

Kwon Young-Woo

22 September - 29 October 2022

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front cover: Untitled, 1988, gouache, Chinese ink on Korean paper, 224 x 170 cm (detail)

It is now 55 years ago that our gallery showed the Korean artist Lee Ufan. I was fortunate to go for the first time to Seoul in 1986. Since then I visited Korea many times and slowly became familiar with a group of artists that interested me, in particular Kwon Young-Woo.

Over the years some of our artists exhibited in Korea, such as Anthony Caro, Alan Charlton, David Nash, Nigel Hall and Yuko Shiraishi. Through these exhibitions I made some close friends.

So, when the opportunity presented itself to exhibit Kwon Young-Woo in our gallery here in London I was very excited.

I want to especially thank the artists sons Kwon Ohyup and Kwon O-Hyun for their help and support to make this exhibition possible.

David Juda, July 2022

Structuralization of the Surface:
On Kwon Young-Woo's Work

by Oh Kwangsu

1

One can infer the nature of Kwon Young-Woo's work when he states, "my work begins with the making of canvases out of *hwaseonji* (Korean drawing paper)." Stating that he *makes* canvases out of paper, rather than draws on them, reveals his unorthodox approach. For Kwon, paper is not just his chosen ground on which to draw, but a kind of structure, a material where the dual elements of the drawing and its ground disappear, and the surface itself becomes both the base and the drawing. Stated in a different way, the drawing becomes simultaneously the surface and the structure.

Asked why he works with *hwaseonji*, the artist has said that it is because he has always had it around him. In a way, it is revealing that Kwon would choose a material such as *hwaseonji* as his main medium, since he has long acknowledged his roots in the "Oriental" painting tradition. It is as self-evident as saying that "I make oil paintings because I have always had canvases around me." Traditional East Asian painting that uses handmade paper as a ground is an important starting point when discussing Kwon Young-Woo's career as an artist; indeed, because he uses traditional materials, many classify him as an Asian or "Oriental" painter without critically investigating this assumption. However, as can be ascertained by his comment about *making* canvases out of paper, from the late 1960s, Kwon's career broke from a predictable trajectory of conventional eastern-style painting. Moreover, while he continues to use *hwaseonji* as his main medium, he does not use the traditional paintbrushes and Chinese ink that would characterize someone upholding that tradition. Aware of this ambiguity, Kwon has said that his work does not belong to any specific genre; it is neither Eastern nor Western.

Nonetheless, the fact that Kwon says he uses *hwaseonji* because it is familiar to him suggests a link between his work and Asian traditions in painting. Kwon's approach is unique in that it embodies a fundamental element of the work inherited from this tradition. His work does not fit into the "Oriental" genre but nevertheless evokes the East because it is so grounded in *hwaseonji*, which remains the essence of the genre. The observation that

paper forms the basis of his practice should serve as the starting point for understanding Kwon's work. On his having chosen paper as his primary medium, the artist has said, "my work begins with the making of canvases out of *hwaseonji*. I stick one, two or several sheets of *hwaseonji* together. Then I tear and puncture and paint over them. I paint on the front as well as the reverse of the canvases so that the paint smears through the other side. Since the number of sheets I use and how I paste them together are not always the same, the way they rip and tear and the extent to which the different parts absorb the paint varies. This allows me to constantly discover new things and look forward to new situations that are created by chance."

Kwon's explanation clearly reveals how the structure of the paper is the basis of his work. It also gives a glimpse into his creative process in which variable elements are integrated naturally into the structuralization of the canvas. This process does not follow a predetermined plan and chance intervenes in many ways suggesting that the work of adding these layers of structure to the paper is an ongoing process. The act of tearing and puncturing and painting over various layers of the surface establishes the work as something ongoing—that is, the process is in a continuous state of being converted into a finished work of art. As the surface is converted into a structure, the artist's actions are converted into an ongoing record of the present.

2

Kwon's work has changed over the course of his career within a consistent framework. In the beginning, it mainly consisted of collaging white *hanji* (traditional Korean paper handmade from mulberry trees) assembled partially over a muddy yellow background. Over time, the technique evolved into tearing, puncturing, and rubbing the *hanji*, a process that began to highlight the structure of the surface. At some point in this series, the canvas was entirely replaced by white *hanji* that, in turn, was torn randomly in a process of *décollage*.

A surface that goes through repeated wear and tear is inherently dramatic

in that it frames an ongoing process with no discernable ending. At times, the artist punctures or paints on the reverse of the canvases to give a three-dimensional effect that is revealed from the front. There are some who compare Kwon's aggressive treatment of the surface to Lucio Fontana's punctured canvases and his concept of *spatialization*. However, the meticulous planning and the resulting tension found in Fontana's works are not to be found in Kwon's practice. His work is incidental and flexible, and thus embodies a warmth that is more human. It differs from that of Fontana's in that the latter is conclusive whereas Kwon's canvases remain a work in progress wherein he seeks to "discover and look forward to new situations that are created by chance." To achieve this result, he actively uses tools other than the brush, such as spatulas and his fingers. Kwon relies on his fingers for the basic work of stacking and pasting paper as well as tearing, puncturing, and rubbing that follow. His fingers are his main tools of production.

From a methodological point of view, Kwon's work belongs to the category of techniques known as collage and *décollage*. Over the course of his artistic practice, it has evolved from collage that is simple and reserved to the work of *décollage* and a process that is far more irregular and anomalous—acquiring depth and drama along the way. His *décollage* is hardly defined solely in terms of method. The fierce gestures and aggressive physical process emphasize the materiality of the paper. The canvas, with its symmetric composition, invites quiet contemplation, whereas the intense process of layering and puncturing sometimes expresses a sense of nervousness and anxiety. In fact, the artist appeared to be in active confrontation with his materials, attracted less by the "clear and calm surface of the water" than the "whirlpools and waves created on it by raindrops." This intentional engagement with his medium clearly reveals the nature of the surface, highlighting the paper as medium that is constantly changing.

Kwon once told me that the act of tearing pasted paper was "a most liberating experience." It may be likened to the thrill and freedom that children feel when they poke holes in freshly pasted *changhoji* (the paper used as windows in the sliding doors of traditional Korean houses) even though they

know the scolding they will get later on. Through the *décollage* of *hanji*, perhaps the artist recalls the moment of liberation he once experienced as a child.

3

Despite the structuralization of the surface in Kwon's work, the aesthetic quality of the paper remains a more fundamental and essential element. The different iterations of *hanji*, from *hwaseonji* to *changhoji* and *jangji* (laminated paper lacquered with bean oil usually used to cover the floor), not only serve as the foundation for traditional aesthetics, as the artist's chosen ground, but also represent the very essence of the Korean way of living. It could be said that Koreans are born, raised, and spend their lives in spaces surrounded by paper. In the traditional house, paper is a versatile material that has many diverse uses, from substituting for glass in windows to covering walls and floors.

