

|Cho Yong-Ik| 趙容翊|

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' gestural quality, 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 Gwangju Museum of Art.

[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。

趙容翊被譽為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









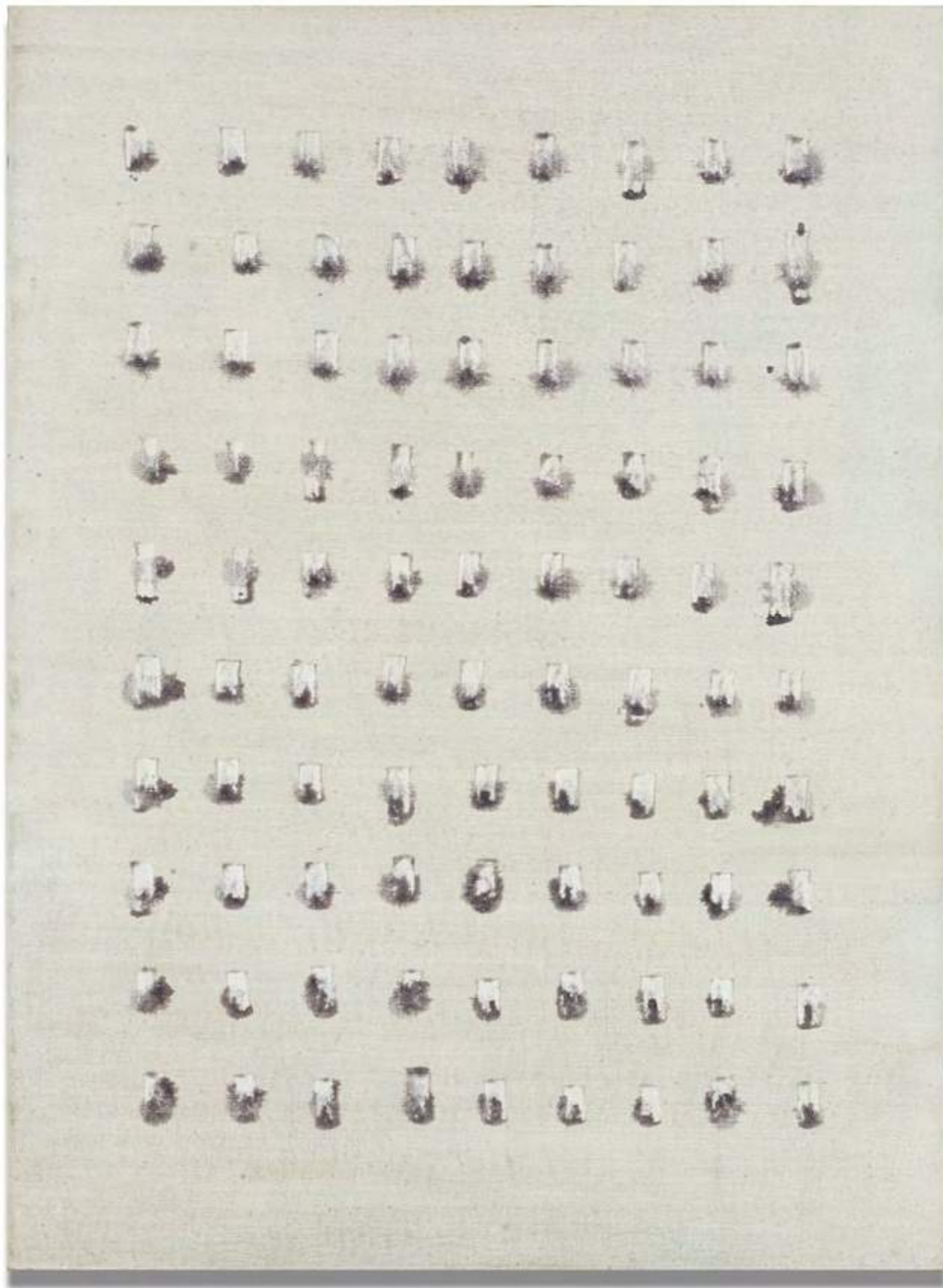




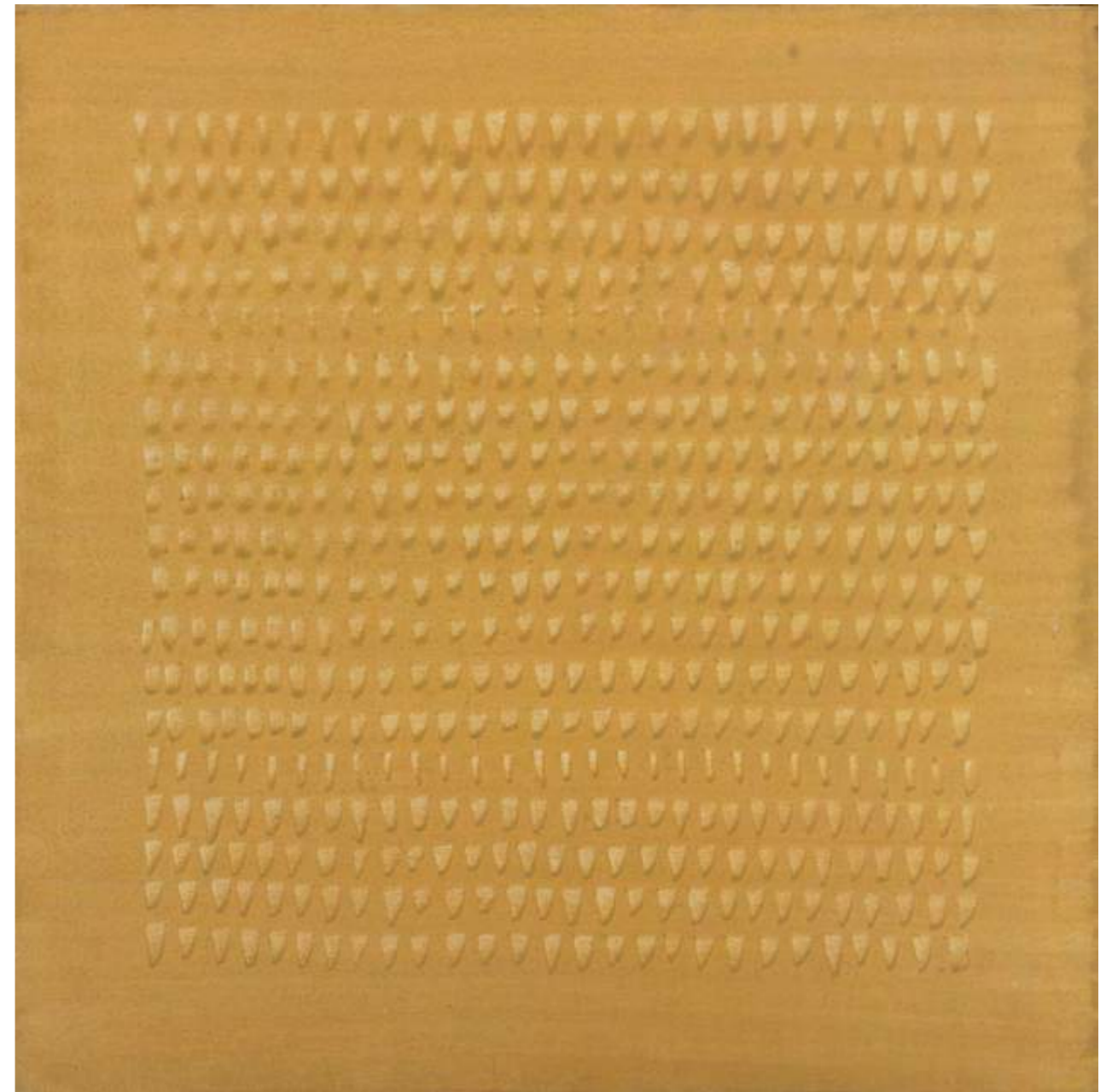
Installation View
展覽現場



