

Shim Moon-Seup. *The Presentation*, 2018. Acrylic on canvas. 224 × 388 cm | 88 3/16 × 152 3/4 in. Courtesy of the artist and Perrotin.

## SHIM MOON-SEUP

### A SCENERY OF TIME

December 9, 2022 – January 20, 2023

Perrotin Hong Kong is pleased to present *A Scenery of Time*, a solo exhibition of Korean artist Shim Moon-Seup, whose essential themes encompassing his oeuvre are 'nature' and 'temporality'. Shim continuously strives to pursue the quest for how to perceive and express them with the infinite possibilities of arts beyond the standardized genres and media.

*A Scenery of Time*, the artist's first exhibition with the gallery, features paintings in which the artist has been engaged over the recent fifteen years in examining the theme of reverence for nature and its circulation. The artist, who spent more than forty years exploring the inherent properties of the materials as a sculptor, has borrowed landscapes (借景) from his hometown Tongyeong and expanded the spirit of 'anti-sculpture', an expression granted to his unique practice by art critics, through paintings.

In the late 1960s of Korea when the limited knowledge of arts overseas was available, Shim, with an urge to the new art, founded the Third Formative Association with his colleagues and participated in the AG (Avant-Garde) movement in the 70s. Shim constantly revolted against the stereotype of sculpture to create and present a fixed subject on a pedestal, and carried out unconventional experiments by using iron, acrylic, cement, and soil which were not used often as traditional art materials at the time. His work remained close to its source in nature and revealed the phenomena of nature left 'intact' laying on the floor or leaning against a wall instead of being put on a pedestal. It was the artist's main formative language which was named as 'anti-sculpture'. Shim drew international attention with his unprecedented and

## 沈文燮

### 《時光之景》

2022年12月9日至2023年1月20日

貝浩登(香港)榮幸呈獻韓國藝術家沈文燮的個展《時光之景》。在其藝術生涯中，沈氏致力以非主流的風格和媒介進行創作，透過當中所蘊藏的無限可能性去感知和呈現「自然」和「時間性」這兩個關鍵題材。

是次個展為沈文燮與貝浩登首次合作舉辦的展覽，展出了藝術家近十五年來所創作的繪畫和描畫作品，從中可見他怎樣以藝術的形式表達對自然界的敬畏，以及對萬物生命流轉的研究。沈氏以雕塑家的身份，花了四十多年時間探索各種物質的內在特性，從家鄉統營借來了風景為題作畫，通過繪畫擴展了「反雕塑」的精神。而「反雕塑」正是藝術評論家們對他獨特的藝術實踐風格所給予的描述。

1960年代末，當韓國社會對海外的藝術知識僅具有有限認識時，沈氏對新的藝術形式卻滿懷渴望，與同僚共同成立了韓國前衛藝術協會，並參與了70年代的前衛運動(avant-garde movement)。沈氏不斷尋求突破雕塑的刻板印象，即在基座上創作和展示固定的實體。相反，這位藝術家使用當時屬另類的創作媒介：鐵、丙烯酸、水泥和土壤進行非常規的實驗。藝術史中常見雕塑作品被置於基座上展示，然而，沈氏讓源自自然界的主體免受人為加工，以它們原本的面貌躺在地板上，或靠在牆上，可見其作品總是與自然界保持緊密連繫。這正是構成沈氏主要藝術語言的「反雕塑」風格。在1971年至1975年間，一系列開創先河的作品和一些幾何作品連續在三屆的巴黎雙年展、1975年聖保羅雙年展，以及1976年悉尼雙年展上被展出，並引起了國際關注。1981年，他在日本舉行的第二屆亨利·摩爾大獎展上獲得了優秀獎。2007年，他更成為首位受法國文化部邀請在巴黎皇家宮殿舉辦個展《向著島嶼》的韓國



Left: Installation view of *Opening Up*, at the 9th Biennale de Paris, 1975. Photo by the artist.

