Cho Yong-Ik | 趙容翊 |

The Irreducible I
不可化約的我

2026.09.18 - 10.31
Kiang Malingue, New York, USA
馬凌畫廊，紐約，美國

Kiang Malingue is pleased to present Cho Yong-Ik: *The Irreducible I*, the first solo exhibition of Cho Yong-Ik (1934–2023) at the gallery's New York space. Bringing together paintings spanning the late 1950s through the early 2020s, including a selection of rarely seen works, it marks the most extensive presentation of Cho's work outside Asia to date. The exhibition traces a path from early figurative works through the vivid geometric abstractions of the 1960s and the iterative marks that came to define Cho's work from the 1970s onward, extending to paintings from his final years. Together, these works bring the breadth of his six-decade practice into view.

In November 1959, *Hyundai Misulga Hyeophoe* (Contemporary Artists Association), issued its first manifesto on the occasion of the group's fifth exhibition. Formed by young Korean painters, the group challenged the academic conventions and institutional authority of *Gukjeon*, the state-sponsored National Art Exhibition, which then was the principal avenue for artistic recognition. The manifesto declared: "Casting off every rationalist order, we affirm the desire for life and resolve to begin the world anew from the irreducible 'I'." Cho, then twenty-five, was among the participating artists.

While the collective declaration may not fully capture the diversity of Cho's individual practice, it offers a revealing context for the changes his work underwent around the period. Two paintings on view from 1957, produced during Cho's final years at Seoul National University, mark an early point of departure in his practice. In *Accordion and the Boy* (1957) and *Mother and Daughter 3* (1957), figures appear against somber, earth-toned backgrounds. By the early 1960s, traces of figures narrative receded in two markedly different directions. In *Untitled* (1962) and *63-713* (1963), dark tonalities and dense impasto create thick, tactile surfaces, while in *68-113* (1968), ribbon-like bands in saturated red, blue, green, and yellow thread through perspectival, rectilinear planes. In *68-112* (1968), a similar bright palette extends across interlocking rectangular planes, forming a sharper, more architectural geometry. In both works, the colors recall *obangsaek*—the traditional Korean symbolic palette of blue, red, yellow, white, and black—as well as *dancheong*, the polychrome decorative painting of traditional Korean architecture.

The coexistence of these two seemingly distinct visual languages within the same decade is worth noting, as it offers a lens through which to understand how postwar abstraction took shape in Korea. By the time Cho first exhibited with *Hyundai Misulga Hyeophoe* in 1958, the association was becoming a central force in the formation of Korea Informel, one of the earliest collective movements of postwar Korean art. Paint was approached less as a vehicle for representation than as matter itself, through accumulated pigment, visible brushwork, and traces of bodily gestures—concerns also explored by his peers, including Kim Tschang-Yeul, Park Seo-Bo, and Chung Sang-Hwa.

Korean artists came to encounter a widening range of images and visual languages circulating across Europe and North America—notably American Expressionism, French Informel, hard-edge painting, color-field abstraction, and Op art among others—through imported publications and a growing circuit of international exhibitions. Movements that had unfolded across distinct geographies and over several decades of Western art history were thus compressed into a remarkably short period of reception in Korea. Entering a postwar environment transformed by rapid industrialization and urbanization, with modern architecture and mass-reproduced imagery, these visual languages acquired new meanings and formal possibilities. Cho, together with his peers, actively experimented with, translated, and reinterpreted them, exploring how cultural difference could be articulated within a shared modernist vocabulary.

Cho occupied an active position during this period, particularly through his involvement in international exhibitions. He participated in the second and sixth Biennales de Paris (1961, 1969) and the ninth Bienal de São Paulo (1967), followed by the first International Festival of Painting at Cagnes-sur-Mer, France (1969) and the third India Triennale (1974). In 1967 and 1969, he served as the Korean commissioner for the fifth and sixth Biennales de Paris, overseeing the selection of participating young Korean artists and shaping what would be presented internationally as "Korean art." Organized through national sections and devoted to a younger generation of artists, largely in their twenties and thirties, the Biennale functioned as more than an exhibition. It became a diplomatic platform, if not a strategic opportunity, through which postcolonial and newly established nations—including Korea—could project their cultural modernity within the emerging international order of the Cold War.

Within this broader context, *Cho Yong-Ik: The Irreducible I* revisits the signature marks that began to emerge in Cho's work in the mid-1970s. In the series commonly known as Jumwha, or dot paintings, Cho laid diluted acrylic paint across the surface and, while it remained wet, pressed or scraped away its upper layer mark by mark, often with his bare thumb, exposing the contrasting ground beneath. In *77-208* (1977), dark, thumb-sized impressions punctuate the brown weave of burlap in loosely ordered rows and columns. Each bears subtle variations in pressure, density, and contour, creating a rhythm shaped by the hand rather than mechanical repetition. The subdued palette, material emphasis, serial repetition, and attention to the physical act of making would later situate Cho within the discourse of *Dansaekhwa*, the framework through which his practice has most often been understood.

Entering the 1980s, Cho retained the warm, muted palette of beige, brown, and other earthy tones, while the rhythm of his gestures began to change. In the *Wave* series, the short, staccato marks of the earlier *Jumwha* paintings give way to undulating strokes that extend across the surface in a more continuous cadence. These sweeping gestures were closely bound to the movement and breath of the artist's body, as Cho described works as being "in a state of breathing". By the 1990s, these elongated gestures began to take on more recognizable forms. Repeated across the surface, the marks evoke both bamboo leaves—one of the traditional subjects of the Four Gentlemen in East Asian ink painting—and, at times, the calligraphic form of the Chinese character bu (不), denoting negation.

Yet these forms never fully settle into representation. They emerge gradually from the same repeated movements of the hand that had shaped Cho's work since the 1970s, hovering between organic, natural form, and abstract mark. Here, the mark is made as much through subtraction as addition. Each act of removal is simultaneously generative, negating one state of the surface while bringing another into being. Through repetition, these successive gestures open up the passage of time as well as a spatial field across the canvas.

After an extended period of withdrawal from any artistic activity, Cho returned to painting with a renewed body of work in the late 2010s. The works of his final years are among his most vivid and exuberant, revisiting the gestures and techniques that had sustained his decades-long practice while introducing an increasingly saturated palette, from indigo to vermilion. Working across canvas, linen, burlap, and Korean paper, Cho continued to scrape, remove, and repeat until the final years of his life, carrying familiar rhythms into unexpected variations of color, density, and scale.

Long contextualized primarily through the lens of *Dansaekhwa*, Cho nevertheless occupies a distinct position within this artistic orbit. His sustained exploration of color, together with a prolonged retreat from the art world, complicates a straightforward alignment with a singular movement. His work emerged from the particular conditions of postwar Korea, at a moment when artists of his generation were continually challenging and renegotiating inherited traditions amid rapidly shifting sociopolitical and cultural realities. Across nearly three decades of teaching, from 1965 to 1992, at Seorabeol Art College (now Chung-Ang University) and Chugye University, Cho remained in close dialogue with successive generations of younger artists. Renewed attention to his work in the 2000s led to a series of solo exhibitions, culminating in his first large-scale institutional retrospective at Sungkok Art Museum in Seoul in 2016, at the age of 82.

The questions that animated Cho's practice, from searching for a sense of self amid sweeping change to establishing and renewing a language of one's own, extend beyond a particular geography or historical moment. It is this delicate yet persistent balance between continuity and change, between preserving what is one's own without letting it become fixed, that gives Cho's practice its continued relevance today.

—Taeyi Kim

During the exhibition, Kiang Malingue New York will host a public program co-conceived in collaboration with Taeyi Kim (Curatorial Fellow, the New Museum, New York). Details to be announced.

馬凌畫廊榮譽呈現趙容翊（1934–2023）於畫廊紐約空間的首次個展「趙容翊：不可化約的我」。展覽匯集了趙容翊自1950年代末至2020年代初的繪畫作品，包括一系列罕有公開展出的佳作，構成了藝術家作品在亞洲以外地區迄今最具規模的一次呈現。此次展覽致力於梳理他的完整創作軌跡：從早期的具象創作，1960年代的彩色幾何抽象，至1970年代起成為其創作標誌的重複性痕跡，以及其晚年繪畫。這些作品共同呈現了趙容翊六十載創作生涯的蔚然壯觀。

1959年11月，韓國現代美術家協會於其第五回展覽舉辦之際發表了首份宣言。該協會由韓國青年畫家發起，旨在挑戰當時作為藝術家獲取認可之主要管道——官方主導的「大韓民國美術展覽會」（簡稱「國展」）——所代表的學院派慣例與體制權威。宣言寫道：「拋棄一切理性主義秩序，我們肯定對生命的渴望，並決意從不可化約的『我』出發，重新開啟世界。」時年二十五歲的趙容翊即為參展藝術家之一。

儘管這份集體宣言未能完全涵蓋趙容翊個人實踐的多樣性，卻為其作品在此時期發生的轉變提供了頗具啟發性的背景。此次紐約展覽中的兩幅1957年的作品——趙容翊在首爾大學求學的最後一年——標誌著其創作歷程的一個早期分水嶺。在《手風琴與少年》（1957）與《母女　3》（1957）中，人物形象浮現於沉鬱的土色背景之上。到了1960年代初期，具象敘事的痕跡朝著兩個截然不同的方向退去：在《無題》（1962）與《63-713》（1963）中，暗沉的色調與厚塗的顏料塑造出濃厚且具觸感的肌理；而在《68-113》（1968）中，飽和的紅、藍、綠、黃色則如絲帶般穿梭於具有透視感的矩形平面之間。到了《68-112》（1968），相似的明亮色調延伸至交錯的矩形平面上，構成更為銳利、更具建築感的幾何結構。在這兩件作品中，色彩皆讓人聯想到韓國傳統象徵色彩「五方色」（藍、紅、黃、白、黑），以及韓國傳統建築上的彩繪「丹青」。

這兩種看似截然不同的視覺語言在同一十年間的共存極具啟示性，為理解韓國戰後抽象藝術的塑造過程提供了獨特的視角。當趙容翊於1958年首次參與現代美術家協會展覽時，該協會正逐步成為推動韓國不定型藝術發展的核心力量，而這也是韓國戰後藝術史中最早的集體運動之一。在此，顏料不僅是再現形象的媒介，而是被視為物質本身——透過顏料的堆疊、清晰的筆觸以及身體動作的痕跡加以展現。趙容翊的同輩藝術家（包括金昌烈、朴栖甫與鄭相和等）也在當時深刻地探索了這些議題。

藉由外來出版物以及日益頻繁的國際展覽網絡，韓國藝術家開始接觸到流傳於歐美各地的豐富視覺語言與圖像——其中主要包括美國表現主義、法國不定型藝術、硬邊繪畫、色域抽象及歐普藝術等。那些在西方藝術史上跨越數十年、於不同地理空間陸續展開的藝術運動，在韓國被壓縮、在極短的時期內被廣泛吸收。面對高速工業化與都市化重塑的戰後環境，伴隨著現代建築與大規模複製的視覺圖像，這些視覺藝術語言獲得了全新的意義與形式潛能。趙容翊與同世代藝術家一道，積極地對其進行實驗、轉譯與重釋，探索在共享的現代主義語彙之中闡發文化差異獨特表達的方式。

趙容翊在這一時期十分活躍，尤其積極地參與國際展覽。他曾參加第二屆與第六屆巴黎雙年展（1961、1969）以及第九屆聖保羅雙年展（1967），隨後亦參加了第一屆法國卡涅國際繪畫節（1969）和第三屆印度三年展（1974）。在1967年與1969年，他更擔任第五屆及第六屆巴黎雙年展的韓國策展專員，主導參展青年韓國藝術家的遴選，直接塑造了在國際舞台上呈現「韓國藝術」的模式。巴黎雙年展以國家館形式組織，且聚焦於二十至三十多歲的新一代藝術家，其功能遠超普通展覽；它成為了一個外交平台乃至戰略契機，使包括韓國在內的後殖民地與新興國家得以在初具雛形的冷戰國際秩序之中彰顯自身文化現代性的構想。

在此宏觀語境下，「趙容翊：不可化約的我」重新審視了趙容翊作品於1970年代中期開始出現的標誌性痕跡。在統稱為「點畫」的系列中，趙容翊將稀釋後的丙烯顏料平鋪於畫布表面，趁顏料尚未乾透之際，以手指（常為大拇指）逐一按壓或刮去表層，顯露出基底色彩的鮮明對比。在《77-208》（1977）中，暗色的拇指印痕構成鬆散有序的行列，點綴於棕色粗麻布的紋理之上。每一處印痕均帶有按壓力道、密度與輪廓的微妙變化，塑造出由手感而非機械式重複所驅動的韻律。克制的色譜、對物質性的強調、連貫的重複性以及對創作行為本身的關注，隨後將趙容翊置於單色畫的論述網絡之中——而這亦是其藝術實踐最常被理解與詮釋的視角。

進入1980年代，趙容翊保留了米色、棕色等大地色系組成的溫潤、克制色譜，而其肢體動作的韻律則開始發生變化。在「浪」系列中，早期「點畫」作品中短促、斷續的痕跡讓位給以更具連貫性節奏、橫跨畫面的起伏筆觸。這些揮灑的線條與藝術家身體的律動及呼吸緊密相連——趙容翊曾將這些作品形容為處於「呼吸的狀態」。到了1990年代，這些延伸的痕跡開始呈現出更具可辨識性的形態。重複鋪滿於畫面的印記，既讓人聯想到東亞水墨畫中「四君子」傳統題材之一的竹葉，有時亦隱含漢字「不」的書法字形，指示著某種否定之意。

然而，這些形態從未完全固化為具象再現。它們脫胎於自1970年代起便主導趙容翊創作的繁複手部動作，游離於有機自然形態與抽象痕跡之間。在此，痕跡的生成源於減法，亦源於加法：每一次剝離顏料的行為皆具備生成性，在否定畫面既有狀態的同時孕育出新的形態。透過重複，這些接續發生的動作不僅在畫布上拓展了空間場域，亦開啟了時間的流逝。

在經歷了一段遠離任何藝術創作的漫長隱退期後，趙容翊於2010年代初攜一系列全新作品復歸創作。其晚年之作堪稱其一生中最為鮮活、熱烈的作品：他重新審視並運用此前數十年實踐所倚仗的動作與技法，同時引入了靛藍、朱紅等飽和度日益高漲的色調。在畫布、亞麻布、粗麻布及韓紙上，趙容翊持續進行刮抹、剝離與重複，直至生命最後歲月，將觀眾熟悉的律動轉化為色彩、密度與體量上均讓人驚嘆的變化。

長久以來，趙容翊的作品主要是在單色畫的脈絡下被解讀，而他在此藝術體系中佔據著一個獨特的位置。他對色彩的持久不懈探索，加上曾長年淡出藝術界的經歷，使人難以將其簡單歸入單一的藝術運動。他的作品植根於戰後韓國的特定境況——彼時，同世代藝術家正於急速變遷的社會政治與文化現實中不斷挑戰並重塑承襲而來的傳統。在1965年至1992年的近三十年間，趙容翊先後任教於徐羅伐藝術大學（現中央大學）與秋溪藝術大學，與一代代年輕藝術家保持著密切的對話。2000年代起，人們對其創作的重新關注促成了一系列展覽；在2016年，趙容翊八十二歲之際，首爾省谷美術館為其舉辦了他的首個大型機構回顧展。

貫穿趙容翊創作生涯的核心課題——於劇變中尋求自我存在，以及確立並持續發展屬於個體的視覺語言——早已超越了特定的地理空間或歷史時刻。正是這種在延續與變革之間、在恪守自我與防止固化之間維持的微妙而持久的平衡，賦予了趙容翊的藝術實踐在今日依然震撼人心的當代意義。

—金泰利（Taeyi Kim）

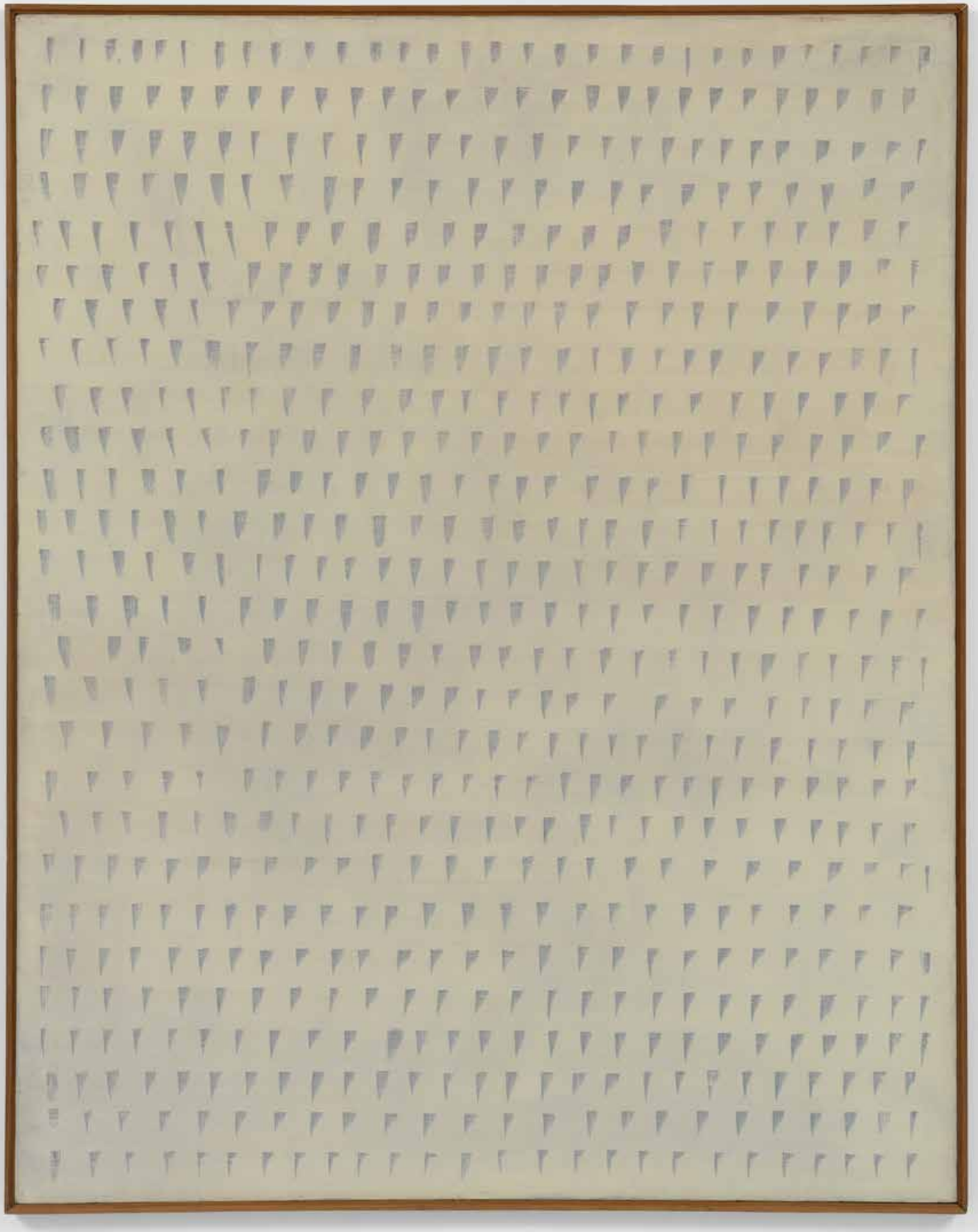
展覽期間，馬凌畫廊紐約空間將推出一場與紐約新美術館策展研究員金泰利共同組織的公眾項目。活動詳情將擇期公佈。



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



74-5
1974
Acrylic on canvas
Unframed: 64 ⅛ x 51 ⅝ in; 163 x 131 cm
Framed: 65 x 52 ½ in; 165.1 x 133.3 cm
Signed and titled upper left on the reverse
“趙容翊 / Yong-Ik Cho / 作品 74-5 / Work 74-5 / 翊”

