

THE COLUMNS GALLERY 더 컬럼스 갤러리

The Columns was established in 2002 by Dong Jo Chang who initially opened his gallery in the creative hub of New York, Soho, during the mid 1990's. Since then, The Columns has evolved into one of the most powerful galleries in Korea. With numerous international exhibitions and occasional gallery talks, The Columns seeks to introduce both emerging and established artists to the Korean art scene. Understanding the significance of Korean artists, The Columns also emphasizes introducing its artists to the international market by taking part in art fairs worldwide. The gallery's most recent exhibitions boasted some of the biggest names in contemporary and modern art. Artists such as Damien Hirst, Andy Warhol, Frank Stella, Roy Lichtenstein and Alexander Calder were exhibited alongside Korean masters like Chun Kwang-Young. This eclectic and exceptional grouping of artists has garnered The Columns notable attention from the Korean and international media as well as from distinguished art collectors from all corners of the globe.

GALLERY EXHIBITIONS 2006 - 2010

Global Art Show 글로벌 아트 쇼 4. 6. 2010 ~ 6. 19. 2010

Kwon, Yeo Hyun 권여현 *Decoding Magic* 1. 19. 2010 ~ 2. 20. 2010

Unreal 현실과 비현실의 경계사이 12. 2. 2009 ~ 1. 16. 2010

Markus Weggenmann 마커스 웨겐만 *Frozen Desire* 10. 5. 2009 ~ 11. 7. 2009

Chun, Kwang Young 전광영 *A New Perspective* 9. 2. 2009 ~ 9. 30. 2009

Oh, Byung Wook 오병욱 *Sea of My Mind New* 7. 22. 2009 ~ 8. 22. 2009

Markus Linnenbrink 마커스 린넨브링크 *ALLTHE THINGSTHATARE OUTSIDE OF ME* 6. 16. 2009 ~ 7. 18. 2009

Chong Gon Byun 변중곤 *Icons of Arts* 5. 1. 2009 ~ 5. 30. 2009

Art in Blue Blue in Art 2. 9. 2009 ~ 4. 25. 2009

Michael Wesely & L'anverre 마이클 웨슬리 & 랑베르 12. 1. 2008 ~ 1. 30. 2009

Dionisio González 디오니시오 곤잘레스 *Is it true everything we see?* 9. 19. 2008 ~ 11. 29. 2008

In the Photographic Image 7. 1. 2008 ~ 8. 30. 2008

The Columns Gallery Artists & Contemporary Masters 5. 13. 2008 ~ 6. 30. 2008

Whang, Ho Sup 황호섭 *Permanences Mysterieuses* 4. 24. 2008 ~ 5. 24. 2008

Daniele Buetti 다니엘레 부에티 4. 1. 2008 ~ 4. 30. 2008

Thomas Eller 토마스 엘러 *THE Incident* 2. 20. 2008 ~ 3. 22. 2008

Kwon, Yeo Hyun 권여현 *Magic Forest* 2. 1. 2008 ~ 3. 8. 2008

Michael Craig-Martin 마이클 크레이그 마틴 1. 18. 2008 ~ 2. 16. 2008

20th Century Design Art 20세기 디자인 아트전 12. 10. 2007 ~ 1. 5. 2008

Chun, Kwang Young 전광영 *Work on paper* 10. 4. 2007 ~ 10. 27. 2007

Art Market Now 오늘의 해외미술전 11. 1. 2007 ~ 12. 8. 2007

Lina Kim 리나 김 *Room* 9. 4. 2007 ~ 9. 27. 2007

Michael Wesely 마이클 웨슬리 *Still Life* 8. 1. 2007 ~ 8. 31. 2007

Jean-Pierre Raynaud 장 피에르 레이노 *Le PotRouge* 7. 7. 2007 ~ 7. 31. 2007

Temptation 4. 10. 2007 ~ 5. 26. 2007

Markus Linnenbrink 마커스 린넨브링크 3. 7. 2007 ~ 4. 7. 2007

Tom Wesselmann 탐 웨슬먼 2. 2. 2007 ~ 3. 3. 2007

Massimo Vitali 마시모 비탈리 *Old concepts new works* 12. 18. 2006 ~ 1. 28. 2007

Michael Wesely 마이클 웨슬리 *The abstraction of Korean landscape* 9. 6. 2006 ~ 10. 4. 2006

Brian McKee 브라이언 맥키 *Urbanus* 5. 26. 2006 ~ 6. 24. 2006

Bill Thomson 빌 탐슨 *Mixer* 4. 21. 2006 ~ 5. 20. 2006

Joseph Beuys 요셉 보이스 *A Tribute to Nam June Paik* 3. 10. 2006 ~ 4. 20. 2006

Exhibited Artists & Art Works

Joseph Beuys
Chun, Kwang Young
Markus Weggenmann
Thomas Eller
Lina Kim
L'anverre
Markus Linnenbrink
Nam June Paik
Massimo Vitali
Chong Gon Byun
Hwang, Ho Sup

Daniele Buetti
Michael Craig-Martin
Dionisio González
Werner Krüger
Brian McKee
Jean Pierre Raynaud
Bill Thompson
Michael Wesely
Oh, Byung Wook
Tom Wesselmann
Kwon, Yeo Hyun

Ron Arad
Louise Bourgeois
Damien Hirst
Niki de Saint Phalle
Frank Stella
Andy Warhol
Robert Schabert
Richard Avedon

Richard Artschwager
Alexander Calder
Michael Craig-Martin
Jim Dine
Le Corbusier
Roy Lichtenstein
George Nakashima
Robert Rappaport

Joseph Beuys (b. 1921 – d. 1986, Germany)



FOND, 1978
80x90x35.5cm, copper, felt

Nam June Paik (b. 1932 - d. 1986, Korea)



TV cello, 1994
video with 3 TV sets
strings cello acrylic box

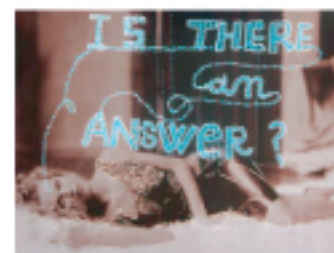


Mozart, 1989-90, 100x91.5x56cm,
video-object with metal body violins,
strings, paper partitions, 3 Sony 5" TV sets,
laserdisc and beta tape

2005 "Joseph Beuys: Actions, Vitrines, Environments" Tate Modern, London, UK
2006 "Joseph Beuys – A Tribute to Nam June Paik" The Columns, Seoul, Korea

Joseph Beuys is most famous for his ritualistic public performances, his energetic championing of the healing potential of art and his belief in the power of a universal human creativity. Beuys not only produced performance art but also sculptures, environment art, vitrines, over 450 prints and posters and thousands of drawings. A committed teacher, political artist and controversial figure, the nature and value of Beuys's contribution to art continues to elicit a highly polarized debate.

