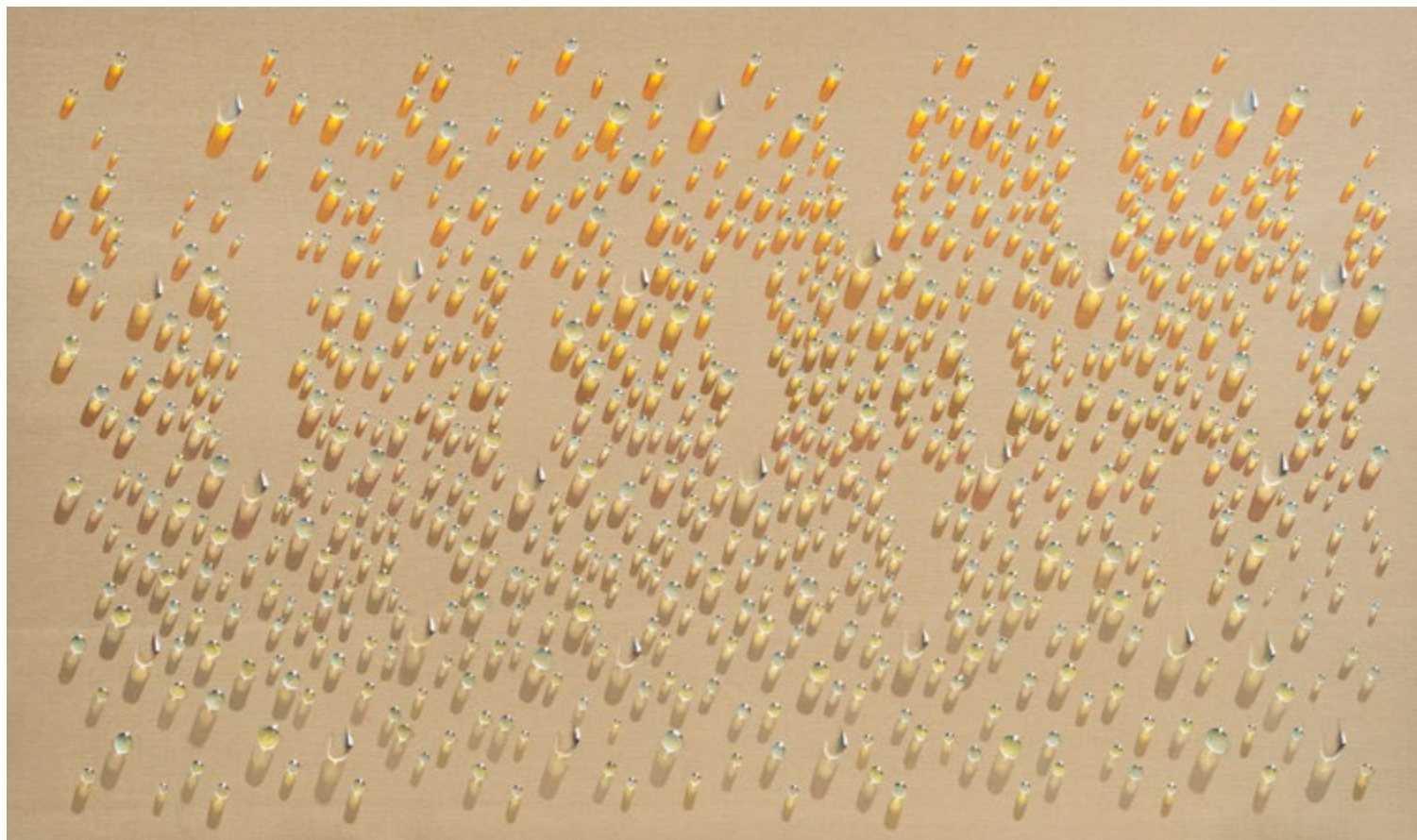
—Kim Tschang-Yuel



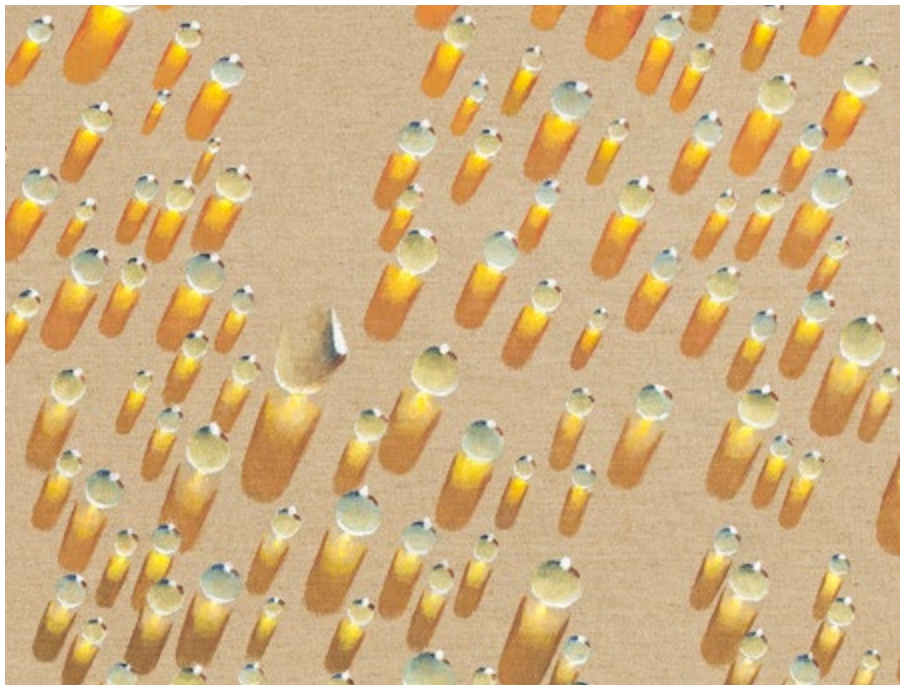
Recurrence, 2017, Acrylic and oil on canvas, 300 x 194 cm (118 1/8 x 76 3/8 in.)



Recurrence, 2017, (detail)



Waterdrops, 2014, Oil on canvas, 195 x 330 cm (76 3/4 x 129 7/8 in.)



Waterdrops, 2014, (detail)

“The compositions are quite contradictory. There are the relationships between light and shadow, emptiness and fullness. Nothing happens, while something happens of great importance or no importance. The effect of surprise in the picture is comparable to Zen dialogue.”

