

# LA ART SHOW 2016

MODERN | CONTEMPORARY

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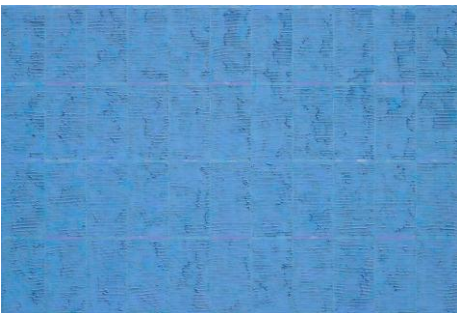
## ***Dansaekhwa II: The Traces of 4 Artists* Exhibition Curated by Yoon Jin Sup**

### **Korean Monochrome Painting Puts Eastern Spin on Contemporary Minimalism**

(December 8, 2015-Los Angeles, CA) Korean Monochrome painting, known as ***Dansaekhwa*** has been growing an international following since it first made a resurgence at the Gwangju Biennale in 2000. This style of painting developed simultaneously in Korea and Japan in the late 1960s / early 1970s. ***Dansaekhwa: The Traces of 4 Artists*** is puts an Eastern spin on Contemporary Minimalism, as seen through the works of Young-il Ahn, Kim Hyung Dae, Lee Seung Jio and Yoo Byeong Hoon.

Easily one of the most famous and globally influential Korean art movements of the twentieth century, ***Dansaekhwa*** features pushed paint, soaked canvas, dragged pencils, ripped paper and otherwise manipulated material in ways that productively troubled the distinctions of separating ink painting from oil, painting from sculpture, and object from viewer. As a category, ***Dansaekhwa*** works vary greatly in technique and form as well as color palettes and patterns. It is this very diversity that keeps ***Dansaekhwa*** fresh.

The LA Art Show is the first major art fair to exhibit ***Dansaekhwa***, debuting this unique style at the 20<sup>th</sup> anniversary show in 2015. Since then ***Dansaekhwa*** has continued to grow momentum, scoring several high profile gallery shows in Europe and the United States. ***Dansaekhwa II*** represents the LA Art Show's continued commitment to showcasing the international trends in art at their cusp.



“Characterized by a collective conscious, tactility and performativity, ***Dansaekhwa*** presents an abiding spirit of Korea as the “Land of the Morning Calm” in abstract fashion where tradition, history, and culture are disintegrated on a flat surface, ” States Yoon Jin Sup, curator of ***Dansaekhwa: The Traces of 4 Artists***. “Because of such distinct foundation from which Korean monochrome painting rises, it lies outside the artistic orbit of Western minimalism. Through repetitive

movements the first-generation ***Dansaekhwa*** painters presented on canvas the material properties of oil paint or hanji (traditional Korean paper). They envisioned imbuing the painted surfaces with a spiritual value through a repetitive performance of dabbing, painting lines, or removing paint from a canvas and then refilling it. Such creative practices that lie at the core of

Dansaekhwa since the early 1970s has culminated to a global recognition for distinguished aestheticism of Korean mono- chrome painting.”

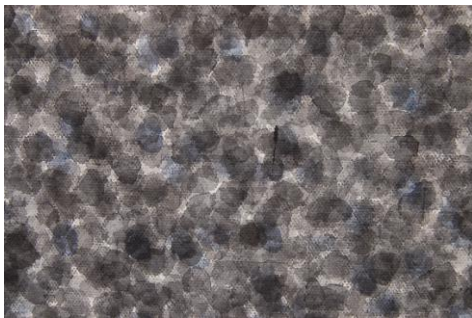
**Kim Hyung Dae** embarked on an experimental journey in the early 1960s with the exhibition “Walls.” He has been rigorously pursuing abstract painting using primary colors and remarkable tactility since the 1980s. By applying acrylic paint on a canvas and repeatedly peeling it off with a customized tool, Kim creates distinctive surfaces that are reminiscent of combed patterns.

(image left: Kim Hyung Dae, *HALO12-0228*, 2012, 51.3 x 76.3 in. (detail))



The late **Lee Seung-Jio**, who is also known as “an artist of pipes,” developed an illusionary, geometric style of painting. In his early career, Lee sought after lavishly colorful geometric abstraction. However, he increasingly began limiting his palette to primary colors, eventually steering his practice towards painting surfaces in which various tones of black unite as discernible lines dissolve into monochrome canvases.