Daniele Buetti (b. 1956, Fribourg, Switzerland)



Is there an answer?, 2007
120x160cm, c-print, light box



Does my sexual life affect my spiritual in a negative way?, 2007
130x100cm, c-print, light box



Am I abusing you?, 2007
60x120cm, c-print, light box

2007 Bernhard Knaus Fine Art, Frankfurt, Germany
2008 Haunch of Venison, Zürich, Switzerland
Kunsthalle Recklinghausen and Kunstmuseum Mülheim Ruhr, Germany
The Columns, Seoul, Korea

Buetti's sensual images boosted by their audacious and rather nonchalant titles make his work all the more tempting. Viewers identify themselves by reading the text and feel as if they are lured and tricked by a joke. "Who is actually seducing and who is being seduced?" The models in their seductive poses address the viewer with words that could also be thought of as slight murmurs to themselves. Their thoughts or questions may very well be our own unsolved problems and we gradually start to understand that we are already taking part in this question and answer game.

Chong Gon Byun (b. 1948, Daegu, Korea)



A KISS FROM GOD, 2009
155x81.7x23cm, Oil on cello with silver chain



NAMJUNE PAIK, 2009
81.2 x 58 x 12.7 cm, Oil on violin case



MARCEL DUCHAMP, 2009
77x54x10.2cm, Violin with violin case, mixed media

1981–84 The Art Students League of New York, NY, USA

2006 2 x 13 Gallery, New York, NY, USA

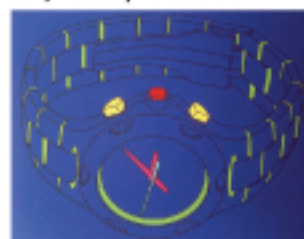
2009 "Icons of Art" The Columns, Seoul, Korea

Having grown up during the difficult years following the Korean War when nothing of potential value could be left unused, Byun continues to respect the secret lives of objects. For him, discarded window frames, old keys and obscure scientific instruments are carriers of their forgotten histories. His work is comparable to the shadow boxes of Joseph Cornell, conjuring a dream like quality from salvaged knick-knacks. In other ways Byun's juxtapositions are deliberately humorous, recalling a Duchampian play with the disconnect between an object's shape and form and its literal "meaning."

Michael Craig-Martin (b. 1941, Dublin, Ireland)



Canon EOS, 2003
147.3x162.6cm, Acrylic on canvas



Tag Heuer Xirium Formula 1, 2003
132x162.6cm, Acrylic on canvas



Common History: None of the Above, 1999
243.8x182.8cm, Acrylic on canvas

1961–66 BFA, MFA, Yale University, New Haven, CT, USA

2007 The Columns, Seoul, Korea

"A is for umbrella" Gagosian Gallery, London, UK

In 1974 Craig-Martin exhibited his seminal piece *An Oak Tree*; which consisted of a glass of water standing on a shelf attached to a gallery wall and a text using a semiotic argument to explain why it is in fact an oak tree. His early work made deliberate reference to the American artists he most admired, such as Donald Judd, Jasper Johns and Robert Morris. But during the 1990s, Craig-Martin's work shifted decisively to painting; using a stylized drawing technique often depicting everyday household objects. These paintings consist of black line drawings with lines of equal mechanical width and bright "nursery" colors on canvas with acrylic paint. Craig-Martin is also noted as having greatly influenced the Young British Artists, the most famous of whom is Damien Hirst.

Chun, Kwang-Young (b. 1944, Hongchun, Korea)



Aggregation 05-0067, 2005, 210cm x 171cm
Mixed media with Korean mulberry paper



Aggregation 06-MY020, 2006, 290cm x 210cm x 1.75cm
Mixed media with Korean mulberry paper



Aggregation 08-SEO23 Blue, 2008, 193x161cm
Mixed media with Korean mulberry paper

1971 MFA, Philadelphia College of Art, PA, USA

2008 Aldrich Museum of Contemporary Art, Ridgefield, CT, USA

Robert Miller Gallery, New York, NY, USA

2009 Mori Arts Center, Tokyo, Japan

"A New Perspective" The Columns, Seoul, Korea

2010 National Art Museum of China, Beijing, China

Within the past ten years Chun Kwang-Young has won international acclaim for his *Aggregation* series. Made of thousands of individually wrapped triangular wedges in Korean mulberry paper, his work exposes both a personal and essentially Korean sentiment. Chun spent his childhood in a rural town during the Korean War and his past informs his artwork which resembles the mountainous terrain of Korea and the chaos of rubble formed by war. Blurring the boundary of painting and sculpture to create a three dimensional surface, the artist succeeds in creating a dynamic force on top of a calm and serene landscape. Today, Chun is one of the key figures of Korean contemporary art.

Thomas Eller (b. 1964, Nürnberg, Germany)



THE Incident (book), 2007
150x125x16cm, Lambdachrome on aluminium



THE Incident (coca cola), 2002, 175x140x40 cm
Lambdachrome on aluminium



THE you win (with love) II, 2001
130x180x30cm, Lambdachrome on aluminium

1989 BFA, Berlin University of the Arts, Berlin, Germany

2006 "THE White Male" Akademie der Künste, Berlin, Germany

2008 "THE Incident" The Columns, Seoul, Korea

Thomas Eller's art is concerned with the relationship between the second, third and fourth dimensions. His photo-sculptures are made from cut-out photographic prints laminated on aluminum that are hung in front of a wall, placed on the floor, or suspended in space. Because the viewer's perspective of an object is forever determined by the moment of release of the camera's shutter, Eller seeks to expose the object in its completeness in other ways. By presenting multiple views of photographed objects Eller removes the temporal context of the subject while expounding on its spatial capacities.

