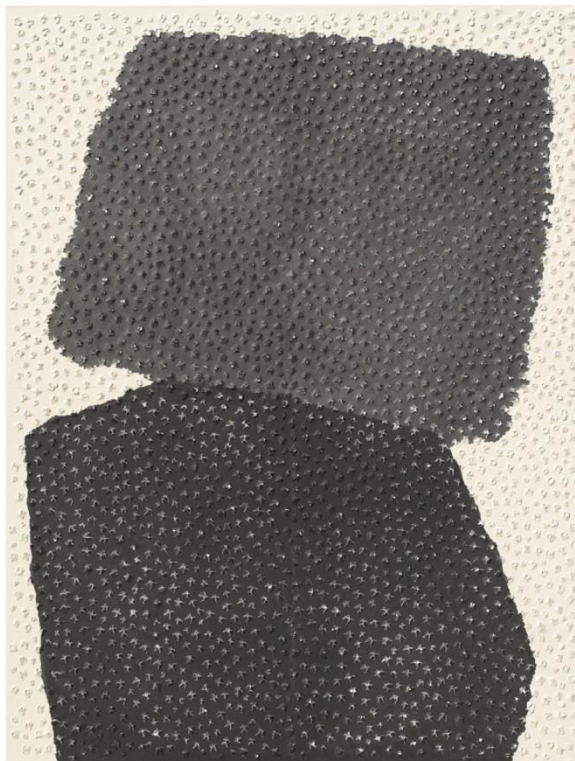


KABINETT
策展角落

PAGE
10

LE QUOTIDIEN DE L'ART | MARCH 2017年3月 SPECIAL ISSUE特刊

文/By Roxana Azimi



Kwon Young-Woo,
Untitled, 1987,
gouache, Chinese Ink
on Korean paper,
224 x 170 cm.
Courtesy of the artist
and Kukje Gallery.
權寧禹, 《無題》,
1987, 水粉, 紙上水墨
(韓國紙), 224 x
170釐米。圖片提
供: 藝術家和Kukje
Gallery。

KUKJE GALLERY, Seoul / TINA KIM GALLERY, New York — Booth 1C12
KUKJE GALLERY (首爾) / TINA KIM GALLERY (紐約) • 展位 1C12

Kwon Young-Woo 權寧禹

— Kwon Young-Woo, who died in 2013, was a pioneer of the avant-garde movement Dansaekhwa that appeared in the 1970s, when South Korea was under the rule of a harsh dictatorship. A monochrome enthusiast, with paper as his preferred medium, he simultaneously engaged in creative synthesis and experimentation reinventing Asian painting. Kwon Young-Woo first sought to create harmony between ink and paper. In the 1960s, with his fingernails he scratched fine sheets of paper, gluing them back together in multiple layers to create three-dimensional reliefs. With remarkable continuity, he developed a style that blended tradition and modernity, implicitly addressing national identity, fracture and continuity. Kukje Gallery and Tina Kim Gallery focus on him for Kabinett with fluid drawings presented alongside archives and documents enabling a better grasp of the Dansaekhwa movement, for which being modern did not mean identifying with a western production process.

— 權寧禹是1970年代、在仍受獨裁統治的南韓冒起的“單色畫”前衛運動的先驅人物之一。這位於2013年逝世、崇尚單色繪畫的韓國藝術家，偏愛以紙作為創作的載體，通過融會和創新重新發展亞洲繪畫。權寧禹首先試圖在紙墨之間追求完美和諧。1960年代，他用手指甲劃破、撕扯出細紙片，再重疊黏貼成許多層次，營造出三維立體感。他鮮有地持續發展出傳統與現代交融的風格，同時隱而未宣地訴諸國家身分、斷裂與延續的議題。Kukje和Tina Kim畫廊此次在“策展角落”展區呈獻的個展，展出線條流暢的作品和檔案資料，藉此讓觀眾更加了解“單色畫”運動；對單色畫派來說，現代性並不意味著認同西方藝術的創作方式。