—Kim Tschang-Yuel



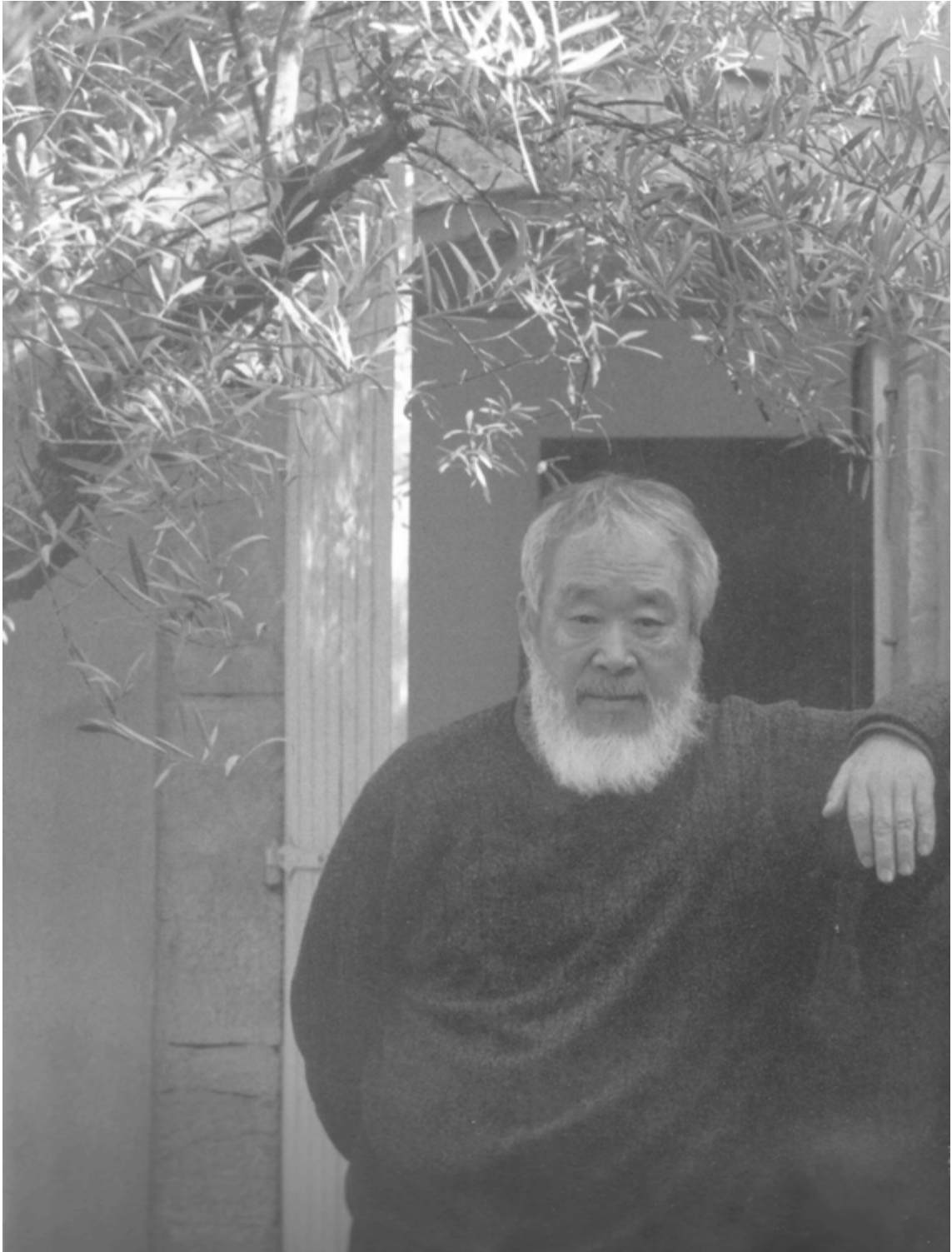
Waterdrops, 2017, Oil on canvas, 162 x 130 cm (63 3/4 x 51 1/8 in.)



Waterdrops, 2017, (detail)

My handling of water brought back thoughts of the river that ran through my childhood village, and how much this body of water was connected to my birth, safety and well-being.”

—Kim Tschang-Yuel



KIM TSCHANG-YEUL

1929 Born in Maengsan, Pyeongannamdo, Korea
1948–50 Graduated from College of Fine Art, Seoul National University, Seoul, Korea
1966–68 Studied at the Art Students League of New York
1996 Honoured with l'Ordre des Arts et des Lettres, France
2012 Honoured with The National Order of Cultural Merits, Korea

Selected Solo Exhibitions

2017 *Drops*, Pearl Lam Galleries, Hong Kong, China
Traces of Beads, Metaphysical Art Gallery, Taipei, Taiwan
2016 Galerie Baudoin Lebon, Paris, France
Galerie 75 Faubourg - Galerie Enrico Navarra, Paris, France
2014 Gwangju Museum of Art, Gwangju, Korea
Kongkan Gallery, Busan, Korea
2013 Gallery Hyundai, Seoul, Korea
Park Ryu Sook Gallery, Jeju, Korea
Galerie Baudoin Lebon, Paris, France
2012 National Taiwan Museum of Fine Arts, Taichung, Taiwan
2010 Gallery Hyundai, Seoul, Korea
2009 Busan Museum of Art, Busan, Korea
