

Kwang Young CHUN

Art Mora Summer 2018

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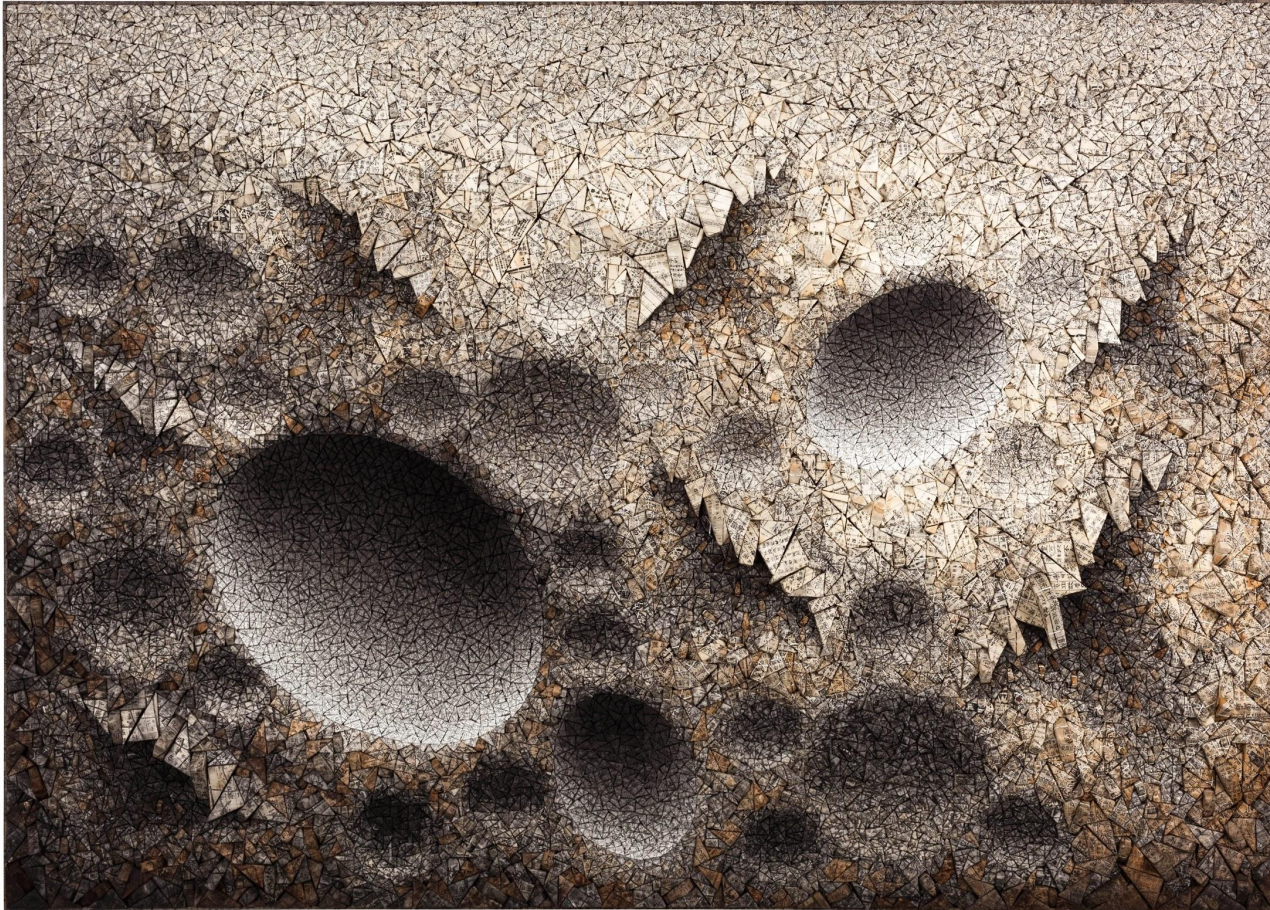
Kwang Young CHUN

Kwang Young Chun (Korean, b.1944) is a sculptor known for his constructions made out of Korean mulberry paper. He received his BFA from Hong-Ik University in Seoul in 1968, and his MFA from Philadelphia College of Art in 1971. Early in his career, Chun focused on painting, deeply influenced by Abstract Expressionism, before switching to the creation of large-scale sculptures in the mid-1990s.