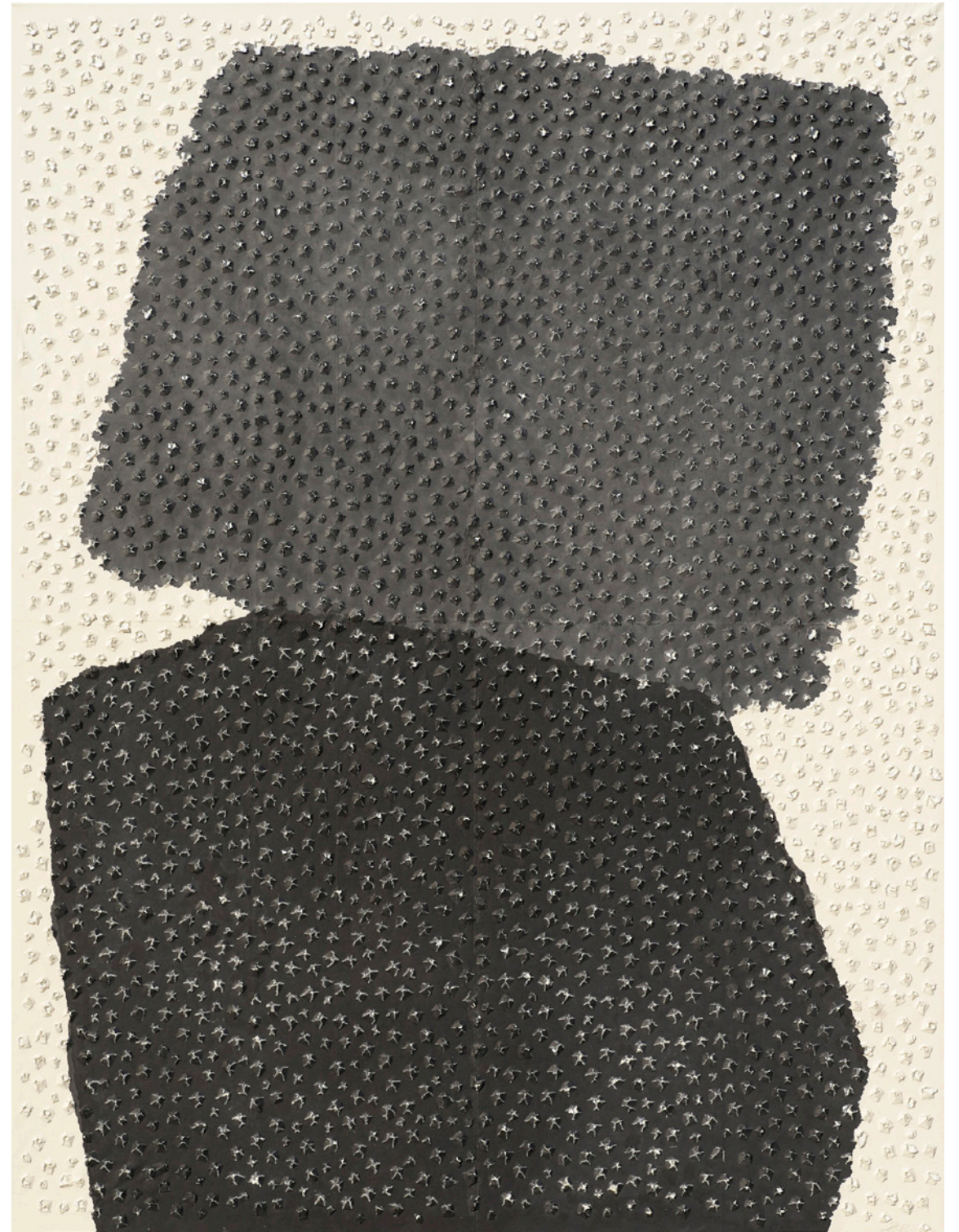
When the unique movement known as *Dansaekhwa* appeared in the local art scene in the mid-1970s, it was characterized by work in which the color white dominated the entire canvas. The use of white continues to provoke debates because technically white is not a color but what is important is that *Dansaekhwa* was a movement that sought a state of non-drawing. Drawing with white paint over a white canvas signifies at once a state of drawing and not drawing, akin to the philosopher Lao-tzu's aphorism that something can be in a state that is at once empty and full.

It is in this context that in the late 1970s *hanji* started to be recognized not just as a base for drawing but a medium carrying a distinctive emotion and cultural significance. And it is within this context that Kwon perceived *hanji* not merely as a simple ground but as a surface that can be structuralized. For the artist, this realization occurred in a natural way as he had been using *hanji* as his primary medium since early in his career. Based on his recognition that white *mumyeong* (cotton cloth) and *hanji* are mediums for expressing a unique Korean sentiment, it would not be an exaggeration

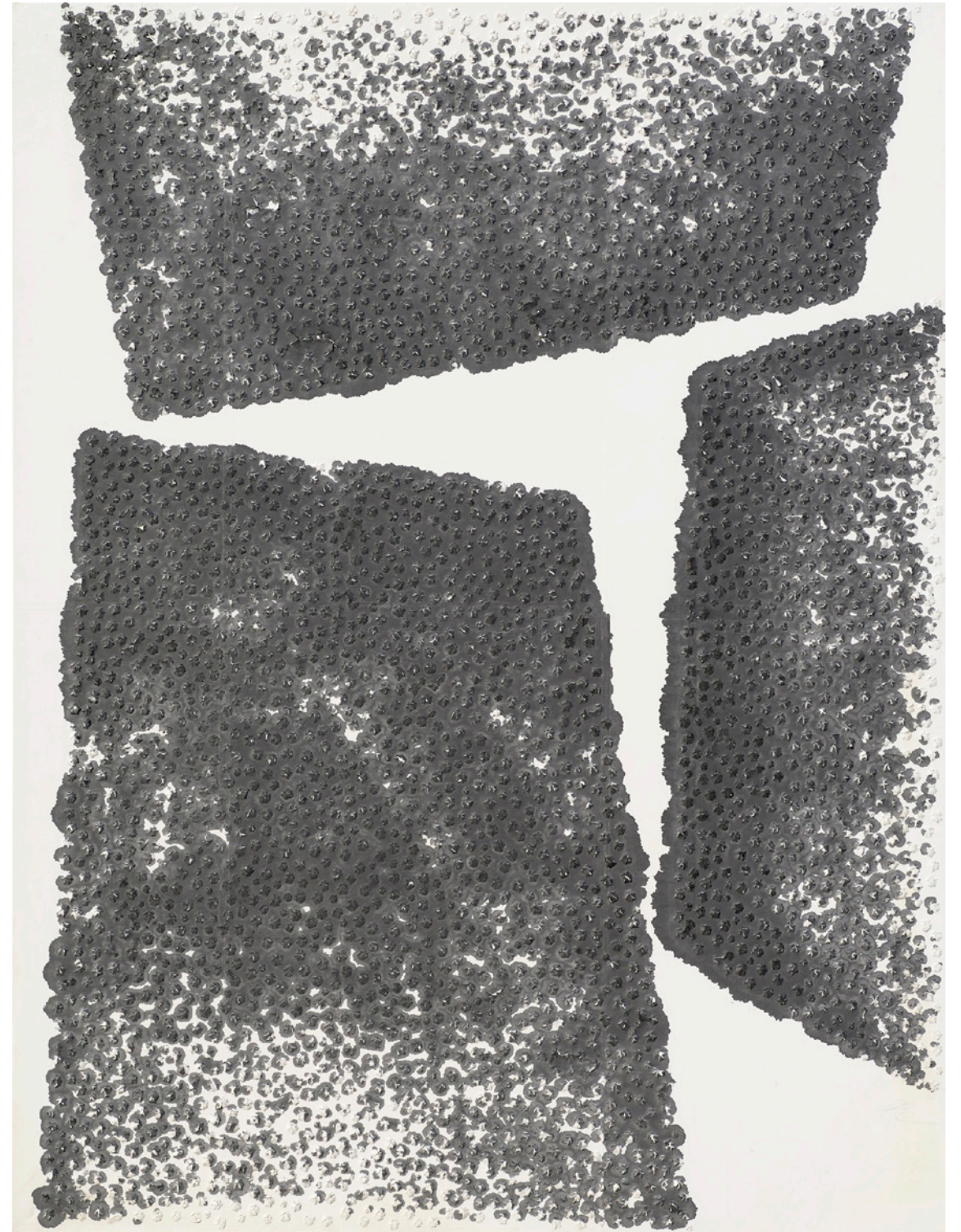
to say that Kwon was the first artist to use *hanji* within a modern aesthetic context. Kwon has explained his connection to the medium by saying, "just like washing white *mumyeong* over and over again then putting it out under the sun to bleach it even more, making paper (*hwaseonji* or *hanji*) perhaps originated from the pure heart of our ancestors.... The harsh sunlight is transformed and bathes a room in a soft and inviting light when it is filtered through white paper (*changhoji*)." It is in this context that Kwon can be seen pushing the definition of *hanji* to go beyond the materiality of the paper to include a spiritual aura.

Washing white *mumyeong* over and over again not only makes it whiter but also transforms the original materiality of the cloth; this phenomenological transformation is based on Kwon's belief that the making of *hanji* is similar to a process found in nature. Skimming off the crude materiality innate in white *mumyeong* and *hanji* is a process of reaching a warm-hearted essence. *Changho*, made from *hanji*, filters and refines the glaring sunlight into a new and different form of purified light when installed in a window. The light filtered through the white *changho* of a small mountain-top temple transforms the harsh interior into a space for deep meditation. Many people share a similar experience in a *hanok* (traditional Korean house). A contemporary artist once described to me the light he experienced as a boy coming through the *changho* of his house. He told me that waking up to the warm sunlight filtered through the paper was a blessing that he savored with his entire body, and that he could never forget that refined and purified light. Maybe Kwon's choice of *hanji* as his main medium originates from a similar transcendental experience. It is perhaps through this state, at once material and non-material, that he finally found his liberation.