PYO Gallery, Seoul, Korea
2008 Galerie Baudoin Lebon, Paris, France
PYO Gallery LA, Los Angeles, USA
Valerie Bach Gallery, Brussels, Belgium
2007 Gallery Hyundai, Seoul, Korea
2006 PYO Gallery Beijing, Beijing, China
2005 Gallery BHAK, Seoul, Korea
National Art Museum of China, Beijing, China
2004 Galerie Nationale du Jeu de Paume, Paris, France
Gallery Hyundai, Seoul, Korea
Gallery BHAK, Seoul, Korea
2002 Gallery Hyundai, Galerie BHAK, Seoul, Korea
2000 Andrew Shire Gallery, Los Angeles, USA
1999 Galerie Enrico Navarra, Paris, France
1998 Gallery MMG, Tokyo, Japan
Tokyo Gallery, Tokyo, Japan
Sakamoto Zenzo Museum of Art, Kumamoto, Japan
1997 Gallery Hyundai/Galerie BHAK, Seoul, Korea
Draguignan Museum, Draguignan, France
Aqua Museum 104° Inaugural Commemoration Exhibition, Shimane, Japan
1996 Galerie Enrico Navarra, Paris, France
1995 Mural painting installation, Fukuoka City Public Library, Fukuoka, Japan
1994 Sonjae Museum of Contemporary Art, Gyeongju, Korea
Kongkan Gallery, Busan, Korea
1993 SAGA Matsumura Graphics - Tokyo, Paris, France
National Museum of Contemporary Art, Gwacheon, Korea
Galerie Enrico Navarra, Paris, France
Gallery Hyundai, Seoul, Korea
1991 Sigma Gallery, New York, USA

