

Edouard Malingue Gallery

馬凌畫廊

Sixth floor, 33 Des Voeux

Road Central, Hong Kong

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Cho Yong-ik Solo Exhibition
Coverage

趙容翊 個展
媒體報導

May 2016

Art Agenda

'Edouard Malingue Gallery'

Link : <http://www.art-agenda.com/shows/cho-yong-ik-at-edouard-malingue-gallery/>

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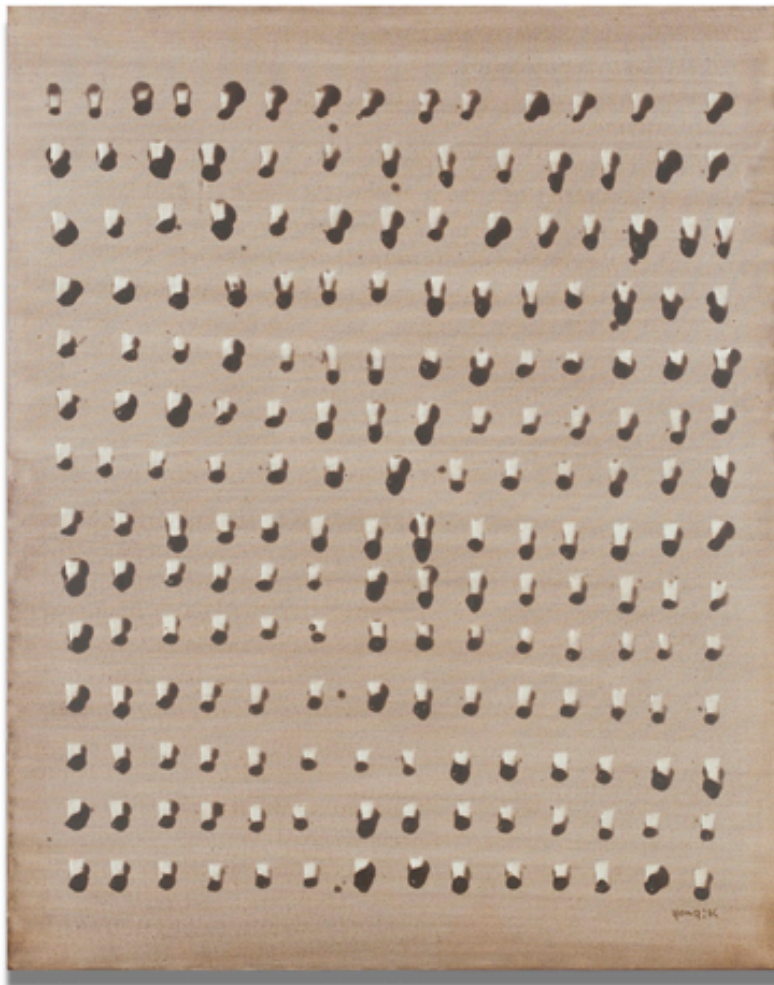
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Edouard Malingue Gallery



Cho Yong-ik, *Work 76-726*, 1976. Acrylic on canvas. 163 x 131 cm. Image courtesy Edouard Malingue Gallery.

Cho Yong-ik

May 13–June 18, 2016

Opening: May 12, 6–8pm

Edouard Malingue Gallery

Sixth floor, 33 Des Voeux
Road Central
Hong Kong

T +852 2810 0317
mail@edouardmalingue.com

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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 diver.

(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.

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), São Paulo (1967) and is held in multiple permanent collections, including the MMCA, Seoul Art Museum, Samsung Museum of Art and Gwangju Museum of Art.