Dionisio González (b. 1965, Gijón, Spain)



Antópolis I, 2008 180x900cm, C-print on Plexiglas

- 1996 Ph. D of Fine Arts, University of Seville, Spain
- 2007 Galería Max Estrella, Madrid, Spain
- 2008 "Fusion Confusion" Folkwang Museum, Essen, Germany
- "Is it true everything we see?" The Columns, Seoul, Korea

To what extent can we really say that we are completely sure of what we see? The landscapes that Spanish photographer Dionisio González creates based on the ruins of real city buildings are as real as the viewer believes they are. Not because of the creative possibilities the photographic medium offers but because of the potential applicability of these spaces. In the case of González, the romantic notion of recovering buildings that are in ruins due to political negligence or economic collapse started in Havana. He rebuilds fragments of the building with prefabricated elements from modern architecture, seamlessly blending reality and unreality, dirty and clean, new and old. By combining such disparate elements, González invites the viewer to question the actuality of these shanty towns.

Damien Hirst (b. 1965, Bristol, UK)



Chordance-UL-C, 2007
132.1x152.4cm (10.2m spot),
Household gloss on canvas



Beautiful Big, Beyond Belief Tasteful Party Painting VI, 2007
213.4cm diameter, Household gloss, glass, mirror, blades,
glitter, diamond dust and gold on canvas



Love from Afar, 2006 213.4cm diameter,
Butterflies, scalp blades, razor blades,
Stanley blades and household gloss on canvas

- 1989 Goldsmiths College, London, UK
- 2007 "Superstition" Gagosian Gallery, London, UK
- 2008 "For the Love of God" Rijksmuseum, Amsterdam, The Netherlands
- 2009 "Requiem" PinchukArtCentre / PAC, Kiev, Russia

Damien Hirst's wide-ranging practice – installations, sculpture, painting and drawing – has sought to challenge the boundaries between art, science and popular culture. He explores the uncertainty at the core of human experience; love, life, death, loyalty and betrayal through unexpected and unconventional media. Best known for the 'Natural History' works, which present animals in vitrines suspended in formaldehyde, his works recast fundamental questions concerning the meaning of life and the fragility of biological existence. Hirst is equally renowned for his paintings. These include his 'Butterfly Paintings' which are tableaux of actual butterflies suspended in paint. Hirst's inventiveness, and his consistently visceral, visually arresting work, has made him a leading artist of his generation.

Lina Kim (b. 1965, São Paulo, Brazil)



Rooms Furstenwalde, 2007 125x185cm, C-print diasec



Rooms Wittstock, 2006-2007 125x185cm, C-print diasec

- 2002 4th Gwangju Biennale, Gwangju, Korea
- 2006 "See into liquid" Museum of Contemporary Art, Denver, CO, USA
- 2007 "Rooms" The Columns, Seoul, Korea

History has written itself into the dilapidated rooms photographed by Lina Kim. The last few traces of human life, the destruction of war or simply the carelessness of real estate agents finds narration in these interiors. Kim seeks emptiness and quietness in the gutted buildings she finds. A proscenium that needs no actors, each place links interior and exterior through the open window or empty door frame. Kim waits in these empty rooms until natural light fills the interior with an immaterial volume; then armed with a middle format camera and tripod, takes a picture of the remnants of humanity.

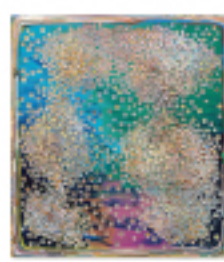
Markus Linnenbrink (b. 1961, Dortmund, Germany)



HOW YOU CAN LET GO, 2008
38x35x28cm, Epoxy resin pigments



THE WAITING OVERBESOME ONE ELSE, 2009
140x250cm, Epoxy resin on wood



JEDER FÜR SICH SOLOSSEN EIGEN RUM, 2005-2008
130x120cm, Photos, epoxy resin on wood

- 1982-85 Academy of Fine Arts, Berlin, Germany
- 1985-88 Gesamthochschule, Kassel, Germany
- 2004 "SCHIEFEBAHN" Museum Neue Galerie, Kassel, Germany
- "MYSELF OUTSIDE" Hammer Museum, UCLA, Los Angeles, CA, USA
- 2009 "ALL THE THING THAT ARE OUTSIDE OF ME" The Columns, Seoul, Korea

In each of his technicolored works, Markus Linnenbrink exposes the process of artistic production. His work is vibrant; with dripped or carved colored lines angling down the surface of whatever material he may be using at that time: wood, wall, canvas, floor. He employs different materials to explore the transparent layers within his work and mimic the organic and the plastic faculties. By applying layer upon layer of paint, Linnenbrink allows his works to trickle, drip and accumulate into something more than two-dimensional painting.

Brian McKee (b. 1977, Kansas City, MO, USA)



URBANUS, 2004
144.8x180.3cm, C-print on aluminium



URBANUS, 2004
144.8x180.3cm, C-print on aluminium

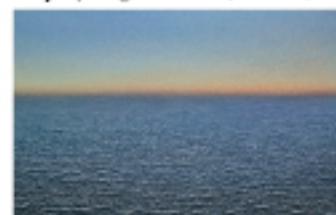


URBANUS, 2004
144.8x180.3cm, C-print on aluminium

- 1996-2001 Interlochen Art Academy and Bard College, USA
- 2006 "URBANUS" The Columns, Seoul, Korea
Schweinfurt Stadtische Museum, Germany
- 2008 "STRUCTURAL MEMORY" Nusser & Baumgart, Munich, Germany

In 2002 Brian McKee began work on a large project entitled DERITUS which documented the ancient and contemporary ruins of Afghanistan and Eastern Europe. URBANUS, which means 'of the city' in Latin, is the third and final part of this project. URBANUS explores the idea of abandoned cities and self-contained societies through images of building interiors that were once vibrant and monumental city centers. McKee uncovers the history of Afghanistan through the deterioration, but not complete destruction, of its architecture.

Oh, Byung Wook (b. 1959, Daegu, Korea)



Sea of my mind, 2009
518x194cm, Acrylic on canvas



Sea of my mind, 2009
227x194cm, Acrylic on canvas

- 1982-88 BFA and MA, Seoul National University
- 2007 The White Gallery, Seoul, Korea
- 2009 "Sea of My Mind" The Columns, Seoul, Korea

For nearly twenty years Oh Byung Wook has been painting the sea. He does not work on the coast, nor does he have photos of the sea riddling his studio. Instead he paints the sea within his mind – filling his canvases with the waves and colors of his imagination. These seascapes which at first seem simple and bare are filled with psychological meaning and a sense of mysticism. Instead of painting a real sea, Oh symbolizes and defines the sea as an idea, bringing the viewer the essence of the sea, an image that could be seen as a truer representation than the actual thing. His works inspire serene thought as a trip to the ocean might imbuing his works with a romantic and philosophical edge.

