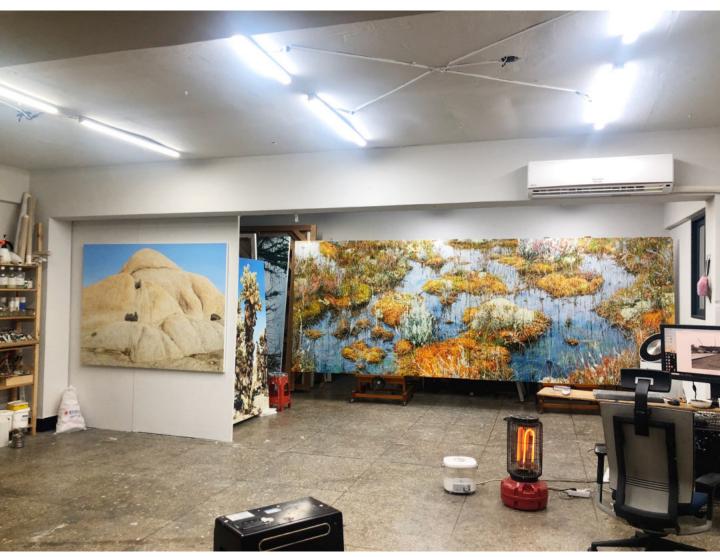
Johyun Gallery

Lee Kwang Ho 2020.10.23 - 11.15



Studio view

Exhibition Title : Lee Kwang Ho Solo Exhibition	
Exhibition Duration : October 23 th (fri) – November 15 nd (Sun), 2020	
Exhibition Venue : [Johyun Gallery Haeundae] 1F, 5 Haeundaehaebyeon-ro 298 beon-gil, Hae	undae-gu, Busan
Opening Hour : Monday – Sunday 10:00 – 19:00	
Press Contacts : E press@johyoungallery.com	
Exhibition Inquiries : T. +82 51 746 8660 / E info@johyungallery.com	



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 Ur
- 1994 B.F.A. in Painting, College of Fine Arts, Seoul National University, Korea

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
- 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
- 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, Interalia, 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, Interalia, 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