1 Untitled 1987
gouache, Chinese ink on Korean paper, 224 x 170 cm



2 Untitled 1987
gouache, Chinese ink on Korean paper, 224 x 170 cm



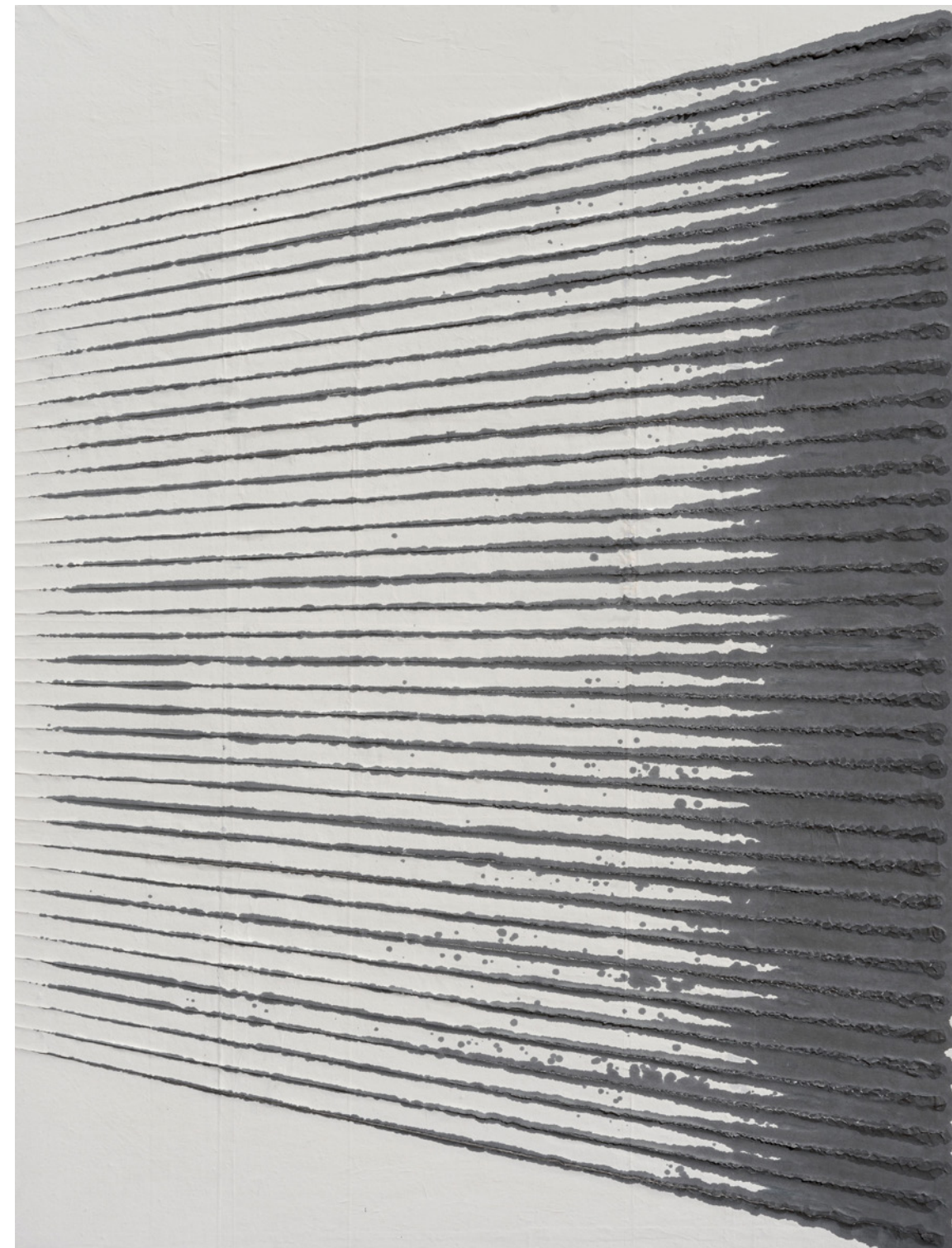


3 Untitled 1980
Korean paper, 115 x 90 cm



4 Untitled c. 1980s
Korean paper, 102 x 86.5 cm

5 Untitled 1986
gouache, Chinese ink on Korean paper, 224 x 170 cm

