

Johyun Gallery

Lee Kwang Ho

2020.10.23 - 11.15





Studio view

Exhibition Title : Lee Kwang Ho Solo Exhibition

Exhibition Duration : October 23th (fri) – November 15nd (Sun), 2020

Exhibition Venue : [Johyun Gallery Haeundae] 1F, 5 Haeundaehaebyeon-ro 298 beon-gil, Haeundae-gu, Busan

Opening Hour : Monday – Sunday 10:00 – 19:00

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Lee Kwang Ho

► Artist Introduction

Born in 1967 Seoul, Lee Kwang-Ho has attended Seoul National University under the Major of painting, and further continued to pursue his postgraduate degree at Seoul National University. He has had solo exhibitions of ('Landscape' Johyun Gallery, 2018), ('Cactus', Johyun Gallery, 2011), (Kukje Gallery, 2010), (Changdong studio gallery, 2006), and participated in group exhibitions of the following (Busan Museum of Art, 2018), (Sejong Museum of Art, 2017), (National Museum of Modern and Contemporary Art, 2015), (Museum of Art Seoul National University, 2013), (Saatchi Gallery, 2012) (Seoul Museum of Art, 2011), (Gana art center, 2011, Seoul), (Johyun Gallery, Seoul, 2011).

Lee Kwang-Ho, is a representative figure in realism paintings. He takes daily subject matters and takes the reproduction of their forms into a unique language of his own. Although realism seems like quite a laborious task and sometimes compulsive as well, through the pictorial depiction of Lee Kwang-Ho, we see the reconstructed reality fabricated by his intentions. Subjects that are expressed both vigorously and dramatically expose the desires of their subconscious, and also stimulates the tactility of those that behold them.

► Exhibition Introduction

Johyun Gallery(Haeundae/Dalmaji) is pleased to present Lee Kwang Ho's solo exhibition at the gallery. This exhibition will be on view October 23 through November 19, 2020. In 2018, he presented the savannah and wetland series, and he is planning to present 12 of his recent works, desert-landscape paintings, in this exhibition.

The landscapes are from the artist's visit to the Joshua Tree National Park in California. In the artist's previous series of forest, savannah, and wetland, he changed techniques to best recreate the landscape. Joshua Tree was a challenge that took greater attention to detail and overall time. Each landscape conveys its own meaning and message for the artist. For Lee, the rock formations of the arid drylands were embraced with particular significance. According to him, rocks and megaliths are related to sublime and awe, mankind's first aesthetic experiences. This history of awe is a common consensus among the academia on prehistoric primitive art as well as early-civilization art. As an example, Lucy Lippard sought a connection to contemporary art in the pure aesthetic experience and perception of the prehistoric stone graves in her book *Overlay*. In a similar vein, Lee Kwang Ho stood in awe before a landscape of gigantic rock formations, reaching a shamanic state of meditation and oneness. Unlike settings of flora and fauna, the mineral landscape projected permanence from aeons before biological existence on Earth, and this was awesome and mystical to Lee, an everyday artist. Furthermore, Lee experienced and interpreted the rocky landscape as nature personified. The curves and crevices in the landscape evoked images of the human body and skin. Lee's senses heightened beyond shamanic pareidolia and to eroticism. It was in this state of heightened perception that the artist applied himself upon the canvas.

The artist's work process is as follows: First, a photograph is projected onto a blank canvas using an optical device (beam projector). The silhouette and lines are sketched unto the canvas. The details of the photograph are later applied to the canvas via painterly practice. The artist mainly uses transparent white but refrains from mixing white on palette to increase brightness or color softness. He excludes pigments such as titanium whites used in oil paints. It helps him avoid hues and ambiances that could fog the canvas. Lee aims for maximum effect of oil painting, carefully balancing mixing the medium and oil, maintaining the chromatic elasticity vivid tones. The oil-brushwork that amplifies the painterly effect, the materiality of the bristle's flexibility and so on, is a key focus of this process. In order to push the limits of the texture and color of the oil painting, Lee used cold wax to attain greater friction and slippage between the brush and canvas. The usage of new materials and techniques were aimed to represent the tactile experience of running hands over rounded stones. The seemingly smooth screen was the outcome of some very rough experimentation. Lee describes this process as a key moment in building the meaning and individuality of his work. In fact, the artist has one of the greatest appetites for experimenting with materials and techniques.

