



Nucleus 84-30, 1984. Oil on canvas. 162 x 130 cm / 63 3/4 x 51 3/16 in. Photo: Ringo Cheung. Courtesy the Artist and Perrotin.

LEE SEUNG-JIO “NUCLEUS”

Perrotin, Hong Kong

May 26 - July 8, 2017

Opening Reception: Friday May 26, 6-8 pm

Perrotin Hong Kong is pleased to present Lee Seung-Jio's first solo exhibition in Hong Kong, *Nucleus*. Born in 1941 in Yongcheon, a village in North Pyeong-An Province, Lee studied painting at Hongik University in Seoul and came to be known as “the pipe artist” or “the nucleus artist,” nicknames given by the first generation of art critics in Korea such as Lee Yil and Oh Kwang-Su. *Nucleus* is the title he gave to all the paintings he produced from his debut in 1963 until his death in 1990. He subtitled each painting according to its production year and sequence number, in a manner similar to Dansaekhwa artists. While he shared with his contemporaries an interest in abstraction, what particularly characterizes his paintings between the late 1960s and the mid-1970s, is his use of optical illusions to create tensional balance between two-dimensional flatness and three-dimensional illusion.¹ This distinguishes Lee not only from his fellow Origin artists but also from Dansaekhwa artists such as Park Seo-Bo, Chung Sang-Hwa, Yun Hyong-Keun, Chung Chang-Sup, and Kwon Young-Woo. Lee's paintings expose the reduction of abstract painting, highlighting flatness while at the same time giving a sense of visual and psychological tension to the nonrepresentational—accomplished through his use of vertical, horizontal, and diagonal bands and pipes. In other words, although Lee's paintings are characterized as geometric abstraction, they also exhibit poetic and rhythmic dynamics as a result of the “movement, afterimage, and visual oscillation” between two-dimensionality and three-dimensionality.

This exhibition at Perrotin Hong Kong, focuses on his work of the 1970s and 1980s, the decades during which his interest transitioned from representing nucleus as objects with optical illusions to painting “non-material spatiality.”² While Park Seo-Bo's

李承祚《核》 貝浩登（香港）

2017年5月26日至7月8日

開幕酒會：5月26日（週五）晚上6時至8時

貝浩登（香港）很榮幸舉辦已故韓國藝術家李承祚在香港的首次個展《核，Nucleus》。李承祚於1941年出生於平安北道龍川郡，於首爾的弘益大學學習繪畫。韓國第一代藝評家如李逸、吳光洙等稱其為「輸送管畫家」或「核（Nucleus）畫家」。李承祚從其登壇的1963年開始到1990年辭世，將其創作的作品均以「核（Nucleus）」命名，並以創作年份及序列號作為每件作品的副標題，與其他單色畫藝術家的作品命名方式類似。他與同時代的其他藝術家一樣，熱衷抽象，作品從上世紀60年代末至70年代中期開始，運用光感錯覺創造出二維平面與三維錯覺之間極具張力的平衡感。¹這一特質令李承祚的創作有別於藝術家團體「Origin」的其他成員，也是其不同於朴栖甫、鄭相和、尹亨根、丁昌燮、權寧禹等單色畫藝術家的獨到之處。其作品突顯了抽象繪畫的簡化歸納性，強調平整；同時通過運用垂直、水平或傾斜的條帶和輸送管，塑造出一種視覺與心理緊張感。換言之，李承祚的作品在表現幾何抽象性的同時，於「運動、殘影和視覺振蕩」中，呈現出二維和三維之間富有詩意與韻律的動態美感。

此次香港空間的個展聚焦李承祚1970至80年代的作品。這一時期，他的「核」創作從表現錯視效果的具體物質，轉向描繪「非物質空間」。²如果說，朴栖甫以「描法（Écriture）」為主題的持續探索，促進了韓國當代抽象畫的發展；李承祚則堅持以「核（Nucleus）」作為獨特的視覺語言，不斷調和圖像表面的平面性和立體性，建立起先行的幾何抽象世界。他的實踐將繪畫空間轉化成二維平面框架內的動態空間，在畫布上不斷尋求傳達衝突的視覺元素，實現與其他單色畫藝術家及「Origin」成員不同的審美距離。這種特性一直貫穿於其25年的「核（Nucleus）」創作，成為獨樹一幟的個人風格。

摘自：鄭然心（弘益大學藝術史與理論系副教授），《李承祚的幾何抽象：25年的「核（Nucleus）」之旅》

unceasing propositions of *Écriture* contributed to developing contemporary Korean abstract painting, Lee advanced geometric abstraction by adhering to nucleus as his unique visual language, with which he continued to reconcile the bridge between the pictorial surface's two-dimensionality and three-dimensionality. Lee's practice was to turn a pictorial space into a performative space on the two-dimensional, flat painting support. In his geometric abstraction, Lee was able to achieve an aesthetic distance from both Dansaekhwa and Origin artists by incessantly seeking to convey conflicting visual elements on his canvases. This distinct characteristic continued to appear in his Nucleus paintings for twenty-five years; it defines his distinct style.

Excerpt from "Lee Seung-Jio's Geometric Abstraction: The Twenty-Five-Year Journey through the *Nucleus*" by Yeon Shim Chung, Associate Professor, Department of Art History and Theory, Hongik University.