Right: *Opening Up*, 1974 - 75. Cloth and sandpaper. 60.5 x 50 cm | 23 13/16 x 19 11/16 in. MMCA Collection. Courtesy of the artist and National Museum of Modern and Contemporary Art, Korea.



geometric works presented at three consecutive editions of Biennale de Paris from 1971 to 1975 as well as the 1975 Sao Paulo Biennial and the 1976 Biennale of Sydney. In 1981, he won the Excellence Award at the 2nd Henry Moore Grand Prize Exhibition in Japan. He was also the first Korean artist to be invited by the French Ministry of Culture to hold the solo exhibition *Towards an Island* at the Palais Royal in Paris in 2007, where world-renowned artists such as Daniel Buren and Niki de Saint Phalle have presented their works. In the same year he was awarded Ordre des Arts et des Lettres (Grade Chevalier).

Through his lifelong quest for 'nature' and 'temporality', the artist seeks to find the context for something becoming sculpture and its reason to exist, rather than merely focusing on the form of the sculpture itself. Through minimal artistic intervention, he expressed inherent properties of the materials revealing over time, relational dialogue between different materials, and the interaction with environmental circumstances. The philosophy of his artworks has embodied and developed through series of works under the titles *Relation* (《關係》), *Opening Up* (《現前》), *Thoughts on Clay* (《土想》), *Wood Deity* (《木神》), *Metaphor* (《隱喻》), *The Presentation* (《提示》), and *Re-present* (《反芻》). Based on the five primary elements – wood, fire, earth, metal, and water – of the East, he worked with diverse materials derived from nature and their fluid energy. The art critic Sim Eunlog noted that, "He allows the material to manifest its movement on its own, and shows the development from one kind of material to another through his work, thus reaching a 'circulation' of natural philosophy and 'samsara (輪迴, an infinite death and rebirth)' based on Buddhism."

*Opening Up* (《現前》) presents how the artist began to approach painting from a sculptor's perspective, while allowing one to experience the cycle of natural materiality and the temporality associated with it. The suite of paintings which he called "planar works in three dimensions" were exhibited at the Biennale de Paris in 1975 and received global recognition. He accelerated the material's fading time in front of one's eyes to create the tableau of discoloration by rubbing the outer surface of canvas with sandpaper. Rather than focusing on the composition of the canvas on the surface, he focused on the materiality of the canvas, like a sculptor chipping wood with a chisel. That is, the element of temporality is morphologically revealed. The renowned Chinese art critic Huang Du said, "Shim's pieces about time are invisible, abstract, and poetic. To explain further, Shim displays the abstract coalescence of performative time."