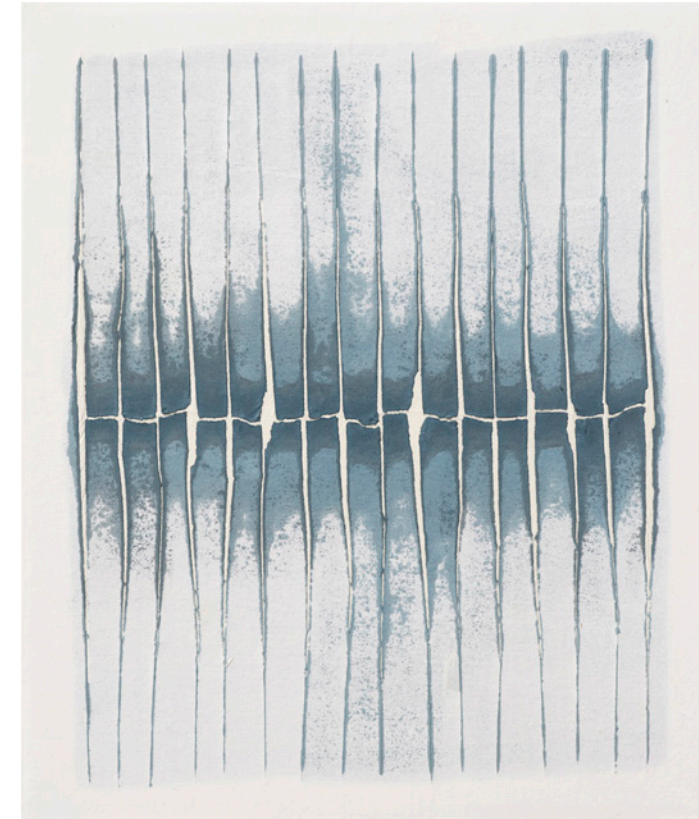




6 Untitled 1976
Korean paper, 150 x 227 cm



7 Untitled 1988
gouache, Chinese ink on Korean paper, 58 x 45.5 cm

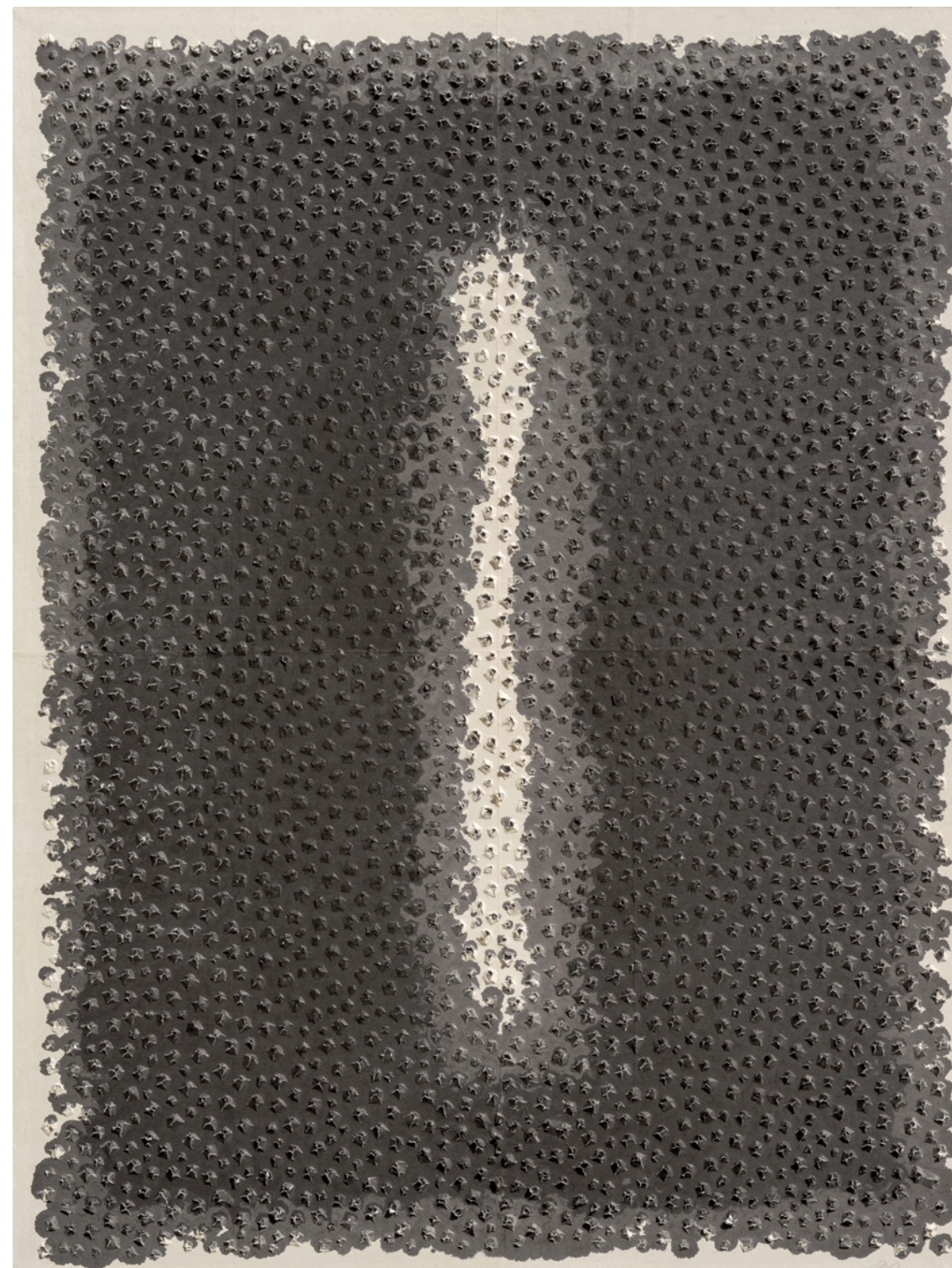


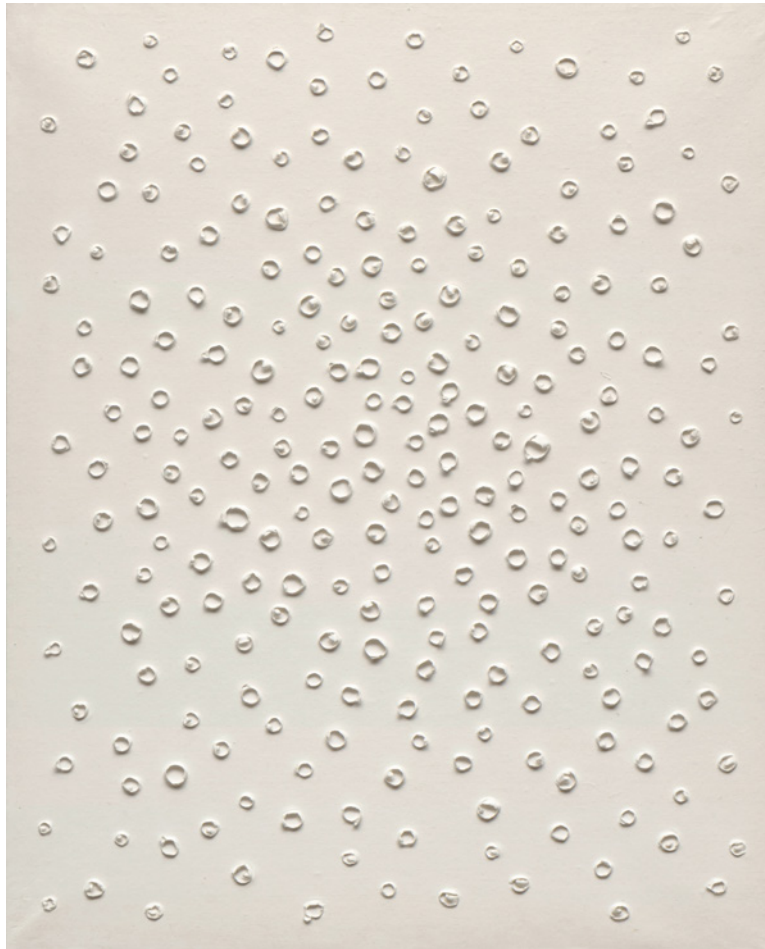
8 Untitled c. 1980s
gouache, Chinese ink on Korean paper, 45.5 x 38.5 cm