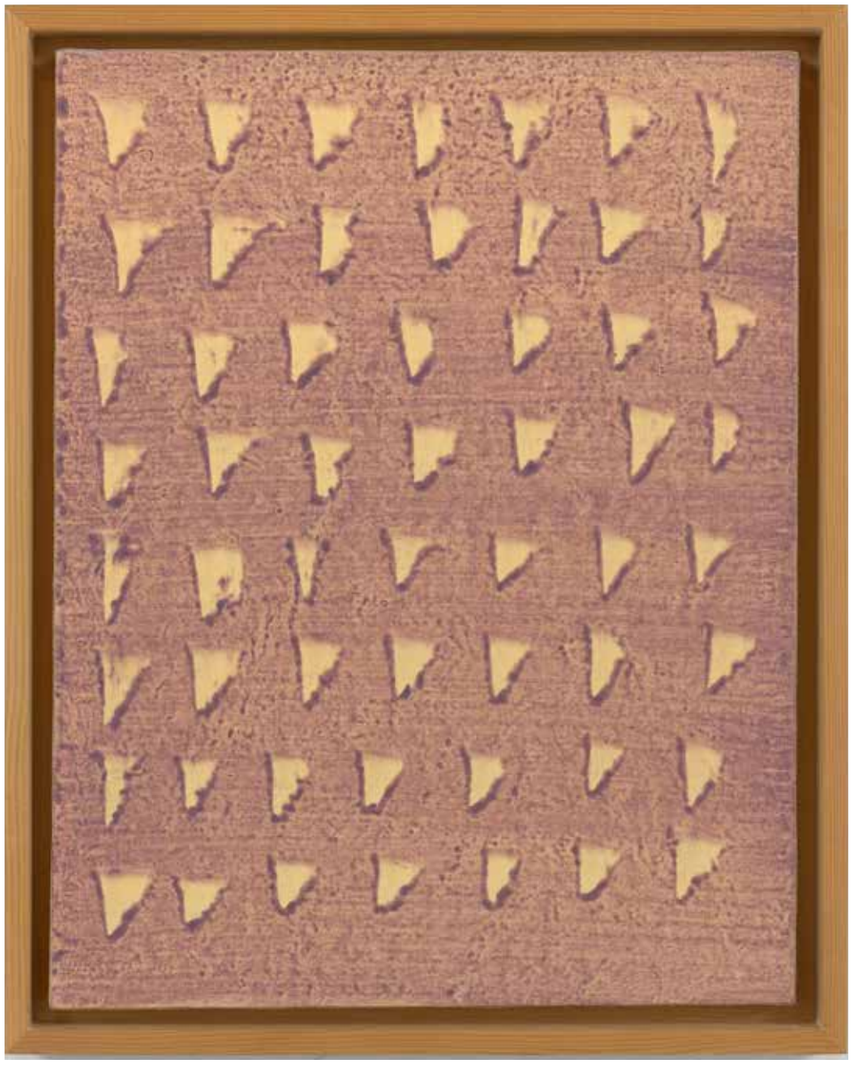
Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



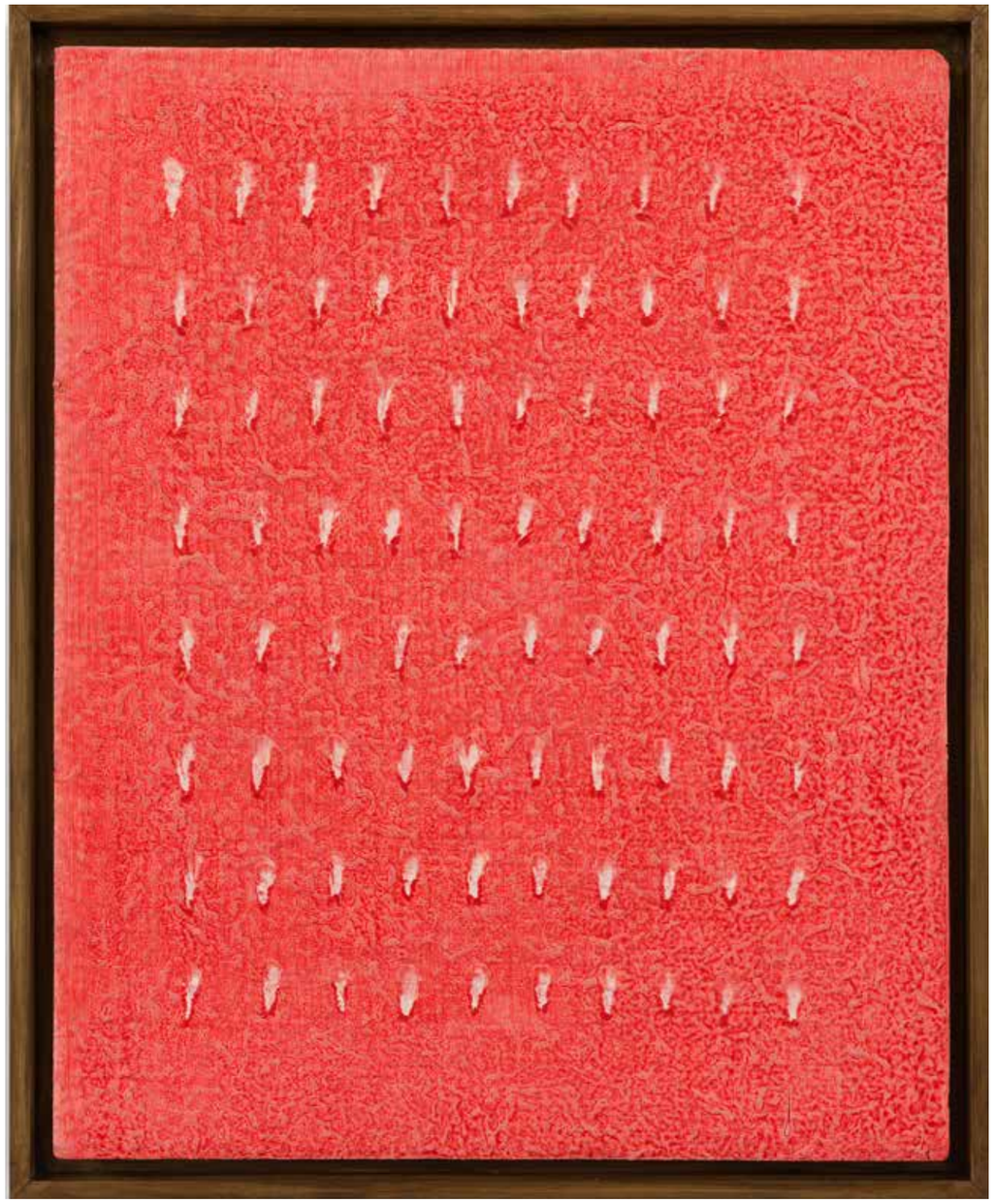
Revealing the void 3613
2018
Acrylic on Korean paper canvas
Unframed: 15 ½ x 13 in; 39.5 x 33 cm
Framed: 17 ¼ x 14 ¾ in; 43.8 x 37.5 cm
Signed and titled upper left on the reverse “翊 / 3613”



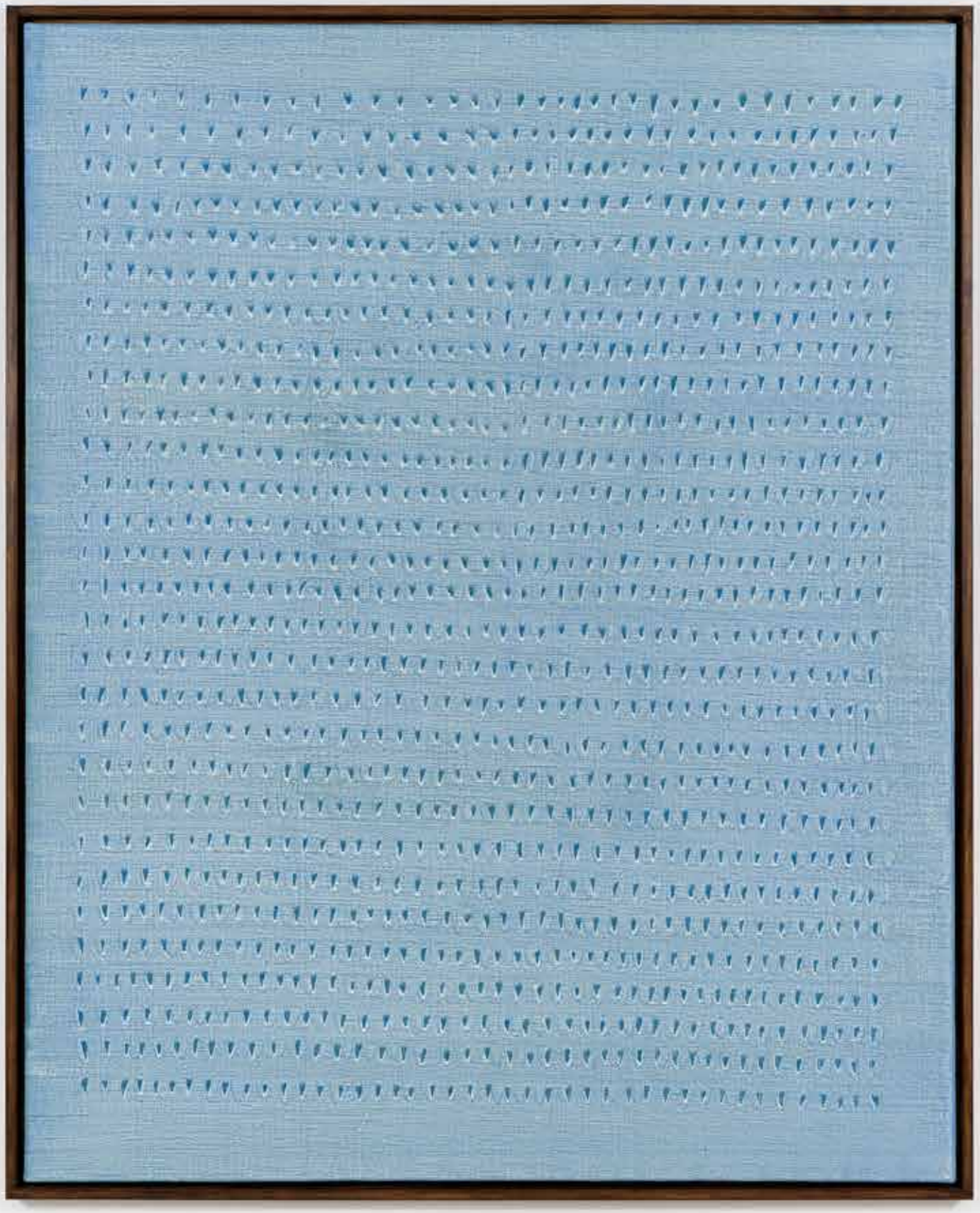
Revealing the void 5251
2019
Acrylic on matt paper
Unframed: 18 ⅛ x 12 ½ in; 46 x 31.8 cm
Framed: 19 ¾ x 14 ¼ in; 50.2 x 36.2 cm
Signed and titled upper left on the reverse “翊 / 5251”



Revealing the void 3111
2018
Acrylic on Korean paper canvas
Unframed: 16 ⅛ x 12 ½ in; 41 x 31.8 cm
Framed: 17 ¾ x 14 ¼ in; 45.1 x 36.2 cm
Signed and titled upper left on the reverse “翊 / 3111”



Revealing the void 2158
2021
Acrylic on Korean paper
Unframed: 21 x 16 ⅞ in; 53.3 x 42.9 cm
Framed: 22 ¾ x 18 ½ in; 57.8 x 47 cm
Signed and titled upper left on the reverse “趙容翊 / 2158”



17-129
2021
Acrylic on canvas
Unframed: 63 ¾ x 51 ¼ in; 162 x 130.3 cm
Framed: 66 ⅛ x 53 ½ in; 168 x 136 cm
Signed and titled upper left on the reverse “趙容翊 / 17-129”



68-113
1968
Oil on canvas
Unframed: 57 ⅛ x 44 ⅛ in; 145 x 112 cm
Framed: 58 ¼ x 45 in; 148 x 114.3 cm
Signed and titled on the reverse



68-112
1968
Oil on canvas
Unframed: 57 x 44 in; 144.8 x 111.8 cm
Framed: 58 ⅜ x 45 ⅛ in; 148.3 x 114.6 cm
Signed and titled on the reverse



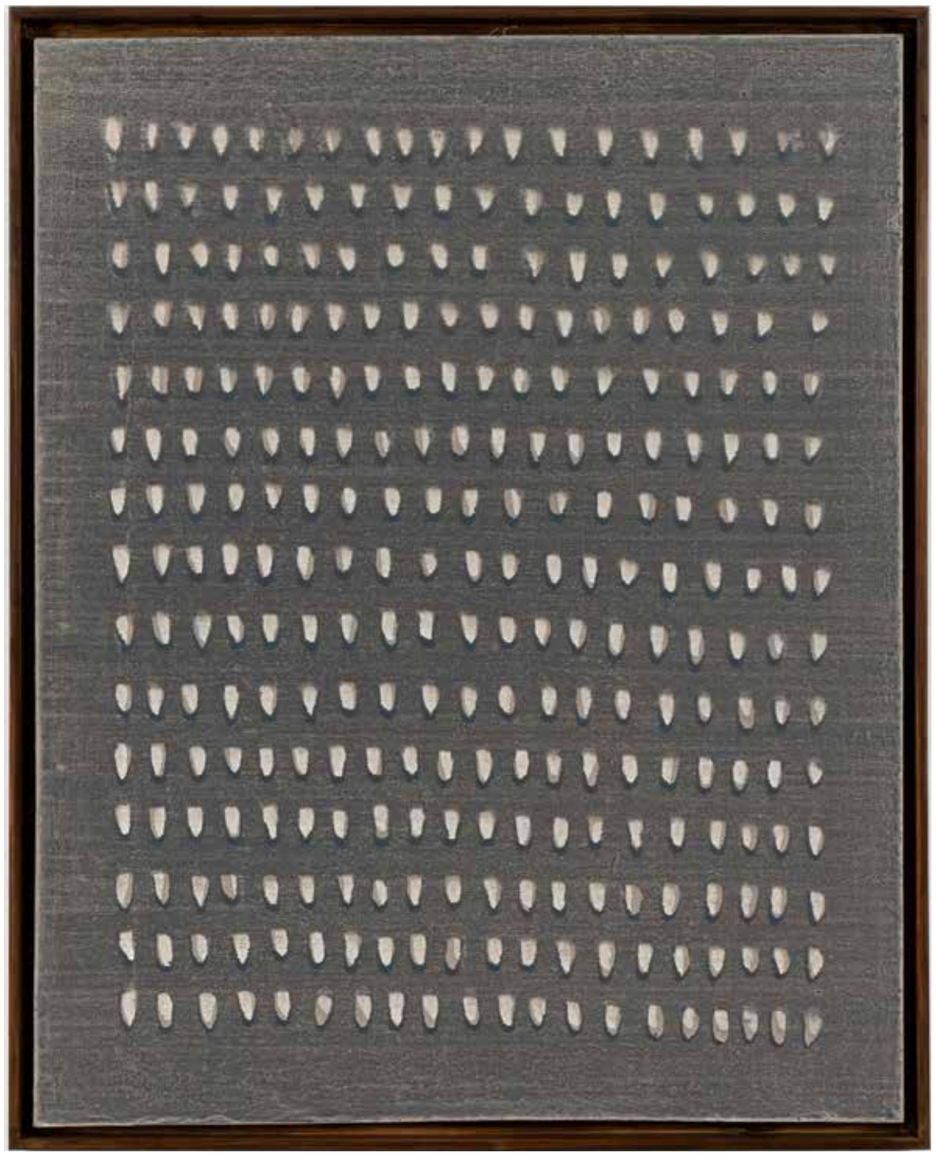
Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



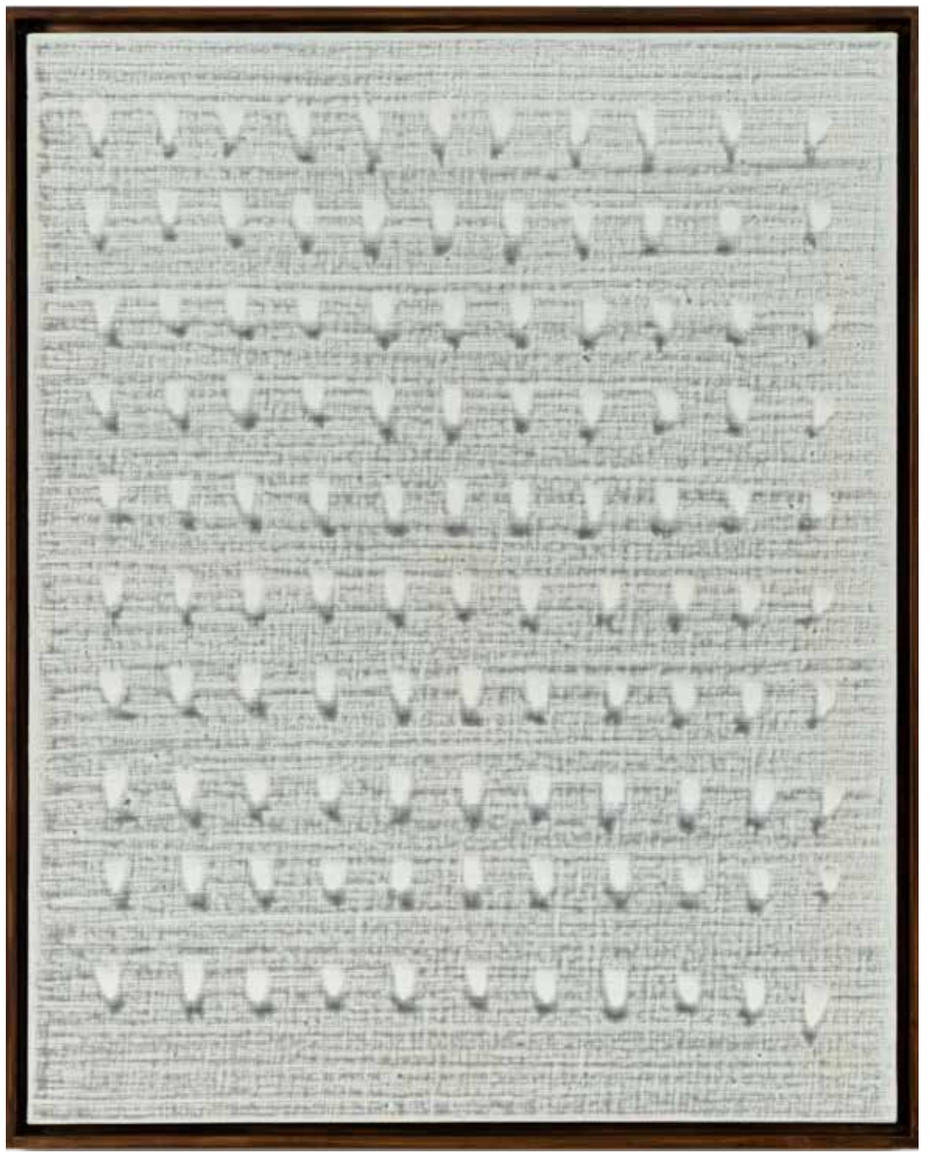
Untitled
1962
Oil on canvas
Unframed: 39 ¼ x 31 ½ in; 99.7 x 80 cm
Framed: 41 x 33 ¼ in; 104.1 x 84.5 cm
Signed and dated upper left on the reverse “趙容翊 / 一九六二年作”



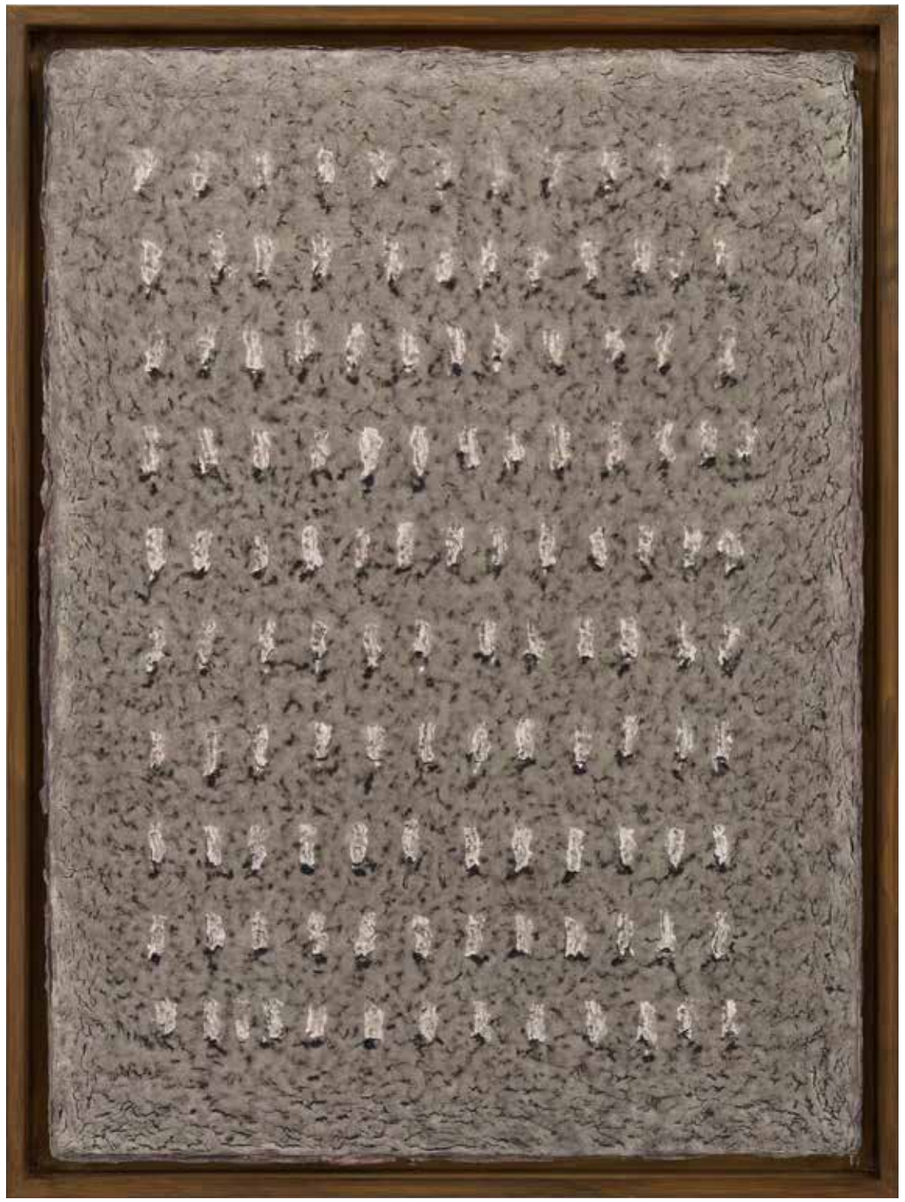
63-713
1963
Oil on canvas
Unframed: 57 ⅛ x 44 ⅛ in; 145 x 112 cm
Framed: 58 ¼ x 45 ¼ in; 148 x 114.9 cm
Signed and titled on the reverse “趙容翊 / 63-713”