The artist's two-dimensional works in recent years are nothing like

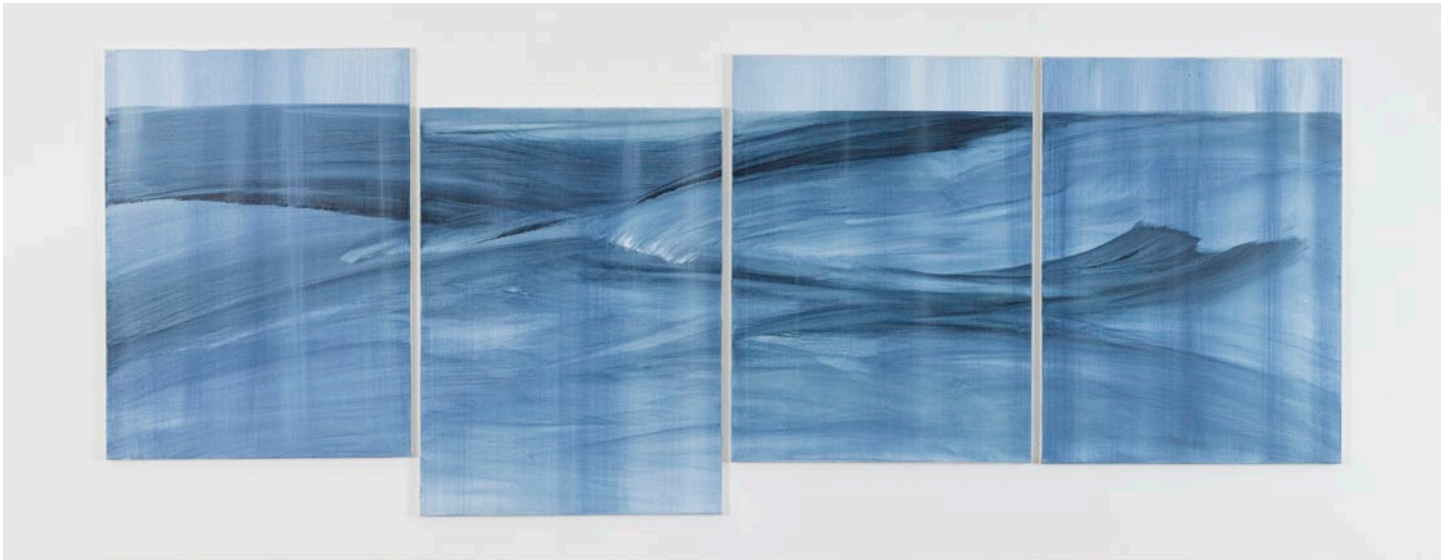
藝術家，而丹尼爾·布倫 (Daniel Buren) 和妮基·桑法勒 (Niki de Saint Phalle) 等世界知名藝術家的作品亦曾被展出於此展覽場館。同年，他獲法國文化部授予藝術與文學勳章 (騎士勳位)。

通過對「自然」和「時間性」的畢生追求，沈氏試圖尋找一物被轉化成雕塑的語境，以及它的存在理由，而不僅僅是關注雕塑本身的形式。他以最低限度的人為干預表達了物質隨時間推移而顯露的內在特性，還有不同物質之間的關係性對話，以及它們與環境的互動。他的藝術哲學透過一系列作品得以體現和發展，這些作品分別以《關係》、《現前》、《土想》、《木神》、《隱喻》、《提示》和《反芻》命名。基於東方哲學中的五行元素——木、火、土、金屬和水——沈氏使用源自自然界的各種物質和它們流動的能量進行創作。藝術評論家沈銀綠 (Sim Eunlog) 如是說，「他允許物質自行展現其動態，通過作品揭示一物轉化至另一物的過程，以探索自然哲學中「流轉」和佛教中「輪迴」(無限重覆的死亡與重生) 的概念。」

《現前》(*Opening Up*) 表現了沈氏從何開始以雕塑家的角度進行繪畫，讓觀者體驗自然物質的生命循環，以及當中牽涉的時間性。一系列被他稱為「立體的平面作品」(planar works in three dimensions) 於1975年在巴黎雙年展上展出，並獲得了國際性的認可。他利用砂紙摩擦畫布的表面，加速物料在視覺上的衰褪，從而凝造出褪色的效果。他關注畫布的物質性多於上面的構圖，如同雕塑家用鑿子鑿木材一般。也就是說，「時間性」的流動透過物質形態的改變而被顯現。中國著名藝術評論家黃篤曾說：「沈文燮與時間相關的作品是隱形的、抽象的和詩意的。進而言之，沈文燮展現了行為時間的抽象凝固狀態。」

沈氏近年的平面作品跟他過往在1970年代充滿概念性的「立體的平面作品」完全不同。他以明亮的顏料在大型畫布上製造筆觸，這些顏料像波浪一樣在深色背景上閃閃發光，喚起平靜的感覺和深海的景象。有時候，沈氏會以相反的作畫模式尋求不一樣的感覺和表達方式——即先以明亮的色彩為畫布打底，再用深色顏料製造筆觸。反覆塗抹的過程會將最表面的顏料褪掉，底色則會被重現，反之亦然。光與暗，橫與直，潮起與潮落，兩者並不相互對立，而是像大自然一樣重複被消去又重生，以抽象的形式讓兩個極端達致平衡，並將時間性的多重層次表現在至畫布之上。反覆塗抹的顏料一層一層覆蓋整個畫布，甚至延伸到畫布以外，寓意著作品中蘊含的生命力，給觀者一種深刻的共鳴。