9 Untitled 1987
gouache, Chinese ink on Korean paper, 224 x 170 cm



10 Untitled 1987
Chinese ink on Korean paper, 223 x 170 cm



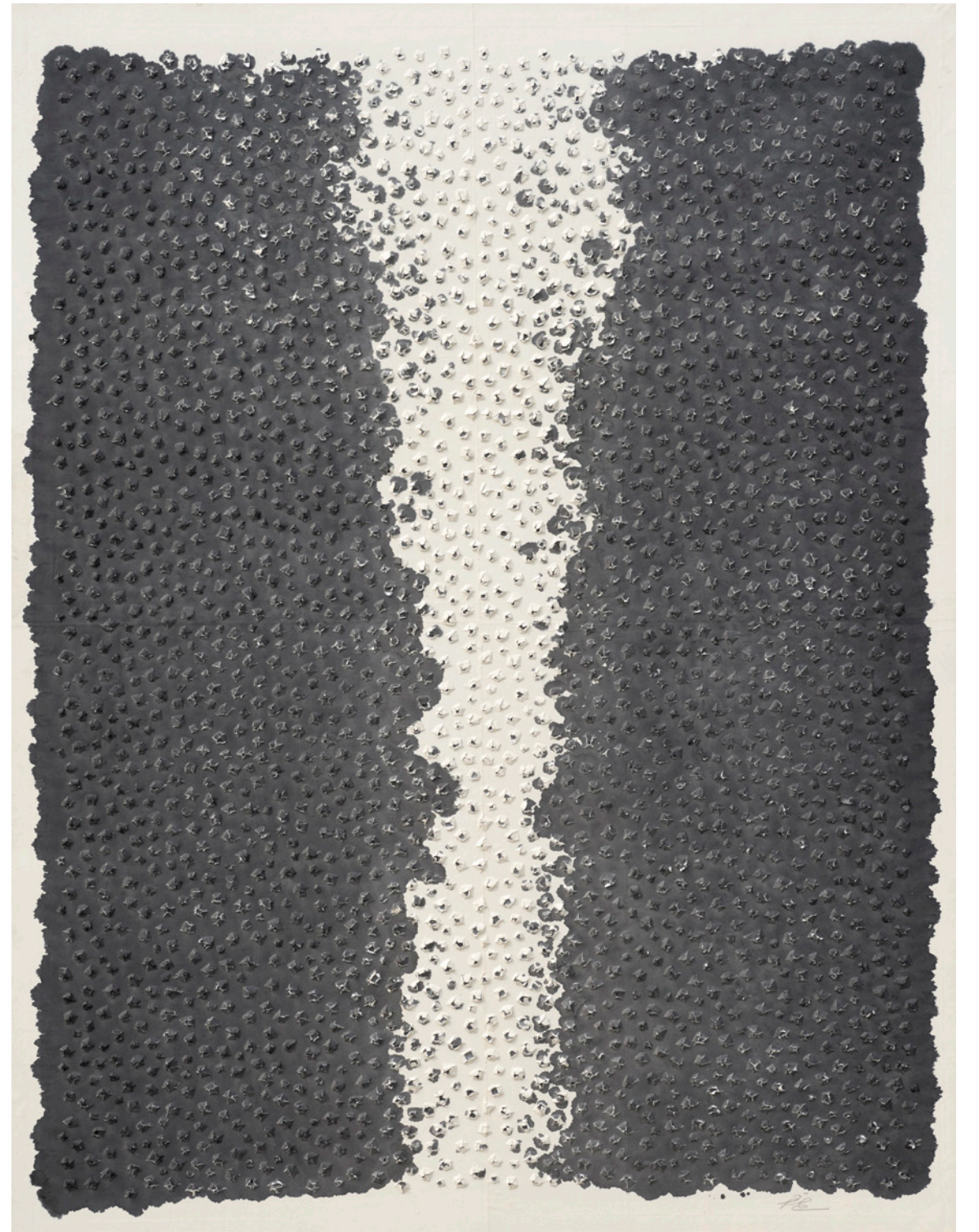


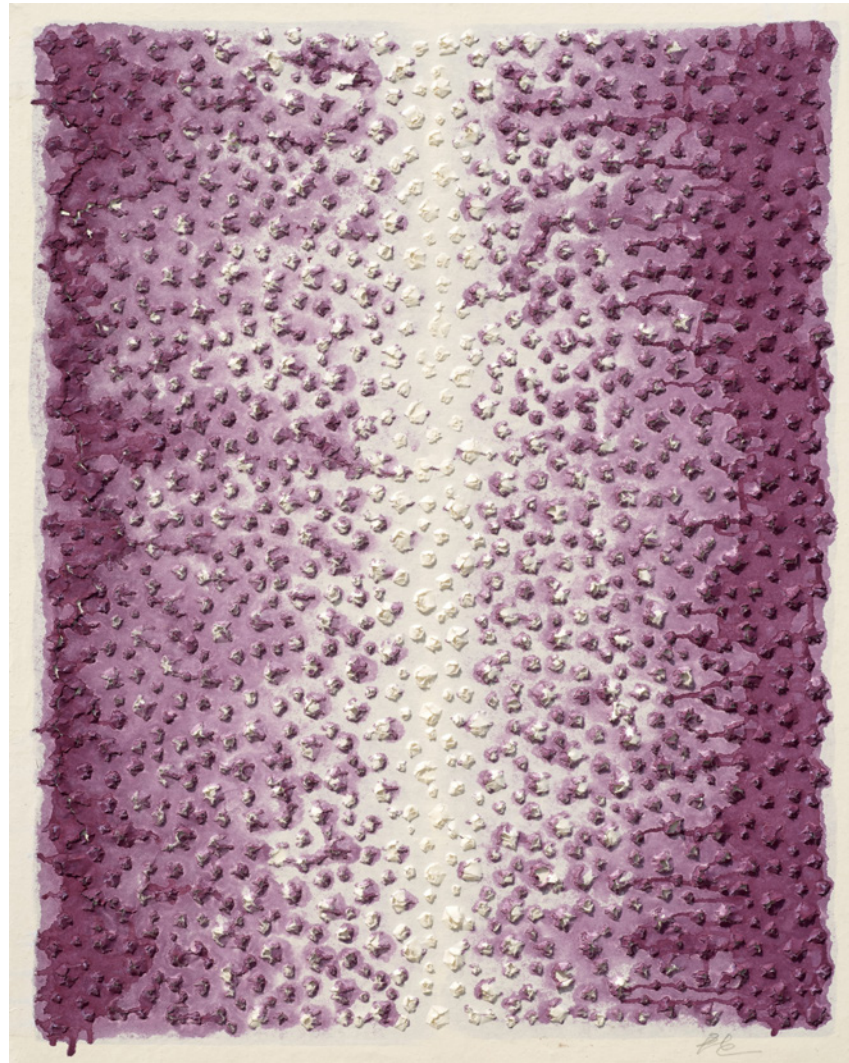
11 Untitled c. 1980s
Korean paper, 81 x 65 cm



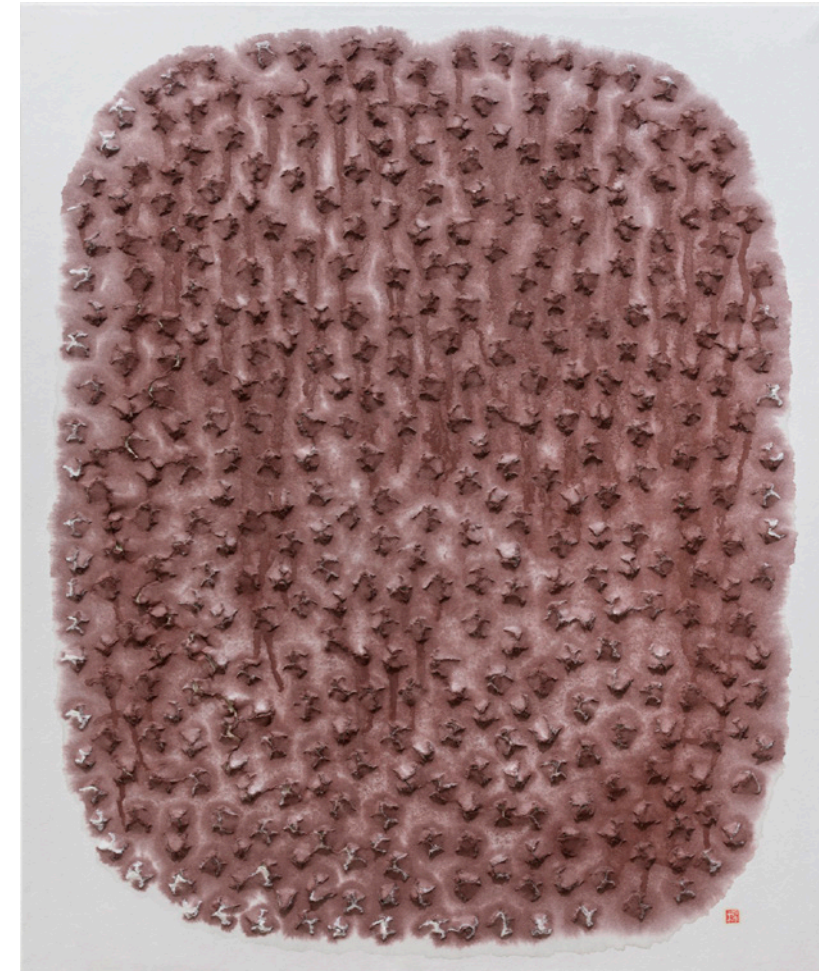
12 Untitled c. 1980s
Korean paper, 60.5 x 52 cm

13 Untitled 1988
gouache, Chinese ink on Korean paper, 224 x 170 cm





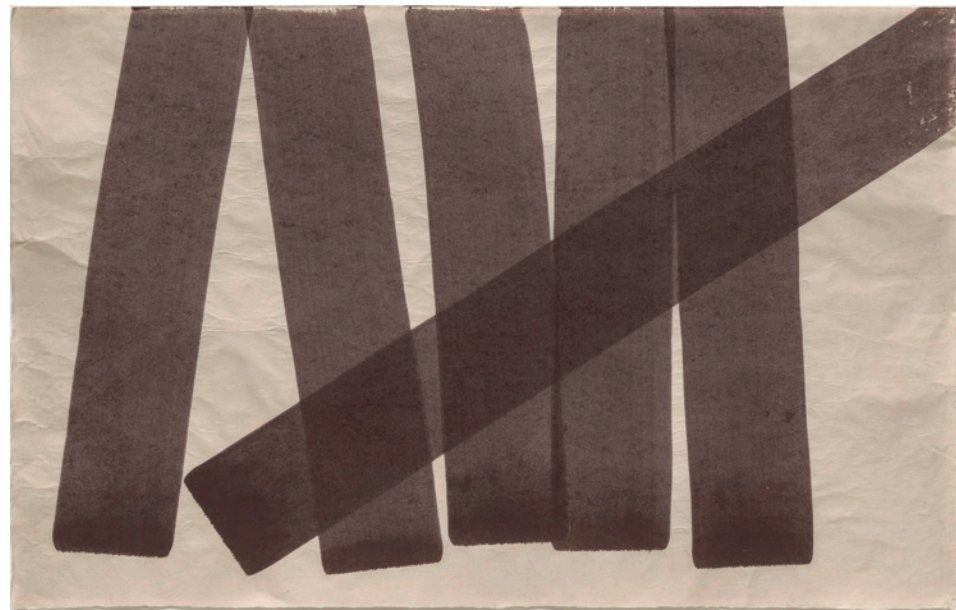
14 Untitled c. 1987
gouache, Chinese ink on Korean paper, 92.5 x 74 cm



