

# Transparent Window, Glass Table

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‘투명한 창, 유리 테이블’은 작가별 형식과 방법론을 보다 가까이 들여다볼 수 있도록, ‘투명함’을 중심 키워드로 내건다. 동시에 ‘창’, ‘테이블’은 작가들이 작품에서 드러내는 현실세계나 예술에 대한 인식과 태도를 가시화해 수면 위로 띄워 올리는 매개로 제시된다. 그런 점에서 외부의 대상을 있는 그대로 비추거나 그려낸다는 의미의 ‘투명성’과는 거리가 있다. 자신의 ‘추상’은, “창 밖 풍경을 그리지만, 자연을 보이는 그대로 복사하려는 게 아니라 그 아름다움에 대한 느낌과 감정을 나만의 언어로 담아내려는 것이다. 작업을 하는 동안 밖이 보이지 않게 창을 닫아 놓는다”는 조안 미첼(Joan Mitchell)의 말은 여기서도 유효하다. 전시에서 일컫는 ‘창’은 곧 고유의 시각언어로 안과 밖을 연결하고, 생각과 감정을 드러내는 상호작용의 통로다.

이번 전시에서 소개되는 카이 루이 헝(Cai Ruei-Heng), 다니엘 첸(Daniel Chen), 김서울(Seoul Kim), 양하(Yang-ha) 네 작가는 구상, 추상, 반추상 등 작업의 주축을 이루는 양식을 정하고, 조건 지은 틀 안에서 다각적인 접근과 실험을 지속하며 자신만의 방법론을 모색한다. 따라서 작가들에게 캔버스는 긴 시간 이어져온 미술의 흐름 안에서 특정 형식을 선택하고 작가 특유의 시각언어로 치환함으로써 ‘차별성’을 부각하는 ‘작업대’가 된다. 그 위에서 작가들은 내면의 정서나 현실세계의 모순을 드러내기도 하고, 회화의 조건 자체를 수행적으로 고찰하면서 시각언어를 구축하기도 한다.

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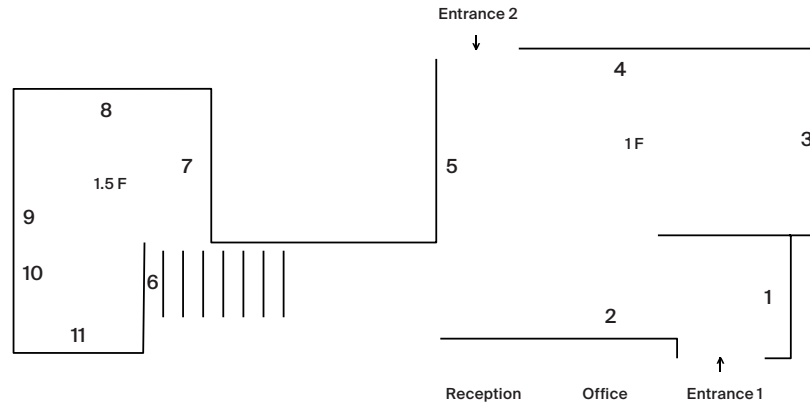
*Transparent Window, Glass Table* adopts “transparency” as the main keyword to look closer into each artist’s form and methodology. At the same time, “window” and “table” serve as the medium through which the artists’ perceptions and approach to the real world or art are visualized and brought to the surface through their works. In this sense, it is far from a sense of “transparency” in which an external object is reflected or depicted as it is. Rather, it is “abstraction” which Joan Mitchell explains, “I paint the landscapes outside the window, but I could never possibly copy that. I try to paint the remembered feelings of nature, which of course become transformed in my own languages. While I paint, I always paint with windows closed so I can’t see what’s outside.” The “window” that guides the exhibition is a passage that connects the inside and the outside and welcomes thoughts and emotions through its unique visual language.

The four artists in this exhibition - Cai Ruei-Heng, Daniel Chen, Seoul Kim, and Yang-ha - choose the major foundation and form of their work, such as figurative, abstract, or semi-abstract painting, and pursues their unique methodologies by continuing their multifaceted approaches and experiments within the given framework. In this context, the canvas becomes a “workbench” that highlights the “uniqueness” that comes from their distinct choices in the specific form which replaces the conventions found in history of art with their characteristic visual language. In this space, artists uncover their emotions or contradictions found in the real world, and construct a visual language by performatively examining the conditions of painting themselves.