Media enquiries: Jennifer Caroline Ellis, jennifer@edouardmalingue.com / T +852 2810 0319

All other enquiries: Lorraine Malingue, lorraine@edouardmalingue.com / T +852 2810 0318

Edouard Malingue Gallery

馬凌畫廊

05 May 2016

Etrigg

'Cho Yong-Ik Solo Exhibition'

Link : <https://etrigg.com/event/cho-yong-ik-solo-exhibition/15821670/>



Upcoming Triggs Flow You Position

Cho Yong-Ik Solo Exhibition



edouard malingue gallery

Begins Thu 18:00, 2016-05-12
Ends Thu 20:00, 2016-05-12

Duration: 2h | Timezone: Asia/Hong_Kong



Status: passed
Category: Arts & Culture

Event description:

Exhibition dates: 13 May - 18 June 2016 Opening reception: 12 May 2016, 6 - 8 pm 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. 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. 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. RSVP: mail@edouardmalingue.com ### 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，馬凌館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。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。 RSVP: mail@edouardmalingue.com

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Last update: 2016-05-05

Location: [Edouard Malingue Gallery](#)

09 May 2016

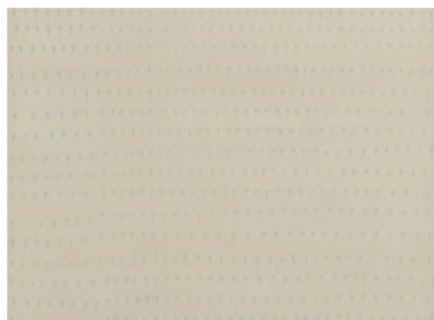
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'Cho Yong-Ik, Edouard Malingue Gallery Hong Kong'

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Venue

Edouard Malingue Gallery(馬凌畫廊)

Date

2016.05.13 Fri - 2016.06.18 Sat

Opening Exhibitions

Address

Sixth Floor, 33 Des Voeux Road Central,
Hong Kong
香港中環德輔道中33號6樓

Telephone

+852 2810 0317

Opening Hours

Monday-Saturday 10am-7pm

Director

Edouard Malingue & Lorraine Malingue

Email

mail@edouardmalingue.com

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CHO YONG-IK Edouard Malingue Gallery Hong Kong

[Press Release]

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.

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[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

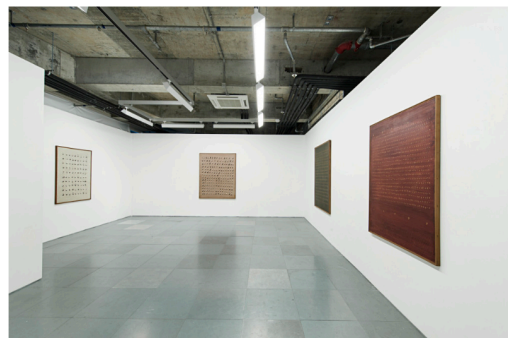
13 May 2016
Galleries Now
'Cho Yong-Ik'
Link : <http://www.galleriesnow.net/shows/cho-yong-ik/>

Cho Yong-Ik

Fri 13 May 2016 to Sat 18 Jun 2016

exhibition

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[2] Henry Meyric Hughes, 'The International Art Scene and The Status of Dansaekhwa', Art in Asia, 2014