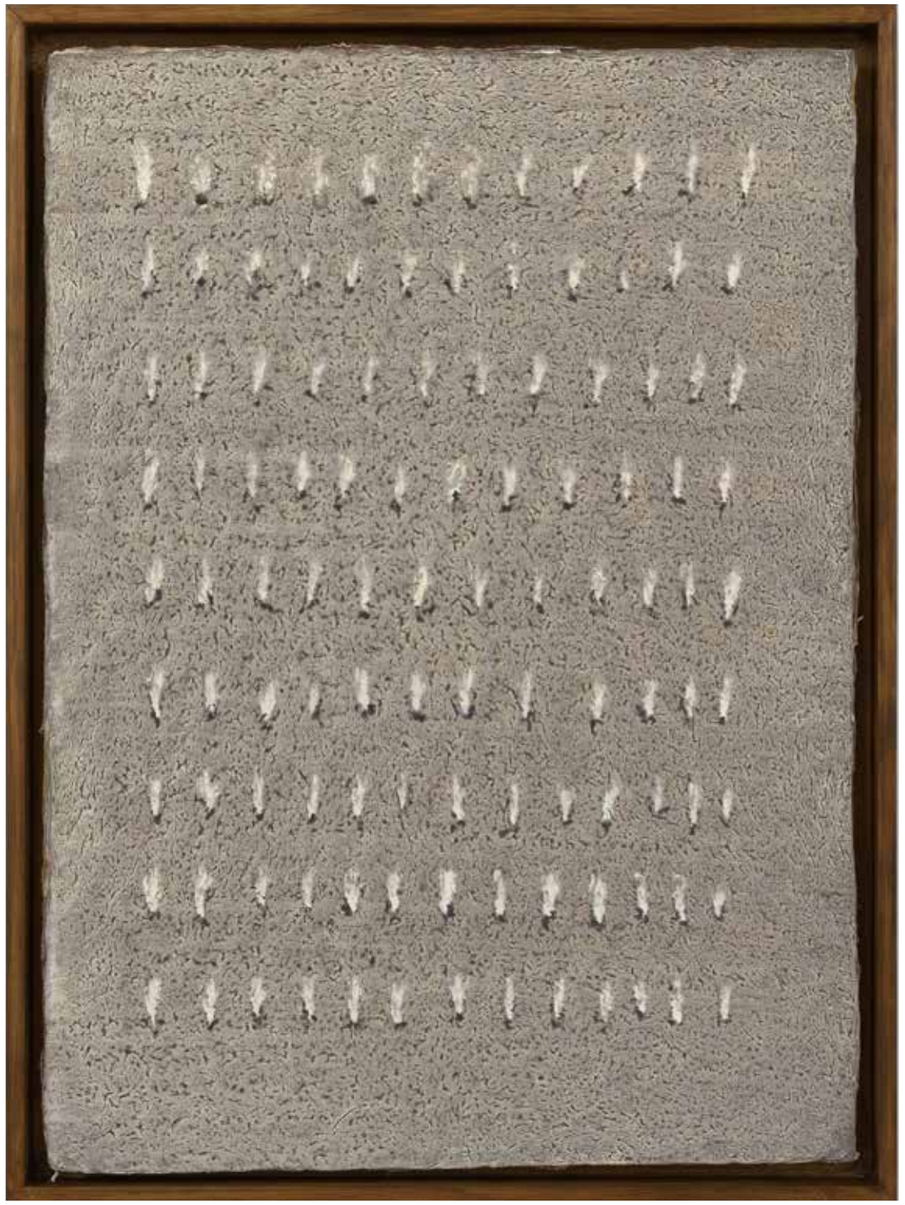
94-612
2021
Acrylic on canvas
Unframed: 35 ⅞ x 28 ½ in; 91 x 72.5 cm
Framed: 37 ⅜ x 30 ⅛ in; 95 x 76.5 cm
Signed and titled upper right on the reverse “趙容翊 / 94-612”



19-841
2021
Acrylic on canvas
Unframed: 35 ¾ x 28 ½ in; 90.8 x 72.4 cm
Framed: 37 ½ x 30 ¼ in; 95.3 x 76.8 cm
Signed and titled upper left on the reverse “趙容翊 / 19-841”



Revealing the void 2020-150
2021
Acrylic on Korean paper
Unframed: 22 ¼ x 16 ½ in; 56.5 x 41.9 cm
Framed: 24 x 18 in; 61 x 45.7 cm
Signed and titled lower left on the reverse “趙容翊 / 2020-150”



Revealing the void 10113
2022
Acrylic on Korean Paper
Unframed: 22 ¼ x 16 ⅜ in; 56.5 x 41.6 cm
Framed: 24 x 18 in; 61 x 45.7 cm
Signed and titled upper left on the reverse “趙容翊 / 10113”



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



Journey 20-115
2020
Acrylic on canvas
Unframed: 44 ⅛ x 57 ¼ in; 112 x 145.3 cm
Framed: 45 ¼ x 59 in; 114.9 x 149.9 cm
Signed and titled upper left on the reverse “趙容翊 / 20-115”



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



87-414
1987
Acrylic on canvas
Unframed: 38 ¼ x 57 ¼ in; 97 x 145.5 cm
Framed: 39 ¼ x 58 ¼ in; 99.7 x 148 cm
Signed and titled on the reverse
“作品 87-414 / 趙容翊 / Work 87-414 / Cho Yong-Ik”



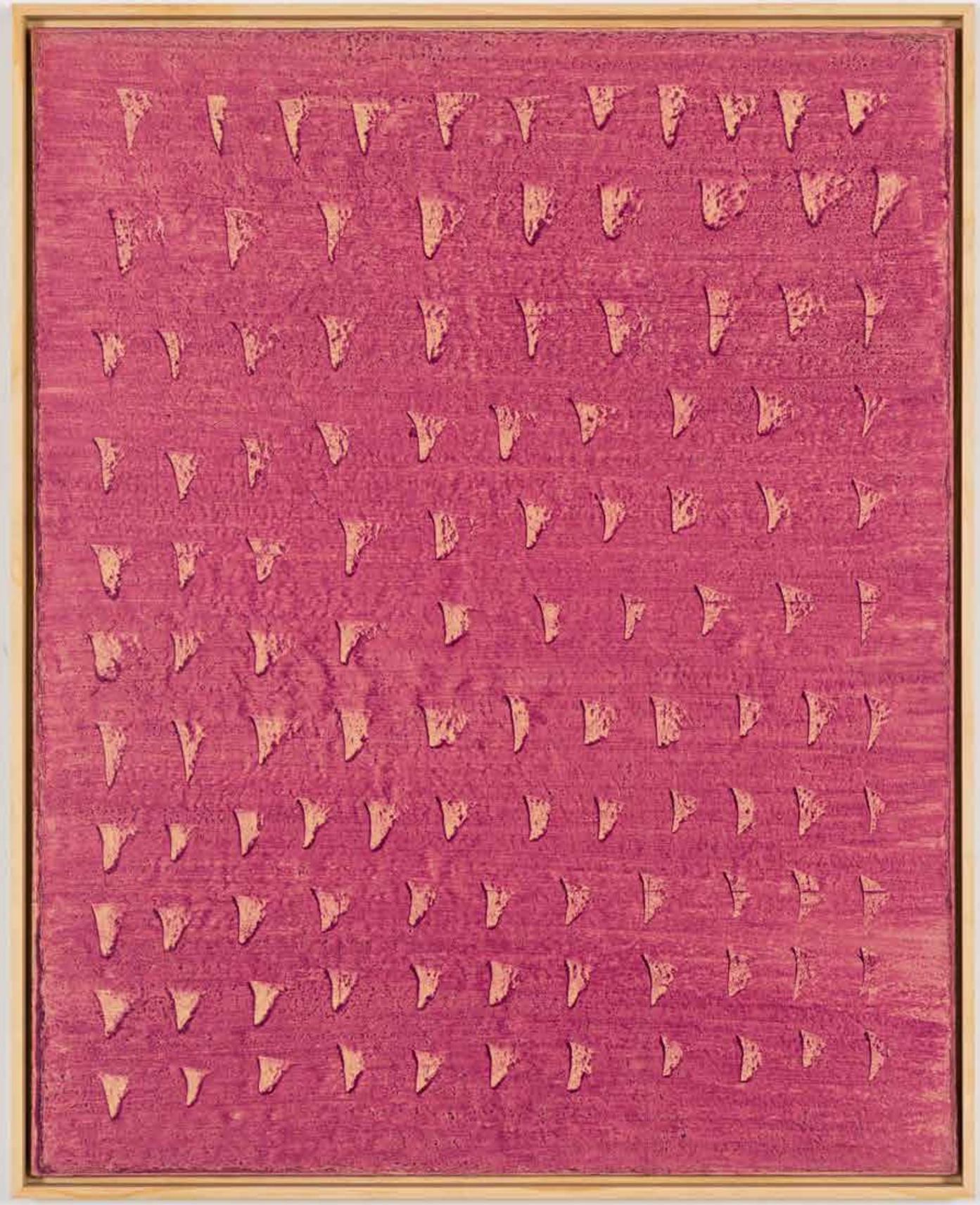
Work 86-0818
1986
Acrylic on canvas
Unframed: 51 ⅛ x 76 ⅛ in; 130 x 193.5 cm
Framed: 52 ½ x 77 ½ in; 133.3 x 196.8 cm
Signed and titled upper left on the reverse “趙容翊 / 作品 86-0818”



93-9
1993
Acrylic on canvas
44 1⁄8 x 57 1⁄8 in
112 x 145 cm
Signed and titled upper left on the reverse
“趙容翊 / Yong-Ik, Cho / 作品 93-9 / Work 93-9 / 翊”



Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年

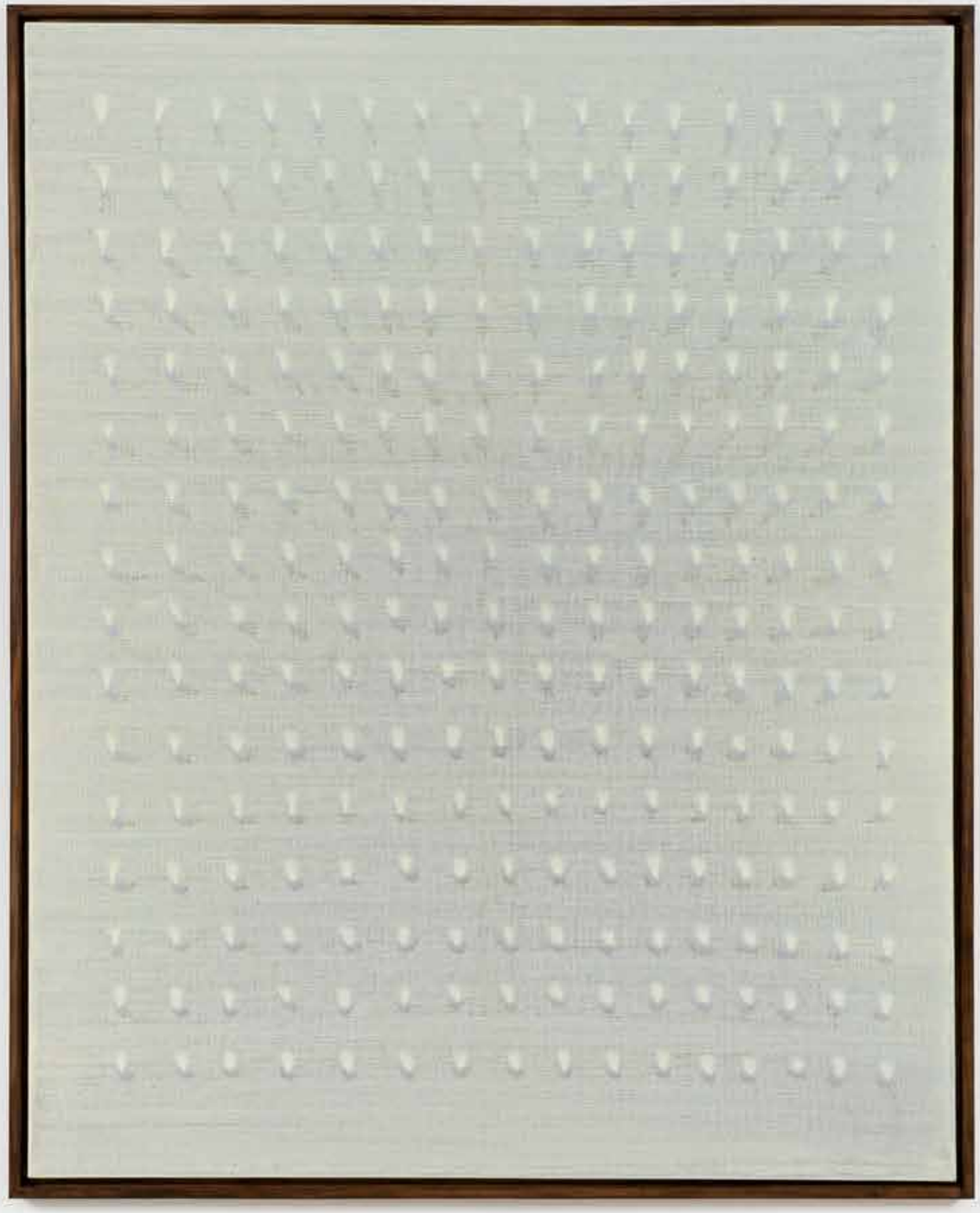


18-1111
2018
Acrylic on Korean paper canvas
Unframed: 39 ⅜ x 31 ½ in; 100 x 80 cm
Framed: 41 x 33 ⅛ in; 104 x 84 cm
Signed and titled upper left on the reverse “趙容翊 / 18-1111”



Journey 7121
2021
Acrylic on Korean paper canvas
Unframed: 19 x 23 ¾ in; 48.3 x 60.3 cm
Framed: 20 ½ x 25 ¼ in; 52.1 x 64.1 cm
Signed and titled upper left on the reverse “趙容翊 / 7121”

Installation view, Kiang Malingue, New York, 2026
展覽現場，馬凌畫廊，紐約，2026年



19-329
2021
Acrylic on canvas
Unframed: 63 ¾ x 51 ¼ in; 162 x 130.3 cm
Framed: 66 ⅛ x 53 ½ in; 168 x 136 cm
Signed and titled upper left on the reverse “趙容翊 / 19-329”



Mother and Daughter 3
1957
Oil on canvas
Unframed: 46 x 36 in; 116.8 x 91.4 cm
Framed: 51 x 41 in; 129.5 x 104.1 cm
Signed, dated, and titled upper left on the reverse
“趙容翊 / Yong-Ik, Cho / 母女像 (57年作)”



Accordion and the Boy
1957
Oil on canvas
Unframed: 51 ½ x 38 ½ in; 130.8 x 97.8 cm
Framed: 57 ½ x 44 ⅛ in; 146.1 x 112.1 cm
Signed, dated, and titled upper left on the reverse
“趙容翊 / Yong-Ik, Cho / 아코디온과少年 (57年作)”

Cho Yong-Ik: Late Works
趙容翊：晚期作品
2023.10.26 - 12.02
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Kiang Malingue presents an exhibition of the late Cho Yong-Ik's (1934-2023) abstract paintings created in the last five years. Recognised as a leading figure in Korean abstract painting, Cho produced a series of vibrant paintings after his exhibition at Edouard Malingue Gallery, Hong Kong in 2016, continuing to explore the haptic and spiritual dimensions of art, concluding a remarkable, ever-deepening oeuvre that first made its international appearance in the 1960s.

For the new body of work, Cho applied signature painting methods such as scratching — gently peeling off the top layer of paint with his thumb, a dry brush or a knife to reveal the alter undertone — freely oscillating between the celebrated "Wave" and "Bamboo" series to reexamine structural and semantic associations between the independent series. While the painting processes and the matrix-making marks were just as rigorous and porous as earlier series, the palette became increasingly lively and robust: in his eighties, Cho made extensive use of unprecedentedly saturated indigo, aquamarine, crimson, turquoise and olive alike, measuring the different ways in which the dashing, permeable white marks — constant yet always unique — take form against a highly contrasting surface.

The larger works in the exhibition such as the densely annotated crimson *17-1013* (2017) and the peachy *19-414* (2019) are exemplary of Cho's practise in this period, leaving organic openings and sinuous curves across the surface. The subtle gradation across the canvases celebrates the meditativeness, vitality and the value of natural forms. Cooler surfaces such as *19-323* (2019) and *17-624* (2022) also testify to the artist's interest in the dynamic between natural forms and a carefully balanced shapeshifting process: the slightly stretched surfaces of the paintings echo with Cho's marks, warping an abstract reality that is as enticing as forthcoming.

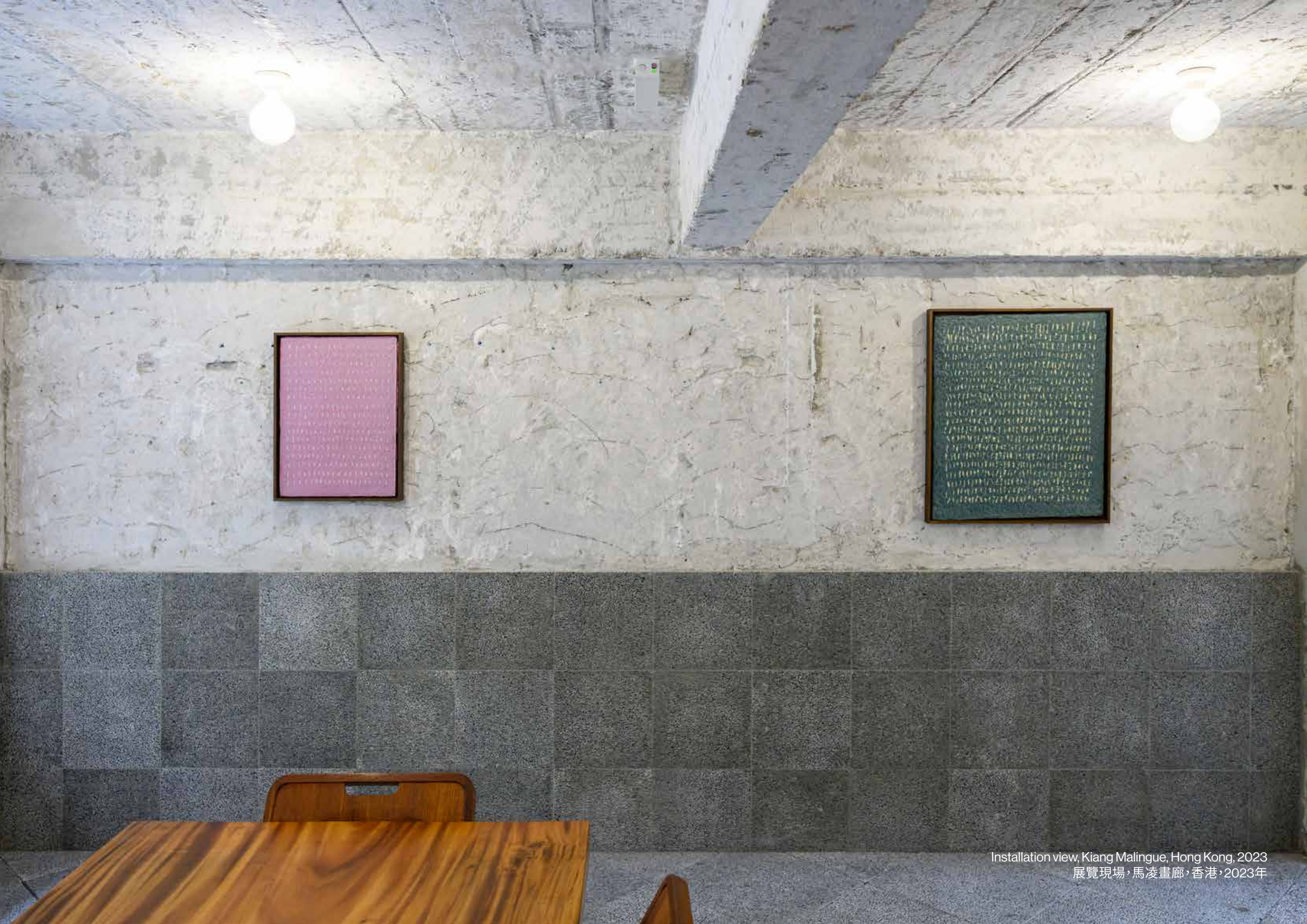
In *2019-1024* (2019) and other works on Korean paper including *2018-17* (2018) and *2019-19-21* (2022), the individual marks have become notably fractured, viscous and slithery, at once submitting to and remapping the textured veneer of the paper. One of the most recent works, *22-0903* (2022) is particularly calligraphic, passing painting gestures as inscription, revealing the endurance of a singular abstract practise whose narrative pertains to the act of writing itself.