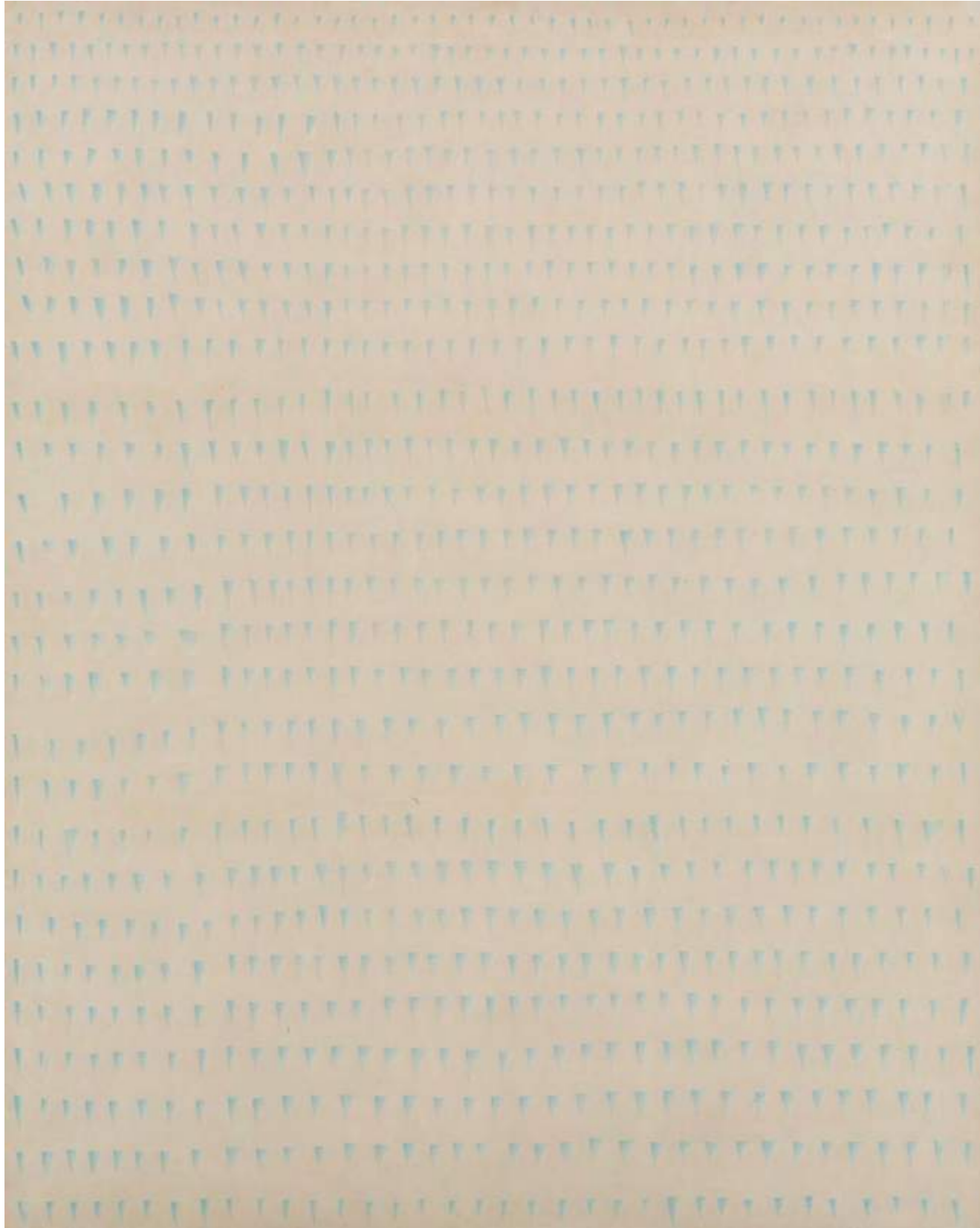
Installation View
展覽現場



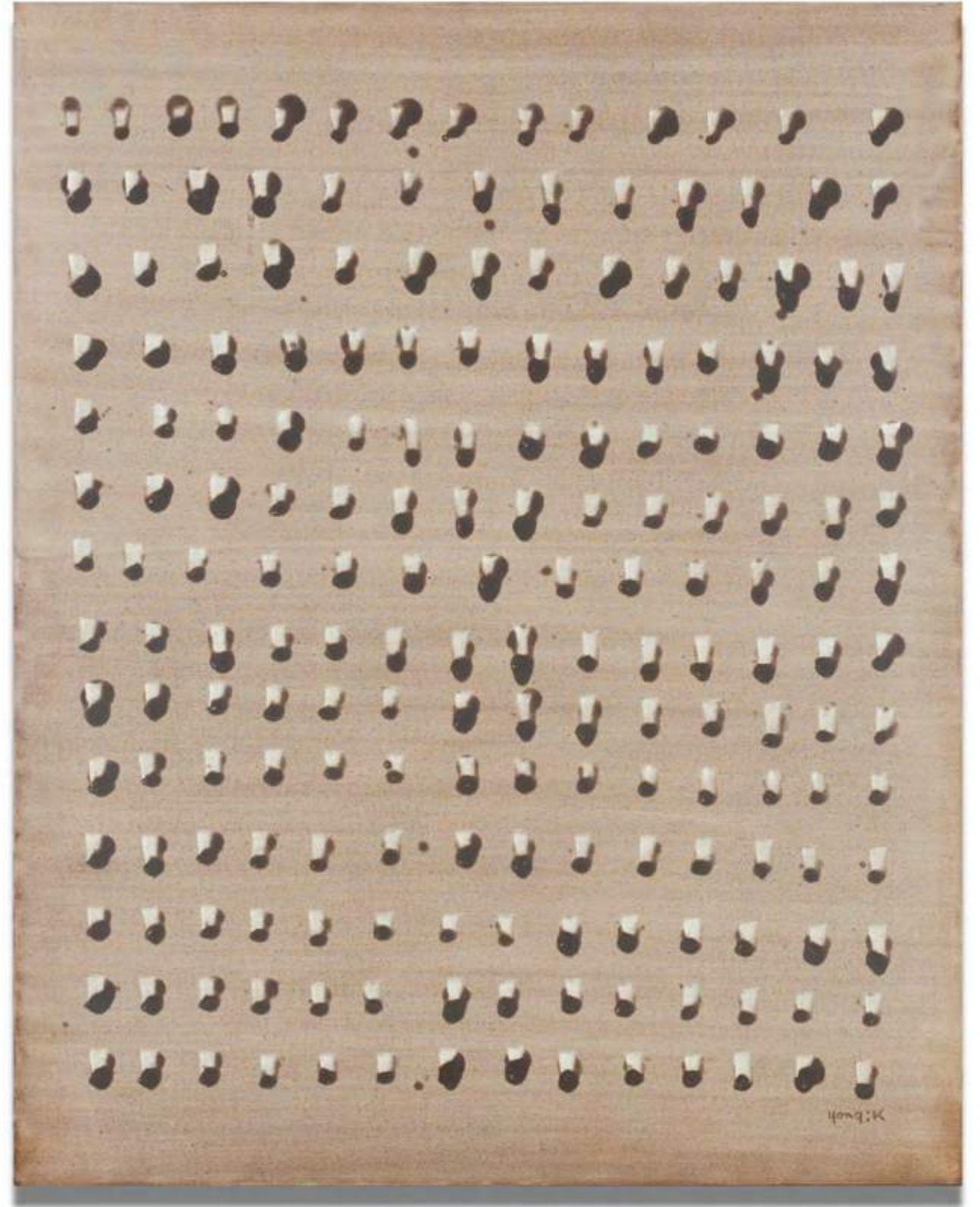
'77-628', 1977
Acrylic on canvas
130 x 97 cm



