



\*Meditation 94201\*, 1994. Tak fiber on canvas. 200 x 100 cm / 78 3/4 x 39 1/4 in  
Photo : © Guillaume Ziccarelli



\*Meditation 94202\*, 1994. Tak fiber on canvas. 200 x 100 cm / 78 3/4 x 39 1/4 in  
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\*Meditation 94203\*, 1994. Tak fiber on canvas. 200 x 100 cm / 78 3/4 x 39 1/4 in  
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## CHUNG CHANG-SUP “MEDITATION”

Galerie Perrotin, Hong Kong  
November 3 - December 21, 2016

Galerie Perrotin, Hong Kong is pleased to present “Meditation”, the gallery’s third exhibition dedicated to the late Dansaekhwa master Chung Chang-Sup. The artist’s premier solo exhibition in Hong Kong will center around his renowned Meditation series, with a particular focus on his experimental and mature works that epitomize his corpus.

The ethos of Chung Chang-Sup’s oeuvre, in the spirit of Dansaekhwa, lies not in the finished product but a long, arduous production process that is characterized by the repetition of gestures and rumination over the materials. This ritualistic procedure necessitates a full immersion of the self, with the absence of preconceived plans and clear end points. The work is only deemed complete when the union between mind and matter is attained. Chung’s creation, alive with the artist’s 魂 (transliterated as hon), meaning spirit or soul, exemplifies his lifelong devotion to achieving oneness with nature.

*Hanji*, the traditional handmade Korean paper, sits at the fulcrum of Chung’s artistic endeavor. The rediscovery of *hanji* in the 1970s brought on a career Renaissance for the artist; at last Chung felt a sense of unity with his works, a sentiment he lacked as an oil painter. Chung’s strong affinity towards *hanji* originates from his childhood during which he spent living in a *hanok*, a traditional Korean house, where window and door panes were covered with *hanji*. The breathability of the *hanji* allowed for the young Chung to witness the passage of time, fleeting lights, and the changing seasons from inside his home. Thus, the multi-sensory experience of nature’s wonders was a constant during his formative years, making his regression back to *hanji* during his 40s a natural, almost inevitable, shift.

The *hanji* that appears in Chung’s corpus is not the traditional kind that we are familiar with. Known as the *tak* (mulberry bark) paper, Chung’s self-produced sheets retain more of the natural fibers of *tak*, the raw material of *hanji*. The novelty of Chung’s usage of *tak* paper lies in endowing more agency and autonomy to the material; historically, *hanji* had been merely used as a support on top of which art was created. By making literal the raw fibers of *tak*, Chung has elevated this marginalized material to the star status in his abstract creations. In addition, Chung has enlivened and modernized a Korean tradition, transforming it into a lexicon that can be understood by an international community yet is inherently Korean.

The full possibilities of the *tak* paper are exploited in the Meditation series, which spanned from the early 1990s until the artist’s passing in 2011. Chung brought the heightened materiality of *tak* to the forefront by massaging, kneading and battering the wet *tak* pulp, mulling over the material over a long period of time before applying it on top of the canvas. The rigid separation

## 丁昌燮 《默考》

貝浩登 (香港)  
2016年11月3日至12月21日

貝浩登 (香港) 很榮幸為已故單色畫大師丁昌燮舉辦首次香港個展《默考》，同時也是其在畫廊的第三次專題展覽。本次展覽以其著名的《默考》系列為主，同時展示實驗作品與成熟作品。

丁昌燮的藝術創作秉承單色畫的精神，注重過程多於成品。在漫長費力的創作過程裏，藝術家面對繪畫物料，不斷重複相同動作，或是來回沉思默想。這種形式化的操作，需要全情投入，忘掉既定計劃和目標，最後達至心物合一，才算完成作品。丁昌燮的作品貫注了他的「魂」，是藝術家畢生追求天人合一的成果。

傳統韓國手工紙「韓紙」是丁昌燮藝術創作的一大要素。它在1970年代被重新發現，對其本人可說起了提振作用，令他第一次感到自己與作品融合，是研習油畫時無法達到的境界。丁昌燮偏愛韓紙，原因可追溯至童年。當時他住在韓國傳統住宅「韓屋」裏，門窗都覆以韓紙，但由於紙質透氣，即使在屋內也可感受到外面的時間、光線和季節變化。成長期常有機會以不同感官接觸大自然，到了40歲後，藝術家自然也就回歸韓紙。