(image left: Lee Seung-Jio, *Nucleus*, 1973\_Oil on canvas 164 x 137cm)



**Yoo Byeong Hoon** began his artistic pursuit from creating several three-dimensional oval shapes made of black threads repeatedly woven into canvases. However, with the passing of time he switched over to producing colored surfaces, and then to paintings of black and white contrast. Yoo’s paintings continue to evolve into magnificent monochrome surfaces, to which the artist repeatedly applies dabs of paint with the tip of his fingers.

(image left: Yoo Byeong Hoon, *Forest. Wind-Slient*, 2004, acrylic on canvas, 57 x 89.3 in. (detail))



**Young-il Ahn’s** canvases are comprised of small, repeating square-shaped dabs of color. This repetitive feature of his work comes from the same artistic tradition of the first-generation Korean *Dansaekhwa* painters, including Kim Whan-ki (1913-1974), Park Seo-bo (b. 1931), Lee Ufan (b. 1936), Chung Sang-hwa (b. 1932), and Ha Chong-hyun (b. 1935).

(image left: Young-il Ahn, *WATER S-397*, 1997, Oil on canvas, 44 x 84 in.)

**Dansaekhwa II** will be presented in conjunction with a solo exhibition of Young-il Ahn’s works. Los Angeles-based artist, Young-il Ahn was born in Korea and was highly inspired by the *Dansaekhwa* movement. At 82, the painter has taken the *Dansaekhwa* style and expanded upon it. Ahn’s creations fall into a category of *Dansaekhwa* but imparts an additional element of context, for his art is founded upon relationships between complementary colors. In most

cases he paints contrasting colors for a remarkably vivid effect. His works exude elegance through the dynamic relationships between colors, which together appear monochromatic when viewed from a certain distance.

In recent years, the LA Art Show has become the most internationally diverse art platform in the Western world, bringing in the largest groupings of Korean, Chinese and Japanese galleries outside of Asia. Beginning in 2010, the Show has actively developed its international gallery offerings to provide collectors with a unique opportunity, to spot international trends and zeitgeist through art, a medium that has the ability to transcend language.

The LA Art Show takes place from January 27-31, 2016 at the Los Angeles Convention Center, West Hall A 1201 South Figueroa Street, 90015. For additional information, visit [www.laartshow.com](http://www.laartshow.com). General admission to the LA Art Show is \$20. Media inquiries please contact Agnes Gomes-Koizumi at [agnes@agkmedia.com](mailto:agnes@agkmedia.com) or call 323-937-5488.

**About Yoon, Jin Sup:**

Yoon, Jin Sup holds B.A. in the Western painting and has M.A. in Aesthetics at Hongik University. He received a doctorate in Philosophy at University of Western Sydney in Australia. He was appointed as curator of the 1<sup>st</sup> and 3<sup>rd</sup> Gwangju Biennale Special Exhibition, general artistic director of the 3<sup>rd</sup> International Media Art Biennale of Seoul, commissioner of São Paulo Biennale, committee head-cum-general artistic director of Pocheon Asian Art Festival, artistic director of K-P.O.P at Taipei MOCA and president of Korean Art Critics Association. He has curated *Dansaekhwa : Korean Monochrome Painting* at Museum of Contemporary Art in 2012 and the *Art of Dansaekhwa* at Kukje gallery in 2014. He is former Vice President of International Association of Art Critics(AICA) and President of AICA KOREA 2014 and honorary professor of Sydney College of the Arts. He is also currently the consulting editor on *Korea : Contemporary Art Now* of art magazine *Artlink*. He has written numerous books including *Body Speaks* (2009), *A Study of Korean Modernism*(1997), and *Performance Art: Its Theory and Reality*(1995).

**About Baik Art:**

Baik Art is founded by Susan Baik, Co-Director of Andrew Shire Gallery from 2003 -2013.

Baik Art is a contemporary art gallery dedicated to growing with its artists. International residencies, traveling exhibits, and pan-pacific collaborations. These are just a few ways in which we support the cross-fertilization of our artists' cultural values and ideas.

Baik Art is located at 2600 S La Cienega Blvd. LA, CA 90034 [www.baikart.com](http://www.baikart.com).

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