Staempfli Gallery, New York, USA
 Inkong Gallery, Daegu, Korea
 Kongkan Gallery, Busan, Korea
 1990 Gallery Hyundai, Seoul, Korea
 1989 Kasahara Gallery, Osaka, Japan
 Suzukawa Gallery, Hiroshima, Japan
 Andrew-Shire Gallery, Los Angeles, USA
 1988 Gallery Hyundai, Seoul, Korea
 Tokyo Gallery, Tokyo, Japan
 Seibu Contemporary Art Gallery, Tokyo, Japan
 1987 Naviglio Gallery, Milan, Italy
 Gallery Moos, Toronto, Canada
 Staempfli Gallery, New York, USA
 Gallery Hyundai, Seoul, Korea
 1985 Staempfli Gallery, New York, USA
 1983 Tokyo Gallery, Tokyo, Japan
 Staempfli Gallery, New York, USA
 Kasahara Gallery, Osaka, Japan
 Veranneman Foundation, Kruishoutem, Belgium
 Gallery Hyundai, Seoul, Korea
 Takagi Gallery, Nagoya, Japan
 1981 Gallery Moos, Toronto, Canada
 1979 Moos Gallery, Toronto, Canada
 Gallery Hyundai, Seoul, Korea
 Staempfli Gallery, New York, USA
 1978 Staempfli Gallery, New York, USA
 Naviglio Gallery, Milan, Italy
 Gallery Takagi, Nagoya, Japan
 Ankrum Gallery, Los Angeles, USA
 1977 Antwerp Gallery, Antwerp, Belgium
 1976 Tokyo Gallery, Tokyo, Japan
 Kaneko Art Gallery, Tokyo, Japan
 Gallery Hyundai, Seoul, Korea
 1975 West Germany-Kunst Hause, Hamburg, Germany
 Abbaye Saint-Michael de Frigolet, France
 Gallery November, Berlin, Germany
 1974 Gallery Sprick, Bochum, Germany Gallery Jasa, Munich, Germany
 Gallery Valerie Engelberts, Geneva, Switzerland
 1973 Knoll International, Paris, France
 Gallery Thot, Avignon, France
 1963 Press Center, Seoul, Korea