馬凌畫廊榮譽呈現趙容翊(1934-2023)於過去五年創作的抽象畫作。作為韓國抽象藝術發展的領軍人物,趙容翊自2016年馬凌畫廊香港空間個展之後創作了一系列繽紛豔麗的繪畫作品,持續探索藝術的身體性及精神性維度,總結了其自1960年代以來不斷深入拓展的藝術實踐。

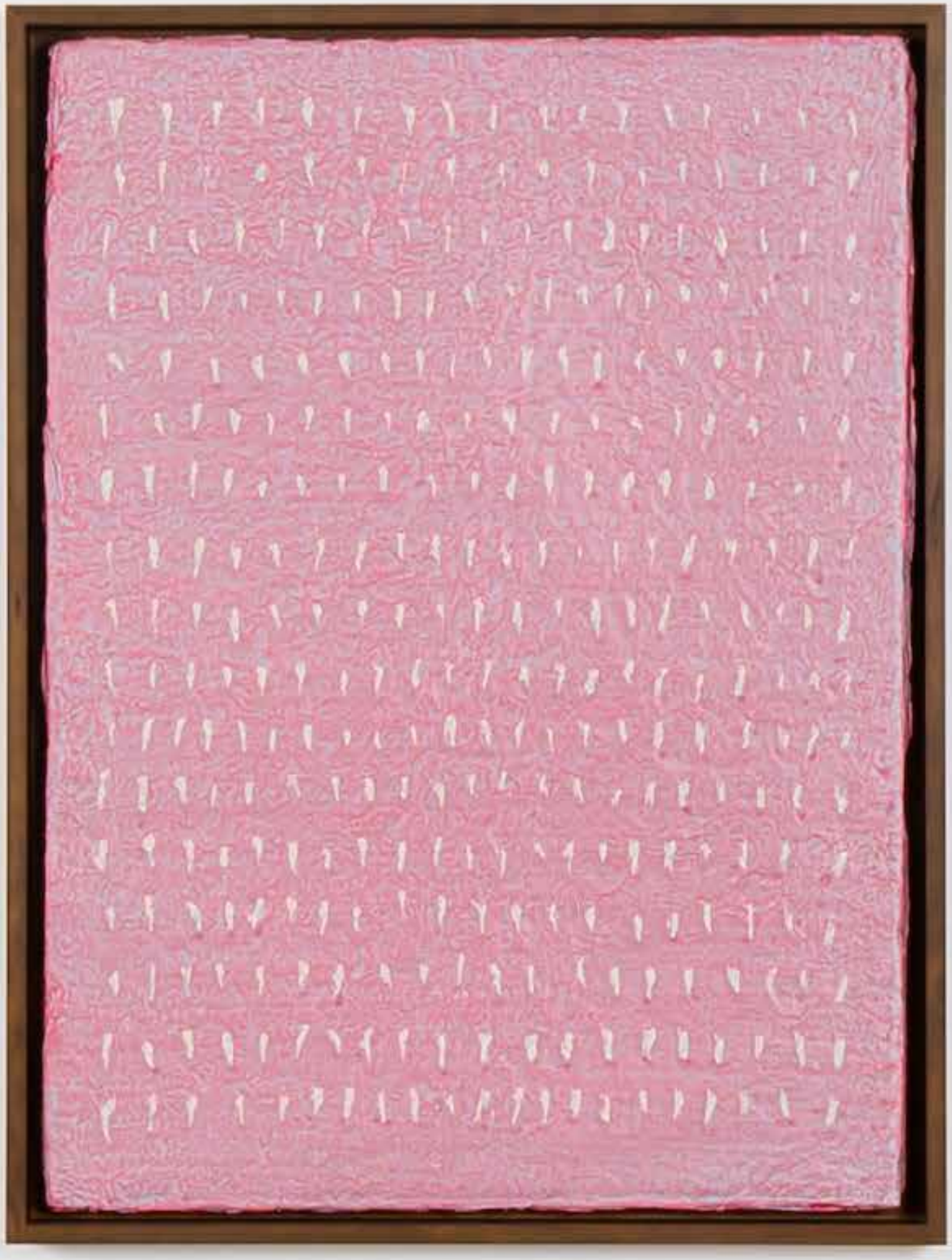
趙容翊的新近畫作繼續體現了他標誌性的刮制畫法——以手指、乾畫刷或刮刀拭去畫面表層,以揭示底層豐富色彩——並自由地在「浪」和「竹」系列之間搖擺,以重新檢視不同系列之間的結構性聯繫和語意關聯。新作的繪畫過程及塑造矩陣過程如前作一般堅實而通透,而色彩卻愈發生動、富有活力:藝術家在耄耋之年大量使用前所未見的飽滿靛藍色、水藍色、深紅色、藍綠色和橄欖綠色,在大膽且富有穿透性的白色印記與豔麗表面層次之間構建鮮明的對比關係。

諸如猩紅的《17-1013》(2017)或桃紅的《19-414》(2019)一般的大尺幅作品突出地體現了趙容翊這一創作時期的特點,在畫作表面展露有機的開口,以及蜿蜒的運動弧線。畫作表面的深邃漸變肌理同樣讚頌了沈思、生命力及自然形式的意義。《19-323》(2019)及《17-624》(2022)等更為冷靜的畫作則見證了藝術家對自然形態及嚴格受控轉變過程之間的動態關係的旨趣:稍顯拉伸的畫面本身與藝術家仔細編排的筆觸相呼應,扭曲了抽象現實推動、吸收觀者目光的軌跡。

在《2019-1024》(2019)、《2018-17》(2018)及《2019-19-21》(2022)等以高麗紙為媒材創作的作品中,趙容翊的筆觸變得分裂、黏稠而蜿蜒,既擁抱了特殊紙張的原本肌理,又以嶄新的方式挖掘了紙張的繪畫潛能。《22-0903》(2022)等在2022年的新作展示了更深入的以畫代書傾向,揭示了趙容翊在六十餘年時間內塑造的藝術體系的其中一個核心:由書寫行動本身所構成的敘事意義。



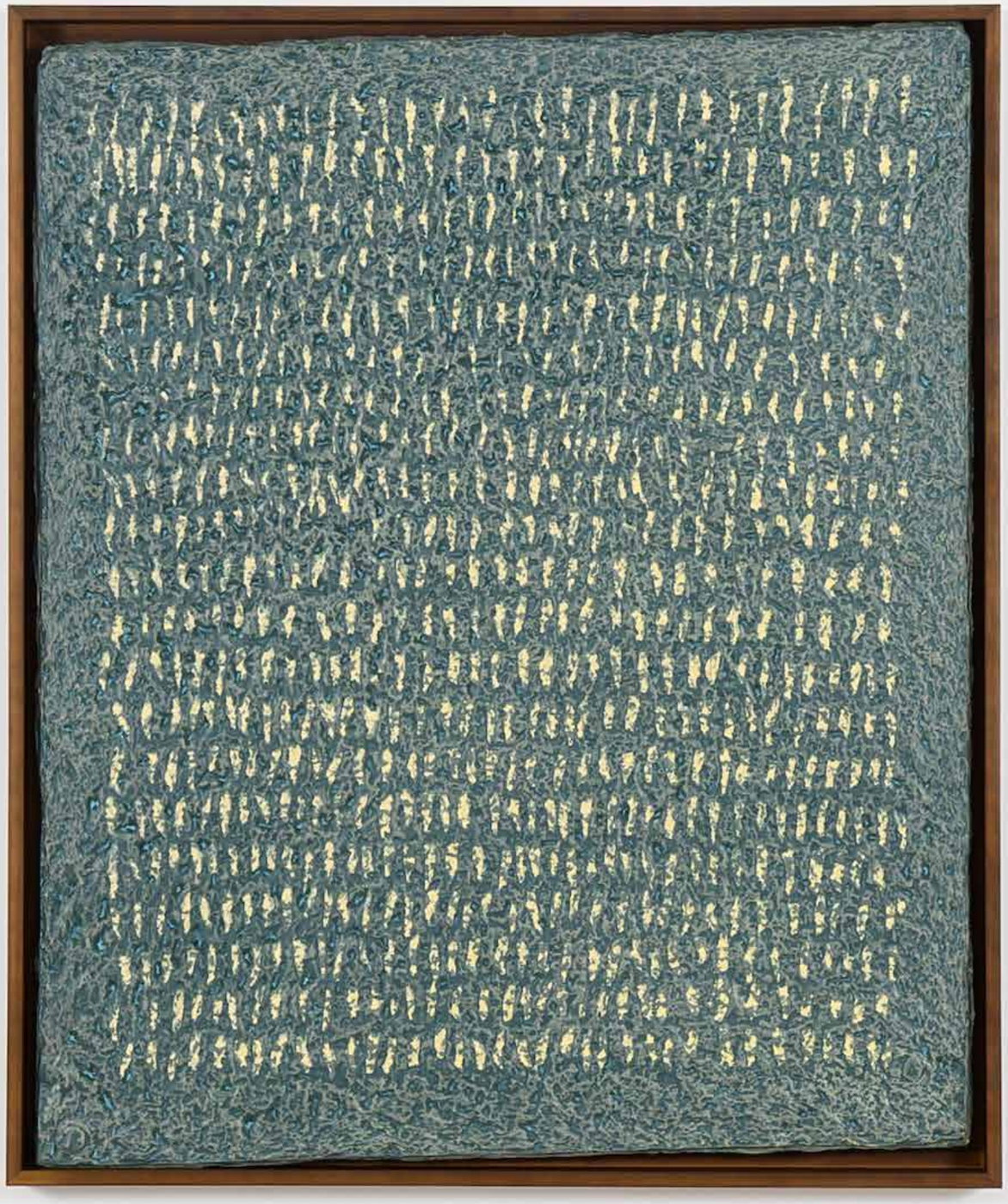
Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



2019-19-21

2021

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 57 x 42 cm
Framed 裝裱尺寸: 69 x 45.5 cm



22-0903

2022

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 72.5 x 62.5 cm
Framed 裝裱尺寸: 76 x 64 cm



Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



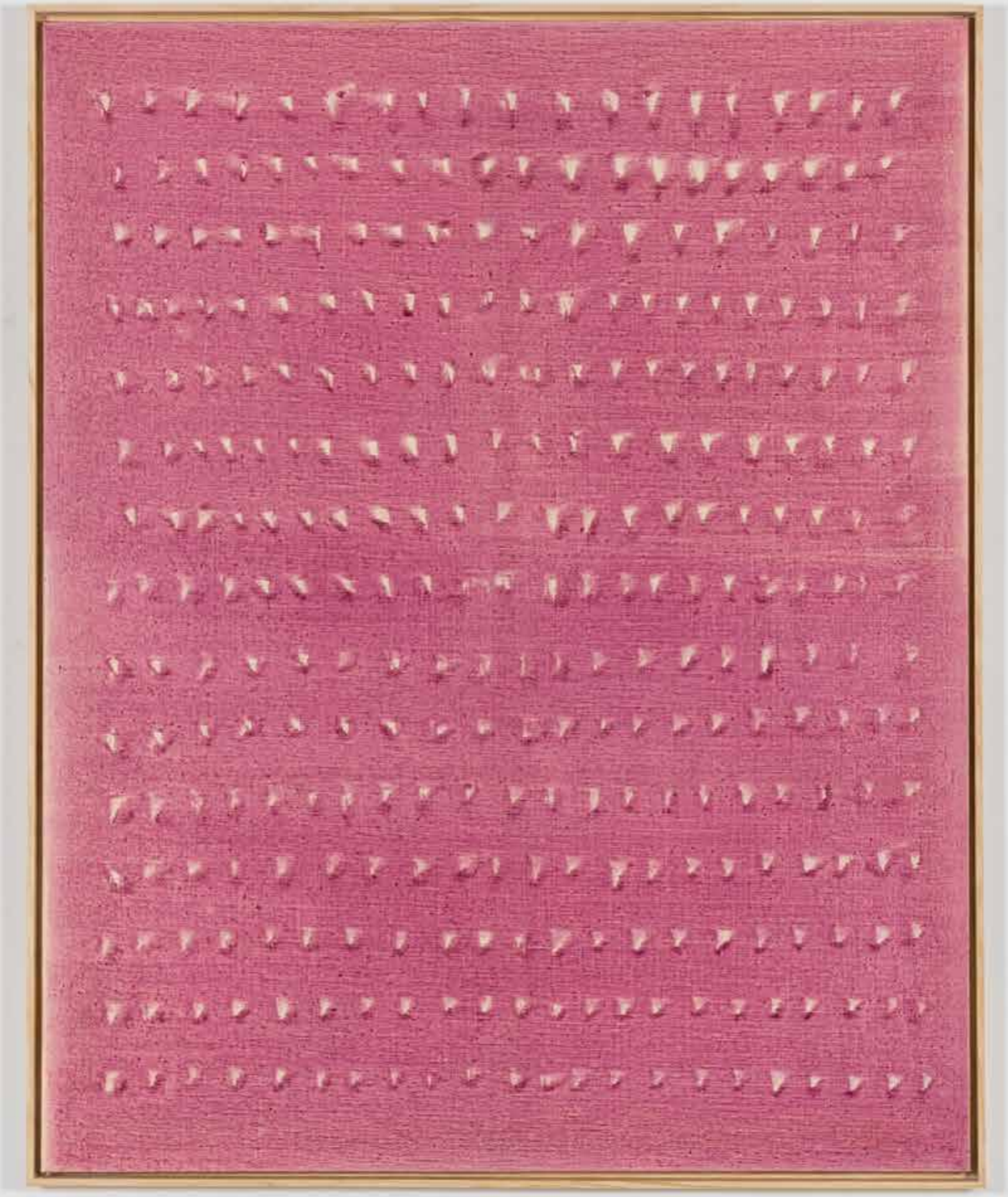
2018-17

2018

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 90.7 x 72.5 cm
Framed 裝裱尺寸: 95 x 76 cm



Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



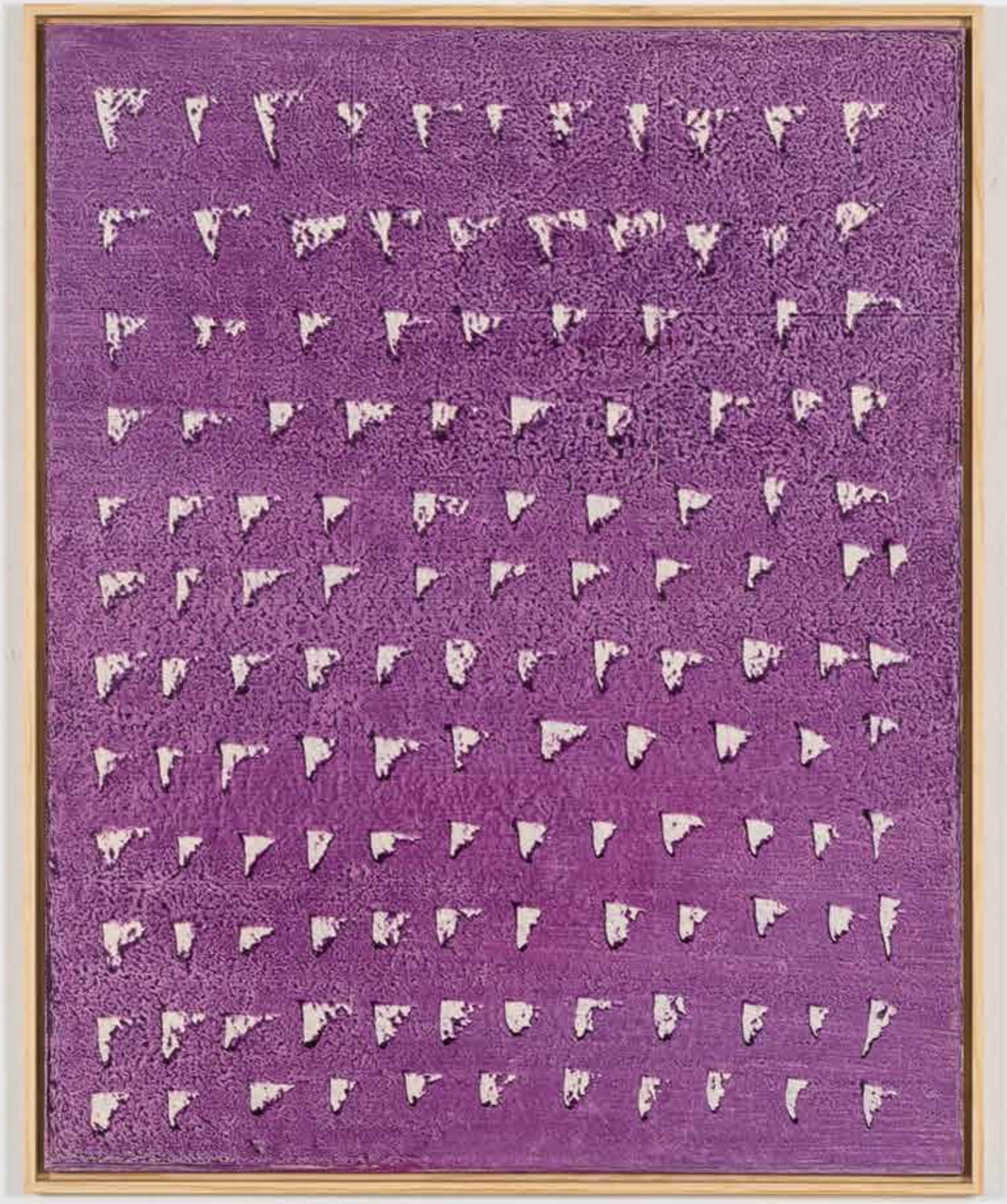
19-414

2019

Acrylic on canvas
布面丙烯
Work 作品尺寸: 162 x 130 cm
Framed 裝裱尺寸: 166 x 134 cm



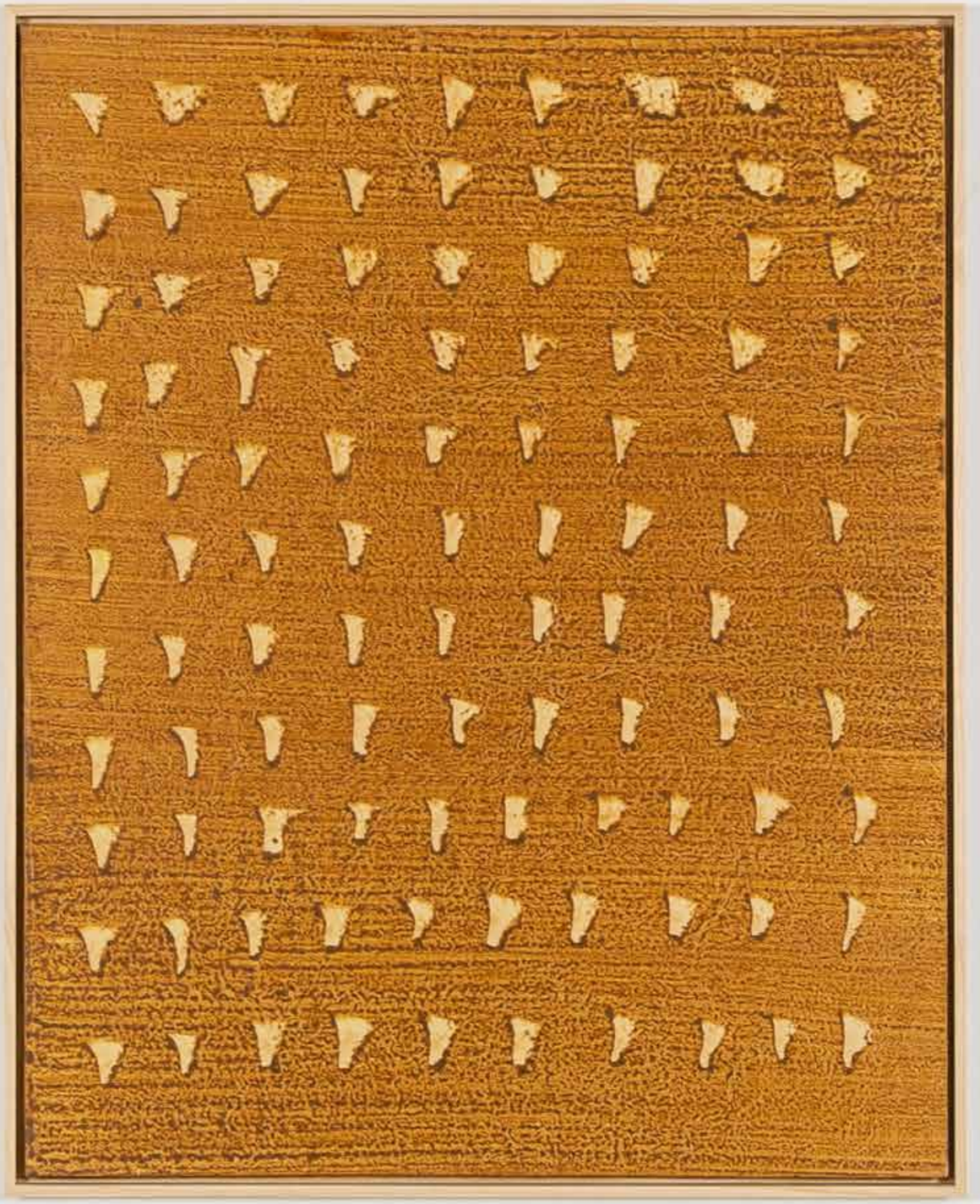
Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