Jean Pierre Raynaud (b. 1939, Courbevoie, France)



Pot rouge, 1968
195x180cm, Painted synthetic resin



Pot bleu, 1968-2002 195x180cm
Painted synthetic resin



Pot doré, 1968-2002
100x90cm, Painted synthetic resin

- 2005 "OBJET DRAPEAU" Galerie Guy Pieters, Knocke le Zoute, Belgium
- 2006 Musée d'Art Contemporain, Nice, France
- 2007 "Le Pot Doré" The Columns, Seoul, Korea

Raynaud is a French sculptor and installation artist who is most widely known for his work with flower pots and traffic signs. Trained as a gardener until 1958, Raynaud decided to pursue art through the support of his friends and family. His recurrent themes are flower pots and white ceramic boxes which he makes in many colors and sizes. Raynaud began creating his trademark flower pots in 1970 and a current estimate places the number of these pots around 4,000. A very large example of his flower pots is installed in the Centre Pompidou in Paris, France.

Bill Thompson (b. 1957, Ipswich, MA, USA)



Loop, 2008 76x58x13cm
Acrylic urethane on polyurethane block



Toy, 2006
127x38x4cm aluminium on plywood



Cove, 2008, 64x73x12cm,
Acrylic urethane on polyurethane block

- 1975-77 Carnegie-Mellon University, Pittsburgh, PA, USA
- 2008 "Booster" The Columns, Seoul, Korea
- 2009 Galerie Renate Bender, Munich, Germany

Rejecting the flatness and illusory quality of his previous paintings, Thompson began carving the surfaces of his panels in order to "activate" the undulating surfaces. This technique forced him to address sculptural issues and allowed him to create paintings that were more object-like. To create his highly glossed amorphic work, Thompson laboriously sands away at chunks of polyurethane foam upon which he applies layers and layers of bright automotive paint. Through his labor-intensive sculptures Thompson explores color, texture, shape and abstraction: the quintessential concerns of Abstract Minimalism.

Massimo Vitali (b. 1944, Como, Italy)



Animasacchi, 2005-2006 180x220cm
C-print on diasec Plexiglas on aluminium



Firenze pleione #365, 2006 150x180cm
C-print on diasec Plexiglas on aluminium



Uvorno Accademia, 2002-2006
C-print on diasec Plexiglas on aluminium

- 1964 London College of Printing, London, UK
- 2005 Bonni Benrubi Gallery, New York, NY, USA
- 2006 Hilger Contemporary, Wien, Austria
- 2007 "Old Concepts New Works" The Columns, Seoul, Korea

Since 1993, Massimo Vitali has been producing photographs taken on a raised platform with a large format camera. Beneath him lie beaches, discotheques, ski resorts, supermarkets, swimming pools and other places of leisure that are so replete with people that they fit under the qualification of "not places." Vitali's photos are clean, pale and detailed; exuding an almost aseptic quality which is heightened by their enormous size. Instead of photographing paradise-like dream beaches of remote countries, Vitali depicts overcrowded beach resorts where masses of people are shown looking for relaxation from the *quotidien*.

Tom Wesselmann (b. 1931 - d. 2004, USA)



Study for Cooper Union Christmas Card
1998, Acrylic on Hardboard



Woman with Green Blouse, 1985-1992
206x158cm, Steelcut, oil on steel



Claire from Beach Pose, 1965-1976
Pencil and acrylic on Reinhard paper

- 1951-56 BFA, University of Cincinnati, OH, USA
- 2001 Whitney Museum of American Art, New York, NY, USA
- 2002 Jack Rutberg Fine Arts, Los Angeles, CA, USA
- 2007 The Columns, Seoul, Korea

One of the most recognizable American pop artists of all time, Tom Wesselmann specialized in found art collages and paintings. He planned to become a cartoonist until his final year at Cooper Union in New York. The powerful work of Willem de Kooning provided both inspiration and inhibition as he attempted to find a new direction centered around a tangible subject. Many of his works feature female figures, including his 100-piece "The Great American Nude" series, made in the 1960s, for which he became famous. His paintings are distinguished by his relatively flat motifs painted in a simplified form, using only outlines. Wesselmann worked in collage, on shaped canvases and was also an innovative printmaker, adapting his imagery to lithographs, screenprints, aquatints and multiples in relief.

Michael Wesely (b. 1963, Munich, Germany)



14.12. - 27.12.2006
206x186cm, C-print diasec, 2006



24.12.2005 - 3.1.2006
206x186cm, C-print diasec, 2006



13.3. - 19.3.2007
206x186cm, C-print diasec, 2007

- 1988-94 Academy of Fine Arts, Munich, Germany
- 2004 "Open Shutter" The Museum of Modern Art, New York, NY, USA
- 2006 Goethe Institute, Rome, Italy
Galleria Primo Piano, Rome, Italy
Gemeente Museum, Den Haag, Netherlands
- 2007 "Still Life" The Columns, Seoul, Korea

Michael Wesely has been inventing and refining techniques for making photographs with unusually long exposures-some (as long as three years) for more than a decade. In 1997 he began using this unique approach to photography to explore major urban construction projects, such as the rebuilding of Potsdamer Platz in Berlin. Buildings that are demolished or constructed over the course of Wesely's long exposures often appear ghostlike, evoking simultaneously a vanishing and emerging presence. Wesely also uses his long exposure technique to capture the transience of flowers in a very literal way.

Markus Weggenmann (b. 1953, Singen, Germany)



No. 399, 2009
143x171cm, Highgloss paint on aluminium



No. 7, 2000, 210x143 cm
Highgloss paint on aluminium



No. 395, 2008
210x286 cm, Highgloss paint on aluminium

- 2007 "Twist and Shout" Fiedler Contemporary, Cologne, Germany
- 2008 "Para Julia" Galeria Pilar Parra & Romero, Madrid, Spain
- 2009 "With Tangerine Trees and Marmalade Skies" Galerie Mark Müller, Zürich, Switzerland
"Frozen Desire" The Columns, Seoul, Korea

Markus Weggenmann's work, generally a series of broad interlocking lines, executed in car enamel on aluminum presents a bold iconic image of color. Rather than evoking the particular resonances of color he seeks to exploit the tension between colors and heighten the vibrancy of his compositions. He eschews the traditional painterly craft in favor of a cool, detached format that leaves no trace of the artist's hand. The viewer is left to engage the painting alone.