Selected Group Exhibitions

- 2015 *MMCA Collection Highlights: Untitled*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 2013 *A Moment of Truth*, Hansol Museum, Wonju, Korea
- 2012 *Thoughts in Korean Modern Art*, Pohang Museum of Steel Art, Pohang, Korea
- 2011 *Qi Is Full*, Daegu Art Museum, Daegu, Korea
- 2010 *Portrait of the Korean War*, Museum of Art at Seoul National University, Seoul, Korea
Korean Avant-Garde Drawing, Soma Museum of Art, Seoul, Korea
Off the Wall, Clayarch Gimhae Museum, Gimhae, Korea
- 2009 *Beginning the New Era*, National Museum of Contemporary Art, Seoul, Korea
Art & Chinese Character, Gallery Yookgongsa, Busan, Korea
The Colour of Nature—Monochrome Art in Korea, Wellside Gallery, Shanghai, China
- 2008 *New Acquisitions: Collection Reconstructed*, Gyeonggi Do Museum of Modern Art, Ansan, Korea
Transcendence: Modernity and Beyond in Korean Art, Singapore Art Museum, Singapore
Contemporary Korean Artists in Paris, Seoul Art Center, Seoul, Korea
In Memory of Moon Mi Aie, Whanki Museum, Seoul, Korea
- 2007 *Writing Paintings, Painting Words*, Seoul Museum of Art, Seoul, Korea
Poetry in Motion, Galerie Beyeler, Basel, Switzerland
- 2006 *Kim Whan-Ki, Kim Tschang-Yeul, Lee Ufan, 1970–1980: Where, in What Form, Shall We Meet Again*, Gallery Hyundai, Seoul, Korea
- 2005 *Poem of Indian Ink*, Guimet Museum of Asian Art, Paris, France
- 2004 *Painting in Korea—Yesterday and Today*, Seoul Museum of Art, Seoul, Korea
- 2002 *Work on Paper by 4 Korean Artists*, Gallery Bijutsu Sekai, Tokyo, Japan
- 2001 *L'art à la plage (Art at the Beach)*, Saint-Tropez, Galerie Enrico Navarra, Paris, France
Monochrome Painting in Korea, Korea Art Gallery, Busan, Korea
Korean Contemporary Art Festival (KCAF), Hangaram Art Museum, Seoul, Korea
- 2000 Gwangju Biennale 2000 Special Exhibition, *The Facet of Korean and Japanese Contemporary Art*, Gwangju Museum of Art, Gwangju, Korea
- 1999 *L'art à la plage*, Saint-Tropez, Galerie Enrico Navarra, Paris, France
- 1998 *Les peintres du silence*, Museum of Art and History, Monbliéard, France
- 1997 *Made in France*, Centre Georges Pompidou, Paris, France
- 1996 *Letter and Images*, Hanlim Museum, Tae-Jeon, Korea
- 1994 *L'art à la plage*, Galerie Enrico Navarra, Paris, France
- 1992 *Working with Nature: Traditional Thought in Contemporary Art from Korea*, Tate Liverpool, Liverpool, England
Ecole de Seoul, Kwanhoon Gallery, Seoul, Korea
Hangul, Seoulim Gallery, Seoul, Korea
- 1991 *Ecole de Seoul*, Kwanhoon Gallery, Seoul, Korea
- 1990 *Ecole de Seoul*, Kwanhoon Gallery, Seoul, Korea
- 1989 *Ecole de Seoul*, Kwanhoon Gallery, Seoul, Korea
- 1988 *Olympiad of Art: The International Contemporary Painting Exhibition* (sponsored by Seoul Olympic Organising Committee), National Museum of Contemporary Art, Gwacheon, Korea
Contemporary Art and the Olympics: Exhibition of Official Fine Art Posters & Lithographs of the 24th Olympiad Seoul 1988, Lloyd Shin Gallery, Seoul, Korea
- 1987 *Ecole de Seoul*, Kwanhoon Gallery, Seoul, Korea
- 1986 *Seoul-Paris*, Press Center, Seoul, Korea and Center National des Arts Plastiques, Paris, France
Korean Art Today, National Museum of Contemporary Art, Gwacheon, Korea
- 1985 *Human Documents '84/'85*, Tokyo Gallery, Tokyo, Japan
- 1984 *Korean Contemporary Fine Arts Exhibition—The Stream of the '70s*, Taipei Fine Arts Museum, Taipei, Taiwan
Art Today, Tokyo Metropolitan Art Museum, Tokyo, Japan
- 1983 *Korean Contemporary Arts Exhibition—The Latter Half of the '70s: An Aspect*, Tokyo, Osaka, Sapporo,