Chun will be the 3rd Korean artist, who shows major museums following Nam June Paik, and Ufan Lee. The Brooklyn Museum will feature his works from November 17th, 2018 through April, 2019.



Kwang Young Chun
Aggregation 15-JL038
2015
Mixed Media with Korean Mulberry paper
164 x 132 cm
\$121,000



Kwang Young Chun
Aggregation 12-AP014
2012
Mixed Media with Korean Mulberry paper
163 x 229 cm
\$176,000



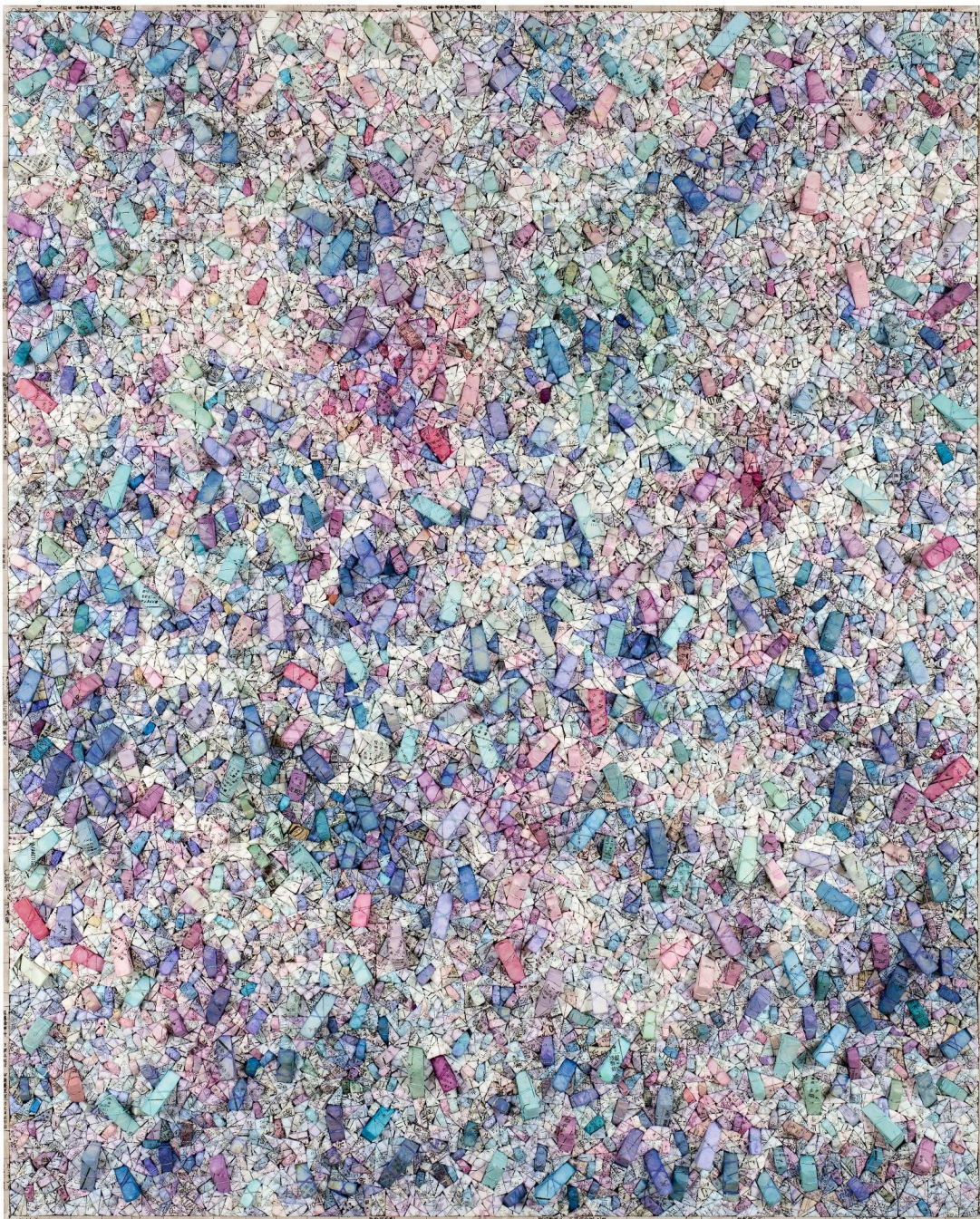
Kwang Young Chun
Aggregation 17-DE094
2017
Mixed Media with Korean Mulberry paper
163 x 228 cm
\$176,000



