

MOON SHIN X GWON OSANG

Carving in, Modeling out

MOON SHIN X GWON OSANG

문신, 권양 | 깎아 들어가고, 붙여나가는

ARARIO GALLERY

문신

권오상

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깎아 들어가고,
붙여나가는

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3.

구멍, 공간 속으로

벽에 건 부조 <바람이 지나는 길>(2024)은, 현대의 추상 조각에서 조각적 공간을 확보해 주는 “구멍”에 관한 (재)조명을 강조한다. 이미 무어의 유기체적 조각이 조형적 특징으로 함의하는 텅 빈 구멍에 주목해 왔던 권오상은, 조각의 삼차원적 양감과 굴곡을 감싸고 있는 구멍을 연결해 옆으로 길게 누운 와상처럼 유기적인 추상적 실체에 관한 상상을 유도한다. 조각 내부의 구멍은 우리에게 삼차원의 “또 다른” 공간을 열어주면서, 실제 공간과의 연결과 분리를 동시에 가능케 한다. 말하자면, 조각을 감싼 실제 공간의 영역이자, 우리의 시선이 닿을 수 없는 미지의 영역을 둘 다 증명한다.

권오상이 현대조각의 조형적 특징 중에서 이 구멍과 텅 빈 공백에 주목하는 이유는, 아마도 조각의 내부 질서에서 벗어나 조각의 외적 논리의 가능성을 시사하기에 적합해 보였을 수도 있다. 스테인리스 스틸 조각의 광택이 그 내적 논리에 근거한 표면과 윤곽에서 벗어나 외적 환경을 굴절시켜 표면을 기이하게 변형해 놓았던 것처럼, 내부 지지체로부터 분리된 표면의 삼차원적 경험, 즉 조각적 경험을 갱신하기 위한 동시대 조각가의 그럴듯한 시도처럼 보인다. 문신의 역사적인 조각 <태양의 인간>(1970)을 떠올려 보면, 13미터 크기의 나무 조각에서 수직축을 따라 상승하는 반구(半球)의 반복적이고 대칭적인 질서가 끝내 그것을 동글게 감싼 허공 속으로 사라져 들어갈 것 같은 시지각적 체험을 동반하는 것도 권오상의 부조들과 통하는 점이 있다.

권오상의 <Wind Hole Relief>(2024) 부조 연작들과 함께 설치된 두 점의 <와상 소파 Reclining Sofa>(2024)는 무어의 와상을 참조한 조각의 지지체가 실제 공간에 그대로 놓여진 인상을 준다. 그 말은, 적어도 권오상의 사진 조각의 계보를 따를 때 표면이 채 덮여지지 않은 내부 지지체 같다는 것이다. 하지만 조금 다른 맥락에서 비약적인 접근을 시도해 볼 때, 두 점의 <와상 소파> 연작은 브론즈로 만든 육중한 수퍼카 위에 주황색 도료를 칠한 <The Sculpture 2>(2005)와의 연결점을 시사하며, 나아가 최근 기존의 데오도란트 타입의 사진 조각을 브론즈로 캐스팅 해 그 표면에 사진 조각의 데이터를 회화적으로 옮겨 놓은 무모한 시도들과도 이어진다. 이와 같이 <와상 소파> 연작 또한 조각의 지지체와 표면의 분리 및 재배치의 논리 안에 들어와서, 권오상이 제시하는 “조각처럼 보이는” 상황을 기꺼이 감수한다.

조각가 문신은 조각을 공간 속으로 더욱 더 긴밀하게 가져다 놓길 원했다. 건축, 공예, 자연 등과 분리되지 않고 자신의 삶의 공간 속에 공존할 방법들을 모색하면서, 그는 조각이 가구처럼 보이고 환경처럼 보이고 건축처럼 보이기를 시도했다. 이는 그의 아주 초기 작업으로 자신의 그림을 감싼 액자 틀을 직접 나무로 깎아 회화적 공간에 관여하는 조각적 실체를 제시하려 했던, 그 순간에 대한 기억에까지 거슬러 올라간다. 그것은 다시 새로운 회화적 표면을 위해 과도하게 봉사하는 “더 크고 무거운” 조각적 지지체에 대한 권오상의 관심과도 통한다.

한편, 넓고 흰 조각의 받침대 위에 일제히 “정면을 향해” 펼쳐놓은 문신과 권오상의 크고 작은 조각들은 임의의 공간을 점유하고 있는 조각의 양감을 전면적으로 과시한다. 대칭성이 강조된 문신의 조각은 빛을 투과시키거나 반사시키는 둥근 구멍과 둥근 표면을 시시각각 드러냄으로써, 조각의 삼차원적 환영-회화적이고 부조적인 총체성-을 충족시킨다. 이를 역설적으로 이용해, 권오상은 그러한 환영이 제거된 조각의 파편적 지지체 위에 이차원적이고 회화적인 표면을 덮어 또 다시 조각과 회화 사이의 공간적 관계를 비틀어 놓는다.

흰색 받침대 위에 줄지어 펼쳐 놓은 문신과 권오상의 조각들을 허리 숙여 하나씩 들여다 보면, 멀리서 시선을 사로잡았던 개별적인 조각의 견고한 윤곽선에서 (비로소) 벗어나 그 매끄러운 표면에서 눈을 떼지 못하는 전환을 경험하게 될 것이다. 문신이 말했던 브론즈 표면의 광택과 빛에 일렁이며 나무 표면에서 스며나오는 색채의 질감들은 둥근 양감을 감싼 표면이 스스로 (가상의) 공간적 미술을 부리는 것 같다. 권오상은 문신의 좌우 대칭으로 비상하는 듯한 조각을 지지체 삼아 <문신의 우주를 향하여 Towards the Universe (after MOON Shin)>(2024)을 제작했다. <권오상 조각 스튜디오를 비추는 문신>처럼, 전시 공간 한쪽 모서리에서 문신의 ‘시메트리(symétrie)’ 조각의 표면은 (가상의) 우주를 반사시키고 있다. 이와 대구를 이루면서 권오상은 자신의 가벼운 조각을 브론즈 조각의 지지체가 갖는 무게 위에 복제시켜 놓고 “더 사진 같은” 회화적 표면의 가벼움으로 그것을 감싸는 반전을 끌어들었다. <Head(LP)>(2024)와 <Reclining Figure>(2024)는 브론즈 위에 (그것을 숨기듯 감쪽같이) 채색한 “가벼운 조각”의 또 다른 시도다.

문신과 권오상의 2인전은 각각의 조각가를 대등하게 엮은 전시라기 보다는, 권오상에 의한 문신과 문신에 의한 권오상의 참조적 비평을 동반한다. 문신 조각의 시메트리를 뛰어 넘는, 그 표면의 역설적인 확장과 분리에 관한 비평적 경로를 여는 일은 무엇보다 문신 조각의 현대성을 논의할 때 지각과 인식의 차원을 풍부하게 설명해 줄 수 있을 것이다. 또한 권오상의 사진 조각이 비로소 자기 참조의 국면에 접어들기 시작하면서, 조각적 지지체와 표면의 분리에 관한 비평적 설득을 위해 미술사적 참조를 상상하고 지어내는 것 또한 동시대 작가의 과제로 여겨질 것이다. 그러한 의미에서, 작고한 현대 조각가와 동시대 증견 조각가의 시차를 뛰어 넘는 만남은 “조각에 대한” 혹은 “조각에 의한” 사유의 가능성을 열어준다.

