

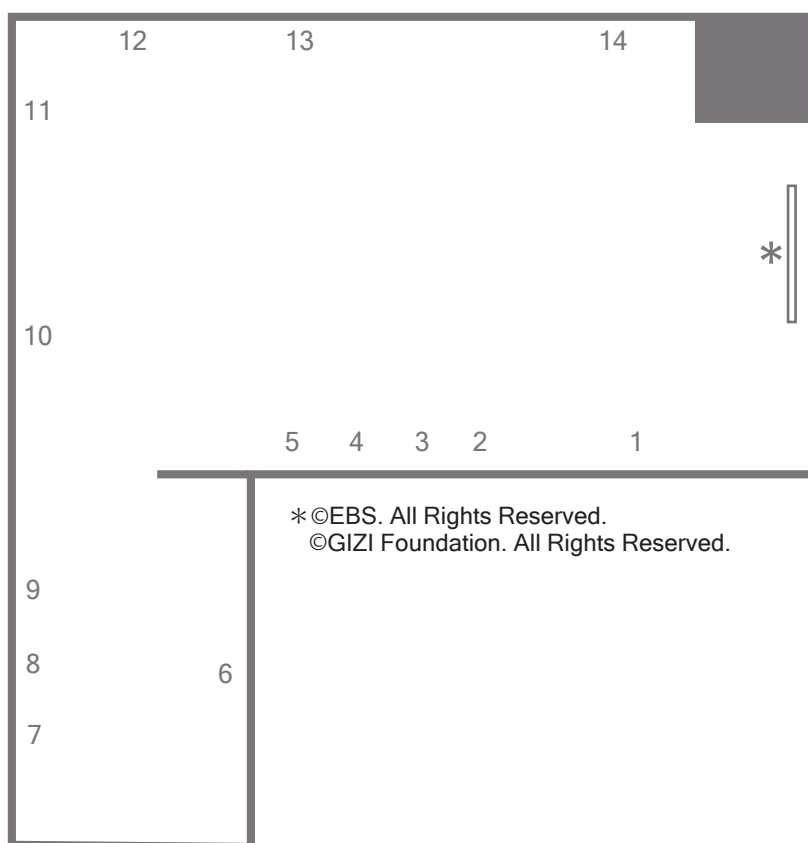
Park Seo-Bo

朴栖甫

2022. 3.26(sat) - 5.7(sat)

東京画廊 ■ B T A P

TOKYO GALLERY + BEIJING TOKYO ART PROJECTS



1. *Ecriture No.090725*, 2009, mixed media with Korean *Hanji* paper on canvas, 80 x 100 cm
2. *Ecriture No.080716*, 2008, mixed media with Korean *Hanji* paper on canvas, 55 x 40 cm
3. *Ecriture No.080915*, 2008, mixed media with Korean *Hanji* paper on canvas, 55 x 40 cm
4. *Ecriture No.080823*, 2008, mixed media with Korean *Hanji* paper on canvas, 55 x 40 cm
5. *Ecriture No.080722*, 2008, mixed media with Korean *Hanji* paper on canvas, 55 x 40 cm
6. *Ecriture No.090809*, 2009, mixed media with Korean *Hanji* paper on canvas, 80.5 x 100 cm
7. *Ecriture No.080502*, 2008, mixed media with Korean *Hanji* paper on canvas, 75 x 58.3 cm
8. *Ecriture No.080507*, 2008, mixed media with Korean *Hanji* paper on canvas, 75 x 58.3 cm
9. *Ecriture No.080511*, 2008, mixed media with Korean *Hanji* paper on canvas, 75 x 58.3 cm
10. *Ecriture No.080310*, 2008, mixed media with Korean *Hanji* paper on canvas, 130 x 195 cm
11. *Ecriture No.100520*, 2010, mixed media with Korean *Hanji* paper on canvas, 112 x 145.3 cm
12. *Ecriture No.990522-2*, 1999, litho crayon, pencil, correction fluid pen, 50.2 x 35.6 cm
13. *Ecriture No.140112*, 2014, mixed media with Korean *Hanji* paper on canvas, 130 x 200 cm
14. *Ecriture No.101012*, 2010, mixed media with Korean *Hanji* paper on canvas, 130 x 90 cm

Park Seo-Bo

朴栖甫

2022. 3.26(sat) - 5.7(sat)

東京画廊 ■ B T A P
TOKYO GALLERY + BEIJING TOKYO ART PROJECTS

朴栖甫 (Park Seo-Bo) は 1931 年、韓国の慶尚北道醴泉生まれ、1954 年に弘益大学美術学部絵画科を卒業し、モノクロームの線画や韓紙の質感を活かした作風を発展させました。韓国現代美術の先駆的存在であり、単色画 (Dansaekhwa) を代表する作家です。単色画の源流とされる『5 つのヒンセク < 白 >: 韓国五人の作家』展 (1975 年、東京画廊) に参加し、その後も弊ギャラリーで計 6 回の個展を開催してきました。本展では「後期描法」の 15 点にドローイング 2 点を加えて、17 点の作品を展示致します。