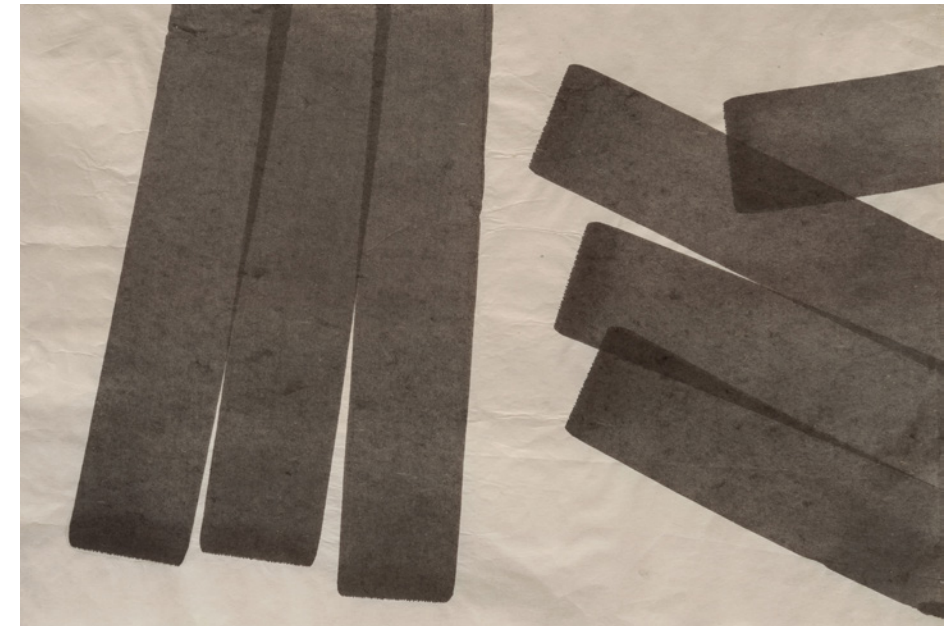
15 Untitled c. 1988
gouache, Chinese ink on Korean paper, 65 x 54 cm



16 Untitled c. 1980s
Korean paper, 61 x 50 cm



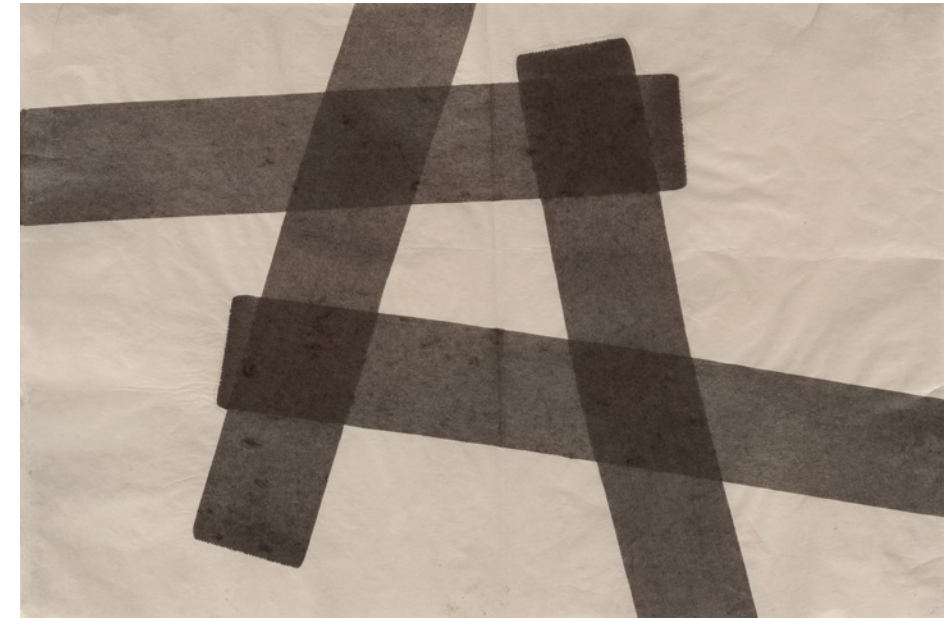
17 Untitled c. 1980s
colour on Korean paper, 47 x 74 cm



18 Untitled c. 1980s
colour on Korean paper, 50 x 74.5 cm

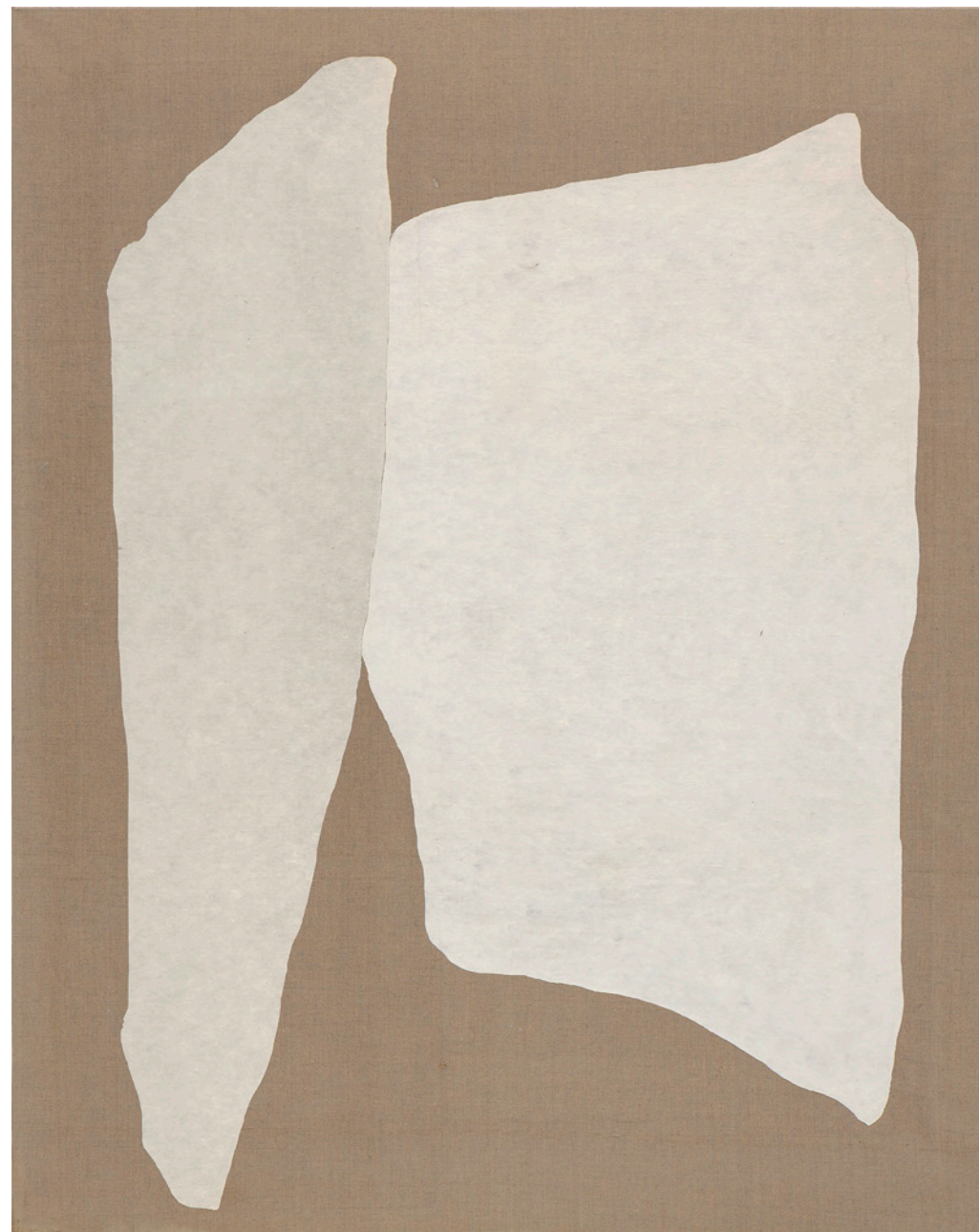


19 Untitled c. 1980s
colour on Korean paper, 44 x 69 cm



20 Untitled c. 1980s
colour on Korean paper, 50 x 74.5 cm

21 Untitled c. 2000s
Korean paper on canvas, 161 x 130 cm



Kwon Young-Woo (1926 - 2013)

