

ARTNEWS

SINCE 1902

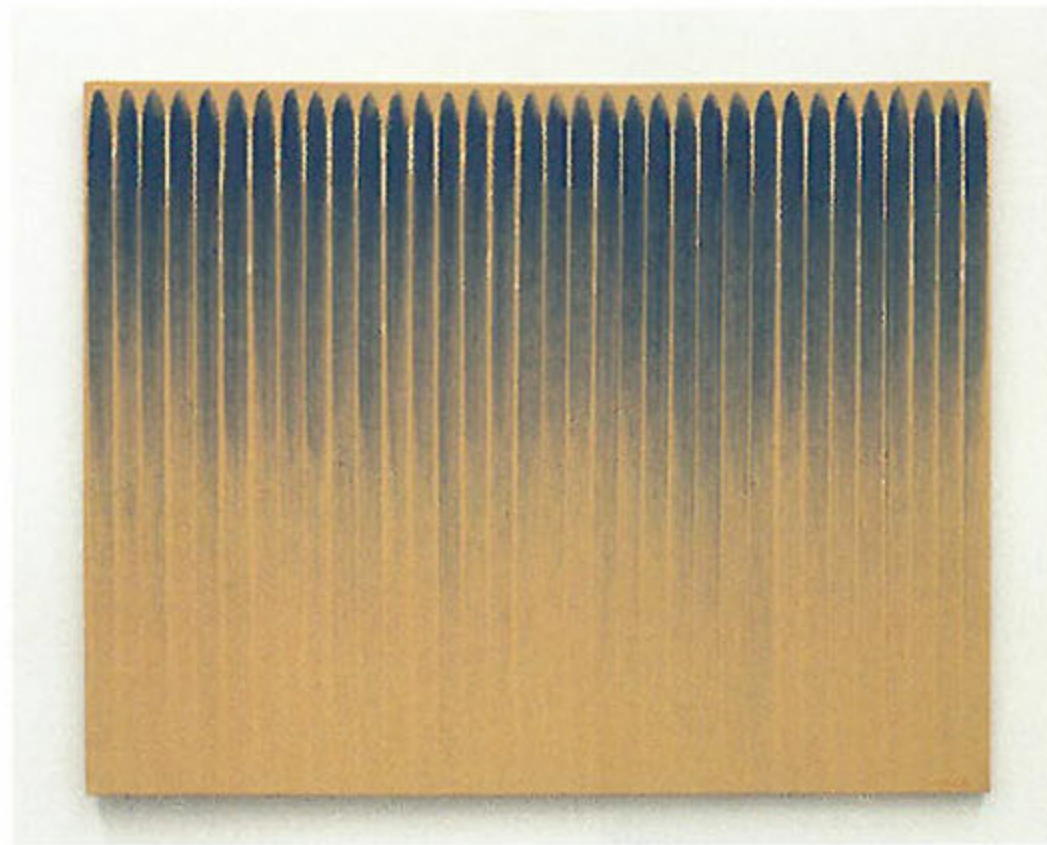
DOUBLE VISION:
JANE AND LOUISE WILSON

AGA KAHN MUSEUM

SEA OF DISCONTENT:
MIAMI'S MOCA BROUHAHA



DECEMBER 2014



Lee Ufan, *From Line No. 78149*, 1978, oil on canvas,
45 $\frac{7}{8}$ " x 35 $\frac{3}{4}$ ".

"TANSAEKHWA ON ABSTRACTION"

BLUM & POE, LOS ANGELES
SEPTEMBER 13 - NOVEMBER 8

The Korean monochrome painters of the 1960s to 1980s explored the possibilities of abstraction in a context at once entwined with and removed from Western avant-garde art. "From All Sides: Tansaekhwa on Abstraction" consisted of works made by six artists affiliated with the Tansaekhwa ("monochromatic painting") movement.

As South Korea emerged from a long period of war and occupation, many of its artists were propelled by a growing sense of national identity. Tansaekhwa, with its direct and engaging physicality, rose to define a uniquely Korean contemporary art that challenged both the esthetics associated with the country's authoritarian rule and those of a Eurocentric international art scene.

Using an array of tools, Ha Chonghyun pressed oil paint through the backs of his canvases, giving each mark a visible "paint shadow" and creating distinct sculptural effects. Kwon Young-woo tore and punctured paper, literalizing the painter's confrontation with the picture plane. And Yun Hyongkeun stained raw linen in the manner of Helen Frankenthaler.

A shared palette of cream, blue, black, brown, and white was considered indicative of the inherent "Korean-ness" of the Tansaekhwa paintings, while the works were often called "methods," an assertion of their autonomy and existence independent of Western power structures.

ALEXANDRA CAPRIA