Hwang, Ho Sup (b. 1955, Daegu, Korea)



Untitled, 2008 160 x 190 cm
acrylic on canvas



Buddha Face, 2008 78x67x32 cm
copper, mixed media

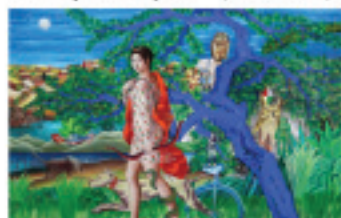


Installation view of 100 Buddha Face

- 1984 MFA, Ecole National Supérieure des Arts Decoratifs, Paris, France
- 1995 Galerie Jean Fournier, Paris, France
- 2008 "Permanences Mysterieuses" The White Gallery Seoul Korea
- 2009 Sungkok Museum, Seoul, Korea

Paris-based artist Ho-Sup Hwang constantly traverses the boundary between Eastern and Western culture. His Buddha faces – molded copper screen covering layers of anonymous imagery printed in a transparent film – meticulously captures this duality in his life. The images are mostly photos of Marilyn Monroe, unknown female figures or pornographic pictures covered, and yet not completely subsumed by a veil of Buddha's face. The Buddha's face seems to be simultaneously emerging from and submerged by these sexualized women. Even though those images seem incongruous to Buddha's face, strangely enough they fit together. The combination of these two makes the viewers puzzle over what they are really looking at. Perhaps, those two opposing images are not that different after all.

Kwon, Yeo Hyun (b. 1961, Kyoungna, Korea)



Magic Forest, 2008 243x152 cm
oil on canvas



Syntagmbird Forest, 2007 117x91 cm
oil on canvas



Laurel, 2008 177.7 x 162.3 cm
oil on canvas

- 1985-87 BFA, MFA, Seoul National University, Seoul, Korea
- 2006 "Syntagm" Savina Museum, Seoul, Korea
- 2007 "Les Visages du Christ" Galerie Lumen, Paris, France
- 2008 "Magic Forest" The White Gallery, Seoul, Korea

The paintings of Yeo Hyun Kwon are deeply psychological because they stem from the life of the artist. Not only are they researches into his life, but they reflect the artist's own understanding of his experiences. Through both antiquated and personal symbology, Kwon slowly reveals his inner world: his encounters with various issues like political violence, torture, culture, ancient heritage, sex, love, homosexuality, religion, missionaries, history, mystery, and science. Kwon's works are essentially mental catharses where he attempts to simultaneously document his life and work through the mysteries of his psyche.

Art in Blue Blue in Art

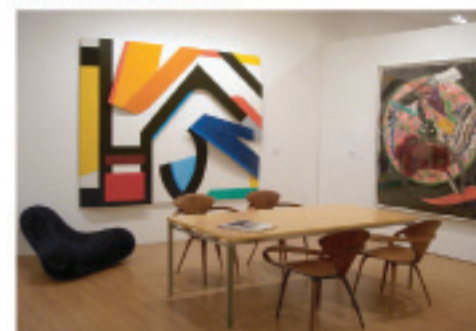


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20th Century Design Art

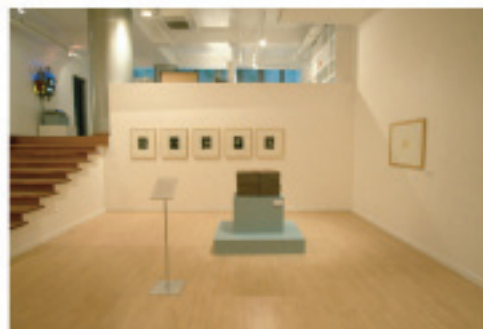
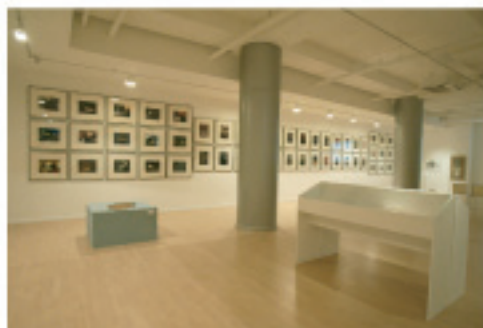


Art Market Now



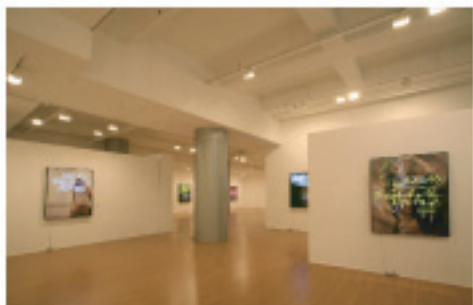
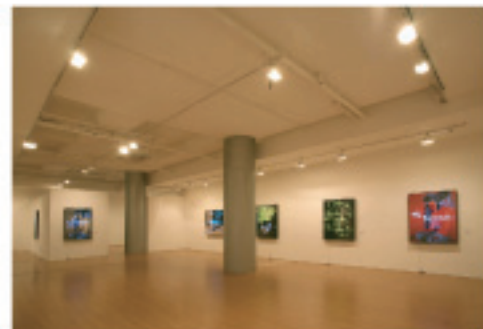
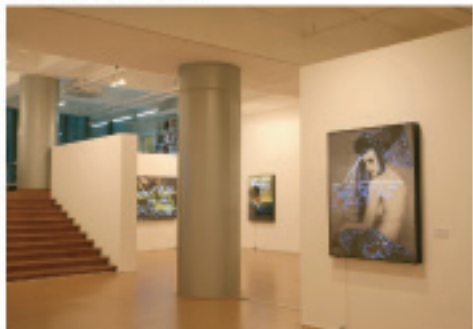
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Joseph Beuys & Nam June Paik