- Utsunomiya, Fukuoka, Japan
- 1982 *Korean Contemporary Art Phase*, Kyoto Municipal Museum of Art, Kyoto, Japan
Works on Paper in Korea and Japan, National Museum of Modern and Contemporary Art, Seoul, Korea;
 travelled to Kyoto Municipal Museum of Art, Kyoto; The Museum of Modern Art, Saitama; and Kumamoto
 Traditional Crafts Center, Kumamoto, Japan
- 1981 *Dealers Eyes*, Long Island Museum, New York, USA
Korean Drawing Now, Brooklyn Museum, New York, USA
- 1980 *Asian Artists Exhibition Part 2*, Fukuoka Art Museum, Fukuoka, Japan
Festival: Contemporary Asian Art Show, Fukuoka Art Museum, Fukuoka, Japan
Faculty Choices, Albany Museum, New York, USA
- 1979 *Salon des grands et jeunes d'aujourd'hui*, Grand Palais, Paris, France
Reality of Illusion Traveling Exhibition, Denver Art Museum, Denver, USA
- 1977 15th Biennale of Sao Paulo, Sao Paulo, Brazil
Korea: Facet of Contemporary Art, Tokyo Central Museum, Tokyo, Japan
Korean Modern Painting, National Museum of History, Taipei, Taiwan
- 1976 *Aspect of Realism*, Winnipeg Art Gallery, Winnipeg, Canada
Salon de Mai, Paris, France
- 1975 *Salon de Mai*, Paris, France
- 1974 *Salon de Mai*, Paris, France
- 1973 *Salon de Mai*, Paris, France
Salon des Réalités Nouvelles, Paris, France
 12th Biennale of Sao Paulo, Sao Paulo, Brazil
- 1972 *Salon de Mai*, Paris, France
50 Paintings of Salon de Mai de Paris, Yugoslavia
 Festival International de la Peinture (International Painting Festival), Cagnes-sur-Mer, France
 8th Prints Biennale of Tokyo, Tokyo, Japan
 4 Painters Exhibition, Museum of Saint-Paul-de-Vence, Saint-Paul-de-Vence, France
- 1971 Korean Contemporary Painting Exhibition, Paris, France
- 1969 Avant-Garde Festival, New York, USA
- 1965 8th Biennale de Sao Paulo, Sao Paulo, Brazil
- 1962–64 *The Actuel Exhibition*, Shinsegae Art Hall, Seoul, Korea
- 1961 The 2nd Biennale de Paris, Paris, France

Selected Public Collections

Albright-Knox Art Gallery, Buffalo, USA
 Aqua Museum 104°, Shimane, Japan
 Art Center Nabi, Seoul, Korea
 Bochum Museum Art Collection, Bochum, Germany
 Busan City Museum of Art, Busan, Korea
 Centre Georges Pompidou, Paris, France
 Daejeon Museum of Art, Daejeon, Korea
 Daegu Art Museum, Daegu, Korea
 Daelim Museum, Seoul, Korea
 Fondation Veranneman, Ghent, Belgium
 Fukuoka Art Museum, Fukuoka, Japan
 Hiroshima Contemporary Museum of Art, Hiroshima, Japan
 Hirshhorn Museum and Sculpture Garden, Washington, D.C., USA
 Ho-Am Art Museum, Yongin, Korea
 Iwaki City Art Museum, Iwaki, Japan

Leeum, Samsung Museum of Art, Seoul, Korea
 Museum Boijmans Van Beuningen, Rotterdam, the Netherlands
 Museum of Fine Arts, Boston, USA
 Museum of Fine Arts, Gifu, Japan
 Museum of Modern Art, Saitama, Japan
 Museum of Oriental Art, Cologne, Germany
 Museum of Texas Tech University, Lubbock, Texas, USA
 National Museum of Contemporary Art, Gwacheon, Korea
 National Museum of Modern Art, Tokyo, Japan
 Niigata Prefectural Museum of Modern Art, Niigata, Japan
 Ohara Museum of Art, Kurashiki, Japan
 Seoul Museum of Art, Seoul, Korea
 Seoul National University Museum of Art, Seoul, Korea
 Shimonoseki City Museum of Art, Shimonoseki, Japan
 Sonjae Museum of Contemporary Art, Gyeongju, Korea
 Sunkyung Museum of Art, Seoul, Korea
 Takamatsu City Museum of Art, Takamatsu, Japan
 Tokyo Metropolitan Museum of Art, Tokyo, Japan
 Walker Hill Art Center, Seoul, Korea
 Winnipeg Art Gallery, Winnipeg, Canada