I.

(Round) Surface

The stainless steel *Untitled* sculptures by MOON Shin (1922-1995) exemplify their symmetrical structure, captivantly absorbing the surrounding space into their gleaming surfaces. The polish of the stainless steel makes the surface of the sculptures shimmer like a mirror, strangely elongating the perceived surface area. This paradoxical structure manifests a sculptural illusion where the fully enclosed volume appears to be lifted off the ground by thin supports, converting its weight into a sense of motion through gravity. This metal sculpture, symmetrical along a vertical axis, evokes an organic form infusing a structural harmony within. Yet, at the same time, due to its overwhelming reflective surface, the viewer’s direct gaze is repelled and redirected backward thwarting deeper visual penetration. For instance, the experience of initially perceiving the shape’s outline from a distance, separating it from the background as a balanced and symmetrical mass, shifts as one approaches closer. Instead of a clarified view of the outlines, one is drawn to the lustrous sheen of the surfaces, witnessing a strange fragmentation as the surrounding space bends in reflection. Ultimately, these sculptures provoke a fascination with the unseen, the perhaps unnecessary, the hidden space behind – the negative space that endlessly intrigues and captivates.

The round curves and polished surfaces of MOON’s sculptures reflect the ever-shifting perspectives of bodies in space. Despite emphasizing the contours of sculptural forms that transcends physical space through strict symmetry, these sculptures paradoxically ripple with remnants of reality inseparably linked to their form. The gleaming surface of these smooth, rounded sculptures seems to deflect any attempt to penetrate their full volume, imparting instead undulating waves upon their three-dimensional shape, as if by magic. This paradoxical tension is prevalent even when the material is wood.

After creating the model and melting the brass to pour into the mold, one must then polish it to a shining bronze finish. This process is by no means easy, but it is thrilling to undertake. (...) When one carves wood with a chisel and then examines it in sunlight, the color of the wood emerges from within. This can sometimes remind one of a Rembrandt painting, where the rough texture prominently stands out.¹

¹ Moon Shin, “Bronze and Wood”, published in *MAESTRO MOON SHIN 1: The artist is judged only by the work*, MIIN, 2009.

When reflecting on the work of MOON, one is immediately drawn into his sculptural world characterized by explorations of volume within symmetrical structures crafted from hard metals and wood. The smooth, rounded surfaces of his sculptures evoke tactile illusions, simultaneously conveying sensations of coldness and softness, while emanating an inherent expansive energy outward. As seen in his essay *Bronze and Wood*, MOON's fascination was deeply embedded in the "surfaces" encasing the symmetrical structures of his sculptures, each marked by unique traces. Whether it was bronze or ebony, MOON was captivated by the "physical properties of materials" particularly their responsiveness to light and the resulting "states of surfaces", devoting considerable effort to their exploration. Confronted with the intense contours emanating from an internal axis of symmetry, the surfaces of MOON's sculptures sometimes captivate our gaze, akin to the shimmering undulations of a deep sea surface at midday, momentarily obscuring our perception of their thickness.

2.

Confrontation

In the white space on the first floor of the gallery where MOON Shin and GWON Osang's exhibition titled *Carving in, Modeling out* begins, two stainless steel sculptures by MOON and one photo sculpture by GWON stand facing each other, aligned in height. This arrangement evokes a triangular confrontation, creating a dynamic flow of movement within the space. On one side, a relief by GWON, approximately five meters wide, highlights its sculptural qualities by linking irregular, round units. Positioned on the floor, GWON's work *MOON Shin Reflecting GWON Osang's Sculpture Studio* (2024), measuring 200 x 84 x 60 cm, mirrors the approximate two-meter height of MOON's sculptures, guiding the viewer's gaze throughout the exhibition space. Placed deeper within the space, *MOON Shin Reflecting GWON Osang's Sculpture Studio* by GWON and the two works *Untitled* and *Untitled 3* by MOON stand parallel, their solid volumes creating balanced contours that distinctly contrast against the white surroundings.

The shiny surface of the sculpture is considered a crucial element, enhancing not only the three-dimensional volume accentuated by "light," but also visually reinforcing its dynamism. In this context, MOON goes beyond mere "bronze polishing" and focuses instead on highlighting the depthless surface of his sculptures through the intense shine of stainless steel. This approach aligns with the mid-20th-century sculptors who experimented with industrial materials in assembling and constructing sculptures, and with modern sculptors who utilized object effects on three-dimensional surfaces to evoke painterly planes. Similarly, GWON, from his early "light sculptures," explores instances where he transforms historical sculptural forms into symbolic supports within his lightweight photo sculptures. This method reflects his ongoing engagement with the conceptual challenges of "new sculpture" blending historical sculptural forms with contemporary materials and methods.

Confronted by MOON's sculptures, GWON's work prompts a reflection on his longstanding exploration of the surface of sculptures. GWON's recent solo exhibition *AIR MASS: a path of wind* (2023) likely marked a pivotal moment. Initially pursuing "lightness," GWON's sculptures have gradually evolved, now showcasing a striking contrast between "light" surfaces transferred or reflected onto "bigger and heavier" supports. In particular, *MOON Shin Reflecting GWON Osang's Sculpture Studio* positioned alongside MOON's *Untitled* series, intricately examines the events unfolding on its surface.

GWON acquired a small bronze sculpture by MOON, and placed it in his studio. Facing this sculpture daily, which featured strict symmetry and rounded volumes, GWON likely envisioned possibilities, as he had done with classical monumental statues [heads, busts, statues, reliefs, etc.]. Drawing from the works by Alexander Calder or Henry Moore, GWON may have envisioned using these sculptures as supports to refract numerous real images, either imitating or renewing sculptural situations. In becoming an observer or insider involved in the distinct separation between the "support" (including its interior) and the "surface" (reflecting the exterior) induced by the sheen surface of MOON's sculpture, GWON may have discovered a mysterious homogeneity in the old stainless steel sculpture of the late sculptor. This discovery could have unveiled an old pathway to dissecting the support and surface of a sculpture, as well as intersecting the internal and external relationships within sculpture, thereby revealing the "intricacies of sculpture."