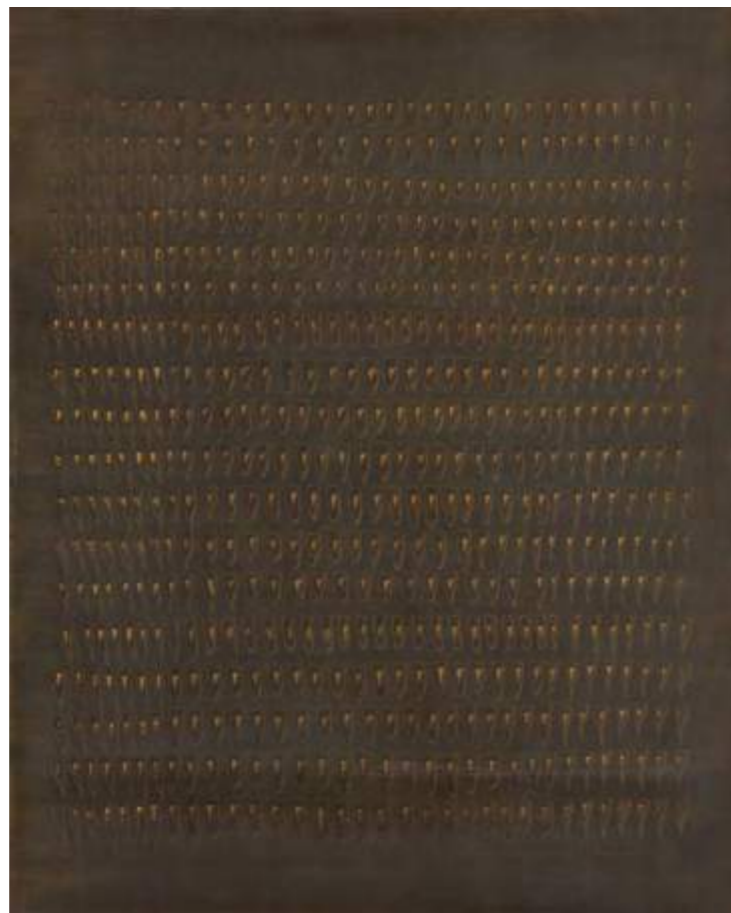
'79-7', 1979
Acrylic on canvas
130 x 130 cm



'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



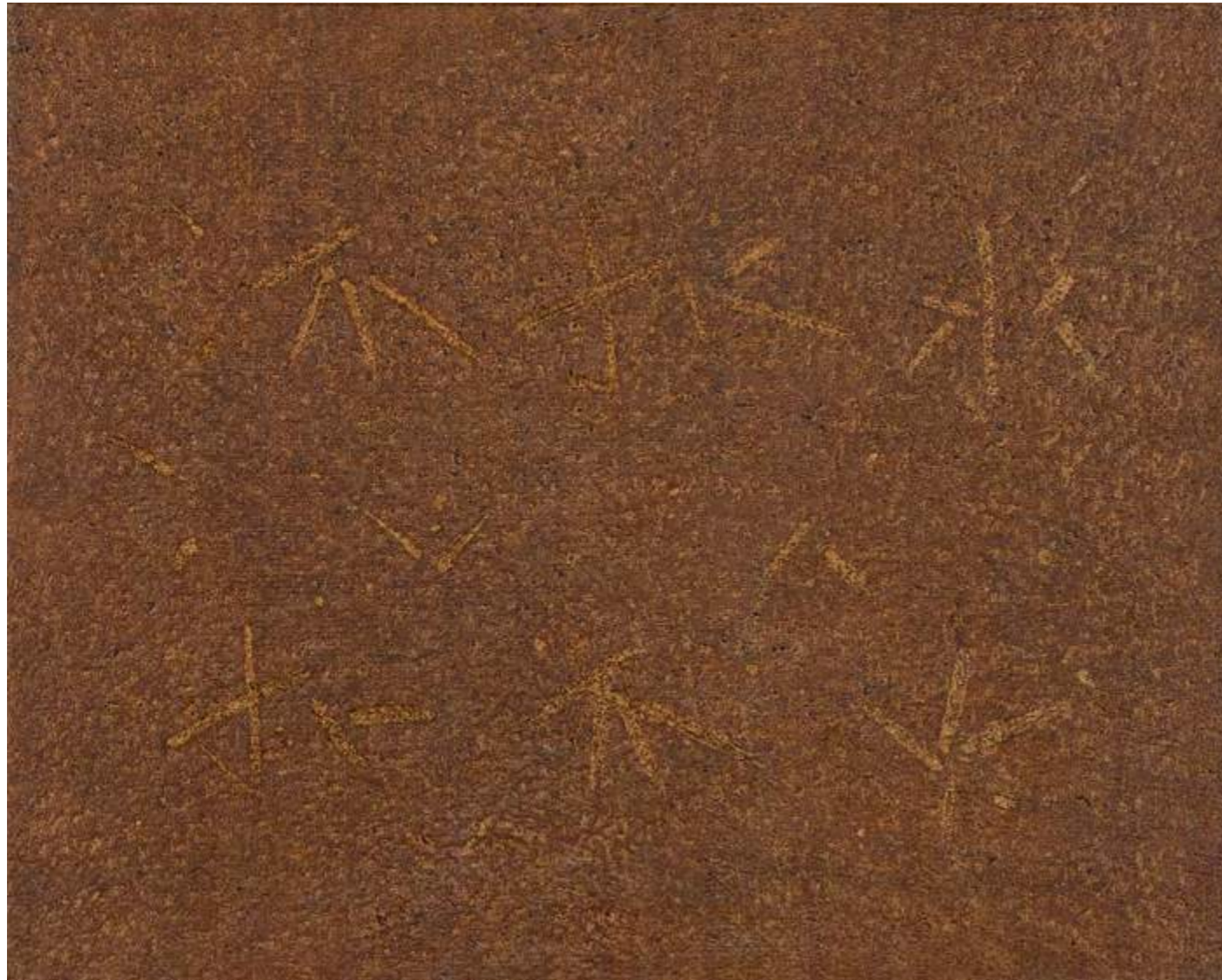
'84-400', 1984
Acrylic on canvas
131 x 162 cm