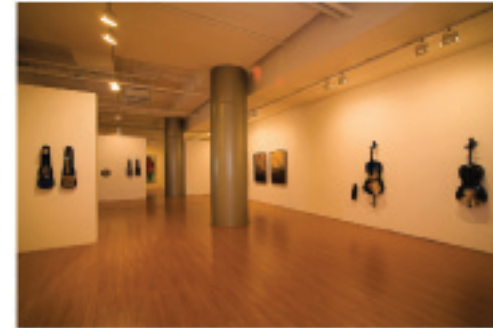
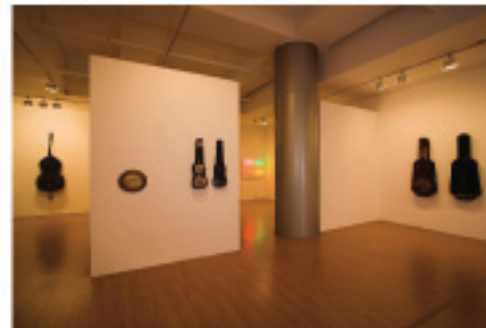
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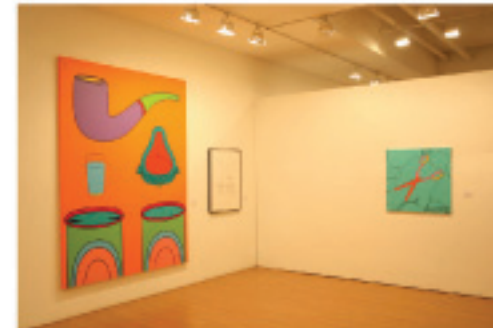
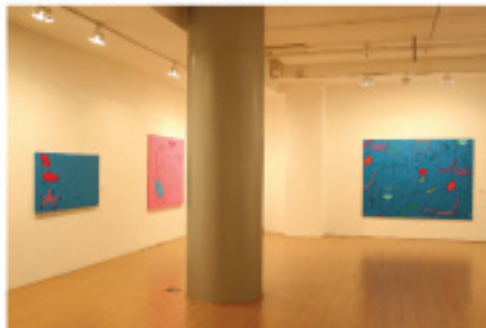
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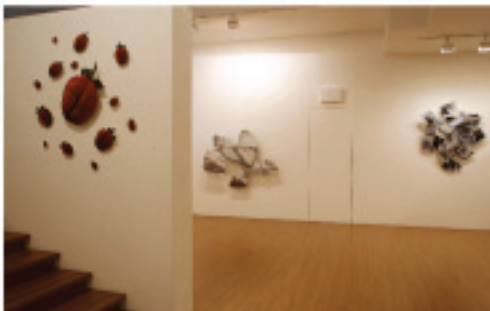
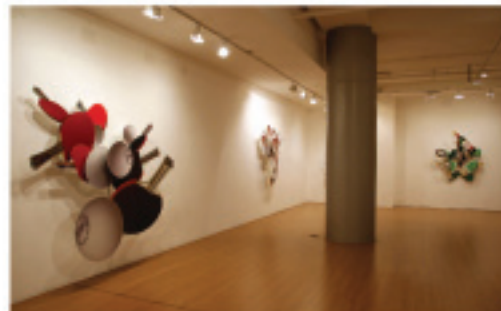
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Chun, Kwang Young



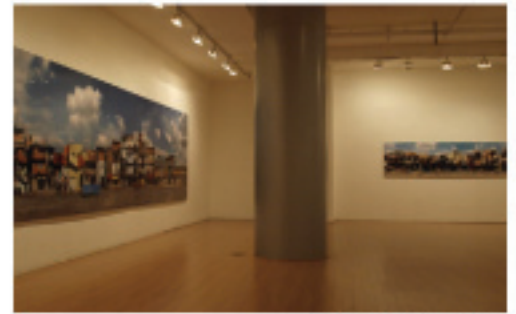
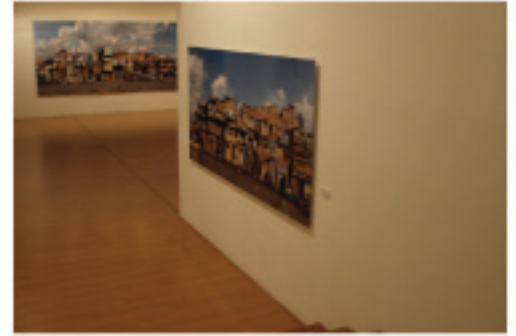
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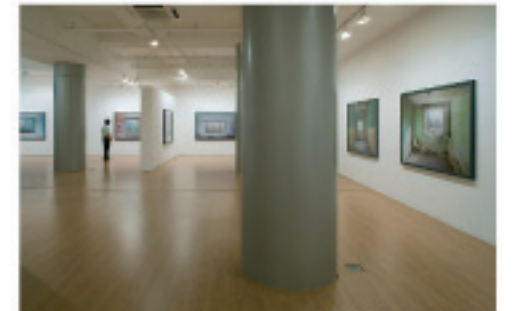
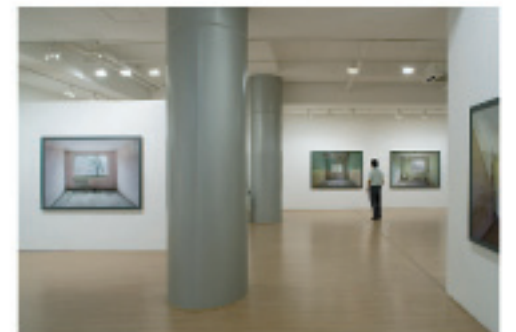
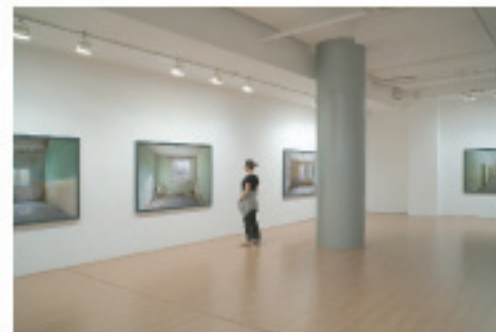
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Dionisio González



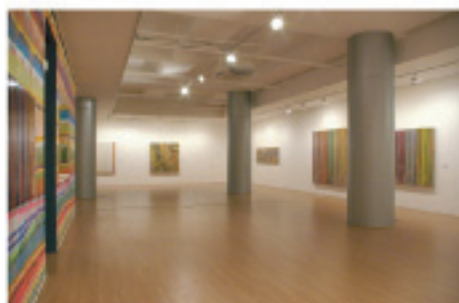
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Lina Kim