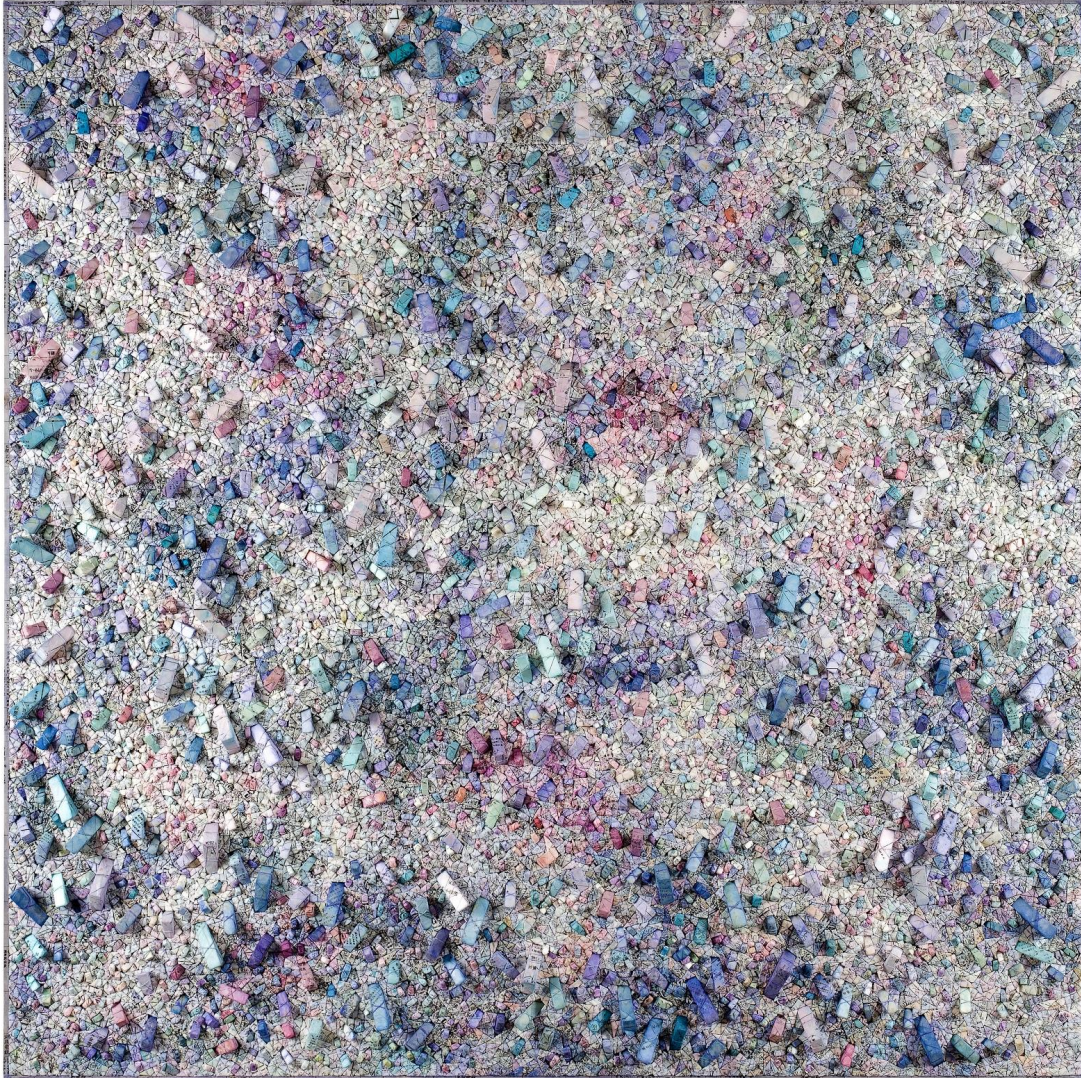
Kwang Young Chun
Aggregation 00-NV306
2000
Mixed Media with Korean Mulberry paper
164 x 132 cm
\$121,000