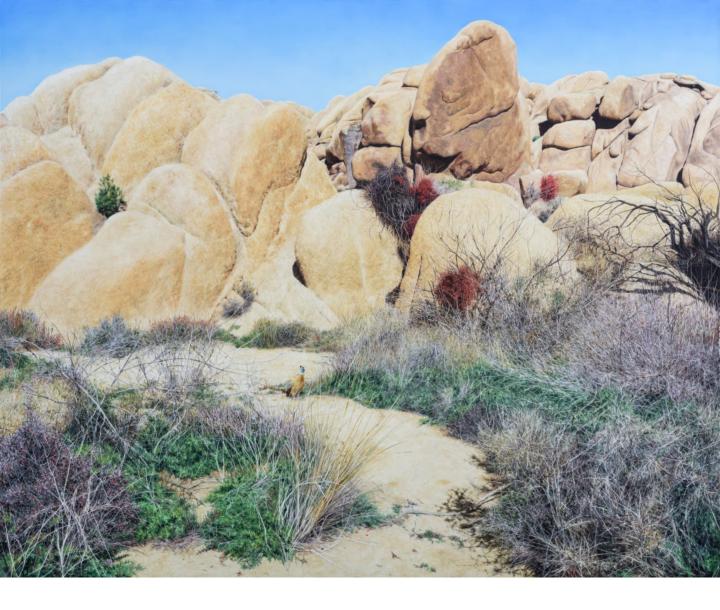
Awards & Residence

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

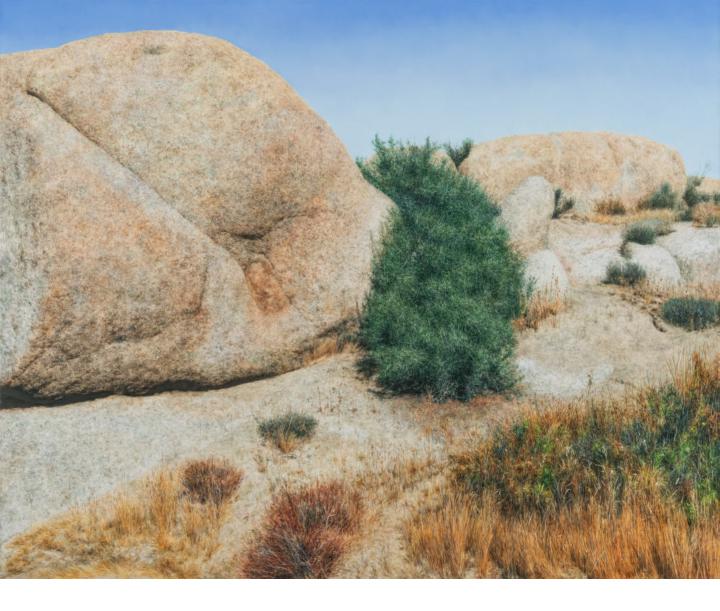
Collection

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





2019 Oil on canvas 130.3 x 162.2 cm



2020 Oil on canvas 130.3 x 162.2 cm





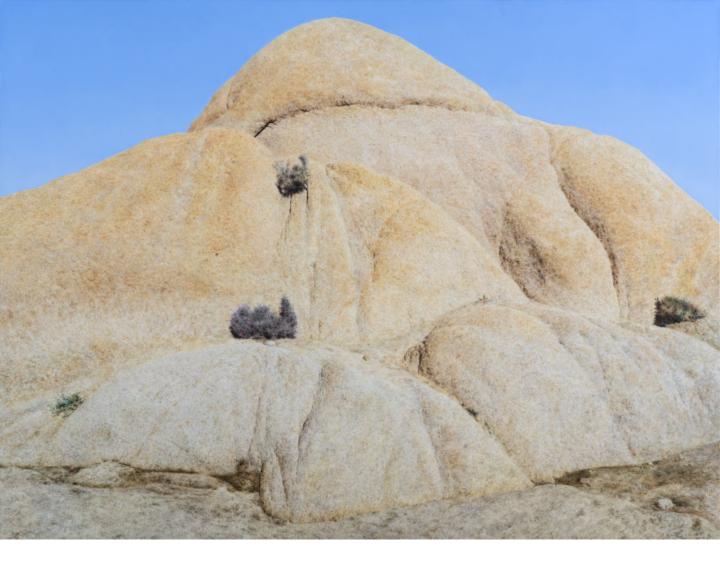
Untitled 6173 2019 oil on canvas 97 x 130.3 cm



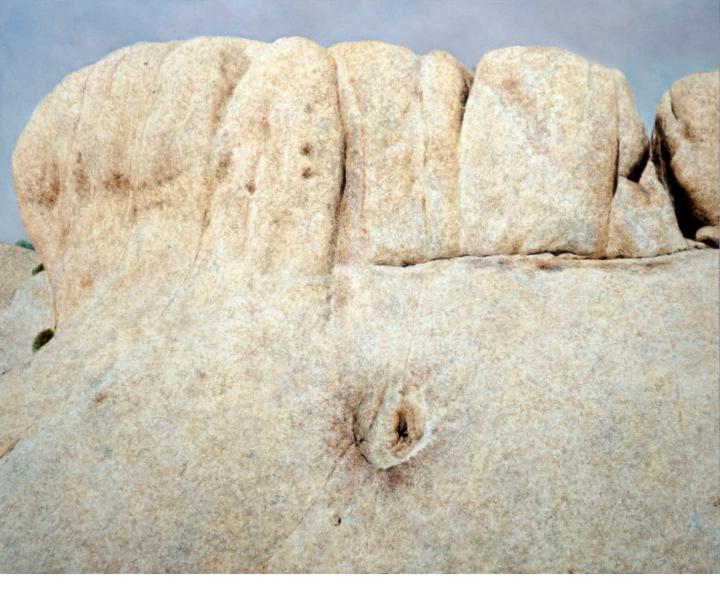
Untitled 6110 2019 oil on canvas 97 x 130.3 cm



Untitled 6132 2019 oil on canvas 97 x 130.3 cm

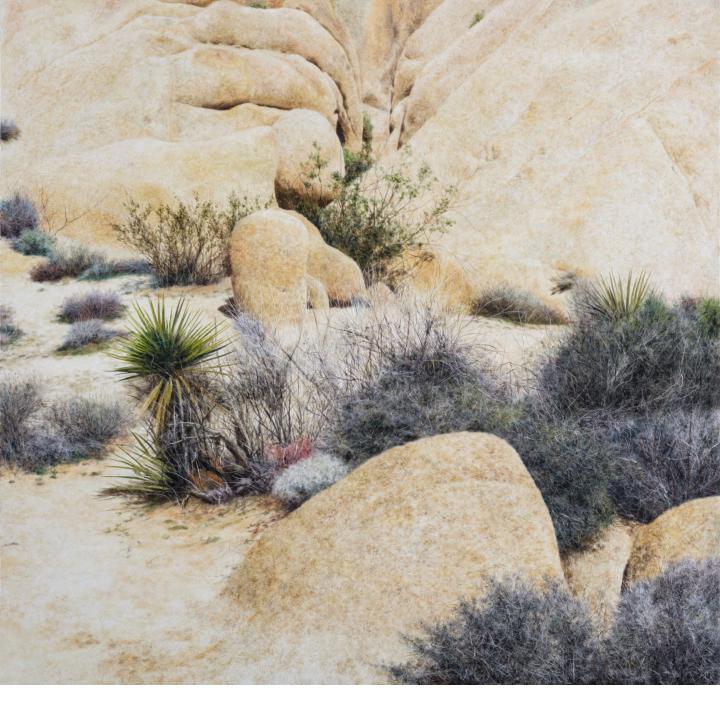


2019 oil on canvas 135 x 180 cm



2020 oil on canvas 72.7 x 90.9 cm





Untitled 6039 2020

oil on canvas 100 x 105 cm



2019 oil on canvas 112.1 x 145.5 cm

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