Lee's works have been exhibited at multiple prestigious galleries and museums, including at Gallery Hyundai, Seoul, Korea (2016); Gana Art Center, Seoul, Korea (2015); Daegu Art Museum, Daegu, Korea (2011); Taipei Fine Arts Museum, Taipei, Taiwan (2010); Wellside Gallery, Seoul, Korea (2010); Seoul Museum of Art, Seoul, Korea (2004); Busan Museum of Art, Busan, Korea (2000); Total Museum of Contemporary Art, Seoul, Korea (1996); and Hoam Gallery, Seoul, Korea (1991).

Lee's works are included in the collections of major museums such as National Museum of Modern and Contemporary Art, Seoul, Korea; Deutsche Bank, Seoul, Korea; Total Museum of Contemporary Art, Seoul, Korea; Hoam Museum, Seoul, Korea; Hongik University Museum, Seoul, Korea; Seoul Museum of Art, Seoul, Korea; Hansol Group Co., Seoul, Korea; and Seoul Women's College of Nursing, Seoul, Korea.

¹ Oh Kwang-Su, "The Penetrating Sense of Composition: The World of Lee Seung-Jio," in *Lee Seung-Jio 1968-1990* (Seoul: Total Museum of Contemporary Art, 1996), p. 15. Founded in 1963, "Origin" consisted of a group of young artists in their 20s including Choi Myoung-Young, Suh Seung-Won, Lee Seung-Jio who were part of the 4.19 generation.

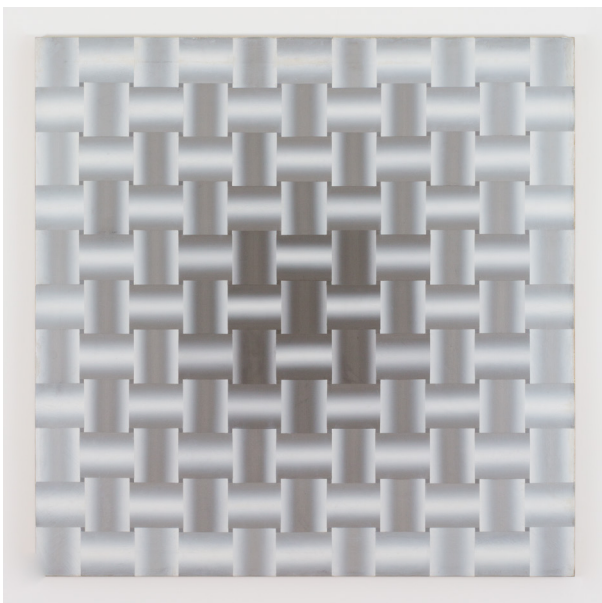
² Lee Yil, "On Lee Seung-Jio's Recent Work: Around His Sixth Solo Exhibition," *Lee Seung-Jio* (Duson Gallery, 1987), n.p. The artist had his first solo show in 1973 at the age of 33 at Shinsegae Gallery, Seoul. Subsequently, he had solo shows at Myungdong Gallery (1975), Hankook Gallery (1978), Kwanhoon Gallery (1980), Mee Gallery (1984), and Duson Gallery (1987). After his death in 1990, Hoam Gallery organized his first retrospective exhibition in 1991. Writings on his work at time were mostly by critics Lee Yil, Oh Kwang-Su, and Kim Bok-Young, among others. Lee Yil's writings focused on discussing the artist's solo shows.

李承祚的作品曾在諸多知名畫廊與美術館展出，包括：韓國首爾現代畫廊（2016年）；韓國首爾Gana藝術中心（2015年）；韓國大邱美術館（2011年）；台灣台北市立美術館（2010年）；韓國首爾泉水邊畫廊（2010年）；韓國首爾市立北首爾美術館（2004年）；韓國釜山美術館（2000年）；韓國首爾TOTAL當代美術館（1996年）及韓國首爾Hoam畫廊（1991年）。

作品也獲得許多重要美術館收藏，例如：韓國首爾國家現代藝術博物館；韓國首爾德意志銀行；韓國首爾TOTAL當代美術館；韓國首爾Hoam美術館；韓國首爾弘益大學美術館；韓國首爾市立北首爾美術館；韓國首爾韓松集團；以及韓國首爾女子護理大學等。

¹ 吳光洙：《The Penetrating Sense of Composition: The World of Lee Seung-Jio》收錄於《Lee Seung-Jio 1968-1990》（首爾：TOTAL當代美術館，1996），第15頁。「Origin」成立於1963年，由一群20多歲的青年藝術家組成，包括屬於4.19世代的崔明永、徐承元、李承祚等。

² 李逸：《On Lee Seung-Jio's Recent Work: Around His Sixth Solo Exhibition》收錄於《Lee Seung-Jio》（Duson畫廊，1987）N.P.藝術家於1973年33歲時在韓國新世界畫廊舉辦了首次個展。之後相繼在明洞畫廊（1975年）、韓國畫廊（1978年）、貫動美術館（1980年）、漢畫廊（1984年）及Duson畫廊（1987年）舉辦了個展。1990年藝術家辭世後，湖巖畫廊於1991年為其舉辦了首個回顧展。當時關於其作品的撰文評述大多出自藝評家李逸、吳光洙、金福榮等，其中李逸以論述藝術家的個展為主。



Nucleus F-77, 1971. Oil on canvas. 145 x 145 cm / 57 1/16 x 57 1/16 in.
Photo: Ringo Cheung, Courtesy the Artist.



Nucleus 89-20, 1989. Oil on canvas. 145 x 90 cm / 57 1/16 x 35 7/16 in.
Photo: Ringo Cheung, Courtesy the Artist and Perrotin.

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