MOON Shin Reflecting GWON Osang's Sculpture Studio is a photo sculpture created by GWON based on his *Deodorant Type* series. It has been significantly enlarged to match the appropriate size of MOON's stainless steel sculptures and possesses a polished surface that reflects and refracts like a mirror. GWON transferred the sculpture of MOON, which peculiarly refracted and reflected his studio space onto its surface, into a photo sculpture. This transformation primarily emphasizes the distortion and metamorphosis of the surface, characteristic of the *deodorant type's* imperfect resolution when transitioning from flat photo to three-dimensional sculpture. Furthermore, the "light sculpture" surface effect he experimented with in his solo exhibition *AIR MASS: a path of wind*—the use of mirrors as sculptural supports and architectural elements—has been transferred to a sculptural form. The *Masspatterns* series, staged within the space on mirrored bases, alongside the expansive inflatable *Air-Mass* series, creates a maze-like effect that distorts our sense of direction and wraps the substantial volume of a deodorant-type sculpture in an unreal texture. This juxtaposition navigates through the internal and external realms of the intriguing *MOON Shin Reflecting GWON Osang's Sculpture Studio*, sitting at the intersection of our eyes, body, perception, and cognition. GWON has effectively positioned MOON's sculptures within this mediating framework, enveloping both tangible space and sculptural form in an immersive, distorted reality.

3.

Hole, Into the Space

The relief *Path of the Wind* (2024) on the wall emphasizes a re-examination of "holes" in contemporary abstract sculpture, which secure sculptural space. GWON, who has already focused on the empty voids implied as a sculptural feature in Henry Moore's organic sculptures, connects these holes wrapping the three-dimensional volume and curvature of the sculpture to elicit imaginations of an organically abstract entity, akin to a horizontally extended reclining figure. The holes within the sculpture open up the "other" three-dimensional space for us, enabling both a connection and a separation from the actual space. In other words, it proves both the realm of real space that envelops the sculpture and an unknown territory unreachable by our gaze.

GWON's focus on the holes and empty spaces in contemporary sculpture might be because these elements seem suitable for suggesting the possibility of an external logic that breaks away from the internal order of sculpture. Much like how the polish of stainless steel sculptures refracts the external environment, distorting the surface and deviating from its internal logic and contours, this attention to the surface detached from the internal support represents a credible attempt by contemporary sculptors to renew the sculptural experience in three dimensions. Considering MOON's significant sculpture *Soleil-nautes* (1970), the repetitive and symmetrical order of hemispheres ascending along the vertical axis in this 13-meter wooden sculpture also suggests a perceptual experience that seems to disappear into the void enveloping it, which resonates with GWON's reliefs.

GWON's *Wind Hole Relief* (2024) series, installed alongside the two *Reclining Sofa* (2024) works, gives the impression that the support structure of the sculpture, referencing Henry Moore's reclining figures, is directly placed in the real space. This suggests that, at least following the lineage of GWON's photo sculptures, the surface appears as an internal support that is not yet fully covered. However, when attempting a more metaphorical approach, the two works from the *Reclining Sofa* series suggest a connection with *The Sculpture 2* (2005), a hefty supercar made of bronze painted with orange paint. Furthermore, this approach links to recent daring attempts where traditional deodorant type photograph sculptures are cast in bronze, and the data from the photo sculptures is painterly transferred onto their surfaces. Thus, the *Reclining Sofa* series also enters the logic of separating and rearranging the sculpture's support and surface, willingly embracing the situation "that looks like a sculpture," as proposed by GWON. This approach emphasizes the experimental and conceptual nature of his work, blending sculpture with elements of painting and photographic art to challenge traditional boundaries and perceptions of sculpture.

MOON sought to seamlessly integrate his sculptures into his living spaces, blurring the lines between architecture, craftsmanship, and nature. His aim was for his works to appear like furniture, blend harmoniously with the environment, and take on architectural qualities. This approach traces back to his early works, where he hand-carved wooden frames to encase his paintings, creating a sculptural presence that intertwined with the pictorial space. This concept reflected a desire to merge sculpture and painting into a cohesive whole. This aligns with GWON's interest in "larger and heavier" sculptural supports to enhance new painterly surfaces, connecting the endeavors of both artists in exploring how sculptures can enrich and interact with the realm of painting.

On a broad and white pedestal, the large and small sculptures of MOON and GWON are uniformly "facing forward," fully showcasing the volume of the sculptures occupying the arbitrary space. MOON's sculptures, emphasized by their symmetry, continuously reveal rounded holes and surfaces that either transmit or reflect light, fulfilling the three-dimensional illusion—painterly and relief-like totality—of the sculpture. Paradoxically utilizing this, GWON overlays two-dimensional and painterly surfaces onto the fragmentary supports of sculptures from which such illusions have been removed, thus twisting the spatial relationship between sculpture and painting once again. This approach challenges and reinterprets the conventional boundaries between these art forms, exploring new ways to perceive and interact with sculptural and painterly spaces.

As one leans in to closely examine the sculptures of MOON and GWON lined up on a white base, one will experience a shift from the solid outlines that initially captured one's attention from afar to being captivated by their smooth surfaces, unable to look away as one discovers the intricate details up close. The sheen of the bronze surfaces and the textures of colors emerging from the wood, which MOON described, seem to wrap the rounded volumes, creating an illusion of spatial magic by themselves. GWON, inspired by MOON's symmetry (*symétrie*), created *Towards the Universe (after MOON Shin)* (2024), where the sculptures seem to take off into space, supported by a symmetrical piece. On one side of the exhibition space, the surface of MOON's symmetrical sculpture appears to reflect an (imaginary) universe. GWON contrasts this by placing his lighter sculptures on the substantial base of the bronze sculptures, wrapping them in a "more photographic," painterly lightness, creating an inversion. *Head(LP)* (2024) and *Reclining Figure* (2024) represent another attempt at "light sculptures", featuring works that are seamlessly painted over bronze (as if to conceal it beneath).

The joint exhibition of MOON Shin and GWON Osang is less a pairing of equal prominence between the two sculptors and more an exhibition that includes a referential critique by GWON of MOON, and vice versa. Discussing the modernity of MOON's sculptures by examining the paradoxical expansion and separation of their surfaces—which goes beyond simple symmetry—will enrich our understanding of perception and cognition when discussing his sculptures. As GWON's photo sculptures enter a phase of self-reference, the task of imagining and constructing art historical references to critique the separation between sculptural support and surface is also considered a contemporary artist's challenge. In this context, the interaction that transcends the temporal gap between a late modern sculptor and a contemporary mid-career sculptor opens up possibilities for thought "about" or "by" sculpture, enriching the discourse on how we perceive and engage with sculptural forms across generations.



Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024



Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

MOON Shin

Untitled 무제
1992
Stainless steel
84 x 33 x 210(h) cm



MOON Shin

Untitled 3 무제 3
1995

Stainless steel
170 x 43 x 144(h) cm





Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

GWON Osang

MOON Shin Reflecting GWON Osang's Sculpture Studio 권오상 조각 스튜디오를 비추는 문신

2024

Archival pigment print, mixed media

84 x 60 x 200(h) cm



GWON Osang

Path of the Wind 바람이 지나는 길

2024

UV print on wood, varnish

500 x 30.5 x 120.7(h) cm





Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

MOON Shin

Untitled 무제

1979

Bronze

41 x 21 x 84.5(h) cm



MOON Shin

Untitled 무제
1991
Bronze
33 × 20 x 89(h) cm

GWON Osang

Towards the Universe (after MOON Shin) 문신의 우주를 향하여
2024
Archival pigment print, mixed media
60.4 x 54.6 x 100(h) cm



MOON Shin

Peace 2 화(和) 2

1988

Bronze

100 x 30 x 54(h) cm



MOON Shin

A Work 작품

1993

Ebony

30.5 x 15 x 83(h) cm



MOON Shin

Sea Bird 해조

1989

Bronze

46 x 16 x 75(h) cm



MOON Shin

Untitled 무제

1994

Bronze

38 x 20 x 71.5(h) cm



MOON Shin

Untitled 무제
1990
Bronze
69 x 35 x 38(h) cm



MOON Shin

Untitled 무제
1990
Bronze
16 x 20 x 30(h) cm



MOON Shin

Untitled 무제
1976
Bronze
11 x 9 x 28(h) cm





Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024



MOON Shin
Sculpture 25 조각 25
1995
Stainless steel
36 x 12 x 48(h) cm



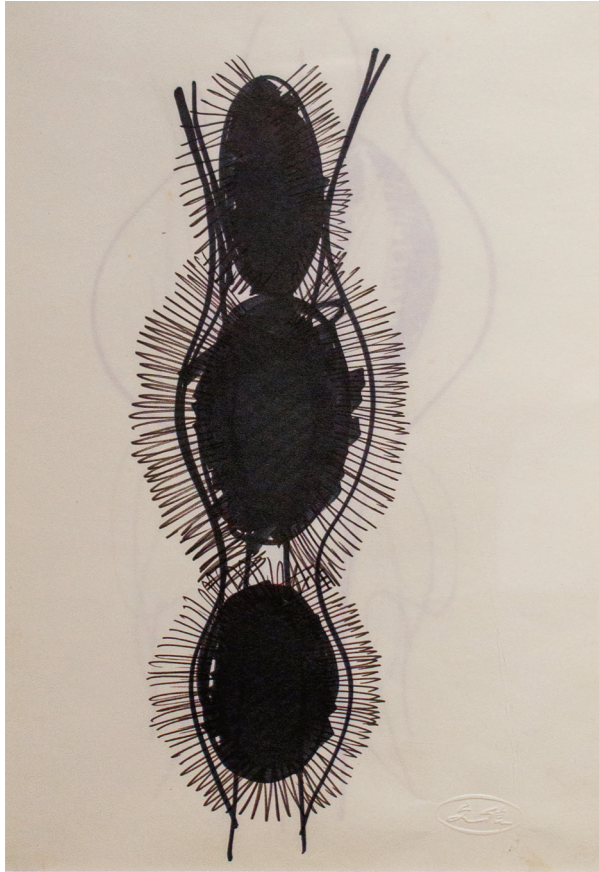
MOON Shin
Untitled 무제
1991
Bronze
32.5 x 15 x 33(h) cm



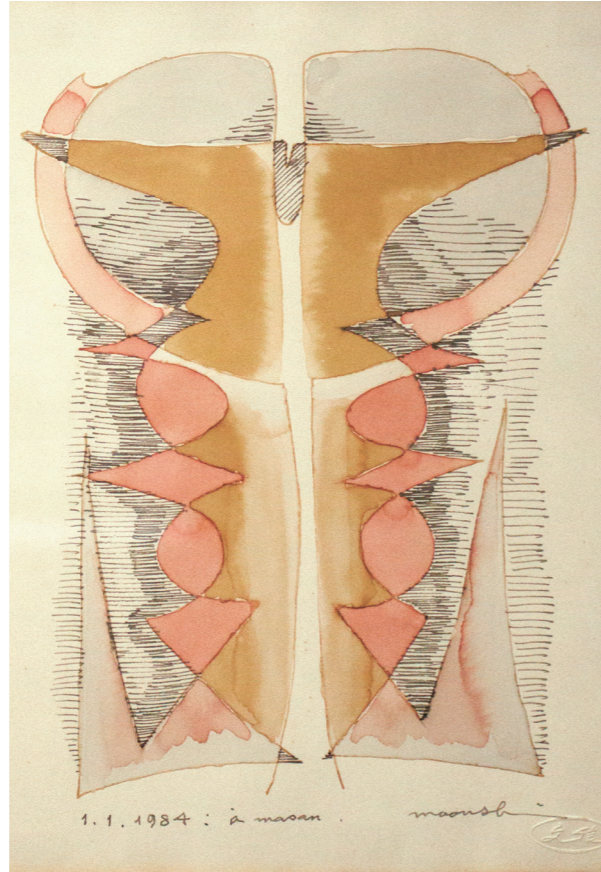
MOON Shin
Untitled 무제
1990
Bronze
59.5 x 20 x 38(h) cm



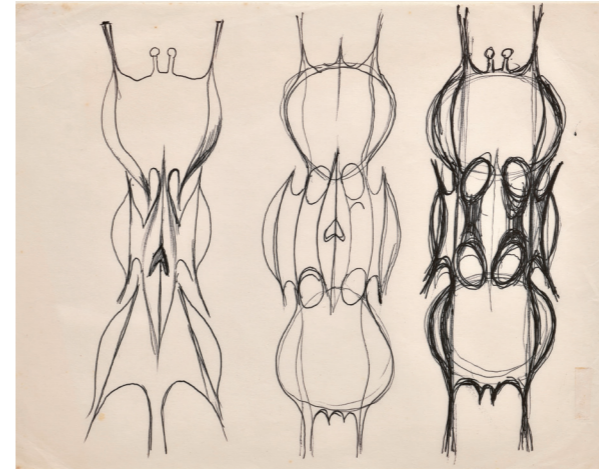
MOON Shin
Soar 비상
1990
Bronze
56.5 x 20 x 43(h) cm



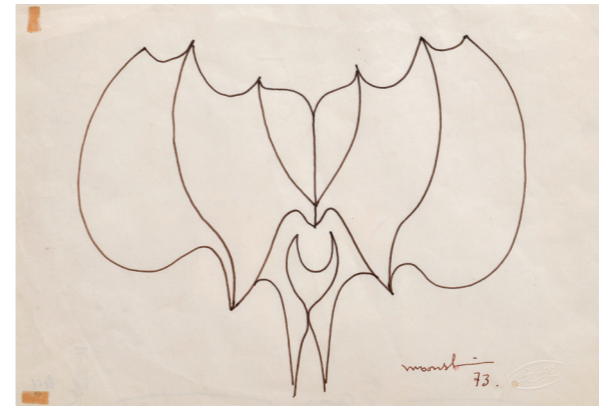
Untitled 무제, Date unknown, Pen on paper, 29.4 x 20.8 cm