17-6214

2017

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 100 x 80 cm
Framed 裝裱尺寸: 104 x 84.5 cm



17-130

2017

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 100 x 80 cm
Framed 裝裱尺寸: 104 x 84.5 cm



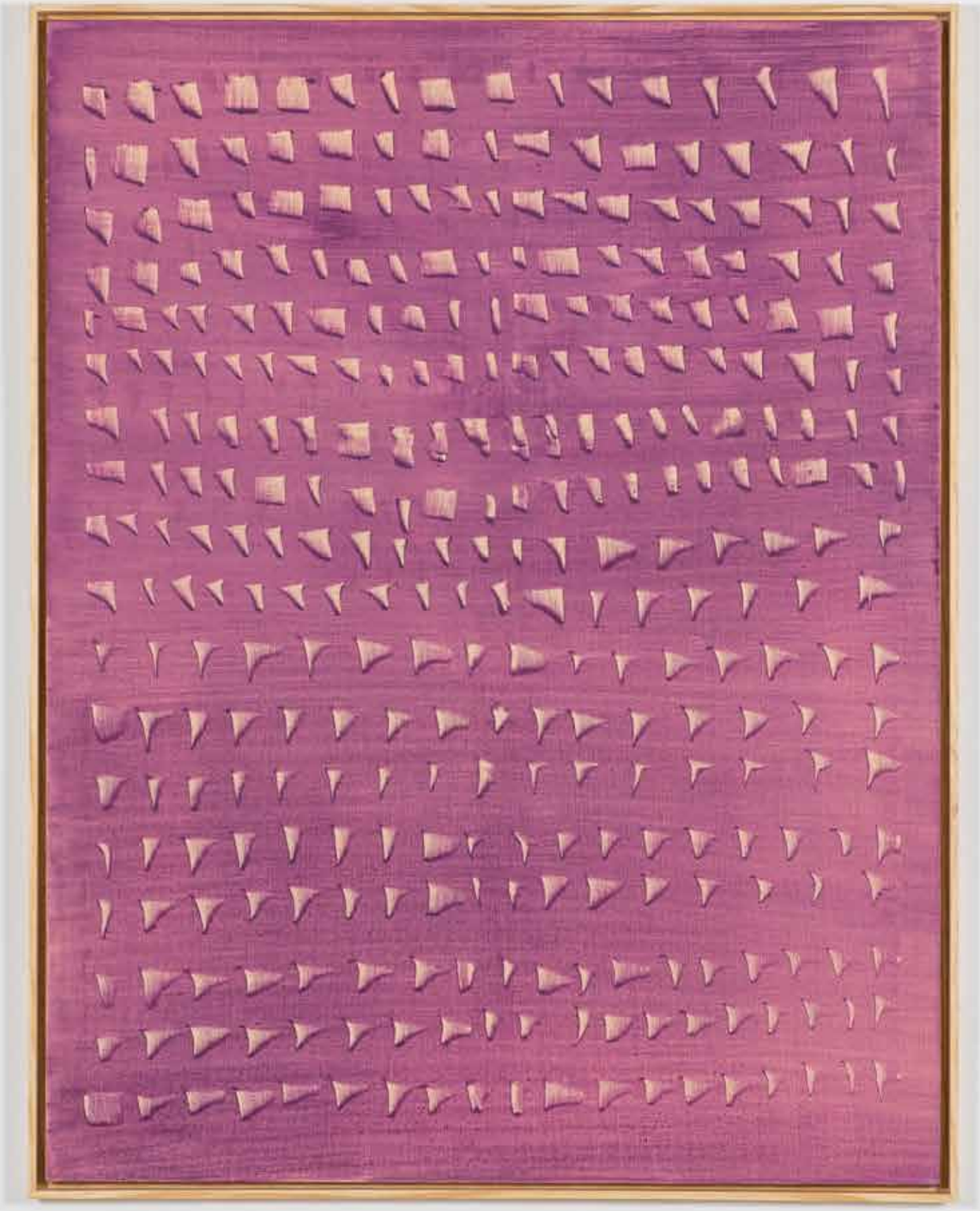
18-1111

2018

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 100 x 80 cm
Framed 裝裱尺寸: 104 x 84 cm



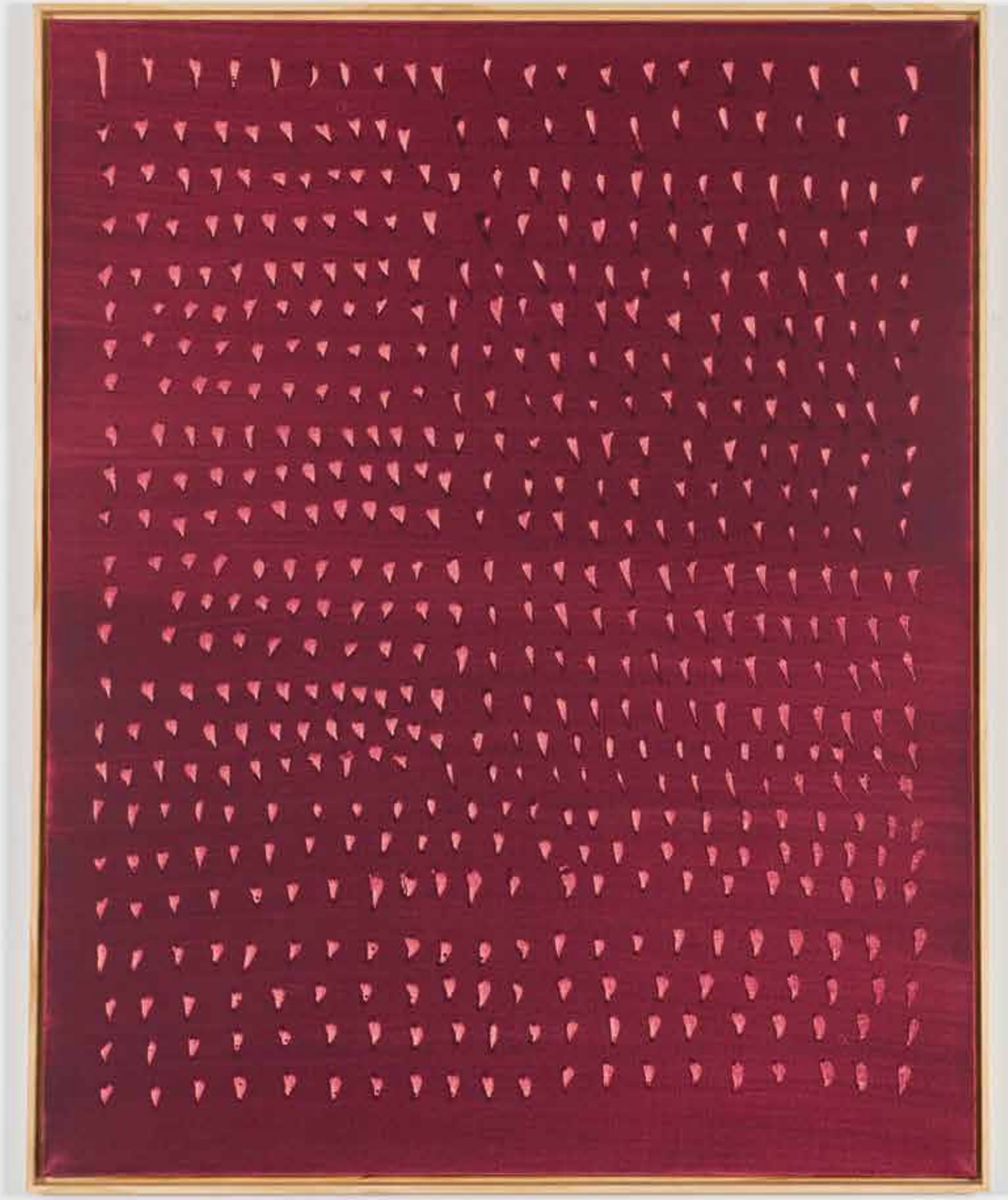
Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



18-1028

2018

Acrylic on canvas
布面丙烯
Work 作品尺寸: 145 x 112 cm
Framed 裝裱尺寸: 149.5 x 116 cm



17-1013

2017

Acrylic on canvas
布面丙烯
Work 作品尺寸: 162 x 130 cm
Framed 裝裱尺寸: 166 x 134 cm



Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



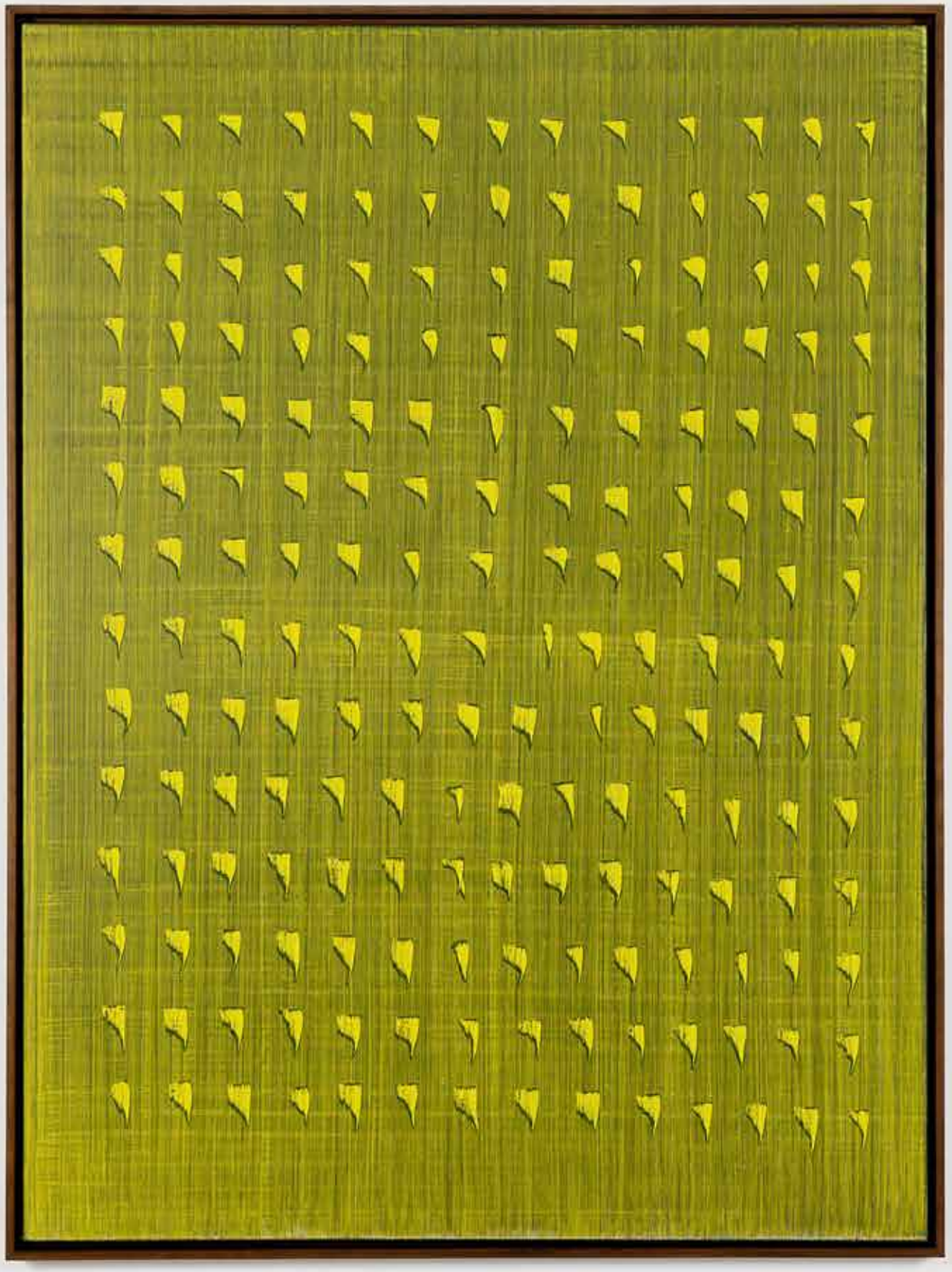
317-5011

2017

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 90.9 x 72.7 cm
Framed 裝裱尺寸: 97 x 78.5 cm



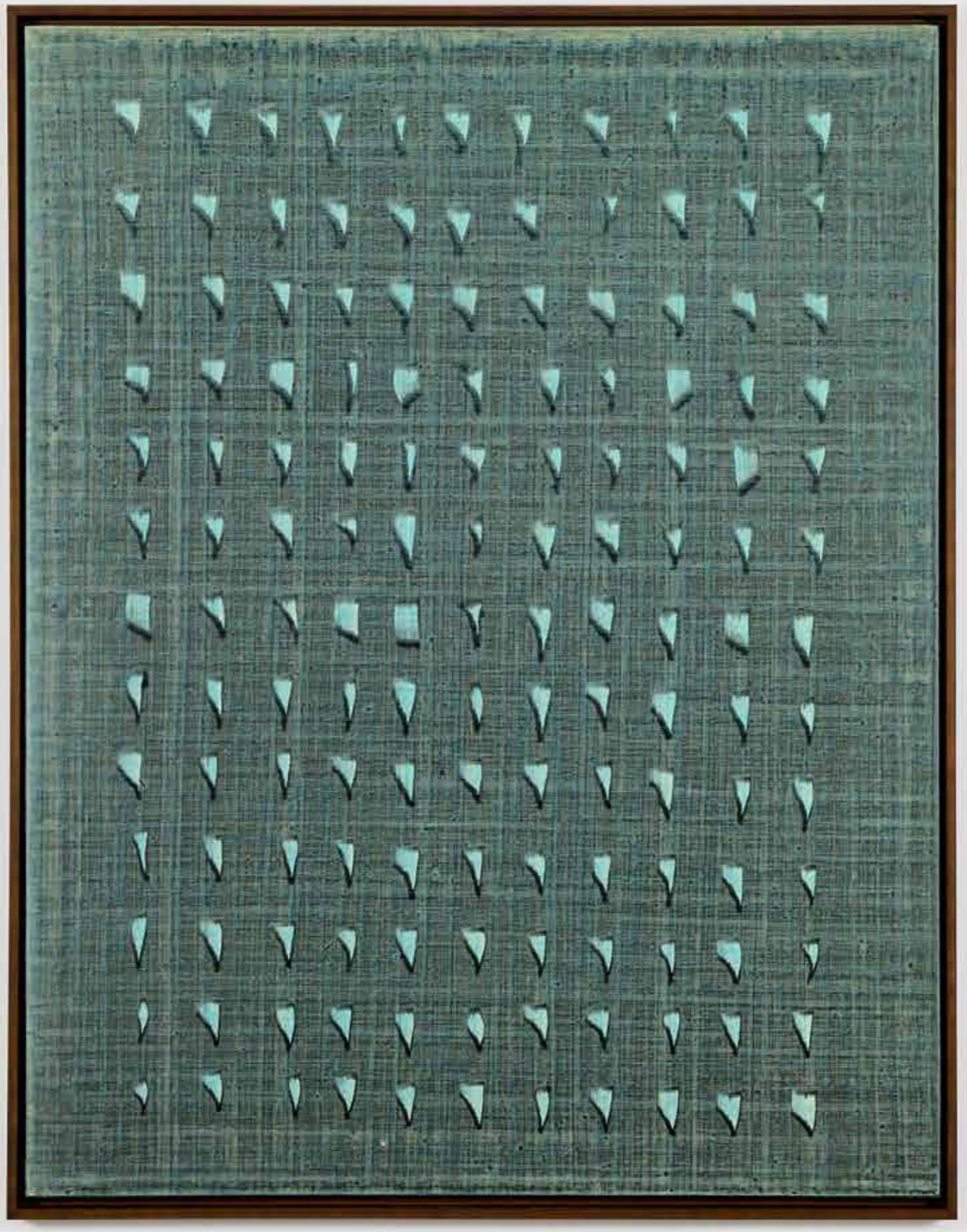
Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



18-12051

2021

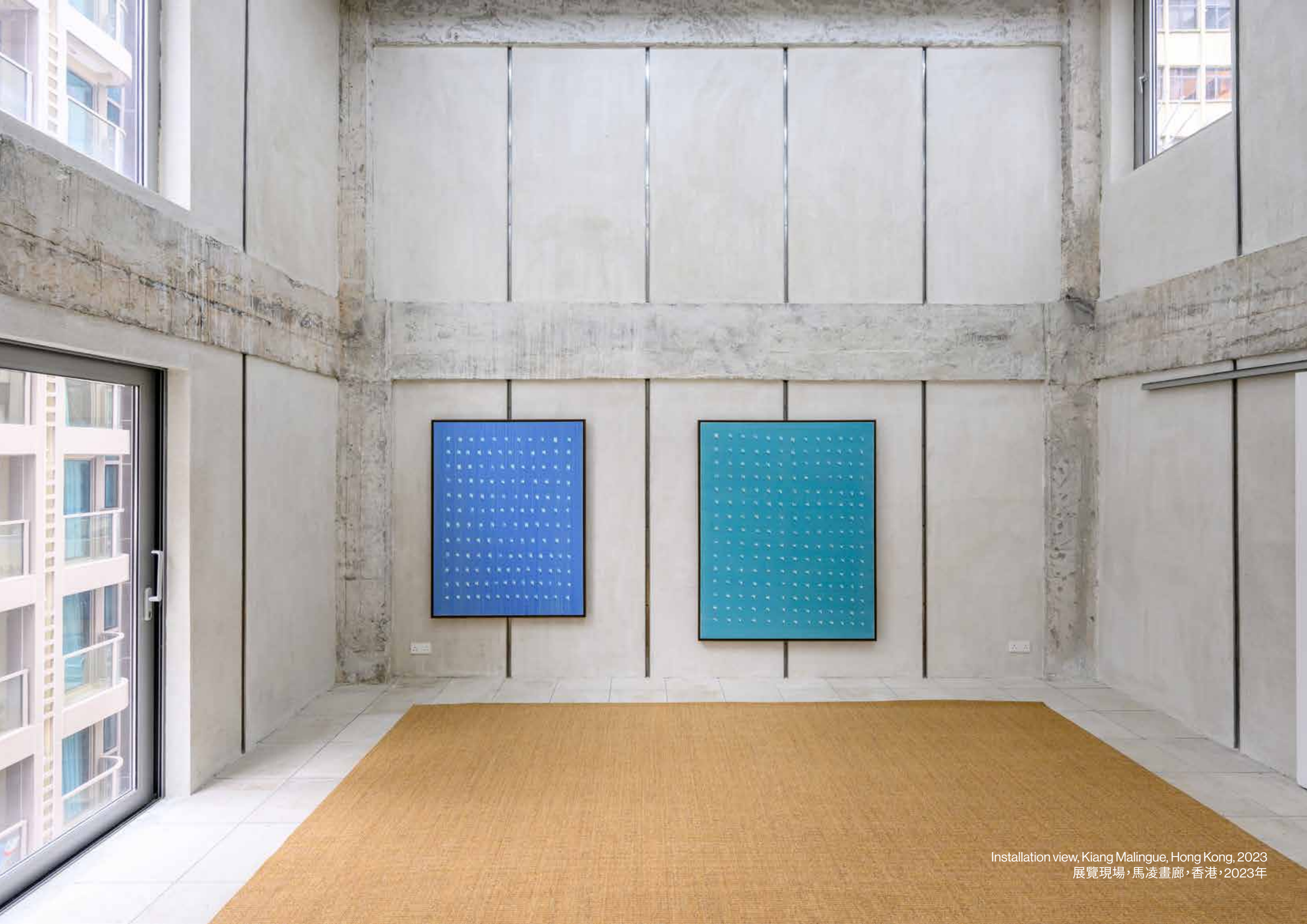
Acrylic on canvas
布面丙烯
Work 作品尺寸: 130 x 97 cm
Framed 裝裱尺寸: 134 x 100.5 cm