Kwang Young Chun
Aggregation 07-D111A
2007
Mixed Media with Korean Mulberry paper
201 x 201 cm
\$180,000



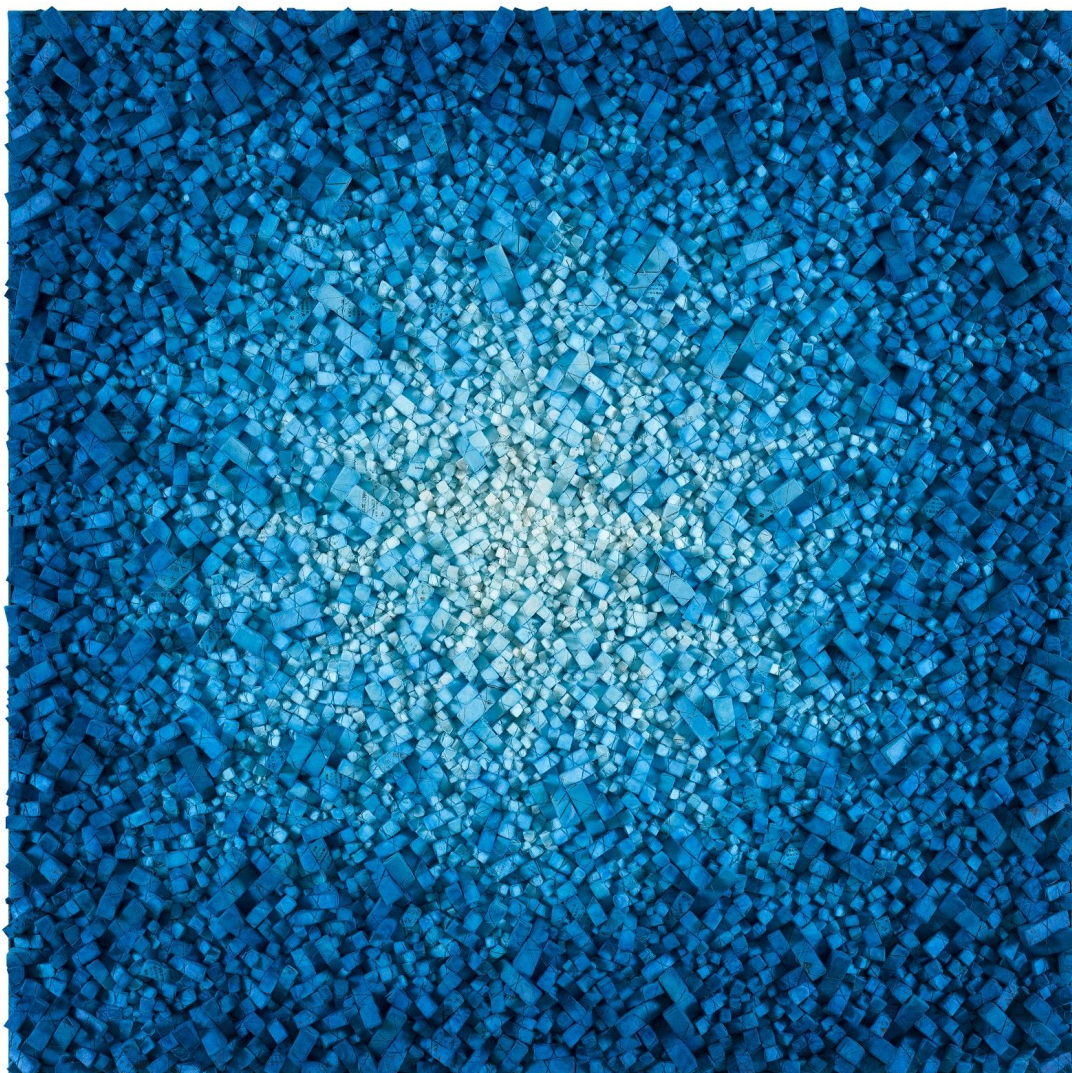
Kwang Young Chun
Aggregation 15-JA004 (Desire2)
2015
Mixed Media with Korean Mulberry paper
163 x 131 cm
\$143,000