然而丁昌燮所用的並非一般傳統韓紙，而是以桑樹皮自製而成的「桑皮紙」。桑樹皮也是韓紙的原材料，桑皮紙含有較多桑樹纖維，發揮空間較大。長久以來，韓紙只作為基底，供藝術家在上面創作，桑皮紙則是他抽象作品裏的主角，纖維清晰可見。他獨特的創作手法活化了韓國傳統，令它更易走向國際，又不失民族性。

《默考》系列由1990年代初開始創作，直至其2011年去世，作品充分展現了桑皮紙的特性。為了加強質感，由桑樹皮製成的濕紙漿，會先經過按壓、搓揉和拍打，然後經長時間研磨，最後才放到畫布上。作品中央被壓平的方格，與周圍凹凸不平的邊界明顯有別，除了增強視覺效果，更可突出物料的觸感和靈性。它從外觀上也暗示著桑皮紙的吸吐透氣性能——既吸收外界，又傳達內在。因此，丁昌燮作品中的桑皮紙分飾兩角——對丁昌燮而言，它無疑是一扇通往外界的窗戶；對作品的觀者而言，它卻是內望藝術家靈魂的窗戶。

在《默考》系列初期，視覺語言仍有待確立，丁昌燮曾短暫涉足實驗創作，嘗試在紙上浸染鮮活色彩。這並非藝術家第一次偏離中性色調。早於1960年代末，當時的他探究如何糅合油彩與東方水墨技巧，也曾脫離無形式藝術，短暫改變單色風格，引入大膽原色。

畫廊主牆上的深藍色和朱紅色兩幅六聯畫，可算是其實驗期的代表作，生前卻從未公開展覽，直至去年貝浩登在紐約舉辦第二次個展，深藍色那幅才首度亮相。對於自己偏離了一貫的克制內斂，丁昌燮或許覺得不甚滿意，但從另一角度看，這些實驗作品未嘗不是他默想修行的另一高峰。我們不應以純色彩或西方色彩觀念來判定作品的鮮活顏色，反而應視之



between the flattened square bed of the center and the margins that embrace the architectural persona of the *tak* further accentuate the tactility and spirituality of the material, in addition to enticing the viewer's optical senses. It serves as a visual reminder of the *tak* paper's ability to breathe in and out, internalize the external and externalize the internal. Thus, *tak* paper takes on a dual role in Chung's works—for Chung, it served as a window out into the world, but for the viewers, it serves as a window into the artist's soul.

Before the visual vocabulary of the Meditation series was solidified, there was a short experimental phase during the early days of the series where he infused vibrant, vivid colors to his paper. This departure from the neutral tones that typify Chung's oeuvre is not unprecedented however. During his investigation into mixing oil paint with Eastern ink painting technique in the late 1960s, Chung temporarily broke away from his much established monochromatic palette by introducing a bold color scheme consisting of primary colors.

The zenith of Chung's experimental phase with colors is marked by the two six-paneled canvases in ultramarine blue and vermillion red hung on the Gallery's main wall. Chung kept them hidden during his lifetime, and it was not until last year at his second solo exhibition with Galerie Perrotin in New York that the blue piece was shown to the public for the first time. While he may have felt ashamed of steering away from the sense of self-control and restraint that pervade his other works, these experimental works could be interpreted as an alternative culmination to his meditative ritual. These vivacious colors should not be understood in accordance with the physicality of the pigment nor in the Western notion of color, but as a corporeal manifestation of the artist's psyche. Imbued with psychological depth, they are the residues found in their purest, most untainted state at the end of his arduous meditation involving endless filtering and sifting or shifting of the mind. Standing in contrast to the Meditation's mature works, these experimental pieces legitimize the multivalent nature of the series and help to further expand our understanding of Chung's artistic realm.

Born in 1927 in Cheongju, Korea, Chung Chang-Sup received his BFA in Painting from the College of Fine Arts, Seoul National University in 1951. He passed away in 2011.