「不同顏色經過反覆塗抹後會產生不同效果，因此被擦去、隱藏、重現和顯露的部分自然會出現細微差別。反覆的繪畫動作，還有時間與空間的共存，形成了暗指多重可能性的寓意……我



Shim Moon-Seup. *The Presentation*, 2020. A set of 4 paintings. Acrylic on canvas. 73 × 54 cm | 28 3/4 × 21 1/4 in (each). Courtesy of the artist and Perrotin.

his previous concept-laden “planar works in three dimensions” of the 1970s. On larger-scale canvas, he makes brushstrokes with bright paints that shimmer like waves upon a background painted with dark shaded colors resembling calm and deep sea. Sometimes, the artist seeks for different feelings and expressions by reversing his practice—bright colors first on a canvas and then brushstrokes with dark paints. By his repeated brushstrokes, the upper color is erased, and the bottom color is revived, and vice versa. Darkness and light, horizontals and verticals, and the ebb and the flood, they do not oppose each other, but repeat being erased and reborn like nature, which he delivers to his canvas by creating a balanced state and layers of his performative time in an abstract way. The layers and repetition of brushstrokes covering the whole canvas spreads out beyond the canvas and metaphorically reveals the vitality embedded in the work, giving a deep resonance.

*“The reaction of different colors by repeated brushstrokes naturally creates the nuances of the erased, hidden, revived, and exposed parts. The repetition of physical behavior and the coexistence of time and space sensations forges metaphors that suggest many possibilities.... I wish that my work possesses the power to give a certain place a unique atmosphere and draw the memories of distant past from ordinary objects.”*

– Shim Moon-Seup

In this way, Shim Moon-Seup adopts metaphorical means to convey the ocean’s image and develops a world of imagination. The artist poetically describes the blue-hued waves that appear in this process, such as “primordial blue drawn up from the deep sea,” “white of breaking desires, descending from the sky,” or “white breaking resembling the margins in an oriental painting.” The scenery remaining in the artist’s memory exists on the canvas in various forms, such as blue, dark grey, sky blue, and black in the abyssal sea. The artist’s sculptural thinking does not limit itself to a simple rectangular frame. He erects a piece of painting containing his sea and waves, then another, and another to form his horizon--what we refer to as “an installation.” These placements correspond to the artist’s duality of sculptural thinking and painterly expression, or painterly thinking and sculptural expression, which reaffirms his endless pursuit toward art beyond the genre and media. Through physical expansion, it presents an appealing and sublime beauty as if standing in front of the vast ocean, and the witty arrangement makes it possible to view the painting from a three-dimensional perspective.

*“Thousands of islands are gathered and hold the ocean. Boats are briskly running and drawing a white arc on the sea. The spots and the lines of the ocean gather and make a painting. I live in that painting every day.”*

–Shim Moon-Seup

希望自己的作品具有賦予某空間一種獨特氛圍的力量，能以平庸之物喚起久遠回憶。」——沈文燮

沈文燮以隱喻表現海洋的形象，並開發出一個構想而來的世界。他詩意地描述當中出現的藍色波浪，例如「抽取自深海的原始藍色」、「從天而降、象徵破碎慾望的白色」或「有如東方繪畫邊緣的白色」。殘留在藝術家記憶中的風景以各種形態，如深海中的藍色、深灰色、天藍色和黑色，存活在畫布之上。沈氏的雕塑思維並不局限於一個簡單的矩形框架。他創作了一組承載著他心中那海洋和波浪的畫作，一幅又一幅，構成了屬於他的水平線——也就是我們所說的「裝置藝術」。這組畫作的排列方式反映了沈氏以雕塑思維作畫，或以繪畫思維創作雕塑的雙重性，再次肯定了他對超越藝術流派和媒介的無止境追求。通過實體空間上的擴展，機智的佈局能讓觀者從立體的視角欣賞這組畫作，如同站在茫茫大海前，感受一種吸引人的崇高之美。