15 May 2016
Blouin Art Info
'Cho Yong-Ik'

Link : <http://www.blouinartinfo.com/galleryguide/881559/881558/event/1397343>

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Cho Yong-Ik

May 12 - June 18, 2016

DESCRIPTION

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15 May 2016

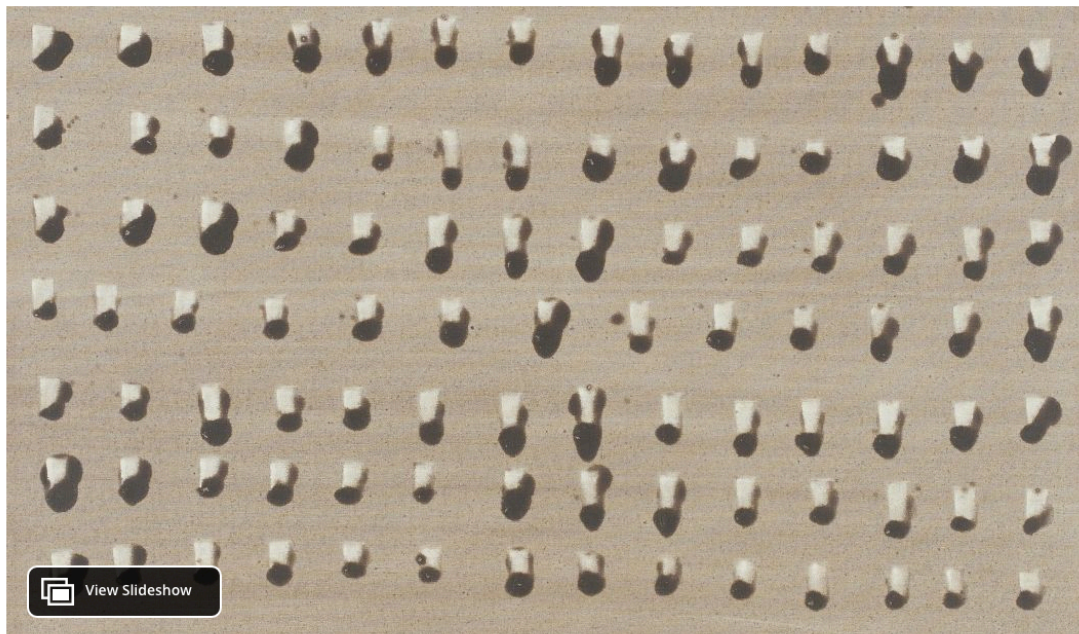
Blouin Artinfo

'Cho Yong-Ik's iconoclastic Dansaekhwa at Edouard Malingue Gallery'

Link : <http://hk.blouinartinfo.com/news/story/1400274/cho-yong-iks-iconoclastic-dansaekhwa-at-edouard-malingue>

Cho Yong-ik's Iconoclastic Dansaekhwa at Edouard Malingue Gallery

BY SAMUEL SPENCER | MAY 15, 2016



A detail from "76-726," by Cho Yong-ik.
(Courtesy Edouard Malingue Gallery)

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Edouard Malingue Gallery

ARTISTS

Seo-Bo Park

Cho Yong-ik

Three decades of paintings by [Cho Yong-Ik](#) are on view at Hong Kong's Edouard Malingue Gallery until June 18, giving visitors the chance to consider the arc of the Korean artist's career.

The exhibition is divided into three categories, each representing a decade-long series created by Cho. In "Scratch Series," from the 1970s, Cho challenges the conventions of Dansaekhwa, a Korean abstract movement of the 1970s characterized by the use of a monochromatic palette. 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.

Cho created each work in the series by painting a canvas with two monochromatic layers and then scratching off the top layer of paint with his thumb, revealing the bottom layer. He repeated this scratching process over and over across the work, filling the canvas with neat rows of scratches. In this fashion, Cho literally marked the canvas with his fingerprints.

In the 1980s, Cho began the "Wave Series," in which he used rhythmic strokes to create wavelike patterns in the paint. These patterns evoke the waves of the sea, a step into figurative art that represented another break from the traditionally abstract Dansaekhwa style.

The artist waded deeper into figurative painting in the 1990s, when he created his "Bamboo Series." This series of stylized paintings of bamboo branches stretched the limits of Dansaekhwa, drawing upon typical elements such as the use of hanji paper but tossing out abstraction altogether.

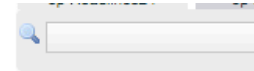
"Cho Yong-Ik" runs through June 18 at Edouard Malingue Gallery in Hong Kong.