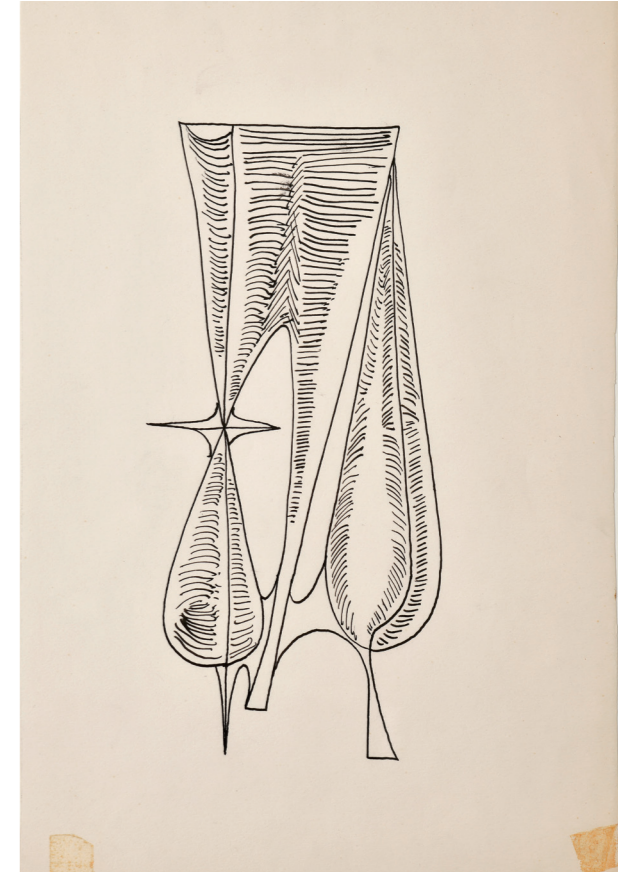
Untitled 무제, 1984, Pen, acrylic on paper, 30.5 x 22.7 cm



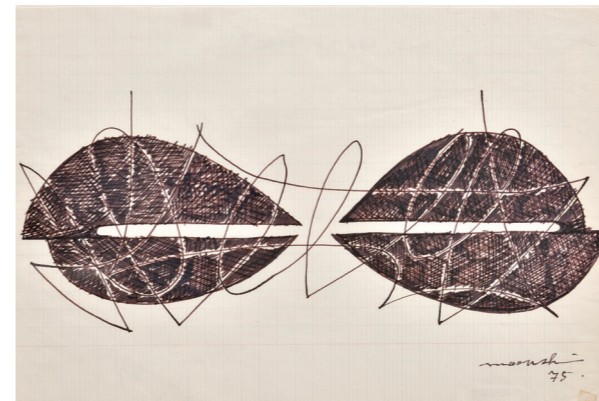
Untitled 무제, Date unknown, Pen on paper, 21 x 27 cm



Untitled 무제, 1973, Pen on paper, 19.7 x 28.3 cm



Untitled 무제, Date unknown, Pen on paper, 37.4 x 25 cm



Untitled 무제, 1975, Pen on paper, 15.8 x 25.9 cm



Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

GWON Osang

Reclining Figure

2024

Bronze

160 x 46.8 x 85.2(h) cm



GWON Osang

Head(LP)

2020

C-print, mixed media

25 x 28 x 34(h) cm



GWON Osang

Head(LP)

2024

Bronze

26.1 x 28.1 x 33.7(h) cm

GWON Osang

Helmet Head

2024

Archival pigment print, mixed media

33 x 36 x 33(h) cm



Head

2024

Archival pigment print, mixed media

24 x 22 x 19(h) cm



Head

2024

Archival pigment print, mixed media

26 x 33 x 29(h) cm





Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

MOON Shin

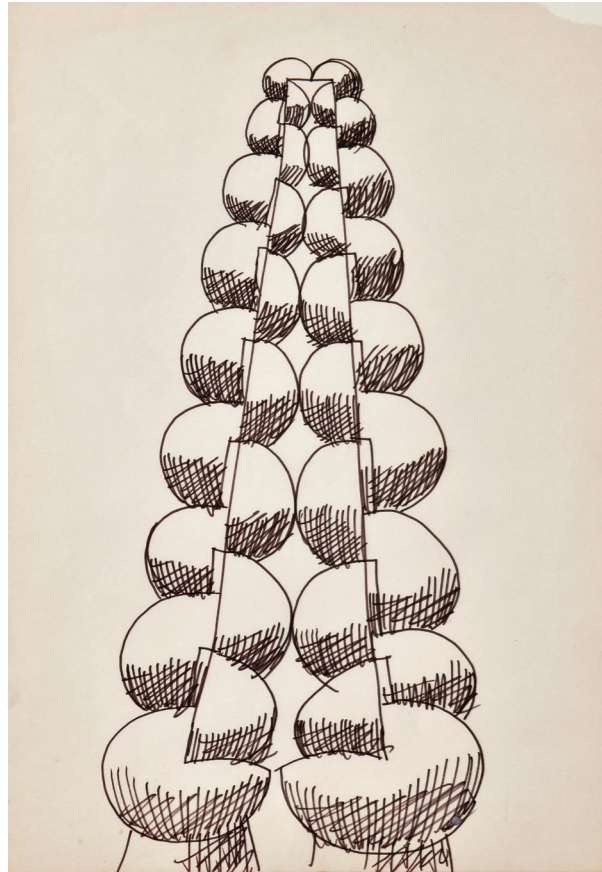
Untitled 무제

1994

Bronze

54.5 x 55.5 x 35.5(h) cm

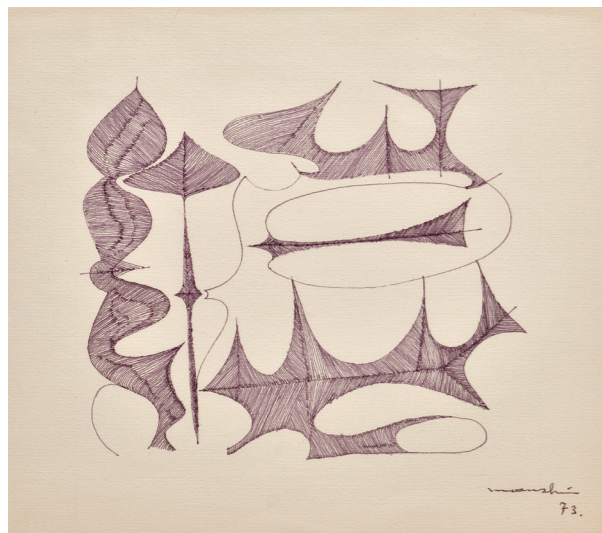




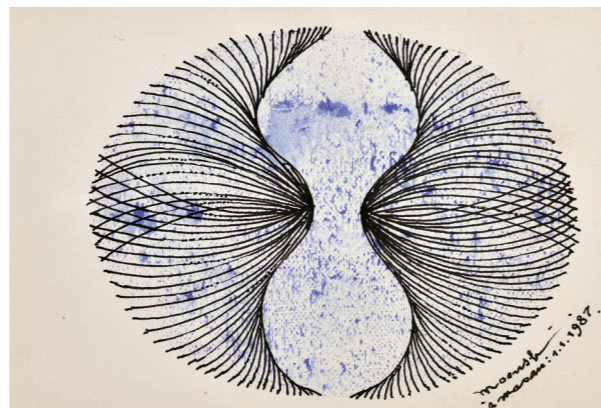
Untitled 무제, ca. 1970s, Pen on paper, 29.2 x 20.5 cm