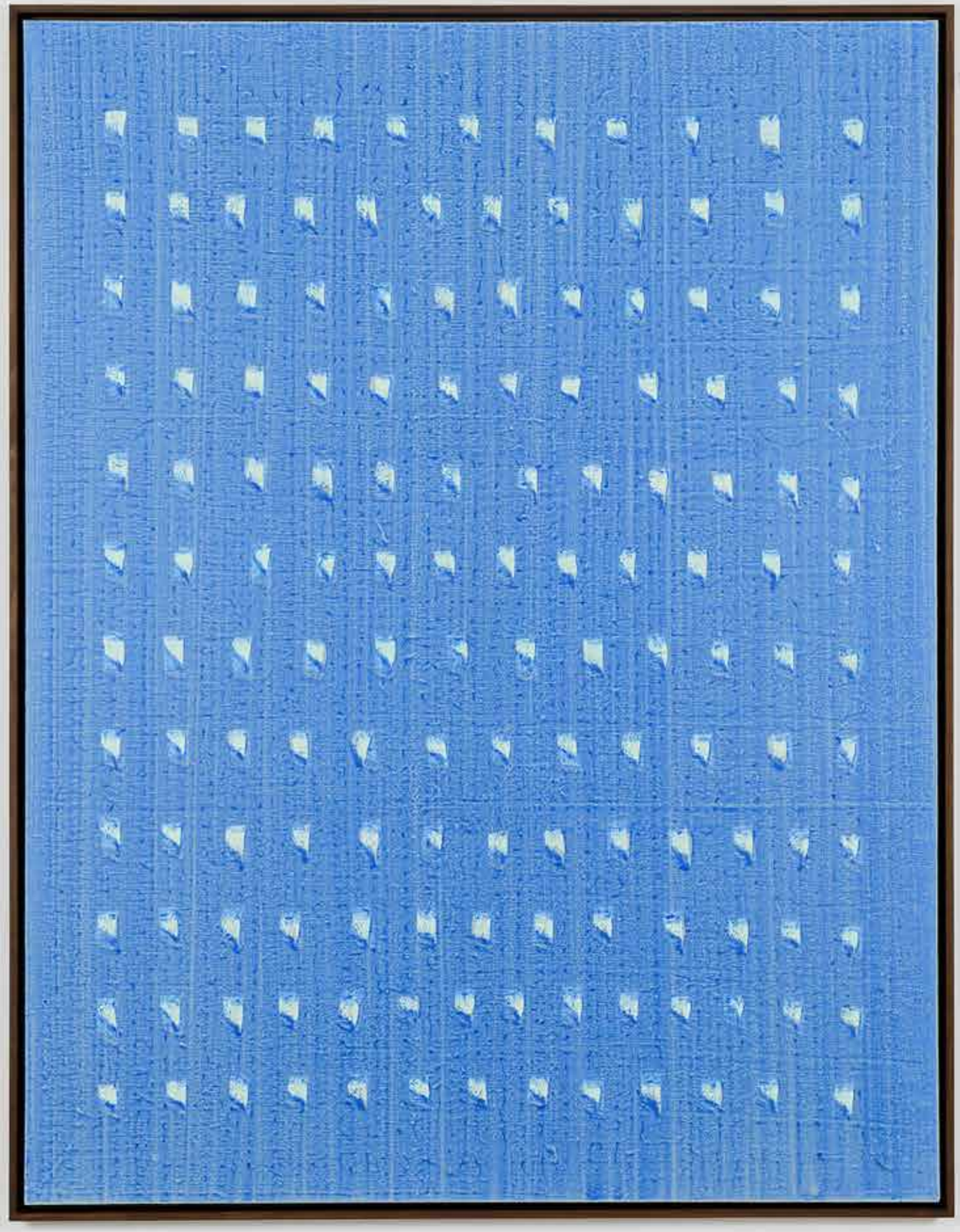
18-806

2021

Acrylic on canvas
布面丙烯
Work 作品尺寸: 116.5 x 91 cm
Framed 裝裱尺寸: 120.5 x 94.4 cm



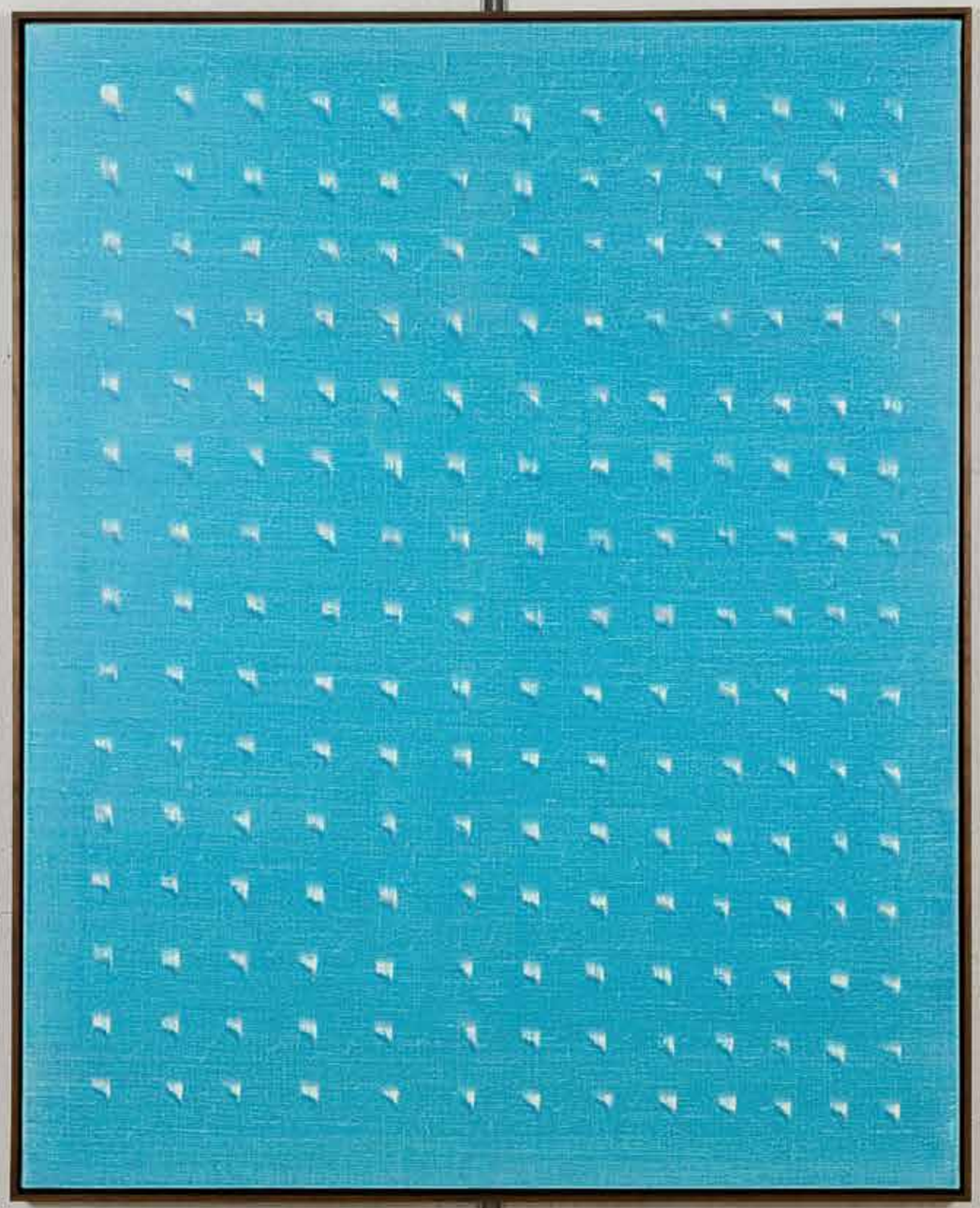
Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



17-624

2022

Acrylic on canvas
布面丙烯
Work 作品尺寸: 145 x 112 cm
Framed 裝裱尺寸: 148.6 x 115.6 cm



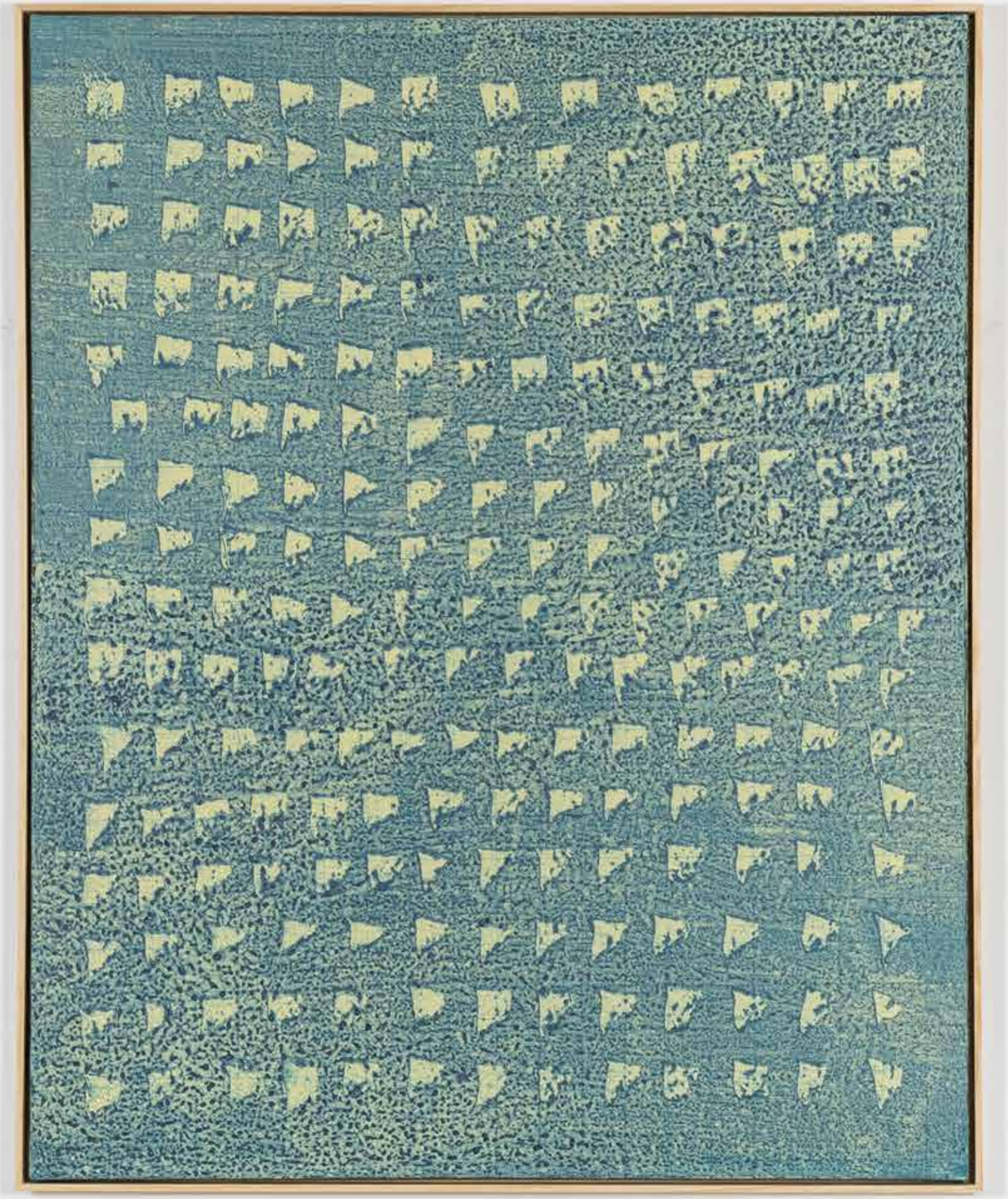
19-323

2017

Acrylic on canvas
布面丙烯
Work 作品尺寸: 162 x 130 cm
Framed 裝裱尺寸: 165.5 x 133.5 cm



Installation view, Kiang Malingue, Hong Kong, 2023
展覽現場，馬凌畫廊，香港，2023年



2019-1024

2019

Acrylic on Korean paper canvas
韓國紙上丙烯
Work 作品尺寸: 162 x 130 cm
Framed 裝裱尺寸: 164.5 x 134.5 cm

Olivier Malingue Gallery announces the grand opening of its premises in the heart of Mayfair, London. Following from the Malingue family's international expertise in modern, post-war and contemporary art, the gallery will open with the first solo exhibition in Europe of seminal Korean artist Cho Yong-Ik (b. 1934). Rising to prominence in the mid 60s following his studies at Seoul National University, Cho Yong-Ik passed in the 70s to the Dansaekhwa rubric of expression. Presenting a survey of Cho Yong-Ik's works from the 70s, 80s and 90s, the exhibition explores how he at once championed the movement's key tenets - repetition, meditation and tranquility through placing the 'act of making' at the heart of creation - yet differentiated himself from other Dansaekhwa artists by permitting subtle hints of colour to grace his work and placing a further emphasis on energetic materiality.

On display are a select number of works from each decade, which individually yet collectively illustrate how Cho Yong-Ik followed the Dansaekhwa ethos whilst adding elements of his own. The 'Jumhwa' series from the 70s, for example, shows his rhythmic gesturing across the canvas, as he pressed off the top layer of paint with his bare thumb to reveal the alter undertone. Whilst following at times the monochromatic painting values ascribed to by other Dansaekhwa artists, Cho Yong-Ik equally diverted from it, experimenting with dual tones of vivid reds, oranges and occasionally blues. Following through Cho Yong-Ik's 'Wave' series of the 80s and his later 'Mushim' series of the 90s, one continues to see this constant push and pull between the monochromatic tendencies of his peers and his more vivacious channeling of the techniques. For the 'Wave' series he delicately, yet with great physical exertion and in a single exhalation, whisked at the surface of each painting, creating minimalist, repeated yet ad hoc sweeps across the surface. Suggesting rather than depicting the sea or the ocean, the viewer at once senses it through the works' gesturality, and is also left to complete the paintings' pictorial equation both through their physical presence and gaze. Equally with the 'Mushim' series, the leaves finely appear on the paper, revealing the textures of the materials used. Although the bamboo-like image is minimalist, two-dimensional and nearly naive, the quality of execution gives the entire series a textural sense of three-dimensionality.

Overall, Cho Yong-Ik introduces an important angle to the discussion surrounding Dansaekhwa: he identifies as such an artist, yet, he distinguishes himself through the insertion of colour. Rather than it deviating each painting's emphasis on meditation, Cho Yong-Ik's approach seems to convey the possibility of multiple emotional states, from ones of warmth to others of detachment. As such, Cho Yong-Ik's work probes us to consider the diverse formal languages of Dansaekhwa and fleshes out, to a greater extent, its associations with tactility, spirit and performance.

A monograph on Cho Yong-Ik's work will be published to accompany the exhibition, featuring critical essays by the international curators, art historians and critics Flavia Frigeri (UK/IT) and Matthew Israel (USA).

Cho Yong-Ik has been highly lauded as one of South Korea's most important painters and recently held a major solo exhibition at the Sungkok Art Museum, Seoul. Further exhibitions include the Samsung Museum of Art, MMCA Seoul & Gwacheon, Arko Art Center Seoul and Fukuoka Museum of Art. Cho's work has additionally been exhibited in various Biennales, including Paris (1961, 1969), Sao Paulo (1967) and is held in multiple permanent collections, including the MMCA, Seoul Art Museum, Samsung Museum of Art and Gwangu Museum of Art.

- Text by Olivier Malingue Gallery

Cho Yong-Ik
趙容翊
2016.10.05 - 12.17
Olivier Malingue Gallery, London, UK
Olivier Malingue畫廊，倫敦，英國



Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

Image courtesy of Olivier Malingue Gallery
圖片由Olivier Malingue Gallery提供



Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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圖片由Olivier Malingue Gallery提供

Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

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Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

Image courtesy of Olivier Malingue Gallery
圖片由Olivier Malingue Gallery提供



Installation view, Olivier Malingue Gallery, London, 2016
展覽現場，Olivier Malingue畫廊，倫敦，2016年

Image courtesy of Olivier Malingue Gallery
圖片由Olivier Malingue Gallery提供

Cho Yong-Ik
趙容翊

2016.05.13 - 06.18
Edouard Malingue Gallery, Hong Kong
馬凌畫廊，香港

Delicate systematic scratches revealing a dual undertone; rhythmic yet ad hoc strokes whisking the painterly surface; fine wisps skirting the edges of the page. Each are elements composing the delicate, process-driven work of seminal Korean artist Cho Yong-Ik (b. 1934), who rose to prominence in the mid 60s following his studies at Seoul National University before passing in the 70s to the Dansaekhwa rubric of expression[1]. Edouard Malingue Gallery is thrilled to present the first major solo survey of Cho and to investigate how he at once championed its key tenets - repetition, meditation and tranquility through placing the 'act of making' at the heart of creation - yet differentiated himself from other Dansaekhwa artists by permitting subtle hints of colour to grace his work and placing a further emphasis on energetic materiality.

Following the period of political turmoil that pervaded Korea in the 50s, a need amongst several artists in the newly established South Korea emerged for reconnecting with their roots of the Chosun Dynasty; those sentiments and habits associated with Daoism, Confucianism and Buddhism[2]. Dansaekhwa provided an articulation for this resurgence, through its characteristic of 'manipulating' the materials of painting: pushing, painting, dragging it. All, however, without aggression; the effect was rather one of meditative catharsis, an aspect of art production that permits the exploration of soft objects, from rice paper to the pigments used, to the delicate canvas. Melding both pictorial articulation and a level of performance, the works convey a timeless, universal language whilst equally symbolising a 'liberation' from strict traditions of Korea's artistic heritage.

On display will be a select number of works by Cho from the 70s, 80s and 90s, which individually yet collectively illustrate how he followed the key tenets of the Dansaekhwa rubric whilst adding elements of his own. The 'Scratch Series' from the 70s, for example, shows his rhythmic gesturing across the canvas, as he pressed off the top layer of paint with his bare thumb to reveal the alter undertone. Whilst following at times the monochromatic painting values ascribed to by other Dansaekhwa artists, Cho equally diverted from it, experimenting with dual tones of vivid reds, oranges and occasionally blues. As such, he added a further layer of vitality to his paintings, emphasising their gestural qualities, whilst bridging a gap with the tonal properties of his 'Geometric Abstract' paintings of the 60s.

Following through Cho's 'Wave Series' of the 80s and his later 'Bamboo Series' of the 90s, one continues to see this constant push and pull between the monochromatic tendencies of his peers and his more vivacious channeling of the techniques. For the 'Waves Series' he delicately, yet with great physical exertion and in a single exhalation, whisked at the surface of each painting, creating minimalist, repeated yet ad hoc sweeps across the surface. Suggesting rather than depicting the sea or the ocean, the viewer at once senses it through the works' gesturality, and is also left to complete the paintings' pictorial equation both through their physical presence and gaze. Equally with the 'Bamboo Series', the leaves finely appear on the paper, revealing the textures of the materials used. Whereas the image of the bamboo itself is minimalist, two-dimensional and nearly naive, the quality of execution gives the entire series a textural sense of three dimensionality.

Overall, Cho introduces an important angle to the discussion surrounding Dansaekhwa: he identifies as such an artist - his thoughts as well as techniques certainly associate him with this line of action heralding repetition, meditation, and tranquility - yet, he permitted for the insertion of colour. Rather than it distracting from the rubric's emphasis on meditation, however, it seems to convey the possibility of multiple emotional states, from one of warmth to others of detachment. As such, Cho's work probes us to consider the diverse formal languages of Dansaekhwa and fleshes out to a greater extent its associations with tactility, spirit and performance.

Cho Yong-Ik has been highly lauded as one of South Korea's most important painters and recently held a major solo exhibition at the Sungkok Art Museum, Seoul. Further exhibitions include the Samsung Museum of Art, MMCA Seoul & Gwacheon, Arko Art Center Seoul and Fukuoka Museum of Art. Cho's work has additionally been exhibited in various Biennales, including Paris (1961, 1969), Sao Paulo (1967) and is held in multiple permanent collections, including the MMCA, Seoul Art Museum, Samsung Museum of Art and Gwangu Museum of Art.