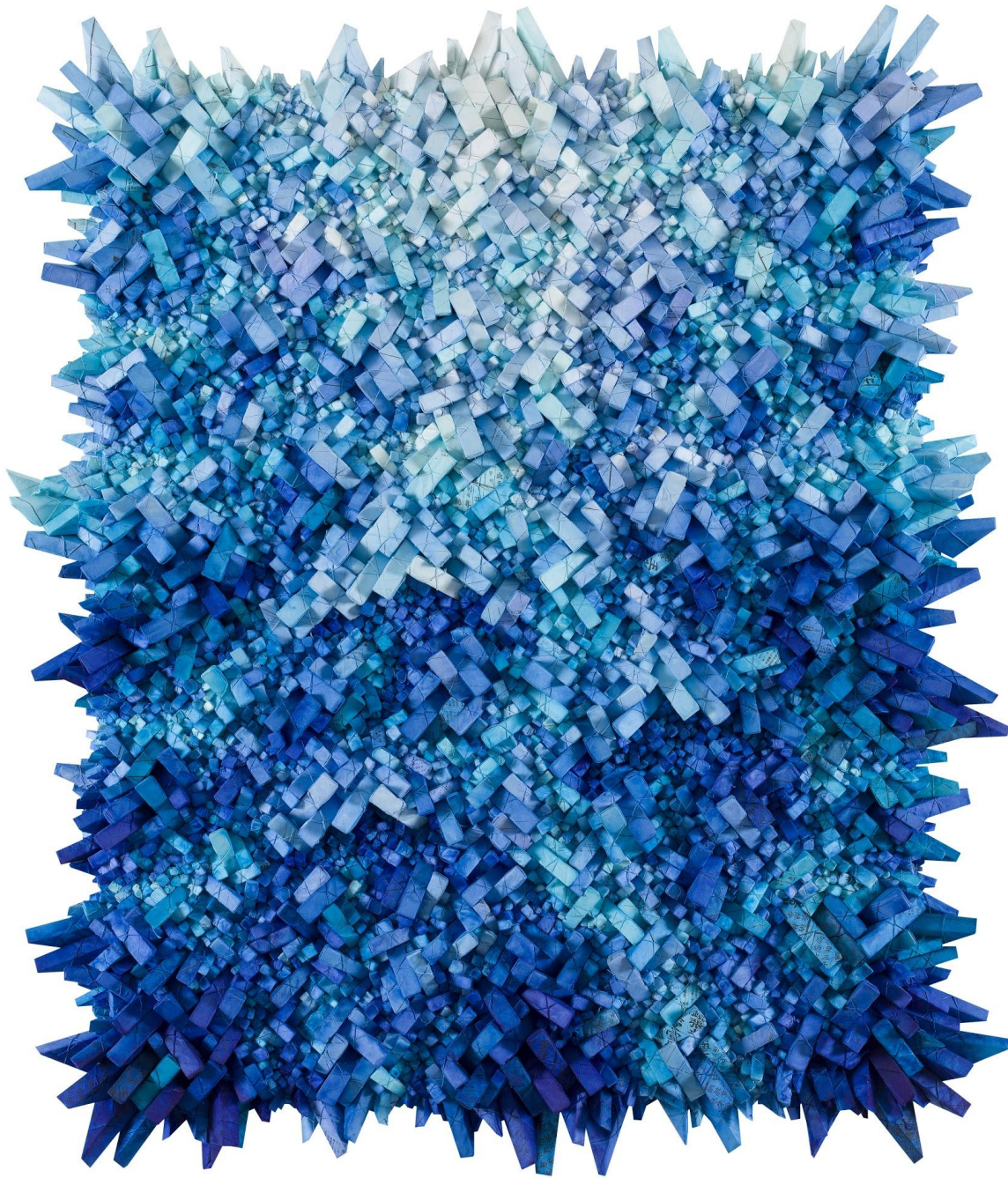
Kwang Young Chun
Aggregation 15-MA018 (Desire4)
2015
Mixed Media with Korean Mulberry paper
151 x 151 cm
\$143,000