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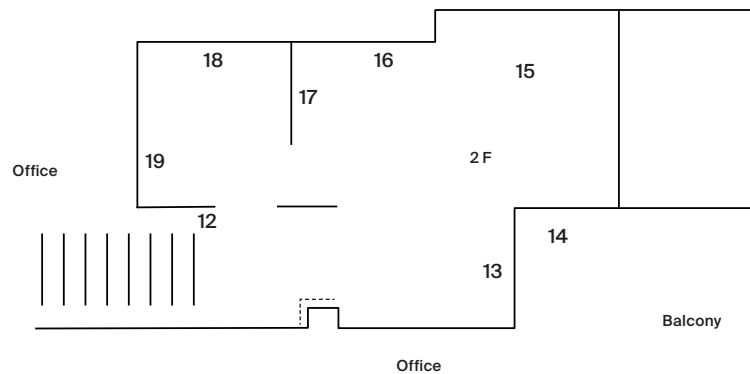
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## 1F & 1.5F



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| 1 Cai Ruei-Heng, <i>Magic Fire Pit</i> , 2022, Acrylic on canvas, 52.5 × 45 cm                     | 5 Daniel Chen, <i>The Grass Floats in a Pink Sky</i> , 2023, Oil on canvas, 130 × 120 cm | 9 Cai Ruei-Heng, <i>Home of the Big Mouth Bird</i> , 2022, Acrylic on canvas, 27 × 34.5 cm |
| 2 Cai Ruei-Heng, <i>Shower Day</i> , 2021, Acrylic on canvas, 91.5 × 70 cm                         | 6 Cai Ruei-Heng, <i>Big Bird With Big Mouth</i> , 2021, Acrylic on canvas, 72 × 75 cm    | 10 Cai Ruei-Heng, <i>Tattered Ghost</i> , 2023, Acrylic on canvas, 53 × 45 cm              |
| 3 Daniel Chen, <i>Clouds and Two Trees</i> , 2023, Oil on canvas, 220 × 130 cm (110 × 130 cm each) | 7 Cai Ruei-Heng, <i>Spotted Dog</i> , 2023, Acrylic on canvas, 53 × 45 cm                | 11 Cai Ruei-Heng, <i>Weird Chair</i> , 2019, Acrylic on canvas, 130 × 97 cm                |
| 4 Daniel Chen, <i>Greenway</i> , 2023, Oil on canvas, 65 × 55 cm                                   | 8 Cai Ruei-Heng, <i>Director is Not Here</i> , 2021, Acrylic on canvas, 97 × 130 cm      |  |

## 2F



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| 12 Yang-ha, <i>A Drawing for Blowing Up_10</i> , 2022, Gouache, oil and acrylic on canvas, 40 × 40 cm   | 15 Seoul Kim, <i>Filbert Family No.2</i> , 2019, Molding paste, stand oil, oil on cotton canvas (medium texture), 172 × 172 cm                                    | 18 Yang-ha, <i>Well, It's a Scene Made to Cry, so I Will_47</i> , 2023, Gouache, oil and acrylic on canvas, 140 × 90 cm |
| 13 Yang-ha, <i>Well, It's a Scene Made to Cry, so I Will_46</i> , 2023, Gouache, oil and acrylic on canvas, 140 × 90 cm                           | 16 Seoul Kim, <i>Filbert Family No.18 (small ver.)</i> , 2020, Birch board wood, 3M HDR sticker, oil on polyester/cotton dyed canvas (medium texture), 40 × 40 cm | 19 Yang-ha, <i>By the Grace of Love_1</i> , 2022, Oil and acrylic color on canvas, 100 × 100 cm                         |
| 14 Seoul Kim, <i>Filbert Family No.21 (small ver.)</i> , 2022, Walnut wood, stand oil, oil on oil primed linen canvas (heavy texture), 56 × 56 cm | 17 Yang-ha, <i>A Drawing for Blowing Up_21</i> , 2023, Oil and acrylic on canvas, 140 × 50 cm (70 × 50 cm each)   |   |