Education

1957 M.F.A. in Oriental Painting, Seoul National University, Seoul, Korea

1951 B.F.A. in Oriental Painting, Seoul National University, Seoul, Korea

2000 Gana Art Center, Seoul, Korea

1998 National Museum of Contemporary Art, Gwacheon, Korea

Selected Solo Exhibitions

2022 Annely Juda Fine Art, London
Tina Kim Gallery, New York, US

2021 Blum & Poe, Tokyo, Japan
Kukje Gallery, Seoul, Korea

2017 Kukje Gallery, Seoul, Korea

2016 Blum & Poe, New York, US

2015 Kukje Gallery, Seoul, Korea

2014 Gallery EM, Seoul, Korea

2007 Seoul Museum of Art, Seoul, Korea

2004 Suga Gallery, Busan, Korea
Uijae Museum of Korean Art, Gwangju, Korea

2002 Gana Art Center, Seoul, Korea

1993 World Gallery, Busan, Korea

1992 Hyundai Gallery, Seoul, Korea

1990 Ho-Am Art Museum, Seoul, Korea
Hanil Gallery, Busan, Korea
University of Ottawa, Ottawa, Japan

1987 Artcore Gallery, Los Angeles, US
Bridgestone Gallery, Toronto, Canada

1986 Hyundai Gallery, Seoul, Korea

1984 Samil Gallery, Los Angeles, US

1982 Hyundai Gallery, Seoul, Korea

1980 Art Forum International Gallery, Paris, France
Korean Cultural Center, Paris, France

1977 Shinsegae Gallery, Seoul, Korea

1976
Jacques Massol Gallery, Paris, France

1974
Myeongdong Gallery, Seoul, Korea

1966
Shinsegae Gallery, Seoul, Korea

Selected Group Exhibitions

2022
Fear or Love, Seoul Museum, Seoul, Korea
The Mind of White: Reconstitution of Korean Modernist Painting, Date Gallery, Busan, Korea
ART Daejeon: My First Collection, Shinsegae Gallery, Daejeon, Korea
Woljeon and the First Generation Korean Artists, Hanbyeokwon Museum of Art, Seoul, Korea

2021
The Middle Land: Unfolding Times to Spread Out Become a Land, ARKO Art Center, Seoul, Korea
DNA: Dynamic Alive Korean Art, National Museum of Modern and Contemporary Art (MMCA) Deoksugung, Seoul, Korea
Lunar Sonata: Hanji Works and Contemporary Art, Jeonbuk Museum of Art, Wanju-gun, Korea

2020
HYUNDAI 50, Gallery Hyundai, Seoul, Korea
Lee Ungno, Paintings made from Paper, Lee Ungno Museum, Daejeon, Korea

2019
The Dream of Modernity: Planting a Flowering Tree, Buk-Seoul Museum of Art, Seoul, Korea
Landlord Colors: On Art, Economy, and Materiality, Cranbrook Art Museum, Bloomfield Hills, US
Drawing-Korean Modern and Contemporary Drawings, Seoul Olympic Museum of Art, Seoul, Korea

2018
Korean Abstract Art: Kim Whanki and Dansaekhwa, Powerlong Museum, Shanghai, China
Five Korean Artists, Five Kinds of White, Tokyo Gallery, Tokyo, Japan
Topologies, curated by Mika Yoshitake, The Warehouse, Dallas, US

2017
Arts of Korea, Brooklyn Museum, New York, US
Korean Dansaekhwa, Erarta Museum of Contemporary Art, St. Petersburg, Russia
Rhythm in Monochrome: Korean Abstract Painting, Tokyo Opera City Art Gallery, Tokyo, Japan
Looking into Korean Art II: Dansaekhwa, Museum San, Wonju, Korea
Systematic Paper, Blum Poe, Tokyo, Japan
The Weight of Lightness: Ink Art at M+, M+ Pavillion, Hong Kong
Who Can Be Strangers? The Art of Mono-ha and Dansaekhwa, Blum Poe at Adrian Rosenfeld Gallery, San Francisco, US

2016
Dansaekhwa: When Process Becomes Form, Villa Empain, Brussels, Belgium
Dansaekhwa and Minimalism, Blum Poe, Los Angeles and New York, US

2015
Dansaekhwa, Palazzo Contarini-Polignac, Venice, Italy
Korean Abstract Painting- 45th Anniversary of Gallery Hyundai, Gallery Hyundai, Seoul, Korea

2014
The Artistic Spirits of Modern Artists on Paper, Gallery Hyundai, Seoul, Korea
From All Sides: Dansaekhwa on Abstraction, Blum Poe, Los Angeles, US

2012
Dansaekhwa in Korea, National Museum of Modern and Contemporary Art, Gwacheon; Jeonbuk Museum of Art, Wanju-gun, Korea
The 33rd Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2011
23 Artists of the Year, National Museum of Contemporary Art, Gwacheon, Korea
Chang Chang Life, Gyeonggi Museum of Modern Art, Ansan, Korea

2010
Korean Japanese Contemporary Art, National Academy of Arts, Seoul, Korea
The 32nd Fine Art Exhibition, National Academy of Arts, Seoul, Korea
2010 In the Midst of the Korean Contemporary Art, Gallery Hyundai, Seoul, Korea

2009
Korea-South America Contemporary Art, Gallery Bellarte, Seoul, Korea
The 31st Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2008
The 30th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2007
Hangeukhwa 1953-2007, Seoul Museum of Art, Seoul, Korea
Korea Art Center, Busan, Korea
Woljeon Museum of Art, Incheon, Korea
The 29th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2006
The 28th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

Korean Japanese Contemporary Art, Sejong Center, Seoul, Korea
The Guardians of the Tradition, Hankuk Art Museum, Yongin, Korea

2005
The 27th Fine Art Exhibition, National Academy of Arts, Seoul, Korea
Korean Japanese Contemporary Art, Sejong Center, Seoul, Korea
Hangeukhwa VISION, Seoul Arts Center, Seoul, Korea
Transcending Time: Traditional and Contemporary, Museum of Ewha Womans University, Seoul, Korea
Seoul Art Exhibition, Seoul Museum of Art, Seoul, Korea
The 4th Shenzhen International Ink Painting Biennale, Shenzhen, China
Alchemy of Daily Life, Christchurch Art Gallery, Christchurch, New Zealand

2004
The 26th Fine Art Exhibition, National Academy of Arts, Seoul, Korea
Korean Japanese Contemporary Art, Tokyo, Japan

2003
The 25th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2002
Era of Contemplation and Sentiment, National Museum of Contemporary Art, Gwacheon, Korea
Understanding Abstract Painting, Sungkok Art Museum, Seoul, Korea
The 24th Fine Art Exhibition, National Academy of Arts, Seoul, Korea
Aesthetics in Monochrome Paintings, Hanwon Gallery, Seoul, Korea
Korean Japanese Contemporary Art, Yokohama, Japan
International Paper Artists, Jeonju, Korea

2001

International Paper Artists, Jeonju, Korea
MANIF Seoul International Art Fair 2001, Seoul Art Center, Seoul, Korea
Danwon Art Exhibition, Danwon Art Museum, Ansan, Korea
Journey of Contemporary Korean Art in 21C: 100 Artists (1911-1941), Sejong Center, Seoul, Korea
The 23rd Fine Art Exhibition, National Academy of Arts, Seoul, Korea

2000

The 50th Anniversary of Seoul National University, Seoul National University, Seoul, Korea
Group Exhibition of Established Artists, Korean Artist Association, Seoul, Korea
The 22nd Fine Art Exhibition, National Academy of Arts, Seoul, Korea

1999

50 Years of Korean Art, Seoul, Korea
The 21st Fine Art Exhibition, National Academy of Arts, Seoul, Korea

1998

Busan International Art Festival, Busan, Korea
The 20th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

1997

Horizon of Korean Art, Gallery Wooduk, Seoul, Korea
The 19th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

1996

The 60th Anniversary of Hooso Group, Seoul, Korea
Spirits in Korean Abstract Art, Ho-Am Art Museum, Seoul, Korea
Evolution, Seonam Gallery, Seoul, Korea
The 18th Fine Art Exhibition, National Academy of Arts, Seoul, Korea