Selected Publications

- 2009 Morgan, Robert C., *Kim Tschang-Yeul: The Paradox of Meaning*, PYO Gallery, Seoul (in English and Korean).
 2008 Sergeant, Philippe, *Kim Tschang-Yeul*, Éditions de la Différence, Paris (in French and Korean).
 2002 Barrière, Gérard, *Kim Tschang-Yeul*, Galerie Bhak, Seoul (in French and Korean).
 2000 Restany, Pierre, "A Bit of the Comet's Coma", in *Kim Tschang-Yeul*, Gallery Hyundai, Seoul (in French).
 Restany, Pierre, *Kim Tschang-Yeul*, Galerie Bhak, Seoul (in English and Korean).
 1998 Chiba, Shigeo, "Like Play, Also Like a God", Tokyo Gallery, Tokyo (brochure).
 Shioda, Junichi, "A Word About Kim's Paintings: The Waterdrops and the Kanji Characters", in *Tschang-Yeul Kim: Water Drops—Play and Prayer*, Sakamoto Zenzo Museum of Art, Kumamoto (in English and Japanese).
 Masuda, Ryoske, "Entretien", in *Kim Tschang-Yeul: Water Drops—Play and Prayer*, Sakamoto Zenzo Museum of Art, Kumamoto.
 1997 Matheson, John, *Kim Tschang-Yeul*, Antwerp Gallery, Anvers (in English, Flemish, and French).
 Byong-Kwan, Jeung, "Notes Verbales", in *Kim Tschang-Yeul*, Galerie Bhak/Gallery Hyundai, Seoul (in English and Korean).
 1994 Byong-Kwan, Jeung, "The Artist's Avant-Garde Spirit Seen from the Transition of the Waterdrops", in *Kim Tschang-Yeul: Waterdrops*, Sonje Museum of Contemporary Art, Kyongju, pp7–12 (in English and Korean).
 Tae-Sung, Kang, "Transformation of the World of Water, Waterdrops", in *Kim Tschang-Yeul: Waterdrops*, Sonje Museum of Contemporary Art, Kyongju, pp13–21 (in English and Korean).
 1993 Lee, Yil, "Kim Tschang-Yeul's 'Water Drops' oeuvre and its path", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp48–60 (in English and Korean).
 Cohen, Ronny, *Kim Tschang-Yeul*, Hudson Hills Press, New York.
 Kyong-Soo, Lee, "Literature on Water Drops", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp30–37 (in English), pp25–29 (in Korean).
 Cyrroulnik, Philippe, "Kim Tschang-Yeul", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp73–75 (in French and Korean).
 Oh, Kwang-Soo, "Kim Tschang-Yeul's 'Drops of Water' as the Essence of Consciousness", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp30–37 (in English and Korean).
 Restany, Pierre, "The Other Place", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon,