Exhibition Documentation

[1] Jung Yu-Jin, 'Korean Painting Now', 2012
[2] Henry Meyric Hughes, 'The International Art Scene and The Status of Dansaekhwa', Art in Asia, 2014

輕微整齊的刮痕顯現了雙重的底色；充滿韻律然而自由的筆觸拂過繪畫的表面；絲絲縷縷的線條勾勒出頁面的邊緣，每一種元素都呈現在韓國著名藝術家趙容翊 (b. 1934) 以精巧且由過程驅動的畫作見稱的作品中。趙容翊從首爾國立大學畢業後，於六十年代聲名鵲起，在七十年代加入“單色畫”的創作領域[1]。今次，馬凌畫廊隆重呈現趙容翊首次個展，探索藝術家對於這項運動即時的響應——通過強調“繪畫過程”這一創作核心，表達重複、冥想和寧靜的主題——而又區別於其他單色畫藝術家，為他的作品保留了微妙的色彩暗示而著重了充滿活力的材料物質性。

五十年代朝鮮半島經歷了政治動蕩之後，在新建立起來的南韓土地上，湧現出新一批藝術家，致力於重新追溯他們在朝鮮王朝的民族根源；這種觀點和習慣可以聯繫到道家、儒家以及佛教思想[2]。單色畫對物料的獨特處理賦予這場回潮一個契機：不費吹灰之力的推壓、繪畫和拉拽形成了一種感情淨化。在藝術創作的層面上促成對米紙、顏料、畫布等柔軟物體的探索。通過同時展現畫面間的聯繫和一定程度的表現力，這些作品表達出一種超越時間與空間的語言，也像徵了從韓國藝術嚴謹傳統中誕生的一次“解放”。

今次展出包括趙容翊在七十、八十和九十年代間的部分作品，分別卻也共同展現了藝術家是怎樣跟隨單色畫的主要原則，而又融入了個人元素。例如，七十年代的《刮痕系列》展現了他在畫布上充滿節奏的動作。他用自己的拇指刮去了上層的顏料，微微修改露出的底色。有時趙容翊也會跟隨其他單色畫藝術家所提倡的單一色彩的價值觀，也同樣從這點出發，嘗試運用生動的紅色，橙　色，間或藍色的雙重色調。由此，藝術家為他的畫作增添了一股新的生命力，強調他繪畫手勢的特質，又與他六十年代《幾何抽象》作品的色調相輔相成。

在80年代的《浪系列》和90年代的《竹系列》之後，趙容翊依舊看到在同輩藝術家中盛行的單色趨勢和他自己更活潑大膽的創作手法之間的相互作用。在《浪系列》中，他仔細地吹過每幅畫作的表面，但每一次呼氣卻傾注了他大量的體力，從而創造出畫面上簡約、重複卻又特別的紋樣。藝術家暗示了而非準確描繪出了海洋，使得觀眾即刻就能從作品的表達方式上感受出來，並通過他們的切身感受與觀察來了解藝術家的創作意圖。同樣的，在《竹系列》中，精美的竹葉躍然紙上，巧妙地揭示物料的肌理。不同於竹子本身的簡約，平面，甚至是樸素，這種手法賦予了整個系列的作品一種極富質感的立體性。

總之，趙容翊向我們展示了創作單色畫的一個重要角度：他是這樣的一個藝術家——他的思想以及表現方式顯然與“單色畫運動提倡的”重複、冥想和安寧相關聯——然而，他也肯定了色彩的運用。作品非但沒有被藝術運動所強調的冥想所影響，反而充分錶達了多重情感狀態的可能性，一些是溫暖的，而另一些是疏離的。由此，趙容翊的作品促使我們去探究單色畫運動的多種表現形式，更積極地探索它與觸感、思想和表現力之間的更多聯繫。

趙容翊被譽爲南韓舉足輕重的畫家之一，曾於首爾Sungkok美術館、三星美術館、首爾及果川國立現代及當代藝術博物館、首爾Arko美術中心及福岡藝術博物館舉行展覽。趙的作品亦曾於巴黎 (1961、1969)、聖保羅 (1967) 等地的雙年展展出，更獲多個永久館藏羅致，包括首爾及果川國立現代及當代藝術博物館、首爾藝術博物館、三星美術館及光州美術館。

[1] 鄭有珍，‘韓畫流--韓國當代繪畫展’, 2012
[2] Henry Meyric Hughes，‘The International Art Scene and The Status of Dansaekhwa’, 藝術亞洲, 2014



Installation view, Edouard Malingue Gallery, Hong Kong, 2016
展覽現場，馬凌畫廊，香港，2016年



Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場



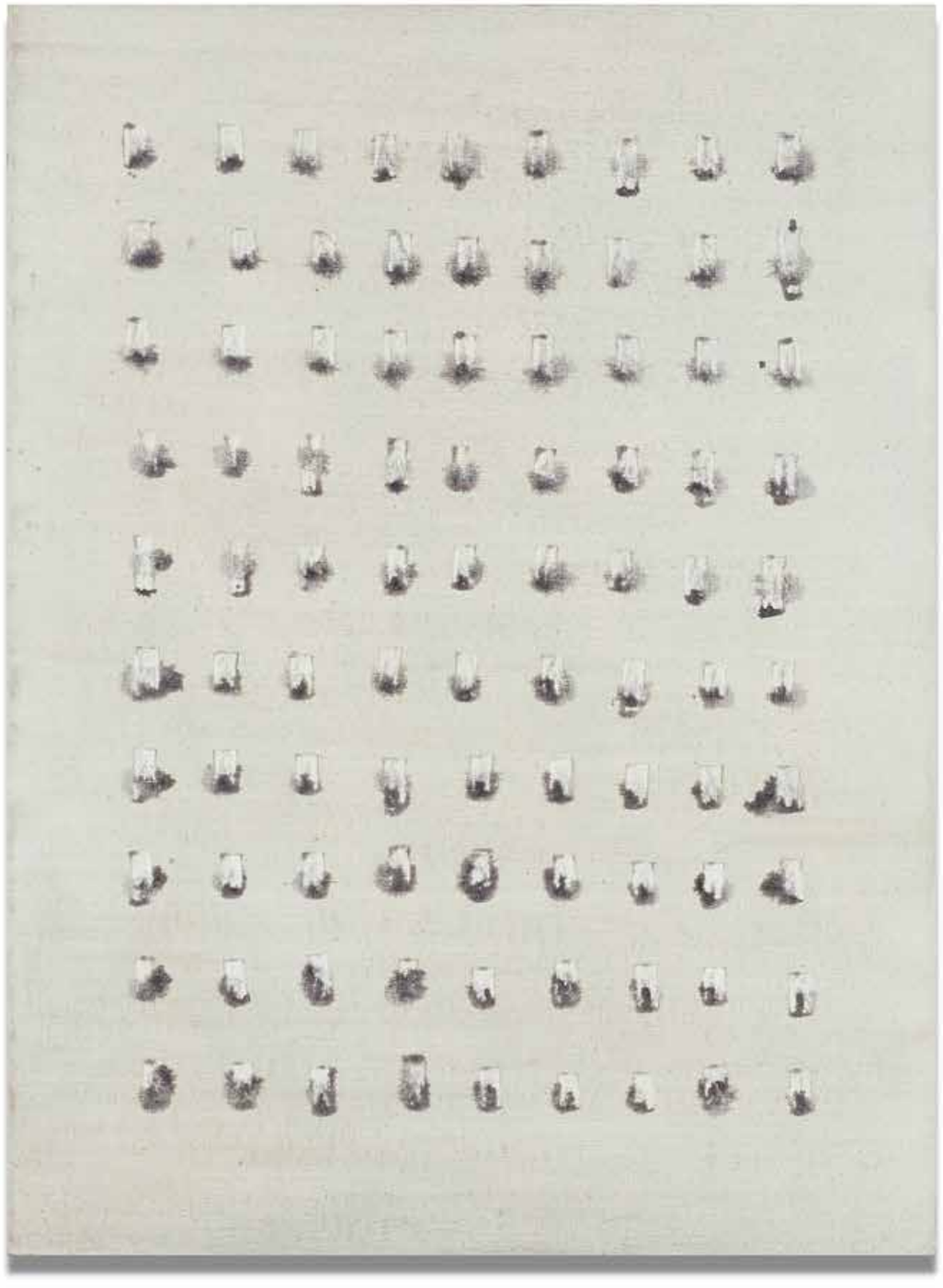
Installation View
展覽現場



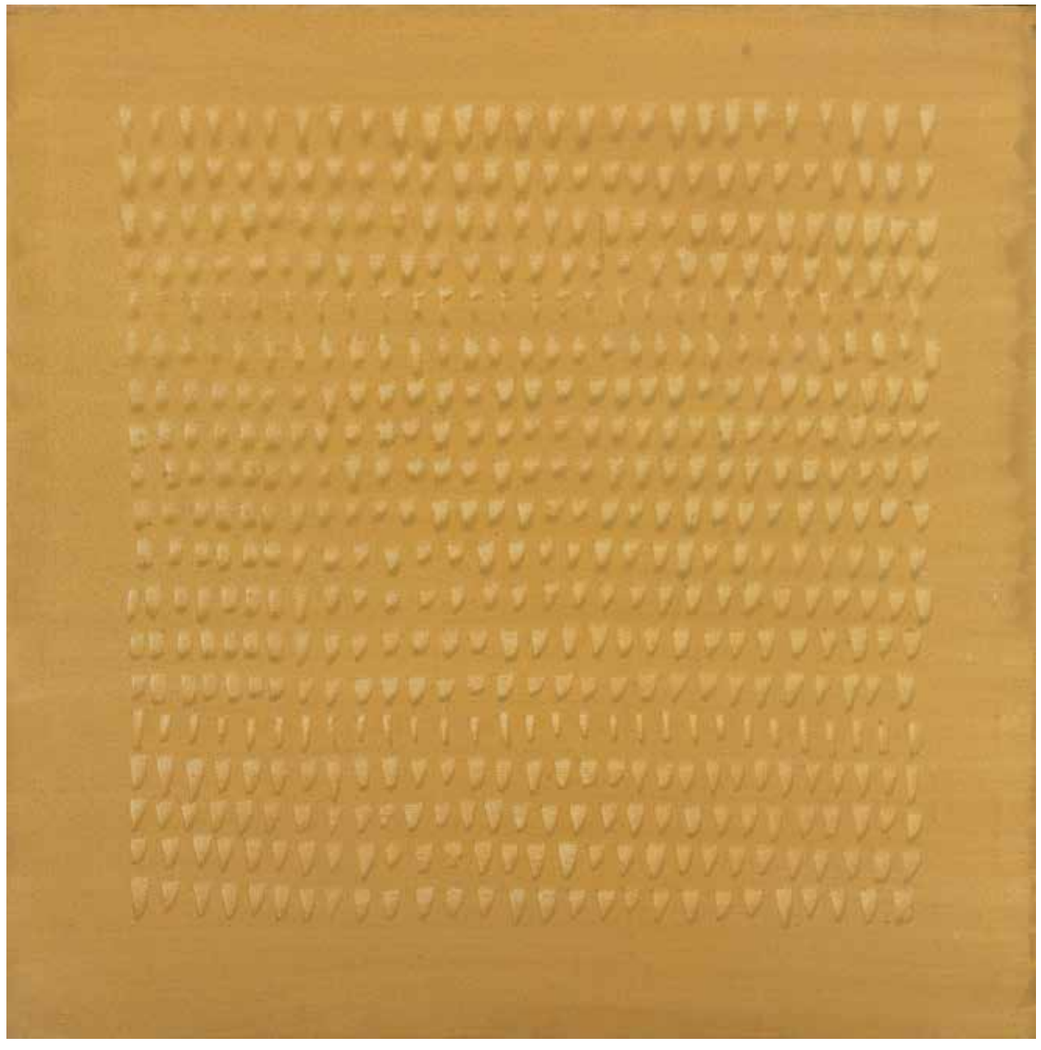
Installation View
展覽現場



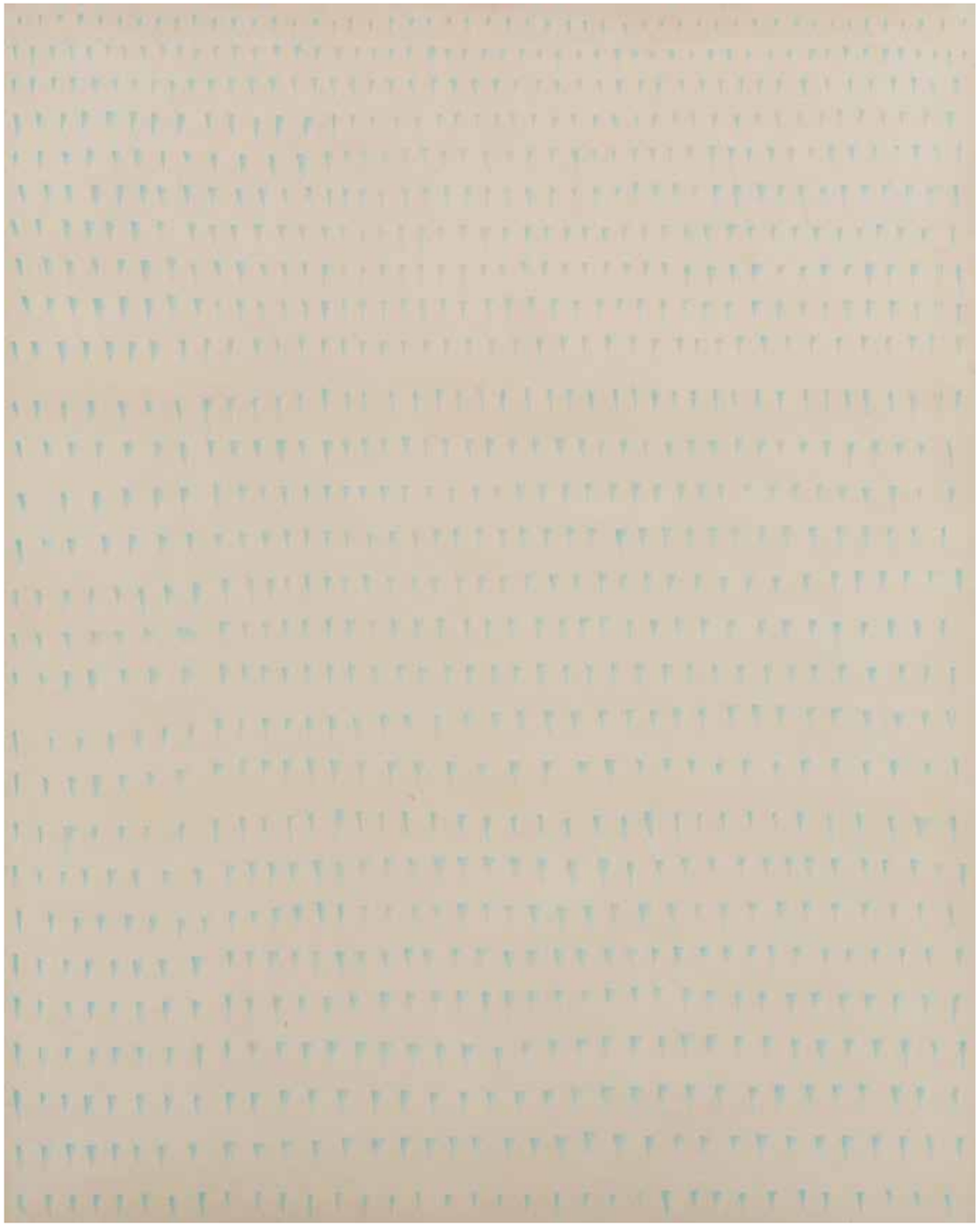
Installation View
展覽現場



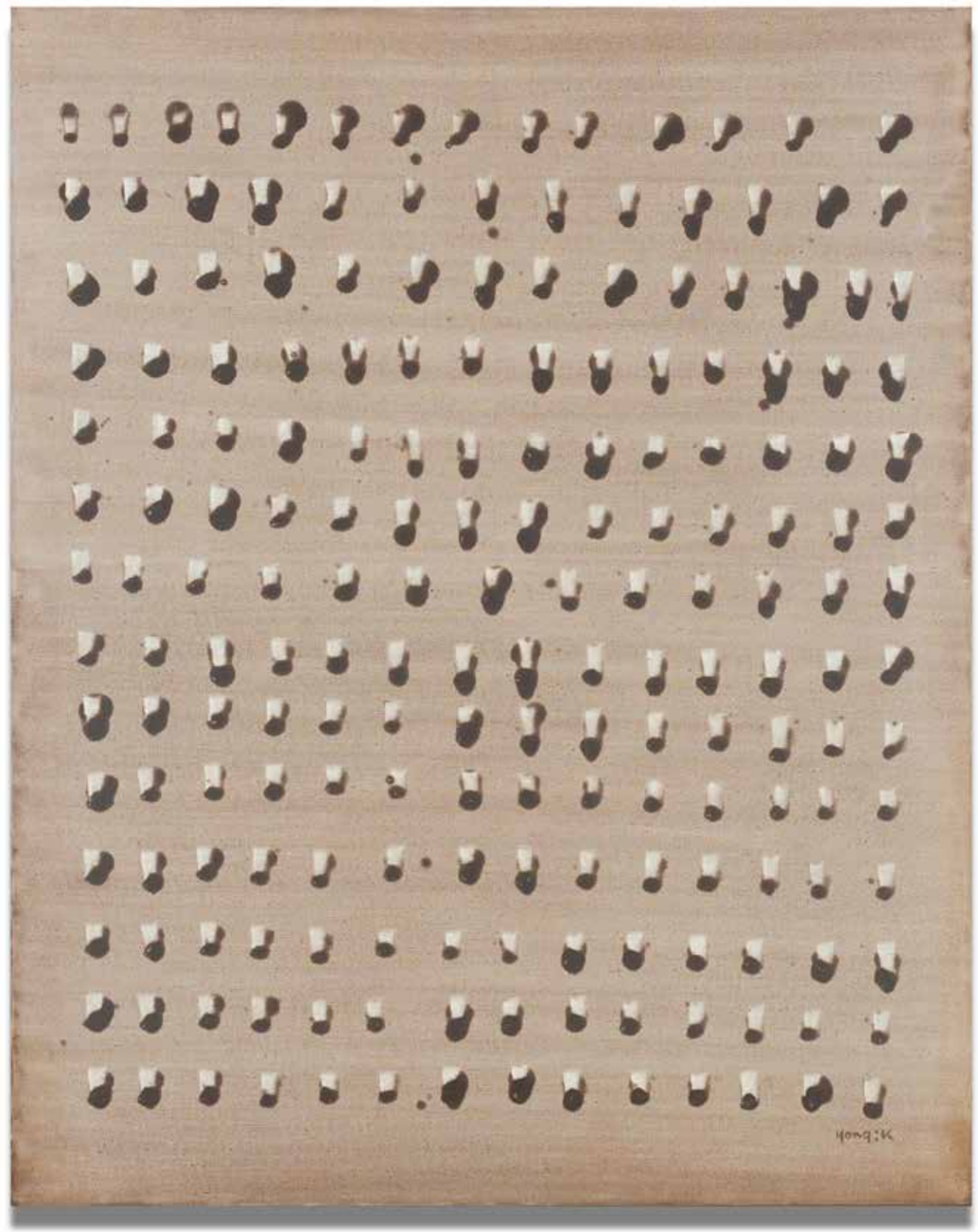
‘77-628’, 1977
Acrylic on canvas
130 x 97 cm



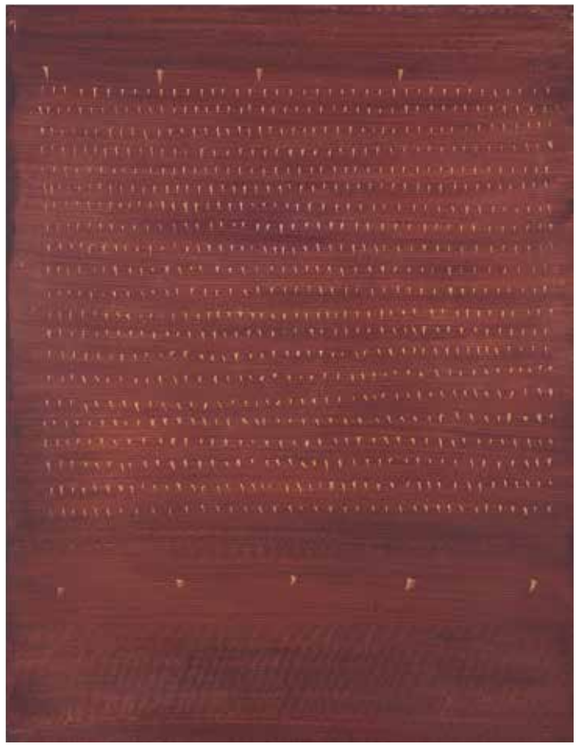
‘79-7’, 1979
Acrylic on canvas
130 x 130 cm



‘74-5’, 1974
Acrylic on canvas
163 x 131 cm



‘76-726’, 1976
Acrylic on canvas
163 x 131 cm







Left:
‘74-820’, 1974
Acrylic on canvas
145 x 112 cm

Right:
‘75-111’, 1975
Acrylic on canvas
163 x 131 cm

‘80-112’, 1980
Acrylic on canvas
91 x 117 cm



‘80-311’, 1980
Acrylic on paper
47 x 62 cm



‘86-0616’, 1986
Acrylic on canvas
131 x 162 cm



‘85-700’, 1985
Acrylic on canvas
130 x 193 cm



‘84-400’, 1984
Acrylic on canvas
131 x 162 cm



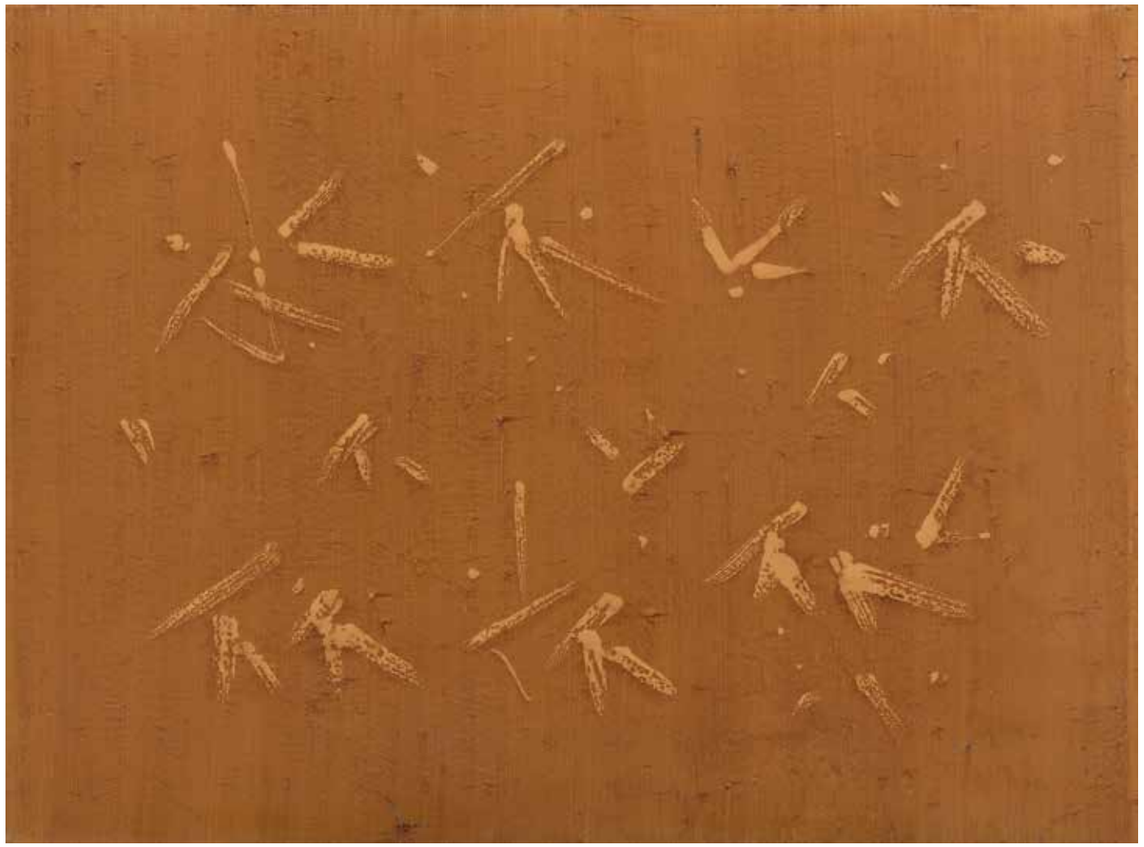
‘80-622’, 1980
Acrylic on paper
46 x 63.5 cm