朴の「描法」シリーズは、三つの手法に分けることができます。1960 年代後半からの鉛筆の線画を描いた「前期描法」、韓紙を用い始めた 80 ~ 90 年代の「中期描法」、そして 2000 年以降の「後期描法」です。本展で展示される「後期描法」の作品は、「色描法」とも呼ばれるとおり、水を含んだ韓紙の上で反復される縦線の立体感と、鮮やかな色面が特徴的です。

「後期描法」は、2000 年秋の個展に向けて来日した際の、磐梯山 (福島県) 訪問をきっかけに生まれました。山頂から見下ろす紅葉の風景は、風向きで刻々とその表情を変え、まるで「押し寄せてくる炎のようだった」と言います。自然の色彩に魅了された朴は、「後期描法」をスタートさせます。モノクロームの色面は自然との同化を示唆し、時代の変化を超えた慰めと労わりのメッセージを伝えています。

朴の作品の所蔵先として、東京都現代美術館、グッゲンハイム美術館 (ニューヨーク)、グッゲンハイム・アブダビ (アラブ首長国連邦)、国立現代美術館 (韓国)、M+ (香港) があります。また、作家に関する文献に、Park Seo-Bo: from Avant-Garde to Ecriture (Kate Lim, BooksActually, シンガポール, 2014)、また Park Seo-Bo (Lee JinJoo, Rizzoli, ニューヨーク, 2022 年 4 月予定) があります。2021 年には、韓国のアートシーンへの貢献が評価され、大韓民国金冠文化勲章を受勲致しました。今年 4 月にはヴェネチア・ビエンナーレでの同時開催企画展が予定され、また現在、出身地である慶尚北道醴泉で、朴の美術館の建設が進行中です。

本展の開催と合わせて、峯村敏明氏 (美術評論家) と Kate Lim 氏 (美術評論家) による評論文を掲載したカタログを 9 月に出版する予定です。皆様のご来場を心よりお待ちしております。

Park Seo-Bo is a pioneering figure in contemporary Korean art known for his leading role in the Dansaekhwa (monochrome painting) movement. Born in 1931 in Yecheon, Gyeongsangbuk-do, Korea, Park completed his studies at the Department of Painting, College of Fine Arts at Hong-Ik University, in 1954. The artist has developed monochrome line drawings and a style that maximizes the texture of hanji, or Korean paper. Park participated in *Five Hinsek 'White': Five Korean Artists* (1975, Tokyo Gallery), a group exhibition presenting the works today acknowledged as the origin of the Dansaekhwa movement, and has held six solo exhibitions at Tokyo Gallery since then. This exhibition presents a total of 17 works: 15 paintings from the late-Écriture phase and two drawings.

Park's Écriture series may be divided into three phases of different techniques: early-Écriture, characterized by pencil line drawings in the late 1960s and after; mid-Écriture, in which Park began using *hanji* in the 1980s and 1990s; and late-Écriture, since 2000. Displayed in this exhibition are works of late-Écriture, also known as color-Écriture for its vividly colored pictorial surface and three-dimensionality of vertical lines repeated across wet *hanji*.

The late-Écriture was inspired by Park's visit to Mount Bandai in Fukushima during his stay in Japan for his solo exhibition in autumn 2000. He recalls that the autumn colors he viewed from the mountaintop, constantly shifting from the wind blowing from various directions, were like "a surging fire." Mesmerized by the colors of nature, Park embarked on the late-Écriture phase. The monochromatic pictorial surface implies assimilation into nature, conveying a message of solace and kindness that transcends the ages.

Park Seo-Bo's artworks is housed in the collections of Tokyo Metropolitan Art Museum, Guggenheim Museum (New York), Guggenheim Abu Dhabi (UAE), National Museum of Modern and Contemporary Art, Korea, and M+ (Hong Kong). The bibliography on the artist includes: Park Seo-Bo: from Avant-Garde to Ecriture (Kate Lim, Singapore: BooksActually, 2014), and Park Seo-Bo (Lee JinJoo, New York: Rizzoli, forthcoming April 2022). In 2021, Park was awarded the Geumgwan (Gold Crown) Order of Cultural Merit in recognition of his contribution to the Korean art field. In April this year, an exhibition featuring Park's work is scheduled to be held simultaneously with the Venice Biennale. A museum dedicated to the artist is currently under construction in his hometown of Yecheon, Gyeongsangbuk-do.

Along with this exhibition, Tokyo Gallery will publish a catalog with reviews by art critics Toshiaki Minemura and Kate Lim this September. We look forward to your visit.