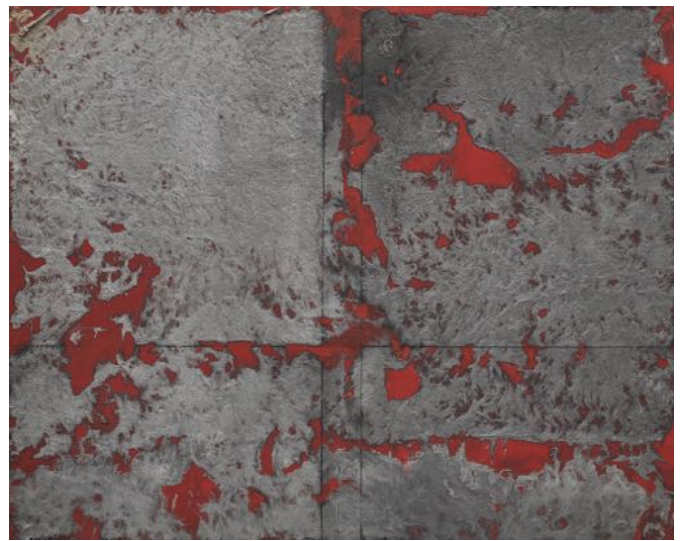
Chung's work was the subject of a major retrospective at the National Museum of Contemporary Art, Gwacheon, Korea in 2010. His work has also been included in major Dansaekhwa exhibitions around the world, including "Dansaekhwa" at Villa Empain, Brussels, Belgium (2016); "Dansaekhwa" at Palazzo Contarini-Polignac, Venice (2015); "The past, the present, the possible" at Sharjah Biennial 12 (2015); and "The Art of Dansaekhwa" at Kukje Gallery, Seoul (2014).

Chung's work is included in the permanent collections of major museums, including National Museum of Contemporary Art, Gwacheon, Korea; Leeum, Samsung Museum of Art, Seoul, Korea; Seoul Museum of Art, Seoul, Korea; Busan Museum of Modern Art, Busan, Korea; Daejeon Museum of Art, Daejeon, Korea; Royal Nepal Museum, Nepal; Tokyo Metropolitan Art Museum, Tokyo, Japan; Mie Prefectural Art Museum, Mie, Japan; Shimonoseki City Art Museum, Shimonoseki, Japan; Hiroshima City Museum of Contemporary Art, Hiroshima, Japan; M+ Museum for Visual Culture, Hong Kong; and the Guggenheim Abu Dhabi, Abu Dhabi, UAE.

為藝術家心靈的外在呈現，是內心經由默想不斷過濾轉化後留下的純淨無垢的餘留，自有深層意義。實驗作品異於成熟期的《默考》系列，但同樣具多義性，可加深我們對丁昌燮藝術世界的認識。

丁昌燮，1927年生於韓國清州市，1951年獲首爾國立大學美術學院學士學位，主修繪畫，2011年逝世。2010年，韓國果川市國立現代美術館為丁昌燮舉辦大型回顧展。他的作品曾於各地單色畫展展出，包括：《Dansaekhwa》(昂潘別墅，比利時布魯塞爾，2016年)；《Dansaekhwa》(孔塔里尼-波里涅克宮，威尼斯，2015年)；《The past, the present, the possible》(第十二屆沙迦雙年展，2015年)；以及《The Art of Dansaekhwa》(國際畫廊，首爾，2014年)。

此外，其作品亦獲各大美術館永久收藏，包括：韓國果川市國立現代美術館；韓國首爾三星現代藝術博物館；韓國首爾美術館；韓國釜山美術館；韓國大田美術館；尼泊爾納拉揚希蒂王宮；日本東京大都會美術館；日本三重縣立美術館；日本下關市美術館；日本廣島市現代美術館；香港M+視覺文化博物館；以及阿拉伯聯合酋長國阿布扎比古根漢美術館。



"Tak 90011" 1990. Tak fiber on canvas. 73 x 91 cm / 28 3/4 x 35 13/16 in



"Meditation 91033" 1991. Tak fiber on canvas. 112 x 162 cm / 44 1/8 x 63 3/4 in.



"Meditation 91110" 1991. Tak fiber on canvas. 110 x 200 cm / 43 5/16 x 78 3/4 in

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**Media Preview Invitation:**

A media preview will be taking place on  
Thursday Nov 3th 2016 from 5pm to 6pm.

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