1995

Korean Contemporary Art Exhibition, Korea Foundation, Beijing, China
MANIF Seoul International Art Fair 1995, Seoul, Korea
The 100 Portraits, Seoul Museum, Seoul, Korea
The 1995 Year of the Art: Korean Contemporary Art, Paris, France
The 17th Fine Art Exhibition, National Academy of Arts, Seoul, Busan, Jeju, Korea
50 Years of Korean Contemporary Art, Hanrim Gallery, Daejeon, Korea

1994

20 Leading Artists of Today, Ho-Am Art Museum, Seoul, Korea
Ecole de Seoul, Gwanhoon Gallery, Seoul, Korea
Seoul International Contemporary Art Festival, National Museum of Contemporary Art, Gwacheon, Korea

1993

11 Leading Artists of Today, Jean Art Gallery, Seoul, Korea
Ecole de Seoul, Gwanhoon Gallery, Seoul, Korea
Present and Past of Korean Art, Hanrim Gallery, Daejeon, Korea

1992

Contemporary Korean Art in Japan, Shimonoseki, Nakata, Kasama, Mie, Japan
Identity of Contemporary Korean Art, Hanwon Gallery, Seoul, Korea
Generations of Korean Painting, Gallery Focus, Seoul, Korea
Lines of Tradition: Korean Spirit, Seonam Gallery, Seoul, Korea
Seoul Art Exhibition, Seoul Museum of Art, Seoul, Korea

1991

25 Contemporary Korean Artists, Hyundai Gallery, Seoul, Korea

Inaugural Exhibition of Sonje Museum of Contemporary Art, Sonje Museum of Contemporary Art, Gyeongju, Korea
Contemporary Korean Art in Yugoslavia, Yugoslavia
Seoul Grand Art Exhibition, Seoul Museum of Art, Seoul, Korea

1990

Footsteps of 47 Artists for Freedom of Journalism, Seoul Arts Center, Seoul, Korea
Inaugural Exhibition of Seoul Arts Center, Seoul Arts Center, Seoul, Korea
Seoul Art Exhibition, Seoul Museum of Art, Seoul, Korea

1989

Salon de Mai, Paris, France

1988

Salon de Mai, Paris, France
Art Vision '88 France, Paris, France
Contemporary Artists, Chosun Daily, Seoul, Korea
Salon Grands et Jeunes D'Aujourd'hui, Paris, France
'88 Seoul Olympics: International Contemporary Art Festival, Seoul, Korea

1987

Salon Grands et Jeunes D'Aujourd'hui, Paris, France

1986

Seoul-Paris by Friendly Association, Seoul Gallery, Seoul, Korea
Institut Français, Paris, France
Salon Grands et Jeunes D'Aujourd'hui, Paris, France
Salon de Mai, Paris, France

1985

Salon de Mai, Paris, France
Contemporary Korean Art of Today, Ville Français Museum, Nice, France
Salon Grands et Jeunes D'Aujourd'hui, Paris, France

1984

Whiteness and Eight Contemporary Korean Artists, Institut Français, Seoul, Korea
Salon Grands et Jeunes D'Aujourd'hui, Paris, France
Four Korean Artists, Bateau Laboire, Paris, France
23 Contemporary Artists, Joongang Daily, Seoul, Korea

1983

Salon de Mai, Paris, France
Korean Resident Artists in France, Korean Cultural Center, Paris, France
Salon Grands et Jeunes D'Aujourd'hui, Paris, France
Contemporary Korean Art: Scene After the '70s, Tokyo Museum, Tokyo, Japan
Seven Korean Contemporary Artists, Jean Art Gallery, Seoul, Korea

1982

Contemporary Korean Art, Kyoto, Japan
Korean Artists Resident Internationally, National Museum of Contemporary Art, Korea
Korean Resident Artists in France, Korean Cultural Center, Paris, France
Salon Grands et Jeunes D'Aujourd'hui, Paris, France

1981

Salon de Mai, Paris, France
Drawings in Korean Art, Donsanbang Gallery, Seoul, Korea
Drawings in Korean Art, Artcore Gallery, Los Angeles, US
Korean Resident Artists in France, Korean Cultural Center, Paris, France
Salon Grands et Jeunes D'Aujourd'hui, Paris, France

1980

Salon de Realite Nouvelle, Paris, France
Salon de Mai, Paris, France
Cite Internationale Des Arts, Paris, France
Korean Engraving Art, National Museum of Contemporary Art, Gwacheon, Korea

Five Korean Resident Artists in France, Hangook Gallery, New York, US
Asian Contemporary Art, Fukuoka Museum, Fukuoka, Japan

1979
Korean Arts: Method of Today, The Korean Culture and Arts Foundation of Fine Art Center, Seoul, Korea
Works on Paper, Jin Gallery, Seoul, Korea
Cite Internationale Des Arts, Paris, France
Salon Sude 92, Paris, France

1978
Joongang Art Contest Prizewinners, Joongang Daily, Seoul, Korea
Works on Paper, Kyeongji Gallery, Seoul, Korea
Contemporary Korean Art, National Museum of Contemporary Art; Korean Artist Association, Seoul, Korea
The 2nd Paris International Contemporary Art, Paris, France
The 4th Ecole de Seoul, Seoul, Korea

1977
Eastern Painting, Shinsegae Gallery, Seoul, Korea
Contemporary Korean Art Exhibition, Tokyo Central Art Museum, Tokyo, Japan
Contemporary Korean Art Exhibition, Nagoya Beaux-Arts, Gallery, Nagoya, Japan
Contemporary Korean Art Exhibition, National Museum of History, Taipei, Taiwan
Ten Contemporary Artists, Korean National Commission for UNESCO, Seoul, Korea
The 3rd Ecole de Seoul, Seoul, Korea
The 4th Seoul '70 Exhibition, Seoul, Korea

1976
Contemporary Eastern Painting, National Museum of Contemporary Art, Korea
The 4th INDEPENDANTS, Korean Art Association, Seoul, Korea
The 2nd Seoul Contemporary Art Festival, Seoul, Korea
The 1st Gwangju Contemporary Art Festival, Gwangju, Korea

The 2nd Ecole de Seoul, Seoul, Korea
The 3rd Seoul '70 Exhibition, Seoul, Korea

1975
Five Korean Artists, Five Kinds of White, Tokyo Gallery, Tokyo, Japan
Cite Internationale Des Arts, Paris, France
The 2nd Seoul '70 Exhibition, Seoul, Korea

1973
Korean Contemporary Art: Form and Antiforms from 1957 to 1972, Myeongdong Gallery, Seoul, Korea
The 12th São Paulo Biennial, São Paulo, Brazil
100 Contemporary Korean Artists, National Museum of Contemporary Art, Korea
Thirteen Contemporary Korean Artists, Signum Gallery, Kyoto, Japan

1972
Contemporary Korean Art Exhibition, Tokyo, Japan; Honolulu, US

1971
The 2nd Triennale-India, New Delhi, India

1970-79
The 1st - 7th Grand Korean Art, Korea Daily News, Seoul, Korea

1970
Shinsegae Gallery, Seoul, Korea

1965
The 8th Tokyo Biennale, Tokyo, Japan

1963-69
Contemporary Art Exhibition, Chosun Ilbo, Seoul, Korea

1962
International Freedom Exhibition, Tokyo, Japan

1956-77
National Art Exhibition, Seoul, Korea

Selected Awards

2003
Gwangju Culture Arts Order (9th Huh Baek-ryeon Prize), Korea

2001
Eungwan Order of Culture Merit, Korea

1998
National Academy of Art Prize, Korea

1974
The Invitational Prize at the 24th National Art exhibition, Korea

1960
Special Prize at the 9th National Art exhibition, Korea

1958-59
The Minister of Education Prize at the 7-8th National Art exhibition, Korea

Selected Public and Private Collections

Centre Pompidou, Paris, France
National Museum of Modern and Contemporary Art, Korea
Seoul Museum of Art, Seoul, Korea
Leeum Museum of Art, Seoul, Korea
Seoul National University Museum of Art, Seoul, Korea
Hanlim Museum, Daejeon, Korea
British Museum, London, UK
France Ministry of Culture, Paris, France
U.S. Embassy in the Republic of Korea, Seoul, Korea
National Library of Korea, Seoul, Korea
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ISBN 978-1-904621-95-9

Photography: Chunho An, Keith Park

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