Kwang Young Chun
Aggregation 17-DE098
2017
Mixed Media with Korean Mulberry paper
184 x 154 cm
\$165,000



Kwang Young Chun
Aggregation 17-DE099
2017
Mixed Media with Korean Mulberry paper
151 x 151 cm
\$131,000



Kwang Young Chun
Aggregation 17-DE100
2017
Mixed Media with Korean Mulberry paper
186 x 165 cm
\$165,000



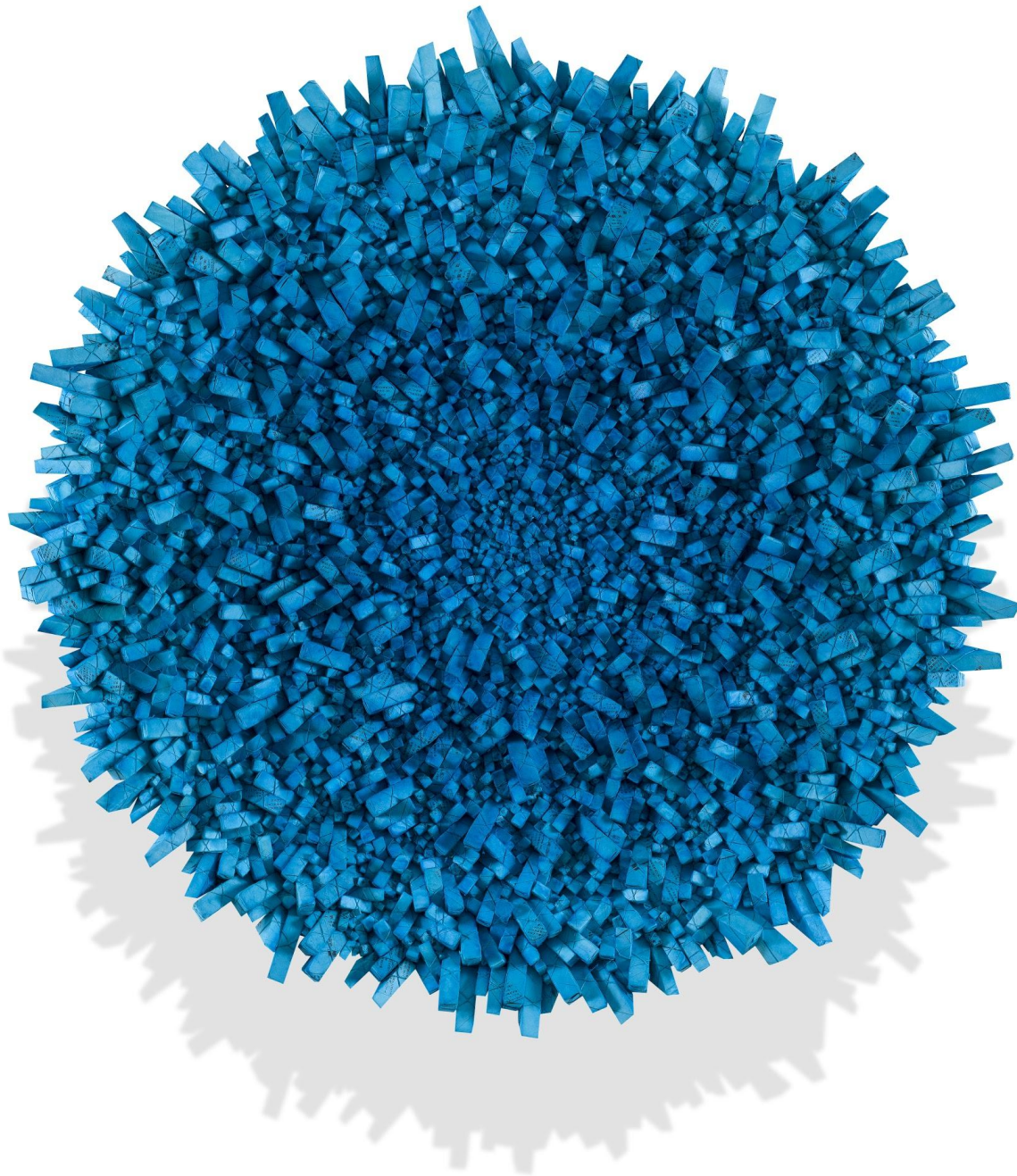
Kwang Young Chun
Aggregation 17-MA028 (Dream7)
2017
Mixed Media with Korean Mulberry paper
151 x 151 cm
\$143,000