「數以千計的島嶼聚集在一起，凝聚著海洋。船隻輕快地行駛，在海面上劃出一道白色的弧線。海洋的點與線聚集在一起，構成了一幅畫。而我每天都在那幅畫裡生活。」——沈文燮



Shim Moon-Seup. *The Presentation*, 2015. Acrylic on canvas. 162.5 × 113 cm | 64 × 44 1/2 in. Courtesy of the artist and Perrotin.

### About the Artist

Born in 1943 in Tongyeong, South Korea. Lives and works between Tongyeong and Seoul, South Korea; Paris, France.

Shim Moon-Seup, the pioneer of modern sculpture in Korea, utilizes 'nature' and 'temporality' as the core element of his works and seeks the endless possibilities of art with various methods beyond the standardized genres and media. He graduated from the Department of Sculpture at Seoul National University in 1965. Being recognized overseas as well, he received France Ordre des Arts et des Lettres (Grade Chevalier) in 2007 and the Excellence Award from the 2nd Henry Moore Grand Prize Exhibition in 1981. He has had solo exhibitions in major venues including Yuan Art Museum, Beijing (2018), National Museum of Modern and Contemporary Art, Korea (2017), Palais Royal, Paris (2007), Fondazione Mudima, Milano (2001), and Tokyo Gallery, Tokyo (1999). His work has also been featured in international biennials and group exhibitions, such as *Tail of Tiger: '95 Venice Korea Contemporary Art 15 People Exhibition*, Venice Biennale, Venice (1995), *the 1st Seoul Olympics International Sculpture Symposium*, Seoul Olympics Sculpture Park, Seoul (1987), *the 13th Sao Paulo Biennial* (1975), and *the Biennale de Paris* (1971, 1973, and 1975). His works are included in the collections of major art institutions, such as the MMCA, Korea; Seoul Museum of Art, Korea; Leeum Museum of Art, Seoul, Korea; Hakone Sculpture Park, Hakone, Japan; and FNAC, Paris, France.

[More information about the exhibition >>>](#)



Shim Moon-Seup. *The Presentation*, 2015. Acrylic on canvas. 162 × 112.5 cm | 63 3/4 × 44 5/16 in. Courtesy of the artist and Perrotin.

### 關於藝術家

1943年出生於韓國統營。現於韓國統營、首爾和法國巴黎居住及創作。

韓國現代雕塑先驅沈文燮以「自然」和「時間性」為作品的核心元素，以主流藝術流派和媒介以外的各種形式發掘藝術創作的無限可能性。1965年畢業於漢城國立大學雕塑系，多年後，這位藝術家在海外亦漸漸贏得了肯定：沈氏於2007年獲授予法國藝術與文學勳章（騎士勳位），並於1981年在第二屆亨利·摩爾大獎展獲授優秀獎。多個重要國際藝術機構，如北京元典美術館（2018年）、韓國國立現代美術館（2017年）、巴黎皇家宮殿（2007年）、米蘭姆迪瑪藝術基金會（2001年）和東京畫廊（1999年）等，皆為他舉辦過個展。他的作品亦曾在多個國際雙年展或群展中屢次亮相，如《虎尾：'95威尼斯韓國當代藝術十五人展》（1995年，威尼斯雙年展特展）、第一屆漢城奧運會國際雕塑研討會（1987年，漢城奧林匹克雕塑公園）、第13屆聖保羅雙年展（1975年）和巴黎雙年展（1971年、1973年和1975年）；或被世界各地多個藝術機構所收藏，當中包括：韓國國立現代美術館、首爾市立北首爾美術館、三星美術館、日本箱根雕塑公園和法國巴黎國立當代藝術基金會。

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