The unfathomable hand movements of countless painters become the tactile surface on the canvas. The texture of weathered desert rocks, scorched by radiant heat in the desert, gradually come alive by the brushstrokes, fast and unconscious. Comparison against previous figures or plants (cacti), his painting style is steady. Therefore, his method is the gaze that traces the fine prickles of the cactus like cotton candy, the wrinkles on the face, the texture of the skin, or the texture of the clothes, corresponded by the technical direction to achieve what is projected. Furthermore, this is the artist's basic artistic desire (Kunstwollen) to implant the subject's skin on the surface of the painting.

▶ Artist Biography

Currently a professor at Ewha Womans University, Seoul, Korea

- 1999 M.F.A. in printmaking, Department of Fine Arts, Graduate School, Seoul National University, Korea
1994 B.F.A. in Painting, College of Fine Arts, Seoul National University, Korea

Solo Exhibition

- 2020 Lee Kwang-Ho, Johyun Gallery, Busan, Korea
2018 Lee Kwang-Ho, Johyun Gallery, Busan, Korea
2016 Lee Kwang-Ho, Art Central, Johyun Gallery, Hong Kong
2014 Picturing Landscape, Kukje Gallery, Seoul, Korea
2012 Caress, Gallery SoSo, Paju, Korea
2011 Touch, Johyun Gallery, Busan, Korea
2010 Touch, Kukje Gallery, Seoul, Korea
2008 Lee Kwang-Ho, Daegu MBC Gallery M, Daegu, Korea
2006 Inter-View in Changdong, Changdong Art Studio, Seoul, Korea
2003 Paintings with Annotations, Hanjeon Plaza Gallery, Seoul, Korea
2002 The Spy, Gallery Indeco, Seoul, Korea
2001 Lee Kwang-Ho, Gallery Indeco, Seoul, Korea
1996 Lee Kwang-Ho, Gallery Boda, Seoul, Korea

Group Exhibition (Selected)

- 2018 BOTANICA, Busan Museum of Art, Busan, Korea
Contemporary Art dictionary 7 Keywords, Jeonbuk Museum of Art, Jeonbuk, Korea
2017 Neo-Naturalism, Ilwoo Space, Seoul, Korea
Friendship : Mentor-Mentee, Hanwon Museum of Art, Seoul, Korea
The Ordinary Amount of Light and Air, Joy of Art, Seoul, Korea
Painting of Companion Communication, Sejong Museum of Art, Seoul, Korea
2016 Beyond Representation-Encounter with the Hyperreal World, Muan
Seungwoo Oh Museum of Art, Muan, Korea
A7, Gallery Imazoo, Seoul, Korea
Being in Nature, Museum San, Wonju, Korea
2016 Almamater II, Gana Art Gallery, Seoul, Korea
2015 Same-Difference (Lee Kwang-Ho, Yoo Geun-Taek), space bm, Seoul, Korea
Realism Interface, Seokdang Museum of Art, Busan, Korea
Illusion and Fantasy, National Museum of Modern and Contemporary Art, Seoul, Korea
Stranger Seen Through Inward Eye, Gallery Lux, Seoul, Korea
Christie's Asian Contemporary Art, Hong Kong convention & exhibition centre, Hong Kong
Korea Tomorrow 2015, Sungkok Art Museum, Seoul, Korea
Seven Signs, Park Soo Geun Museum, Yanggu, Korea
2015 Asia Art Archive Annual Fundraiser, Hollywood Centre, Hong Kong
2014 Royal Jelly, Gallery Royal, Seoul, Korea
2013 Trace of Korean Contemporary Art, Museum of Art Seoul National University, Seoul, Korea
Residing in private places, Atelier Aki, Seoul, Korea
Manifestation, LIG Art Space, Seoul, Korea
AMMA UMMA!, India International Centre, New Delhi, India
Maid in Hands, Gallery Sein, Seoul, Korea
Dialogue in the Moonlight, Johyun Gallery, Busan
Human, For a while, Culture Factory Osan, Osan, Korea
2012 Korean Eye, Saatchi Gallery, London, UK
Chae Yong Sin and Korean Portraits – Ideals and Illusions, Jeonbuk Museum of Art, Jeonbuk, Korea
Manner in Korean Paintings, Hite Collection, Seoul, Korea