16 May 2016

Headlines 24

'Cho Yong-Ik's iconoclastic Dansaekhwa at Edouard Malingue Gallery'

Link : <http://www.headlines24.nl/nieuwsartikel/184839/201605/cho-yong-ik%E2%80%99s-iconoclastic-dansaekhwa-at-edouard-malingue-gallery>



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Cho Yong-ik's Iconoclastic Dansaekhwa at Edouard Malingue Gallery

16/05 02:45 - Cho Yong-ik's Iconoclastic Dansaekhwa at Edouard Malingue Gallery

Three decades of paintings by Cho Yong-ik are on view at Hong Kong's Edouard Malingue Gallery until June 18, giving visitors the chance to consider the arc of the Korean artist's career. The exhibition is divided into three categories, each representing a decade-long series created by Cho. In "Scratch Series," from the 1970s, Cho challenges the conventions of Dansaekhwa, a Korean abstract movement of the 1970s characterized by the use of a monochromatic palette. 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. Cho created each work in the series by painting a canvas with two monochromatic layers and then scratching off the top layer of paint with his thumb, revealing the bottom layer. He repeated this scratching process over and over across the work, filling the canvas with neat rows of scratches. In this fashion, Cho literally marked the canvas with his fingerprints. In the 1980s, Cho began the "Wave Series," in which he used rhythmic strokes to create wavelike patterns in the paint. These patterns evoke the waves of the sea, a step into figurative art that represented another break from the traditionally abstract Dansaekhwa style. The artist waded deeper into figurative painting in the 1990s, when he created his "Bamboo Series." This series of stylized paintings of bamboo branches stretched the limits of Dansaekhwa, drawing upon typical elements such as the use of hanji paper but tossing out abstraction altogether. "Cho Yong-ik" runs through June 18 at Edouard Malingue Gallery in Hong Kong....

16 May 2016

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'Edouard Malingue Gallery - Cho Yong-Ik'

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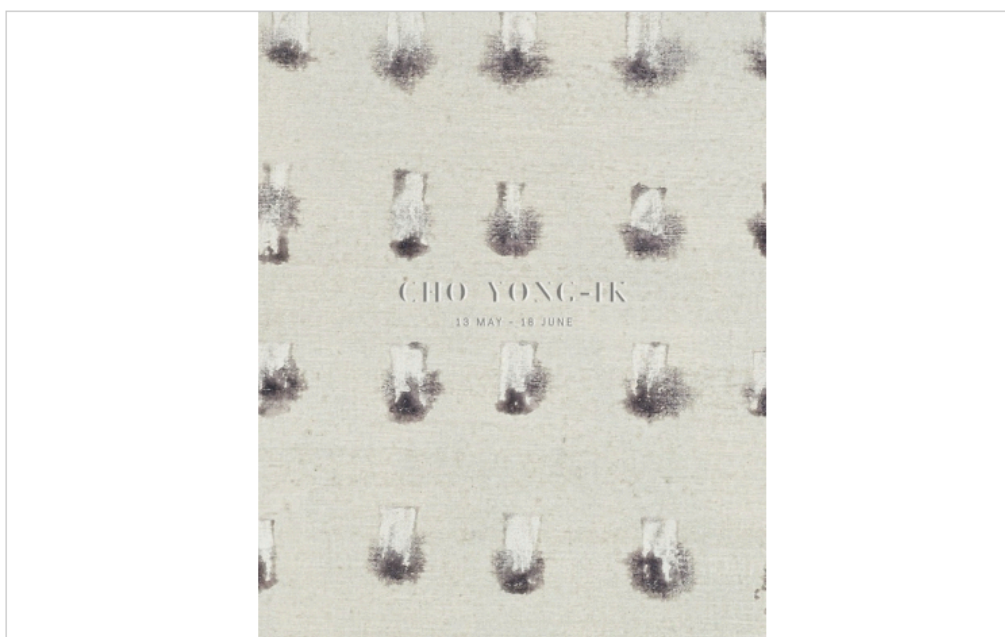
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Cho Yong-Ik

13 May - 18 Jun 2016

Press release courtesy of Edouard Malingue Gallery.