Untitled 무제, Date unknown, Pen, acrylic on paper, 18.5 x 12.3 cm

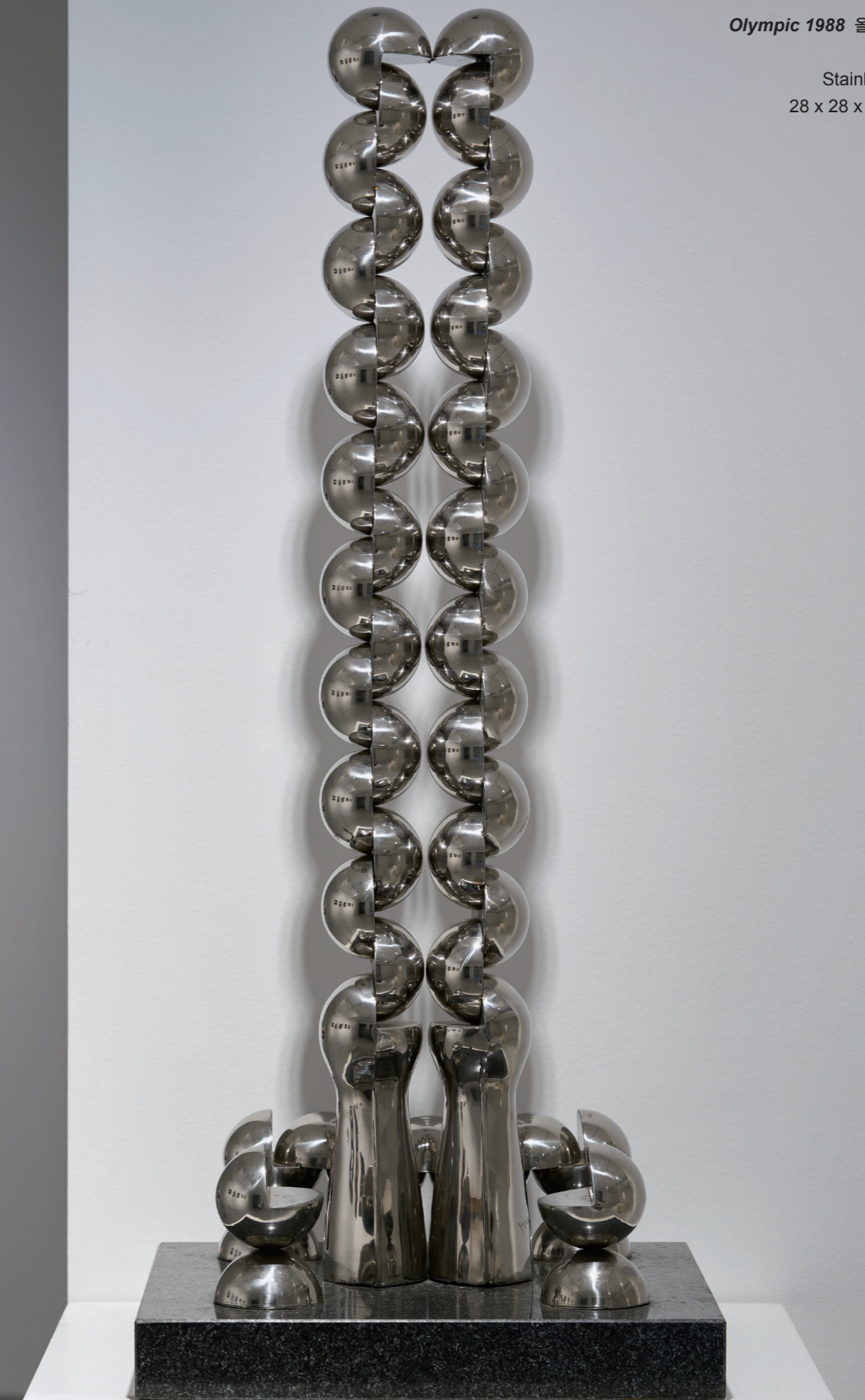


Untitled 무제, 1973, Pen on paper, 23.5 x 26.7 cm



Untitled 무제, 1987, Pen, acrylic on paper, 17.2 x 25.5 cm

Olympic 1988 올림픽 1988
1990
Stainless steel
28 x 28 x 83(h) cm



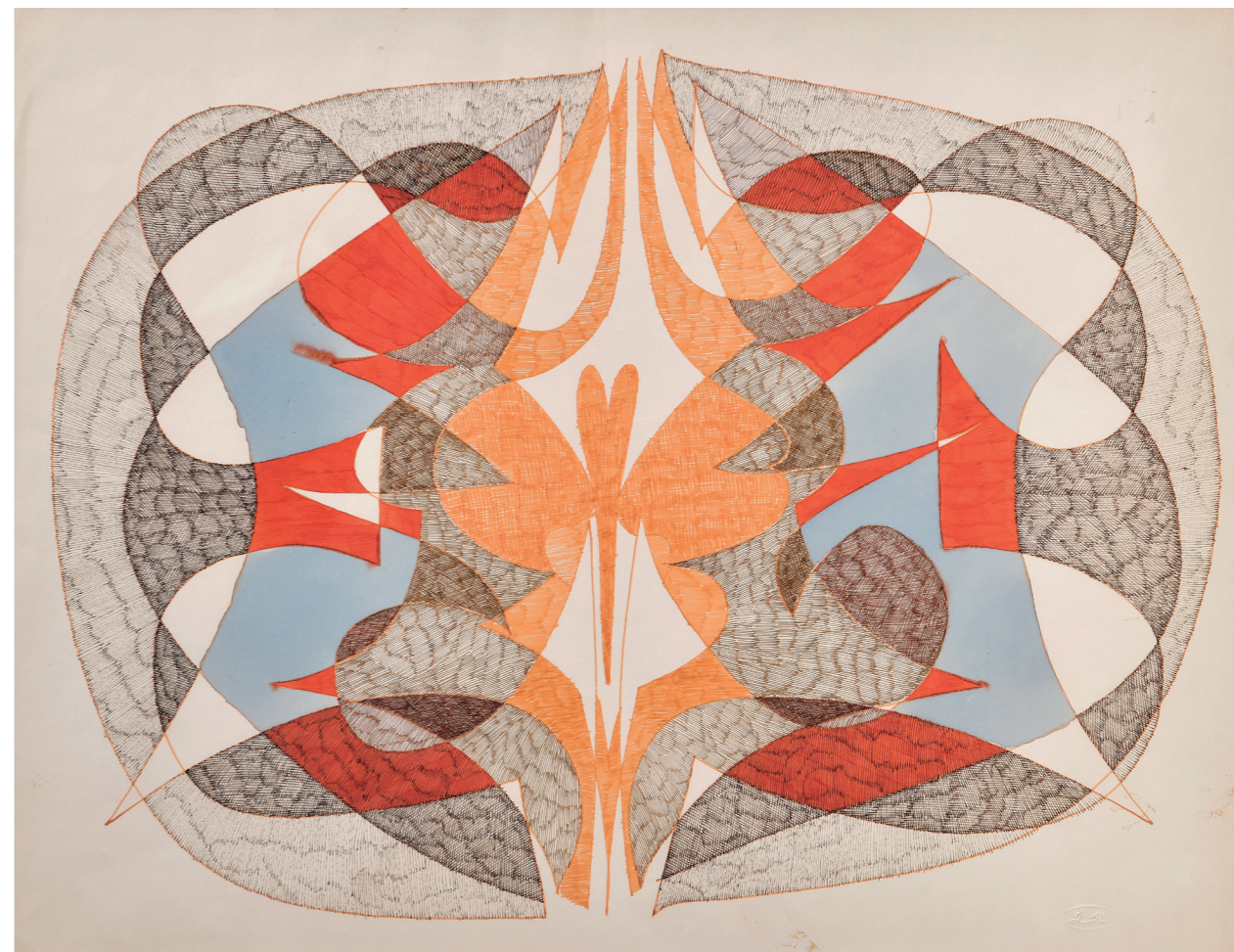
MOON Shin

Untitled 무제
Date unknown
Pen, acrylic on paper
32.5 × 44.2 cm



MOON Shin

Untitled 무제
ca. 1970s
Pen, acrylic on paper
48.5 × 63 cm



GWON Osang

Wind Hole Relief

2024

Archival pigment print, mixed media

29 x 5 x 37.5(h) cm

MOON Shin

Untitled 무제

1994

Bronze

68.5 x 19 x 34(h) cm



GWON Osang

Reclining Sofa 와상 소파

2024

Bouclé

220 x 40 x 105(h) cm



GWON Osang

Reclining Sofa 와상 소파

2024

Bouclé

220 x 85 x 100(h) cm



GWON Osang

Light and Cheese 빛과 치즈

2023

UV print on wood, light bulbs and lighting devices

40 x 30 x 110(h) cm





Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

GWON Osang

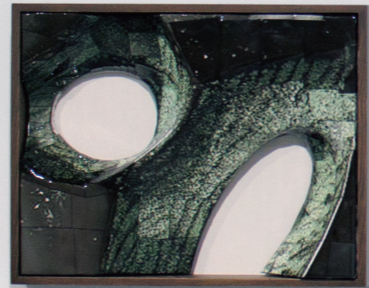
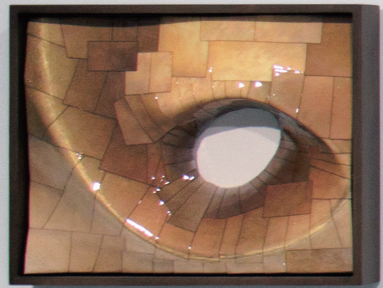
Composition

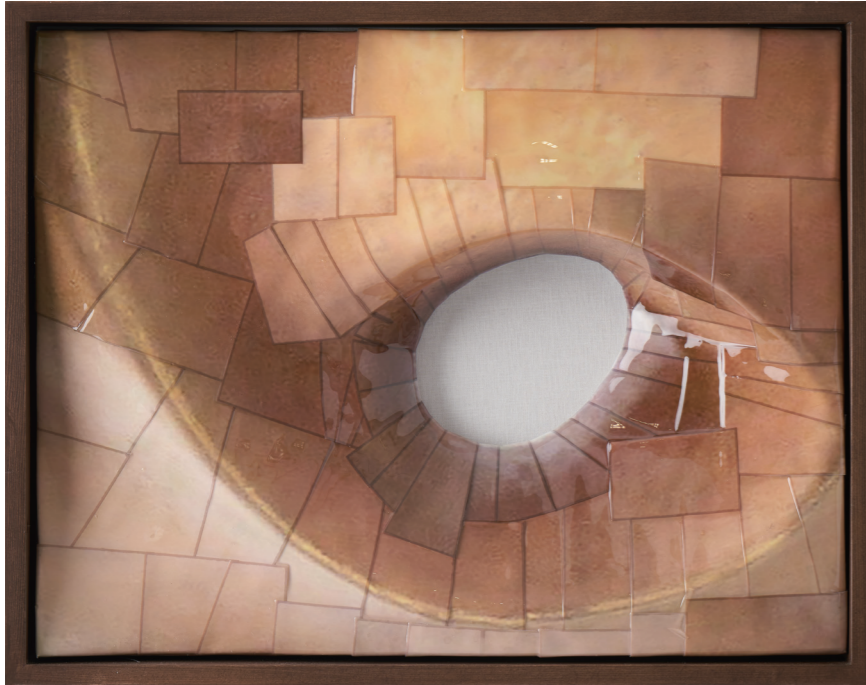