- pp25–29 (in French and Korean).
- Bosquet, Alain, in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp115–119 (in French and Korean).
- Barrière, Gérard, in *Kim Tschang-Yeul*, Galerie Enrico Navarra, Paris, pp11–27 (in French and Korean).
- Barrière, Gérard, in *Kim Tschang-Yeul*, Gallery Hyundai, Seoul, pp28–38 (in French, English, and Korean).
- Cohen, Ronny, in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Seoul, pp61–71 (in English and Korean).
- Cohen, Ronny, in *Kim Tschang-Yeul*, Galerie Enrico Navarra, Paris, pp69–78 (in French and English).
- Cohen, Ronny, in *Kim Tschang-Yeul*, Gallery Hyundai, Seoul, pp102–116 (in French, English, and Korean).
- Byong-Kwan, Jeung, in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Seoul, pp77–95 (in French and Korean).
- Kwang-Soo, Oh, in *Kim Tschang-Yeul*, Gallery Hyundai, Seoul, pp7–12 (in English and Korean).
- Restany, Pierre, in *Kim Tschang-Yeul*, Galerie Enrico Navarra, Paris, pp7–10 (in French and English).
- Restany, Pierre, in *Kim Tschang-Yeul*, Gallery Hyundai, Seoul, pp17–25 (in French, English, and Korean).
- Ufan, Lee, in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp97–105 (in English and Korean).
- Matheson, John, in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp107–113 (in English and Korean).
- Barrière, Gérard, "Notes on Kim Tschang-Yeul or The Universe After the Rain", in *Kim Tschang-Yeul*, National Museum of Contemporary Art, Gwacheon, pp38–47 (in French and Korean).
- 1991 Cohen, Ronny, "Introduction", in *Kim Tschang-Yeul*, Sigma Gallery/Staempfli Gallery, New York (in English).
- Yil, Lee, "Kim Tschang-Yeul's 1000 Characters and Water Drops", Inkong Gallery, Daegu (brochure in Korean).
- Yil, Lee, Kongkan Gallery, Busan (catalogue in Korean).
- 1988 Yil, Lee, "Kim Tschang-Yeul and a Water Drop", Gallery Hyundai, Seoul (brochure in Korean), Tokyo Gallery, Tokyo (in Japanese).
- Moriguchi, Akira, "Kim Tschang-Yeul—Luminous and Fresh Paintings", in *Tschang-Yeul Kim*, Seibu Contemporary Art Gallery, Tokyo (in Japanese).
- 1987 Wolff, Theodore F., "Tschang-Yeul Kim", Staempfli Gallery, New York (brochure in English).
- 1983 Yil, Lee, "This is Not a Water Drop", Tokyo Gallery, Tokyo (brochure in Japanese).
- 1979 Bosquet, Alain, "The Waterdrops of Kim", in *Kim Tschang-Yeul*, Staempfli Gallery, New York, pp30–37 (in French and English).
- Byong-Kwan, Jeung, "Painting of Another Genre", in *Kim Tschang-Yeul*, Staempfli Gallery, New York, pp8–27 (in French and English).
- Ufan, Lee, "Entre l'idée et la matière" ("Between the Idea and the Material"), in *Kim Tschang-Yeul*, Staempfli Gallery, New York, pp38–39 (in French and English).
- Matheson, John, in *Kim Tschang-Yeul*, Staempfli Gallery, New York, pp48–55 (in French and English).
- Staempfli, George W., "Introduction" in *Kim Tschang-Yeul*, Staempfli Gallery, New York, pp6–7 (in French and English).
- 1978 Ufan, Lee, "Fra l'idea e la material" ("Between the Idea and the Material"), Galleria del Naviglio, Milan (in Italian).
- Staempfli, George W., Staempfli Gallery, New York (brochure in English).
- 1976 Bosquet, Alain, "Les gouttes de Kim" ("The Drops of Kim") in *T. Kim*, Gallery Hyundai, Seoul (in French and Korean).
- Yil, Lee, "To Brother Tschang-Yeul", in *T. Kim*, Gallery Hyundai, Seoul (in French and Korean).
- Nakahara, Yusuke, Tokyo Gallery, Tokyo (brochure in Japanese).
- 1974 Bosquet, Alain, "Die Wassertropfen von Kim" ("The Water Drops of Kim"), Galerie Sprick, Bochum (in German).
- Bosquet, Alain, "20 gouttes d'eau pour Kim" (20 poems) ("20 Water Drops by Kim"; 20 poems) in *Kim, Gouttes d'eau* (Kim, Water Drops), Galerie Engelberts, Geneva.
- 1973 Leuwens, Daniel and Ryoske Masuda, Knoll International, Paris (brochure).
- Pre-1973 Yil, Lee, Kasahara Gallery, Osaka (brochure in Japanese).
- Matheson, John, "Merely Drops of Water?"
- Restany, Pierre, in *Kim Tschang-Yeul*, Galerie Bhak, Seoul (in English and Korean).

“My Waterdrop paintings are accomplished under the encounters of my life experiences and my aesthetic experiences.”

—Kim Tschang-Yeul

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