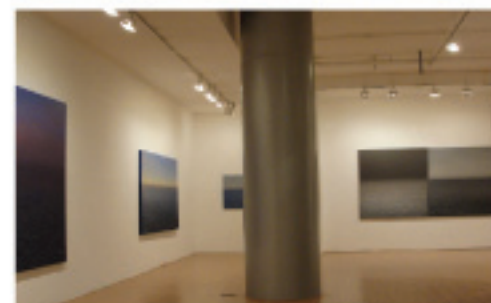
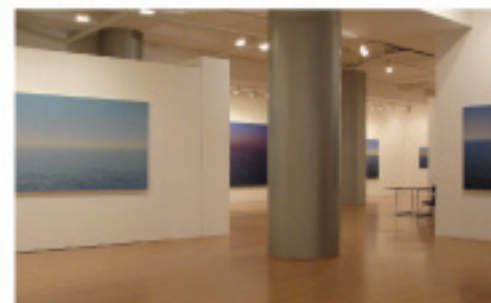
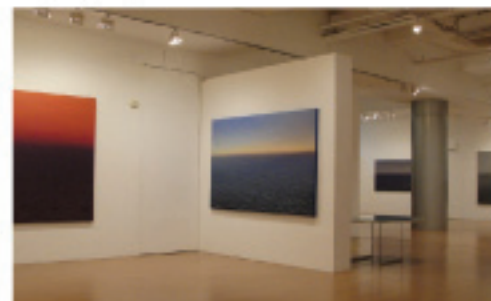
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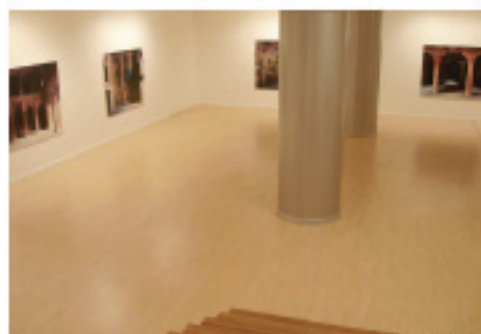
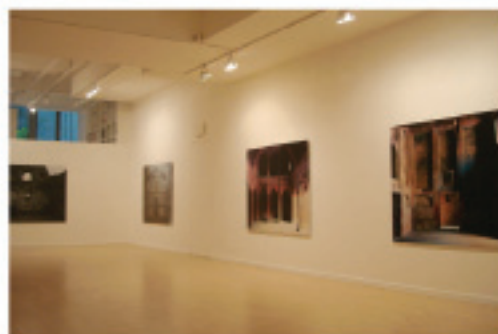
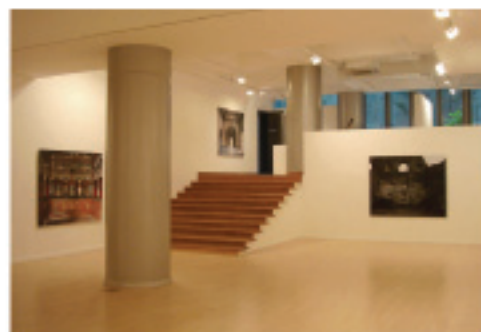
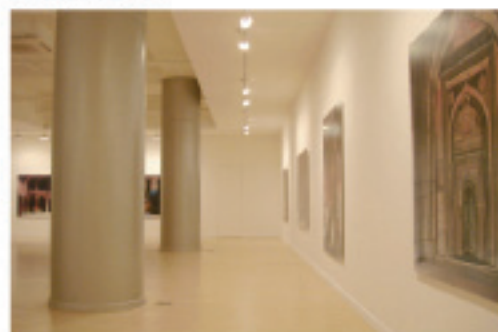
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Oh, Byung Wook



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Brian McKee



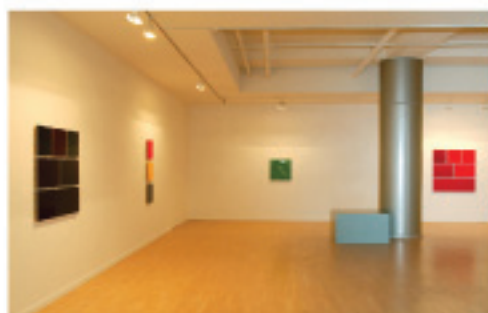
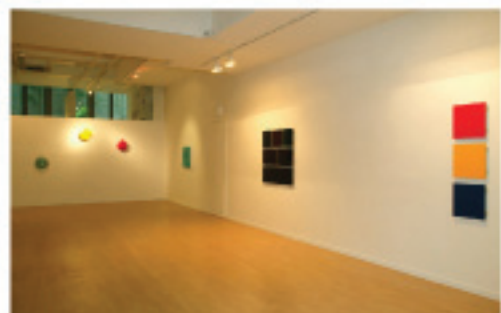
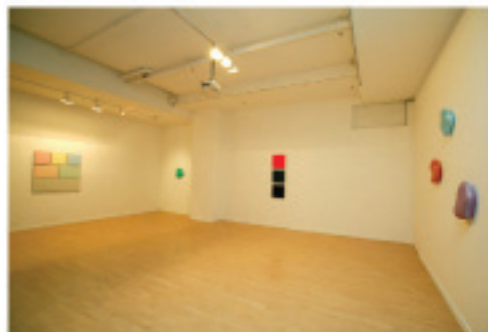
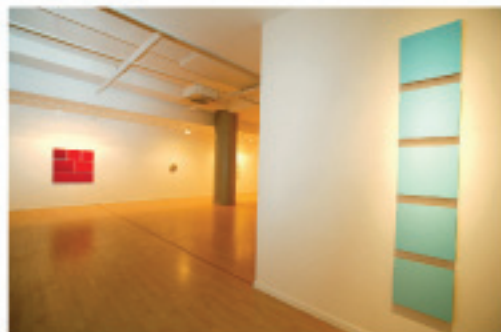
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Jean Pierre Raynaud