2024

Archival pigment print, mixed media

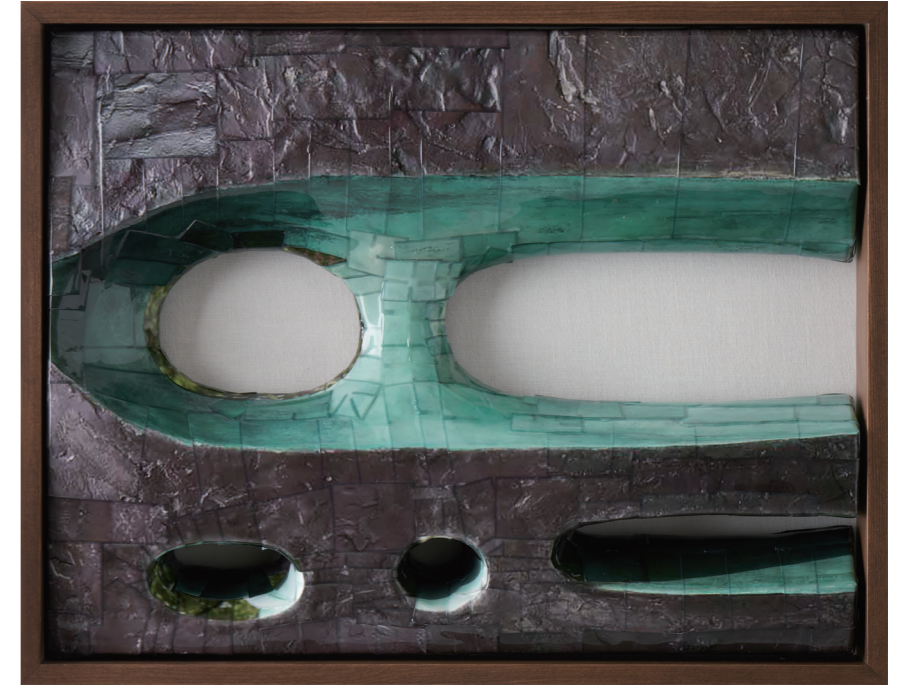
86 x 50 x 72(h) cm







Wind Hole Relief 2024, Archival pigment print, mixed media, 37.5 x 5 x 29(h) cm



Wind Hole Relief 2024, Archival pigment print, mixed media, 37.5 x 5 x 29(h) cm



Wind Hole Relief 2024, Archival pigment print, mixed media, 37.5 x 5 x 29(h) cm



Wind Hole Relief 2024, Archival pigment print, mixed media, 29 x 5 x 37.5(h) cm



Wind Hole Relief 2024, Archival pigment print, mixed media, 29 x 5 x 37.5(h) cm



Installation view of *Carving in, Modeling out* at Arario Gallery Seoul, 2024

1922-1995, born in Kyushu, Japan

EDUCATION

1945 BFA Dept. of Painting, Tokyo University of the Arts, Tokyo, Japan

SELECTED SOLO EXHIBITIONS

2023 *MOON Shin Monograph: Soar*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2022 *MOONSHIN 1992-1995*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
Soul of Sculpture, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
Moon Shin Retrospective: Towards the Universe, National Museum of Modern and Contemporary Art, Seoul, Korea