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 Gwangu 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

17 May 2016

Cafa Art Info

'Edouard Malingue Gallery presents Cho Yong-Ik Solo Exhibition in Hong Kong'

Link : <http://en.cafa.com.cn/edouard-malingue-gallery-presents-cho-yong-ik-solo-exhibition-in-hong-kong.html>



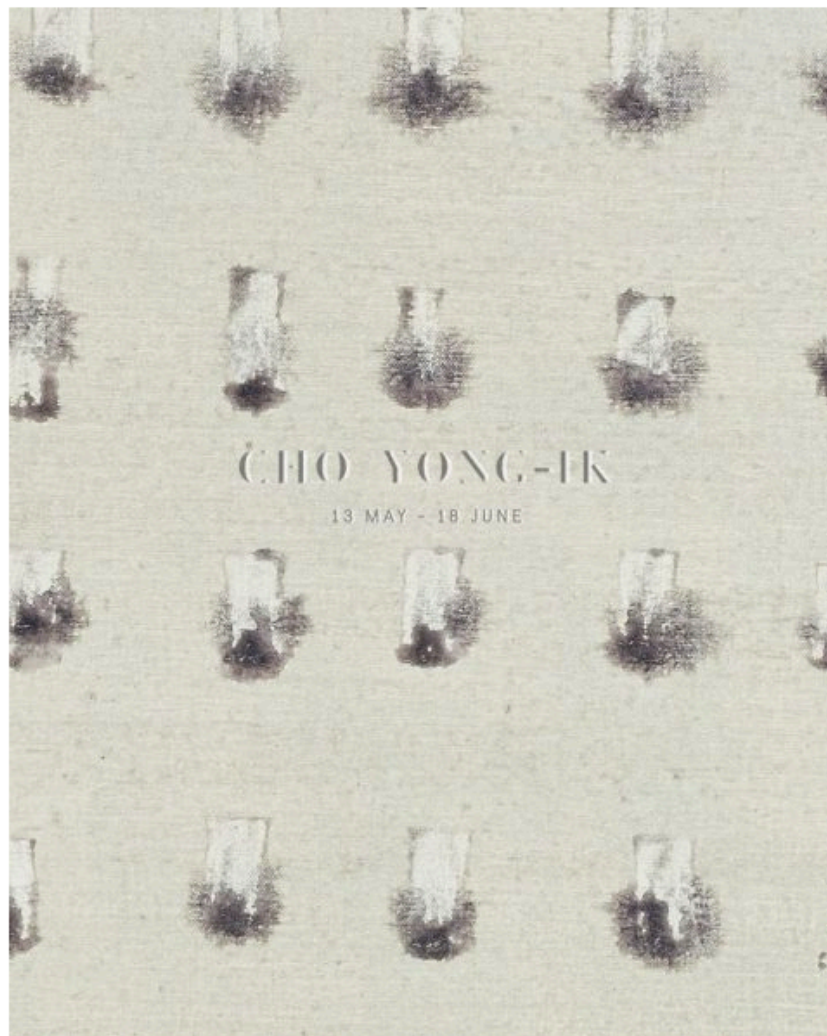
CAFA ART INFO is an artistic organization, closely related to the Central Academy of Fine Arts, which aims to promote domestic artists and communications on an international level.

CAFA ART INFO hopes to provide a platform where artists as well as art lovers can enjoy and appreciate contemporary art.

Edouard Malingue Gallery presents Cho Yong-Ik Solo Exhibition in Hong Kong

by SUE WANG on May 17, 2016 • 2:00 pm

No Comments



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About the exhibition

Date: May 13, 2016 – July 18, 2016

Venue: Edouard Malinque Gallery

Courtesy of the artist and Edouard Malinque Gallery, for further information please visit

<http://edouardmalinque.com>.