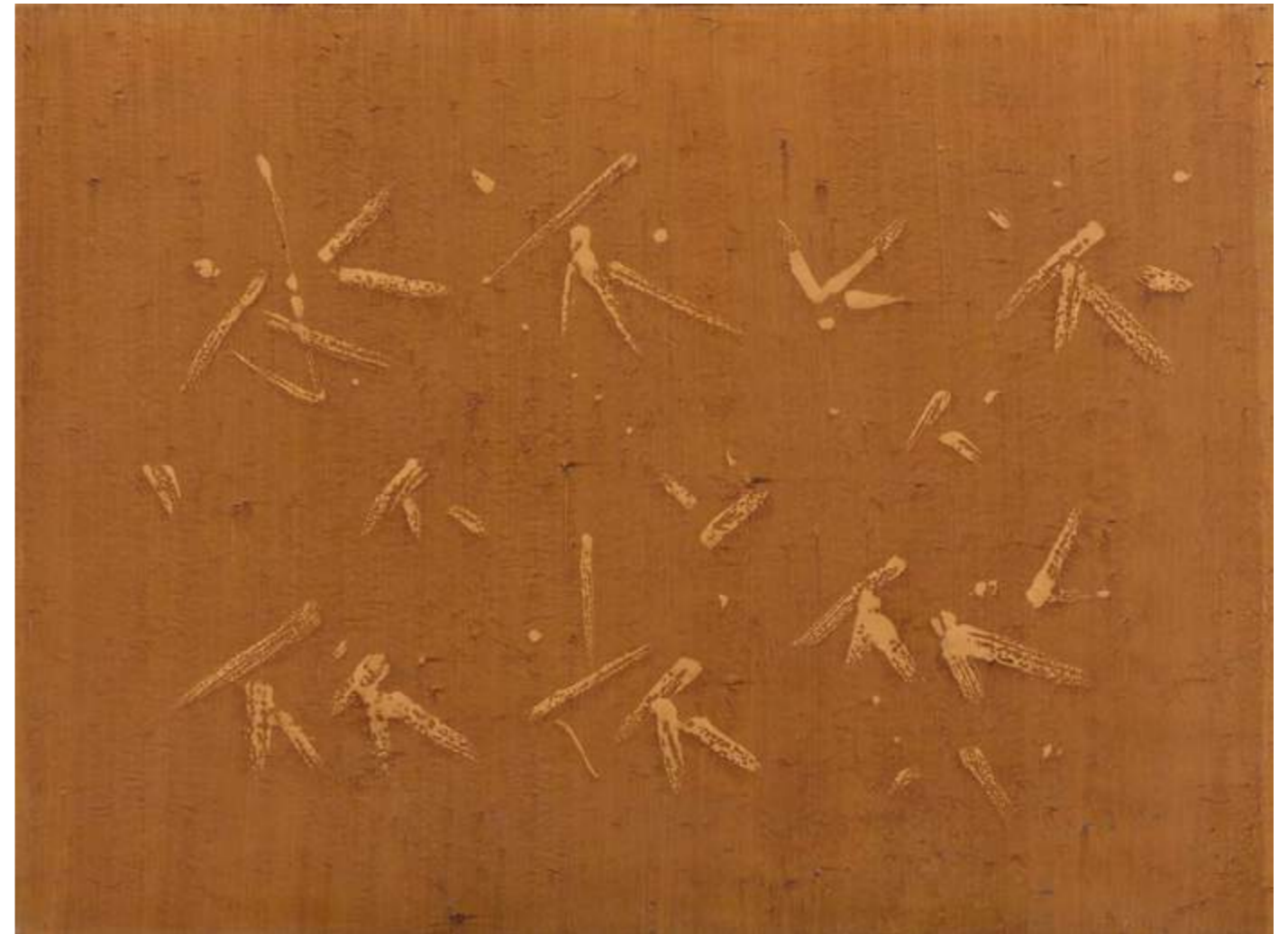
'80-622', 1980
Acrylic on paper
46 x 63.5 cm