Kwang Young Chun
Aggregation 17-NV093
2017
Mixed Media with Korean Mulberry paper
186 x 153 cm
\$165,000



Kwang Young Chun
Aggregation 18-AU33
2018
Mixed Media with Korean Mulberry paper
177 x 148 cm
\$143,000



Kwang Young Chun
Aggregation 18-JA006 (Star1)
2018
Mixed Media with Korean Mulberry paper
160 cm diameter
\$142,000

Artist Statement

To me, the triangular pieces wrapped in mulberry paper are basic units of information, the basic cells of a life that only exists in art, as well as in individual social events or historical facts. By attaching these pieces one by one to a two-dimensional surface, I wanted to express how basic units of information can both create harmony and conflict. This became an important milestone in my long artistic journey to express the troubles of a modern man who is driven to a devastated life by materialism, endless competition, conflict, and destruction. After almost twenty years, I was now able to communicate with my own gestures and words. A wound is a trace of the battle between bacteria invading your body and the white blood corpuscles defending it. Simple wounds leave small scars (the empirical documents of the disease), but more complex diseases like measles, which calls for a harsh struggle against the disease, leave large scars that sometimes last for a lifetime. Individuals have trivial arguments, sometimes accompanied by physical violence. Between nations, when the nonviolent form of diplomacy becomes useless, physical wars follow. As previously stated, I tried to transform my canvas and the mulberry paper pieces into a window that reflects the history of human life. The scars of our bodies, the conflicts between members of society, the wars between nations, humans' exploitation of nature and nature's suffering—all of these units and the natural, social groups they constitute are dynamically in conflict with one another, and I wanted to chronologically document the force and direction of their energy. Just as two nations in war transform their borders, leaving scars on their neighboring countries, or just as billions of years ago continents collided, creating deep oceans and high mountains, in my small universe, the small units of mulberry paper create protrusions and craters over the surface. If the collision between particles in my previous example of Confucian Analects represented the collision between different thoughts and ideas of individuals and societies (that is, a difference of opinions within our system), the mass collision on the canvas symbolizes a stronger clash of events, which leaves permanent changes and deep scars.

The round and oval-shaped black hemispheres and whirlwind-like images are the product of an artistic desire to create strong tension and dramatic movement over the canvas, as well as a metaphor with multiple meanings. The confidential documents of governments show black bars over censored parts even after their period of confidentiality has expired. These black bars serve not only as a permanent termination of sensitive information, but also as a metaphorical signpost that forms a boundary between those who are able to access the information and those who cannot, creating a visual tension over the whole of the document. The black spheres and whirlwind-like images in my work are the expressive outlet of my conscience regarding the numerous pieces of information that are censored, fabricated, and cut off. They mean the destruction of historical facts and the damaging of truth by dynasties and governments all over the world, including the Chinese emperor Shih Huang Ti, who burned books of the Chinese classics and buried Confucian scholars alive. The blackened pieces that have no words were derived from old books that no longer retain their value, that of communication, and thus are unable to compete with the other neighboring pieces. As the black ribbon of oil coming from a stranded oil tanker instantly reminds us of dead fish and dead oceans, the pieces that are blackened represent death and nonexistence and are a final requiem for the numerous lives that are no longer existing on this earth. In my recent works, I also introduced red and blue in addition to black, but the basic philosophical approach is the same.

