

KIM YONG-IK: I BELIEVE MY WORKS ARE STILL VALID

December, 2017

art world exhibition news



<Port of Reflections> 2014 Fiber glass, metal frame, movement system, wood and acrylic panel Dimensions variable Installation view <Hanjin Shipping The Box Project 2014> National Museum of Modern and Contemporary Art, Korea, Seoul, 2014 Courtesy: National Museum of Modern and Contemporary Art, Korea; Art Front Gallery; Galleria Continua

TOKYO

LEANDRO ERLICH: SEEING AND BELIEVING

Born in 1973 in Buenos Aires, Argentina, Leandro Erlich is widely known for his work presented at MoMA PS1 in 2015, *The Swimming Pool*, installations that create the experience of being underwater by separating above and below ground. Those who are aboveground can watch people moving around underwater while those who are belowground can gaze upward from underwater. Erlich is an artist who questions what we see and believe, by using photography to deceive our perceptions or set up quite unbelievable circumstances. In the exhibition, there are four key works that are not to be missed. First is *Port of Reflections*: visitors can watch rowboats bobbing on "water" that is in fact not water, and see images that appear to be reflections on the water that are actually part of a sculpture made from the same material as the boat. Second is the new series of *Building* that show people holding up or lying on the building facade, and watch themselves reflected in the mirror. *The Classroom* is a newly commissioned work that invites viewers to look at their own reflections in the classroom as if present in the other desolate classroom like a ghost. *Changing Rooms* playfully reinforces your eyes with a maze-like experiential installation setting that resembles a room.

11.18-2018.4.1_MORI ART MUSEUM

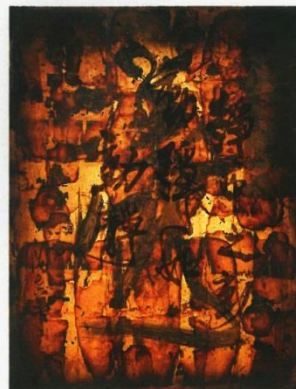
HONG KONG

THE WEIGHT OF LIGHTNESS

The first exhibit of the museum's ink art collection, *Weight of Lightness* explores the central role of the medium in global visual culture, and offers fresh perspectives using cross-disciplinary and geographically diverse approaches. The ink art mainly refers to visual works of ink painting and calligraphy in Asian culture. Since western influences were introduced to the Asian art field, calligraphy had been generally regarded as old-fashioned and "traditional"; therefore, it will be a rare opportunity to see modern ink art from 1960s to the present day. Moreover, over the decades, artists have examined the practices and concepts of traditional ink art to develop new techniques and modern expressions with the medium, so do not miss the opportunity to see this evolution in the exhibition. Forty-two artists from a wide range of countries from Hong Kong, Mainland China, Taiwan, Japan, Korea, India, to the US and even Spain are participating in this exhibition. They present different forms of ink art, such as painting, calligraphy, installation, photography, and moving images. Three of the most notable Korean artists—Lee Ufan, Kwon Young-Woo, and Park Seo-Bo—are also participating. The exhibition addresses the importance of honoring the old and developing it into newness, and the new appreciation for the traditional we gain only when we endeavor to see its value in the contemporary.

10.13-2018.1.14_M+ PAVILION

Kwok Mang-ho (Frog King) <Act of Quiet(安靜的行為)> © Kwok Mang-ho/Frog King



BRISTOL

KIM YONG-IK: I BELIEVE MY WORKS ARE STILL VALID

The exhibition of Korean artist, Kim Yong-Ik is going to cover about 40 years of his career as an artist, activist, and teacher. It is the first solo presentation of the artist in Europe. The seminal early works, produced under the influence of the *Dansaekhwa*, which is also called as *Korean Monochrome Painting*, are one of the sections that people shouldn't miss. However, his later works that demonstrate his relentless questioning and deconstruction of contemporary art are also presented alongside with the earlier works. The artist is known as the student of a master of *Dansaekhwa*, Park Seo-bo, and Kim was first recognized in the late 1970s with the series of *Plane Object*, the paintings challenge the surface and material of the formal picture plane. During the 1980s and 1990s, Korea's dominant artistic culture was polarized into *Minjung art* (People's Art) and *Korean Modernism*. Kim shares some common ground with the two main streams that he believes the power of institutional critique and conceptual and aesthetic exploration at the same time. Throughout Kim's art, you may find omnipresent polka-dot, and it's perhaps his most distinctly recognizable visual feature. In the later series of polka-dot, you would see Kim's dots break away from the picture plane, and appearing to move beyond the canvas.

9.30-12.17_SPIKE ISLAND



Installation view of <Kim Yong-Ik: I Believe My Works Are Still Valid> Spike Island, 30 September-17 December 2017 Courtesy the artist and Kukje Gallery Photograph by Stuart Whipps. Image provided by Kukje Gallery