- 2012 Shift, Johyun Gallery, Busan, Korea
Im/Pulse to See, Gallery 101, Seoul, Korea
- 2011 The Seoul Art Exhibition 2011, Seoul Museum of Art, Seoul, Korea
Abstract it!, National Museum of Art Deoksugung, Seoul, Korea
Seekers of the Future of Memories, Gana Art Center, Seoul, Korea
Fiction & Nonfiction, Interlalia, Seoul, Korea
Shift, Johyun Gallery, Seoul, Korea
- 2010 Instinctively, Gallery SoSo, Paju, Korea
Defense Mechanism, TN Gallery, Beijing, China
Biennale+ one – Why Korea Contemporary art Now, Space zoo, Gwangju, Korea
The Lamp of the East, Atelier Aki, Seoul, Korea & Lalit Kala Akademi, Chennai, India
Shift, Johyun Gallery, Seoul, Korea
Busan Biennale- Now Asian Artist, Citizen Hall, Busan, Korea
- 2009 Prague Biennale, Prague, Czech
Non-landscape Landscape, Pocheon Art Valley, Pocheon, Korea
- 2008 Reality – Portraits, Zaha Museum, Seoul, Korea
Beyond Definition: still-life, portrait, landscape, Interlalia, Seoul, Korea
Fifty- five Contemporary Artists, Seoul Arts Center, Seoul, Korea
Reality in Contemporary Art, Cyart Gallery, Seoul, Korea
- 2007 On Painting, Kukje Gallery, Seoul, Korea
Video Killed the Painting Star, Domus Artium 2002 Salamanca, Spain
Con-terminal, National Museum of Contemporary Art, Gwacheon, Korea
A Complex, Sunggok Art Museum, Seoul, Korea
Where Euclid Walked, Seoul Museum of Art, Seoul, Korea
Charge Your Imagination, Gyunggi Museum of Art, Ansan, Korea
Korean Reality & Spirit, Cyart Gallery, Seoul, Korea
Window and Light, Insa Art Center, Seoul, Korea
- 2006 Selected Artist Exhibition for the III edition of the Castellon County Council
International Painting Prize, Castellon, Spain
New Acquisitions, National Museum of Contemporary Art, Gwacheon, Korea
Figures in Landscape, Gallery the New Gate East, Seoul, Korea
Propose 7, Kumho Museum, Seoul, Korea
The Truth of Six Rooms, Savina Museum of Contemporary Art, Seoul, Korea
Joongang Fine Art Prize, Seoul Arts Center, Seoul, Korea
- 2005 Ryu Yong-moon, Lee Kwang-Ho, Gallery Space Sadi, Seoul, Korea
Art & Film, Savina Museum of Contemporary Art, Seoul, Korea
Scenery look at the eye, Shinsegae Gallery, Incheon, Korea
Read a diary, Gallery Wooduck, Seoul, Korea

Awards & Residence

- 2006 Selected Artists for the 3rd International Painting Prize of the Castellon County Council, Spain
Award of Excellence, Joongang Fine Art Prize, Seoul Arts Center, Seoul, Korea
- 2005-2006 International Artist Studio Program, National Changdong Art Studio, Korea
- 2003 Korean Culture and Arts Foundation fellowship, Seoul, Korea
- 1995 Award of Excellence, Contemporary Korean Print Competition, Seoul

Collection

National Museum of Contemporary Art
Seoul Museum of Art
Gyunggi Museum of Art
Jeju Museum of Art
Leeum, Samsung Museum of Art
Posco, Korea



Installation view



Untitled 5761

2019

Oil on canvas

130.3 x 162.2 cm



Untitled 2582

2020

Oil on canvas

130.3 x 162.2 cm



Installation view



Untitled 6173

2019

oil on canvas

97 x 130.3 cm



Untitled 6110

2019

oil on canvas

97 x 130.3 cm



Untitled 6132

2019

oil on canvas

97 x 130.3 cm



Untitled 6089

2019

oil on canvas

135 x 180 cm



Untitled 2647

2020

oil on canvas

72.7 x 90.9 cm



Untitled 6298

2019

oil on canvas

193.9 x 130.3 cm



Untitled 6039

2020

oil on canvas

100 x 105 cm



Untitled 6158

2019

oil on canvas

112.1 x 145.5 cm

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