'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

KEY COVERAGE



Installation View
展覽現場



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](#)

Kiang

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kiangmalingue.com

Malingue

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

Cho Yong-Ik

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Born in Bukcheong, Hamgyeongnam-do, Korea, 1934

Education

1958 Graduated Department of Painting, Seoul National University

Major Solo Exhibitions

2016

Edouard Malingue Gallery, Hong Kong

Sungkok Art Museum, 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

2017

“Art Basel Hong Kong”, Edouard Malingue Gallery, Hong Kong

2016

“Art Basel Hong kKong”, Edouard Malingue Gallery, Hong Kong

2015

“Re:Contemporary- Fermented Souls”, Waterfall mansion, New York, USA

“Art & Life”, Art Space Ben, Seoul, Korea

2004

“Inaugural Exhibition on Leeum”, Samsung Museum Leeum, 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

“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

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

“The Exhibition of Contemporary Art ‘40”, MMCA, Seoul, Korea

1984

“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

“Korean Contemporary Art Exhibition”, Myung Sung Group, 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

1976-77

“Contemporary Fine Art Festival in Gangwon”, Gangwon, Korea

“Contemporary Fine Art Festival in Gangwon”, Gwangju, Korea

1976-80

“Seoul Contemporary Fine Art Festival”, MMCA, Seoul, 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 100 Modern Painting”, The National Museum of Contemporary Art, Seoul, Korea

“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

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

“Young Artists of Korea”, Solidaridad Gallery, Manila, Philippines

“The 6th Biennale de Paris”, Paris, 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

1959-69

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

1958-60

“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

Samsung Museum of Art, Seoul, South Korea

Gwangju Museum of Art, Gwangju, South Korea

K

M

趙容翊

1934年生於韓國富川市

學歷

1958 畢業於首爾國立大學繪畫系

主要個展

2016
馬凌畫廊，香港
Sungkok美術館，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

精選聯展

2017
香港巴塞爾藝術展，馬凌畫廊，香港

2016
香港巴塞爾藝術展，馬凌畫廊，香港

2015
Re:Contemporary - Fermented Souls，瀑布大廈，紐約，美國
藝術與生命，Art Space Ben，首爾，韓國

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，三星現代美術館，首爾，韓國
當代藝術分支選作，首爾國立大學美術館，韓國

1996 '96
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
當下韓國美術，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，Chosun Ilbo 畫廊，首爾，韓國

1987
當代韓國美術個展，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
40年當代藝術展，國立現代美術館，果川，韓國

1984
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
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
第五屆個人展，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

1976-77
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

1976-80
首爾當代藝術節，國立現代美術館，首爾，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
百幅現代畫展，國立現代美術館，首爾，韓國
韓國當代美術館，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
首屆國際繪畫藝術節，卡涅，法國
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
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

1958-60
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

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