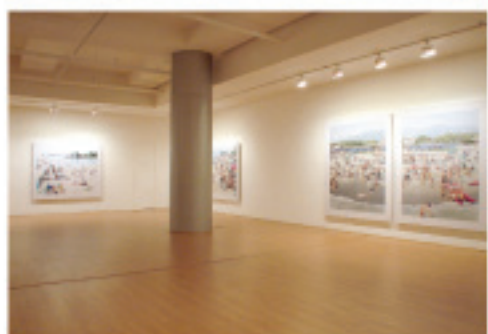
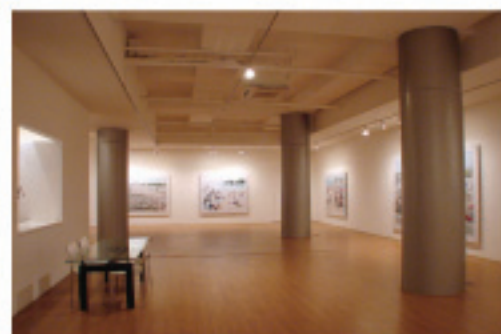
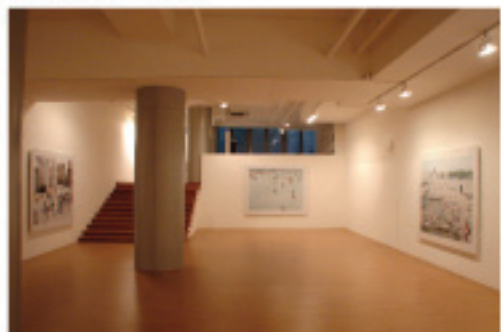
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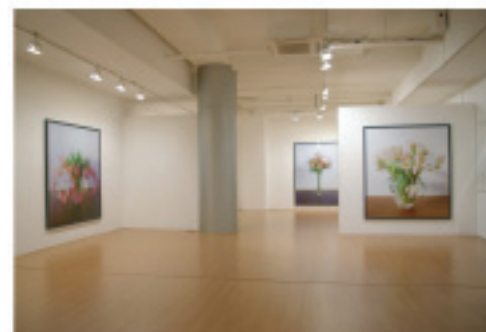
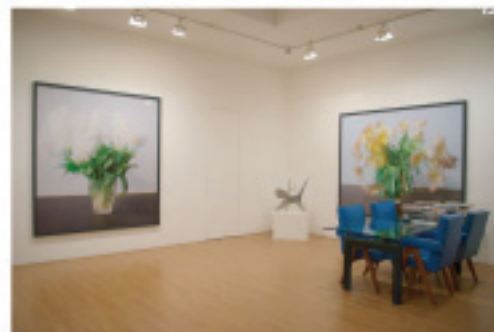
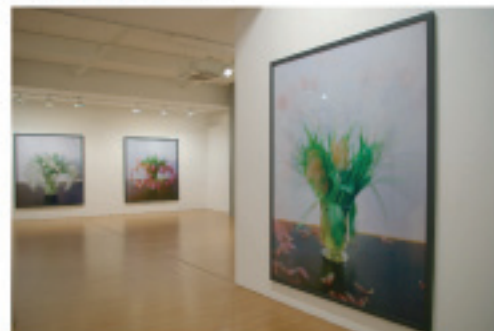
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Massimo Vitali



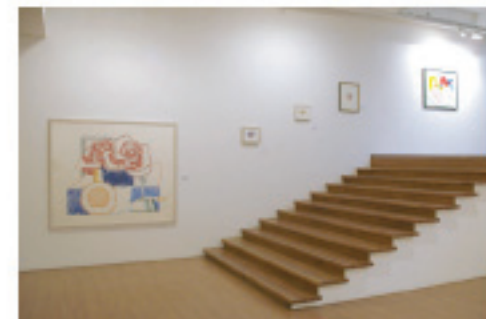
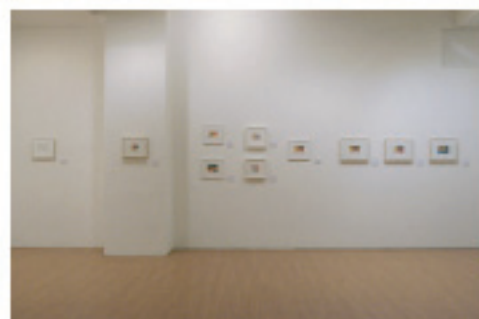
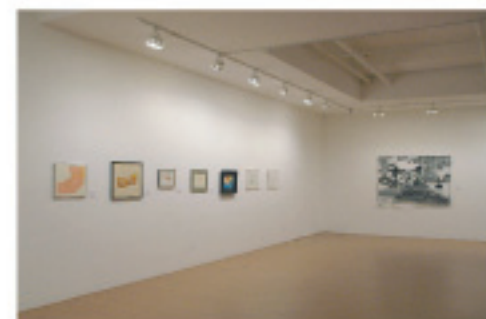
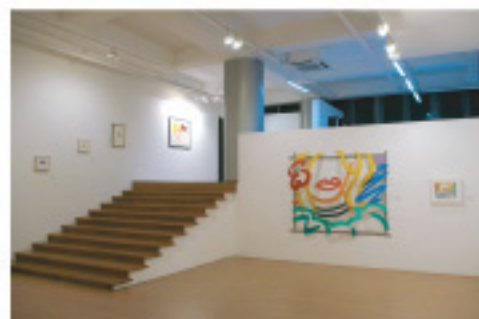
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Michael Wesely



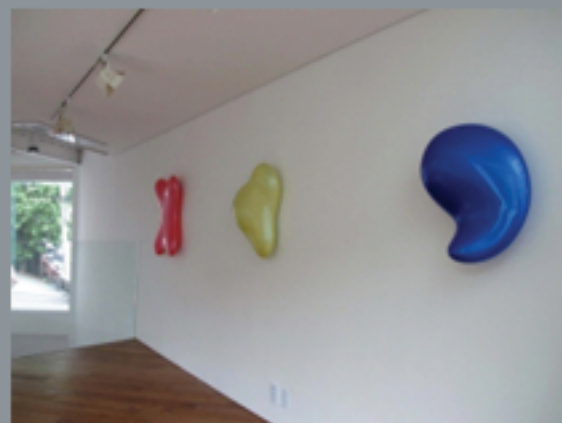
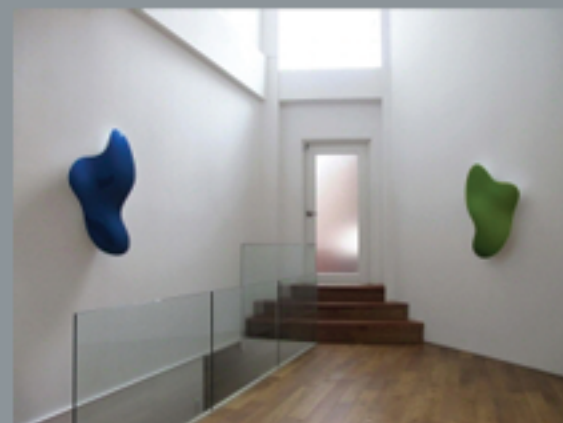
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