‘90-1112’, 1990
Acrylic on canvas
132 x 164 cm



‘96-706’, 1996
Acrylic on canvas
130 x 162 cm



‘93-526’, 1993
Acrylic on canvas
97 x 130 cm

KEY EXHIBITION



Cho Yong-ik, Revealing the Void

26.02.16 - 24.04.16
Sungkok Art Museum, Seoul
Link

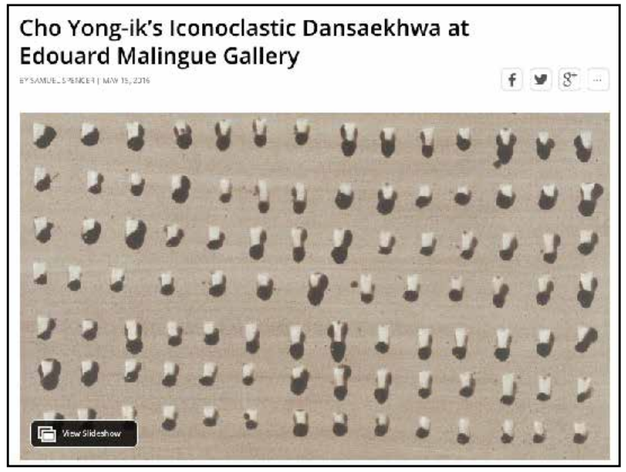


Installation View
展覽現場



Installation View
展覽現場

KEY COVERAGE



Blouinartinfo

15 May, 2016
'While most Dansaekhwa artists sought to efface the mark of the artist from his or her work—a reaction to the approach of the Abstract Expressionists—Cho laid bare the role of his own hand in his paintings.'
Link



Naver News

2 Mar 2016
'세월 속에 잊혀버렸던 작가의 귀환은 조용하면서도 서늘했다. 긴 시간의 무명(無名)을 견뎌낸 화가는 자신의 목숨 같은 작품으로 말을 대신했다.'
Link



SBS TV Broadcast News

22 Feb 2016
'호흡하며 숨을 쉬는 듯한 작업…'지움의 비움'
Link

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Open: Tuesday-Saturday 12-6PM
and by appointment.

Cho Yong-Ik

Office N° | 電話 +852 2810 0317

Born in Bukcheong, Korea
1934 - 2023

Education

1958 Graduated Department of Painting, Seoul National University

Incumbent

1960	Jury member of Chosun Ilbo Contemporary Artists Exhibition
1958~1961	The chief of Contemporary Artists Association
1962	The chief of the Actuel Committee
1965~1968	Jury member of Young Art Prize
1965~1981	Invited Professor at Serabeol Art College(Present Chungang University)
1967	The Chief of I.S.P.A.A.(International Society of Plastic and Audio-Visual Art
1967~1969	5-6th Paris Biennale Korea Representative
1973~1979	Representative of Seoul '70
1974~1992	Professor at Chyugye University for the Arts
1974~1981	23-30th National Art Exhibition of Korea, The Recommended & Invited Artist
1977~1983	Korean Fine Arts Association - Vice Executive Director
1991	1st Gwangju Biennale - The Organizing Committee
1991	Jury member of National Art Art Exhibition of Korea

Major Solo Exhibitions

2026
"Cho Yong-Ik: The Irreducible I", Kiang Malingue, New York, USA

2023
"Cho Yong-Ik: Late Works", Kiang Malingue, Hong Kong
Brown Gallery, Seoul, Korea

2022
HK Art and Antiques, New York, NY, USA

2021
Paik Hae Young Gallery, Seoul, Korea

2016
Olivier Malingue Gallery, London, UK
Edouard Malingue Gallery, Hong Kong
Sungkok Art Museum, Seoul, Korea
Jaedong Gallery, Seoul, Korea

2008
Geohong Gallery, Guri, Korea
Han Gallery, Seoul, Korea

2001
Jongno Gallery, Seoul, Korea

1990
Arko Art Center, Seoul, Korea

1984
Shinsegae Gallery, Seoul, Korea

1974
Shinsegae Gallery, Seoul, Korea

Selected Group Exhibitions

2023
"Figures and Flowers", HK Art Gallery, New York, USA
"Two Friends", HK Art Gallery, New York, USA
"Rememberance", Brown Gallery, Seoul, Korea
"Absence leads to Presence", Brown Gallery, Seoul, Korea
"Geometric Abstract Art in Korea", MMCA, Gwacheon, Korea

2022
Gana Art Busan, Busan, Korea

2020-21
"Challenge to the Unknown", Kim Tschang-Yeul Art Museum, Jeju, Korea

2019
Taipei Dangdai, Taipei, Taiwan

2018
Art Basel Hong Kong, Edouard Malingue Gallery, Hong Kong

2017
Art Basel Hong Kong, Edouard Malingue Gallery, Hong Kong
Korean Art Now, Lee Hwa Ik Gallery, Seoul, Korea

2016
“Art & Life”, Art Space Ben, Seoul, Korea
Art Basel Hong Kong, Edouard Malingue Gallery, Hong Kong

2015
“Re:Contemporary- Fermented Souls”, Kate Shin Gallery, New York, USA

2004
Inaugural Exhibition, Leeum Museum of Art, Seoul, Korea
“Abstraction from suffering”, Arko Art Center/MIA, Seoul, Korea

2002
“Age of Philosophy and Aesthetics”, MMCA, Gwacheon, Korea

2000
“An Aspect of Korean Contemporary Art”, MMCA, Gwacheon, Korea
“Postwar Abstract Art in Korea and the West : Passion and Expression”, Samsung Museum of Modern Art, Seoul, Korea
“Selected Works Division of Contemporary Art”, Seoul National University Museum, Korea

1996
“Letters and Images”, Hallim Museum, Daejeon, Korea

1995
“The Exhibition of Contemporary Art ’50 “, MMCA, Seoul, Korea

1994
“Seoul International Contemporary Art Festival”, MMCA, Gwacheon, Korea
“Abstraction Art of Korea”, Seonam Art Center, Seoul, Korea

1993
“Opening Exhibition on Contemporary Arts”, Seoul Art Center Hangaram Museum, Seoul, Korea

1990
“Contemporary Korean Fine Art Invitational Exhibition”, MMCA, Gwacheon, Korea
“Seoul Art Exhibition”, Seoul Museum of Art(SEMA), Seoul, Korea
“Korea Fine Art - Present Stage”, Seoul Art Center Hangaram Museum, Seoul, Korea
“Korea Contemporary Art – Finding the Origin”, Total Museum, Jangheung, Korea

1989
“Figurative Exhibition by Abstract Painters”, Ace Art, Seoul, Korea

1988
“Contemporary Artists Exhibition”, Chosun Ilbo Gallery, Seoul, Korea
“Seoul Art Exhibition”, Seoul Museum of Art(SEMA), Seoul, Korea

1987
“Contemporary Korean Fine Art Invitational Exhibition”, MMCA, Gwacheon, Korea

1986
“Korean Contemporary Art’s Today and Yesterday”, MMCA, Gwacheon, Korea
“Modern Korean Art Festival”, Seoul Asian Games Organizing Committee, Seoul, Korea
“86 Seoul Asia Contemporary Art Exhibition”, MMCA, Gwacheon, Korea

1985
“Seoul Art Exhibition”, Seoul Museum of Art(SEMA), Seoul, Korea
“Korea Contemporary Art Exhibition”, Olympic Park Museum, Seoul, Korea

1984-85
“Contemporary Korea Fine Art Invitational Exhibition”, MMCA, Seoul, Korea

1984
“Korea Invited Contemporary Art Exhibition”, MMCA, Seoul, Korea
“Korean Contemporary Art of the 60’s The Outskirts of Informel”, Walker Hill Art Center, Seoul, Korea
“Korean Contemporary Art of the 60’s Paris Biennale”, Duson Gallery, Seoul, Korea

1983
“Korea Contemporary Fine Art Exhibition”, Viscontea Hall, Milano, Italy

1981
“Jungang Fine Art Prize”, MMCA, Seoul, Korea
“Korea Contemporary Art Exhibition”, Arko Art Center, Seoul, Korea
“Fundrasing Exhibition for construction of National Arts Museum”, Seoul, Korea

1980
“Asia Contemporary Art Exhibition”, Fukuoka Museum of Art, Fukuoka, Japan
“Asia Contemporary Art Exhibition”, Tokyo Museum, Tokyo, Japan
“Korean Contemporary Art Exhibition”, Myung Sung CC, Yongin, Korea
“Korean Arts Exhibition by the Han-Kuk Ilbo”, MMCA, Seoul, Korea
“Korean and Arabic Art Exchange Fair”, Arabic Culture Center, Seoul, Korea
“Korea Print & Drawing Exhibition”, MMCA, Seoul, Korea

1979-81
“An Invited Artist by the National Art Exhibition”, MMCA, Seoul, Korea

1979
“Korean Fine Arts Today’s Method Exhibition”, Arko Art Center, Seoul, Korea

1978
“Korea : The Trend for the past 20 Years of Contemporary Arts”, MMCA, Seoul, Korea
“Jungang Fine Art Prize”, MMCA, Seoul, Korea

1977
“5th Independents Exhibition”, MMCA, Seoul, Korea
“Korea Contemporary Western Painting National Exhibition”, MMCA, Seoul, Korea
“Korean Contemporary Painting”, National Museum of History, Taipei, Taiwan

1976~1980
Seoul Contemporary Fine Art Festival, MMCA, Seoul

1976-77
“Contemporary Fine Art Festival in Gangwon”, Gangwon, Korea
“Contemporary Fine Art Festival in Gangwon”, Gwangju, Korea

1974-78
“A Recommended Artist by the National Art exhibition”, Seoul, Korea

1974-79
“The Exhibition of Seoul ‘70”, Shinsegae Art Gallery, Seoul, Korea

1974
“The 3rd Triennale-India”, New Deli, India

1973
“Exhibition of Korean Contemporary Art”, Myung-Dong Gallery, Seoul, Korea
“Opening Exhibition on 100 Contemporary Artists”, The National Museum of “Modern &Contemporary Art [MMCA] “, Seoul, Korea

1971
“Painting Today’s Korea”, Myung-Dong Gallery, Seoul, Korea

1970
“Korea Arts Exhibition (Sponsored by the Hankook Ilbo) “, Gyeongbokgung Art Museum, Seoul, Korea

1969
“Young Artists of Korea”, Solidaridad Gallery, Manila, Philippines
“The 6th Biennale de Paris”, Paris, France

1968
“The 1st Festival International De La Peinture Cagnes Sur Mer”, France

1967
“Sao-Paulo International Biennial”, Sao-Paulo, Brazil
“I. S. P. A. A International Exhibition”, Shinsegae Gallery, Seoul
“Expo-67 Contemporary Korean Painters Exhibition”, Montreal, Canada

1966
“Contemporary Korean Painters Exhibition”, Kuala Lumpur, Malaysia
“The Invitation Exhibition of Contemporary Artists from Six Countries of far East”, Macy’s, New York, USA

1964
“Cultural Freedom Contemporary Art Exhibition (Held by the Congress for Cultural Freedom) “, Seoul, Korea

1962-65
“The Actuel Exhibition”, Shinsegae Art Hall Seoul, Seoul, Korea

1962
“Contemporary Korean Arts Exhibition”, Manilla, Philippines

1961
“The 2nd Biennale de Paris”, Paris, France
“Young Artists Coalition”, Gyeongbokgung Art Museum, Seoul, Korea

1959-61
“Exhibition of Korean Contemporary Artists (Held by Chosun Ilbo) “, Seoul, Korea

1958-61
“Contemporary Exhibition (Held by Artists Association) “, Seoul, Korea

1958
“Exhibition by Three Artists of Le Pont, Jungang Information Hall”, Seoul, Korea

Collections

M+ Museum, Hong Kong
National Museum of Modern and Contemporary Art, South Korea
Seoul Art Museum, Seoul, South Korea
Leeum Samsung Museum of Art, Seoul, South Korea
Gwangju Museum of Art, Gwangju, South Korea
Walker Hill Art Museum, Seoul, Korea
Busan Museum of Art, Busan, Korea
Sungkok Art Museum, Seoul, Korea

K M

趙容翊

出生於北清，韓國
1934 - 2023

學歷

1958 畢業於首爾國立大學繪畫系

主要個展

2026
「趙容翊：不可化約的我」，馬凌畫廊，紐約，美國

2023
「趙容翊：晚期作品」，馬凌畫廊，香港
Brown 畫廊，首爾，韓國

2022
HK Art and Antiques，紐約，美國

2021
Paik Hae Young 畫廊，首爾，韓國

2016
Olivier Malingue畫廊，倫敦，英國
馬凌畫廊，香港
Sungkok美術館，首爾，韓國
Jaedong 畫廊，首爾，韓國

2008
Geohong 畫廊，九里市，韓國
Han畫廊，首爾，韓國

2001
Jongno 畫廊，首爾，韓國

1990
Arko 藝術中心，首爾，韓國

1984
新世界畫廊，首爾，韓國

1974
新世界畫廊，首爾，韓國

精選群展

2023
「Figures and Flowers」，HK Art Gallery，紐約，紐約州，美國
「Two Friends」，HK Art Gallery，紐約，紐約州，美國
「Rememberance」，Brown 畫廊，首爾，韓國
「Absence leads to Presence」，Brown 畫廊，首爾，韓國
「Geometric Abstract Art in Korea」，國立現代美術館，果川，韓國

2022
Gana Art Busan，釜山，韓國

2020-21
「Challenge to the Unknown」，Kim Tschang-Yeul 美術館，濟州，韓國

2019
台北當代，台北，台灣

2018
巴塞爾藝術展香港展會，馬凌畫廊，香港

2017
巴塞爾藝術展香港展會，馬凌畫廊，香港
「Korean Art Now」，Lee Hwa Ik 畫廊，首爾，韓國

2016
「藝術與生命」，Art Space Ben，首爾，韓國
巴塞爾藝術展香港展會，馬凌畫廊，香港

2015
Re:Contemporary - Fermented Souls，瀑布大廈，紐約，美國

2004
「開幕展」，三星美術館，首爾，韓國
「Abstraction from suffering」, Arko 藝術中心/MIA，首爾，韓國

2002
「哲學與美學的時代」，國立現代美術館，果川，韓國

2000
「韓國當代藝術一二」，國立現代美術館，果川，韓國
「戰後韓國及西方抽象藝術: 激情與表達」，三星美術館，首爾，韓國
「當代藝術分支選作」，首爾國立大學美術館，韓國

1996
「字符與圖像」，翰林博物館，大田，韓國

1995
「五十年代當代藝術展」，國立現代美術館，首爾，韓國

1994
首爾國際當代藝術節，國立現代美術館，果川，韓國
「韓國抽象藝術」，仙岩藝術中心，首爾，韓國

1993
「當代藝術開幕展」，首爾藝術中心Hangaram藝術館，首爾，韓國

1990
「韓國當代美術邀請展」，國立現代美術館，果川，韓國
「首爾藝術展」，首爾市立美術館，首爾，韓國
「當下韓國藝術展」，首爾藝術中心Hangaram藝術館，首爾，韓國
韓國當代藝術 – 溯源，Total博物館，長興，韓國

1989
「抽象畫家之寫實展」，Ace Art，首爾，韓國

1988
「當代藝術家聯展」，朝鮮日報畫廊，首爾，韓國
「首爾藝術展」，首爾市立美術館，首爾，韓國

1987
「當代韓國美術邀請展」，國立現代美術館，果川，韓國

1986
「韓國當代藝術今昔」，國立現代美術館，果川，韓國
「現代韓國藝術節」，首爾亞洲競賽組委會，首爾，韓國
「86年首爾亞洲當代藝術展」，國立現代美術館，果川，韓國

1985
「首爾藝術展」，首爾市立美術館，首爾，韓國
「韓國當代藝術展」奧林匹克公園美術館，首爾，韓國

1984-85
「當代韓國美術邀請展」，國立現代美術館，果川，韓國

1984
「當代韓國美術邀請展」，國立現代美術館，果川，韓國
「六十年代韓國當代藝術The Outskirts of Informel」，Walker Hill藝術中心，首爾，韓國
「巴黎雙年展六十年代韓國當代藝術」，Duson畫廊，首爾，韓國

1983
「韓國當代美術展」，Viscontea Hall，米蘭，意大利

1981
「Jungang美術獎」，國立現代美術館，首爾，韓國
「韓國當代藝術展」，Arko藝術中心，首爾，韓國
「國家藝術館募捐展」，首爾，韓國

1980
「亞洲當代藝術展」，福岡美術館，福岡，日本
「亞洲當代藝術展」，東京美術館，東京，日本
「韓國當代藝術展」，明盛集團，龍仁，韓國
「韓國中央日報之韓國藝術展」，國立現代美術館，首爾，韓國
「韓國與阿拉伯藝術交流展」，阿拉伯文化中心，首爾，韓國
「韓國版畫與繪畫展」，國立現代美術館，首爾，韓國

1979-81
「國家藝術展特邀藝術家」，國立現代美術館，首爾，韓國

1979
「韓國美術之今日發展」，Arko藝術中心，首爾，韓國

1978
「韓國：當代藝術二十年」，國立現代美術館，首爾，韓國
「Jungang美術獎」，國立現代美術館，首爾，韓國

1977
「第五屆獨立展」，國立現代美術館，首爾，韓國
「韓國當代西方繪畫全國展」，國立現代美術館，首爾，韓國
「韓國當代繪畫」，國立歷史博物館，台北，台灣

1976-1980
「首爾當代藝術節」，國立現代美術館，首爾，韓國

1976-77
「江原道當代藝術節」，江原道，韓國
「江原道當代藝術展」，光州，韓國

1974-78
「國家藝術展推薦藝術家」，首爾，韓國

1974-79
「70年代首爾展」，新世界畫廊，首爾，韓國

1974
「第三屆印度三年展」，新德里，印度

1973
「韓國當代美術展」，明洞畫廊，首爾，韓國
「百位當代藝術家開幕展」，國立現代美術館，首爾，韓國

1971
「韓國今日繪」，明洞畫廊，首爾，韓國

1970
「韓國藝術展（韓國中央日報贊助）」，景福美術館，首爾，韓國

1969
「韓國青年藝術家」，Solidaridad畫廊，馬尼拉，菲律賓
「第六屆巴黎雙年展」，巴黎，法國

1967
「聖保羅國際雙年展」，聖保羅，巴西
「I. S. P. A. A. 國際展」，新世界畫廊，首爾，韓國
「Expo-67 當代韓國畫家展」，蒙特利爾，加拿大

1966
「韓國當代藝術家展」，吉隆坡，馬來西亞
「遠東六國當代藝術家邀請展」，Macy's，紐約，美國

1964
「文化自由當代藝術展（文化自由大會舉辦）」，首爾，韓國

1962-65
「The Actuel Exhibition」，首爾新世界藝術廳，首爾，韓國

1962
「當代韓國藝術展」，馬尼拉，菲律賓

1961
「第二屆巴黎雙年展」，巴黎，法國
「青年藝術家聯盟」，景福美術館，首爾，韓國

1959-69
「韓國當代藝術家展（朝鮮日報舉辦）」，首爾，韓國

1958-61
「當代藝術展（藝術家協會舉辦）」，首爾，韓國

1958
「Le Pont三藝術家聯展」，軍港資料館，首爾，韓國

收藏

M+美術館，香港
國立現代及當代藝術博物館，首爾及果川，韓國
首爾藝術博物館，首爾，韓國
三星美術館，首爾，韓國
光州美術館，光州，韓國
Walker Hill 美術館，首爾，韓國
釜山美術館，釜山，韓國
省谷美術館，首爾，韓國

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