The small, minimalistic pieces of mulberry paper are finally reborn through the act of adhering them on the canvas—creating a collision between information as well as deciding the moment of vanishment and death. The black spheres and the colorful pieces move in groups over the surface, making scars, creating movement, and depicting confrontations and conflicts. This irregularity and instability, as well as the overall sense of movement of the canvas, is a methodological approach of conveying my artistic imagination, one that I have wanted to express since I was young, and also my own serious way of reconciling myself with Abstract Expressionism, the movement in which I once was so deeply absorbed.

C.V.

Education

- 1968 Bachelor of Fine Arts, Hong-Ik University, Korea.
- 1971 Master in Fine Arts, Philadelphia College of Art, Philadelphia, PA

Recent Selected Solo & Two Person Exhibitions

- 2018 Sundaram Tagore Gallery, New York, USA
PKM Gallery, Seoul, Korea
- 2017 Museum De Reede, Antwerp, Belgium
Beck & Eggeling Gallery, Vienna, Austria
Pearl Lam Galleries, Hong Kong, China
Villa Empain - Boghossian Foundation, Brussels, Belgium
- 2016 Woo Yang Museum, Gyeongju, Korea
Bernard Jacobson Gallery, London, UK
- 2015 Pearl Lam Galleries, Singapore
Beck & Eggeling Gallery, Dusseldorf, Germany
Dovecot Studio Edinburgh (Festival), Edinburgh, UK
- 2014 Hasted Kraeutler Gallery, New York, USA
Bernard Jacobson Gallery, London, UK
- 2013 Art Plural Gallery, Singapore
Museum of Seoul National University, Seoul, Korea
- 2012 Hasted Kraeutler Gallery, New York, USA
Towson University Asian Art Center, Maryland, USA
Lynchburg College Daura Gallery, Virginia, USA
- 2011 Knoxville Museum of Art, Tennessee, USA
Gallery Hyundai, Seoul, Korea

Selected Group Exhibitions

- 2016 *The Present Embracing the Past*, Art Mora, Chelsea, NY
- 2015 Venice Biennale, Palazzo Grimani Art Museum, Venice, Italy
Museum SAN, Wonju, Korea
Spalding house : LESS = MORE, Honolulu Museum of Art, Hawaii, USA
- 2014 *Odd Volumes: Book Art from the Allan Chasanoff Collection*, Yale University Art Gallery, Connecticut, USA
- 2013 *The Moment, We Awe-Contemporary Art from Korea*, How Art Museum, Wenzhou, China
- 2012 *Design Futurology*, Museum of Art Seoul National University, Seoul, Korea
Museum KUNSTWERK-Sammlung Alison und Peter W. Klein, Eberdingen, Germany
- 2011 InSian Gallery, Taiwan, China
- 2010 *I am the Cosmos*, New Jersey State Museum, New Jersey, USA
Aldrich Undercover 2010, The Aldrich Contemporary Art Museum, Connecticut, USA

Selected Awards

- 2009 Presidential Prize in the 41st Korean Culture and Art Prize, the Ministry of Culture, Sports and Tourism, Seoul, Korea
- 2001 Chun Kwang Young; Artist of the Year 2001, National Museum of Contemporary Art, Seoul, Korea
- 1974 Silver Prize in the 27th Cheltenham Art Center Exhibition sponsored by Cheltenham Art Center
- 1973 Special Prize in the Earth Art II sponsored by Civic Center Museum, Philadelphia, Pa., U.S.A
- 1969 Special Prize in the 18th Korean National Art's Exhibition sponsored by the Korean Culture and Arts Foundation, Seoul, Korea
- 1967 Korean Contemporary Artist's Invited Exhibition Special Prize, held by Chosun Press Group National Museum of Modern Art, Seoul, Korea
- 1967-66 Special Prize in the 5th, 6th Shin Sang Group Exhibition, held by Shin Sang Group, National Museum of Modern Art, Seoul, Korea