

Chung Chang-Sup

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10 back in Seoul's PLATEAU, **Lim**, whose multimedia work of the past couple of decades has focused on the social cost of the Republic of Korea's modernisation, is bringing some of that home, presenting *The Promise of If*, a new installation that returns to the theme of families dispersed and separated by Korea's North-South divide, taking its cue from the 1983 KBS live broadcast *Finding Dispersed Families* to explore a localised diaspora whose connections are fading away over time.

When it comes to recent Korean art, it's artists from the Dansaekhwa (Korean monochrome painting) movement who are currently riding the crest of the commercial wave. To what extent the artists involved were part of a movement in any conscious sense (no manifestos,

no particular self-identification with a formal grouping during the rise to prominence of the style during the 1970s) is open to debate, although most were under the spell of French Art Informel. But if you want to figure out what's 11 behind it all, then work by the late **Chung Chang-Sup**, one of the leading practitioners of the style, goes on show at Kukje Gallery in February. Chung's philosophy was that the artist should be one with his materials, and here his 'unpainted paintings' will be on show: they're made by moulding traditional Korean papers after soaking them in water – a perfect example of Dansaekhwa's emphasis on process rather than the achievement of specific results.

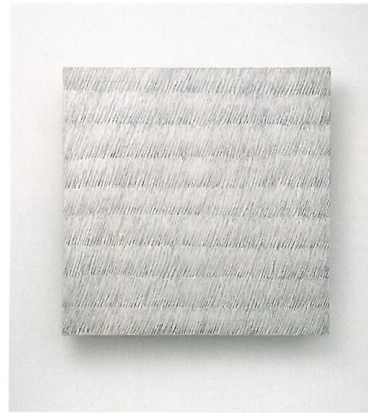
Of course there's something slightly ironic about the current expansion of interest in a

group of artists whose work was initially concerned with a certain amount of repetition and constraint (at least partly shaped by the aftermath of the Korean War and the military dictatorship that ruled South Korea during the 12 1970s). Nevertheless **Park Seo-Bo's** first solo exhibition in London's White Cube, which focuses on monochrome works into which repeated pencil lines have been incised, will be an important introduction (and indeed induction) of the movement to another new audience.

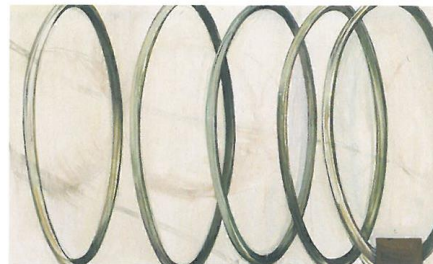
13 'New York is a Big Liar'! That's how **Zhai Liang** introduced himself to New York back in 2014, using the accusation as the title for his debut solo show. Back on home turf, at White Space, the Beijing-based artist, currently among the 'hottest' – as *ArtReview Asia's* art-fair friends



11 Chung Chang-Sup, *Return one H*, 1977, mixed media on canvas, 163 × 112 cm. Photo: Sang-tae Kim. Courtesy Kukje Gallery, Seoul



12 Park Seo-Bo, *Ecriture* (書法) No. 42-73, 1973, pencil and oil on canvas, 80 × 80 cm. Photo: Ben Westboy/White Cube, London & Hong Kong. © the artist



13 Zhai Liang, *The Extensity*, 2015, oil on canvas, 180 × 300 cm. Courtesy the artist and White Space, Beijing