2019 *MOON Shin Architecture Drawing*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2017 *MOON SHIN 1960s*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2015 *70 Years of MOON Shin Art Retrospective*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2013 *MOON Shin Pottery and Paintings - The World of Drawing on White Porcelain*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2012 *The Journey of Life and Art - MOON Shin Theme Drawing*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
Changwon Sculpture Biennale, Dolseom Maritime Recreation Area, Changwon, Korea

2011 *A Confluence of Passion and Tenacity - Wooden Sculpture of MOON Shin*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2009 *An Early Painting of Sculptor MOON Shin*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2008 *The Artist, MOON Shin*, Oulim Art Gallery, Goyang, Korea
Remember 2007: The Report·Video·Photograph Of MOON Shin, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2007 *MOON Shin Total Art Festival in Masan*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2006 *MOON Shin - Sculptureausstellung Anlässlich der Fussball - WM 2006*, Baden-Baden Kurhaus, Baden-Baden, Germany
MOON Shin Small Sculptures, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
MOON Shin Flame of Sculptures, Gana Art Park, Yangju, Korea

2005 *MOON Shin The 10th Anniversary Retrospective*, ChangwonCity Masan MoonShin Art Museum, Moonshin Museum of Sookmyung Women's University, Gana Art Center cooperation, Gana Art Center, Seoul, Korea
The Great Artist, MOON Shin, MOON Shin The 10th Anniversary Retrospective, MBC Gyeongnam Art Hall, MBC Gyeongnam, Changwon, Korea

2004 *Architecture Drawing*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
MOON Shin, Drawing and Sculpture, Moonshin Museum of Sookmyung Women's University, Seoul, Korea

2002-01 *Permanent Exhibition, Overseas Public Relations Center of Government Information Agency*, Korean Cultural Center, China, Beijing, China

2000 *MOON Shin The 5th Anniversary Retrospective*, Gana Art Gallery, Seoul, Korea
MOON Shin Sketch and Drawing, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
MOON Shin Sketch and Drawing, Moonshin Museum of Sookmyung Women's University, Seoul, Korea
MOON Shin Press Release, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
MOON Shin Press Release, Moonshin Museum of Sookmyung Women's University, Seoul, Korea

1998 *MOON Shin, Wooden Symmetry*, Gana Art Gallery, Seoul, Korea

1996 *Ebony-Handwritten Manuscript*, MOON Shin The 1st Anniversary Retrospective, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
MOON Shin Retrospective, MBC Gyungnam, Changwon, Korea

1995 *50 Year of MOON Shin Art*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea
Posthumous Work of MOON Shin, Gallery Yeh, Seoul, Korea

1994 *50 Year of MOON Shin Art*, The Chosun Daily· MBC, Chosun Gallery, Seoul, Korea

1992 *Europe Tour Retrospective*, Musée d'Art Moderne de Paris, Paris, France

1991 *Solo Exhibition*, Winkel Gallery, Seoul, Korea
Solo Exhibition, Gallery Songha, Changwon, Korea
Exposition Rétrospective Itinérante, Budapesti Történeti Museum, Budapest, Hungary

1990 *Solo Exhibition*, Growrich Gallery, Winkel Gallery, Seoul, Korea
Solo Exhibition, Ace Gallery, Seoul, Korea
Exposition Rétrospective Itinérante, Paris Art Center, Paris, France
Exposition Rétrospective Itinérante, Prostor Museum Zagreb, Zagreb, Yugoslavia(Croatia)
Exposition Rétrospective Itinérante, Sarajevo Municipal Museum of Modern Art, Sarajevo, Bosnia and Herzegovina

1989 *Moon Shin*, Gallery Yeh, Seoul, Korea

1987 *Encres de Chine*, Hanguk Gallery, Seoul, Korea

1986 *Invitational Exhibition of Moon Shin*, Gallery Yeh, Seoul, Korea

1983 *Solo Exhibition*, Shinsegae Gallery, Seoul, Korea

1981 *Solo Exhibition*, Mi Gallery, Seoul, Korea

1980 *Homecoming Exhibition*, MBC Gyeongnam, Changwon, Korea
Solo Exhibition, Sooro Gallery, Kukje Gallery, Busan, Korea
Solo Exhibition, Changwon Korcham, Changwon, Korea

1979 *Moon Shin*, Hyundai Gallery, Seoul, Korea
Moon Shin, l'Aéroport d'Orly-Sud, Paris, France

1976-77 *Homecoming Exhibition*, Hanil Bank, Changwon, Korea

1976 *Moon Shin, Homecoming Exhibition*, Jean Gallery, Seoul, Korea

1975 *Exposition Personnelle de Sculptures et Dessins*, Galerie Mensch, Hamburg, Germany

1967 *Moon Shin Exhibition*, Shinsegae Gallery, Seoul, Korea

1960 *Moon Shin Small Work Exhibition*, Miuman Department Store Gallery, Masan, Korea

1953 *3rd Solo Exhibition, Western Painting MOON Shin*, Renaissance Coffee House, Busan, Korea
3rd Solo Exhibition, Western Painting MOON Shin, Daegu, Korea
3rd Solo Exhibition, Western Painting of MOON Shin, Venus Coffee House, Changwon, Korea

1949 *2nd Moon Shin Western Style Painting Solo Exhibition*, Donghwa Gallery, Seoul, Korea

1948 *1st Moon Shin Western Style Painting Solo Exhibition*, Donghwa Gallery, Seoul, Korea

SELECTED GROUP EXHIBITIONS

2024 *Carving in, Modeling out*, ARARIO GALLERY SEOUL, Seoul, Korea

2019-18 *40 Years With MOON Shin and CHOI Sungsook: Art and Daily Life*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2018 *Ode to Youth, GIAP Special Exhibition: Korean Art Masterpiece - MOON Shin, JEON Hyucklim*, CECO, Changwon, Korea

2016 *Modern Art Association: Blooming the Avant-garde!*, ChangwonCity Masan MoonShin Art Museum, Changwon, Korea

2012-11 *MOON Shin and Lee Ungno's Beautiful Companionship*, Lee Ungno Museum, Daejun, Korea

2011 *MOON Shin and Lee Ungno's Beautiful Companionship*, ChangwonCity Masan MoonShin Art Museum, Korea

2006 *Gallery Yeh 28th Anniversary*, Gallery Yeh, Seoul, Korea

2005 *Soul of Korea*, 3rd Valencia Biennale, Valencia, Spain

2006-04 *A Reflection of Korea*, Permanent Mission of the Republic of Korea to the United Nations, New York, US

2004 *Steel of Steel: Story of Stainless Steel Sculpture*, Posco Art Museum, Seoul, Korea

2000 *The Beginning of Korean Contemporary Art*, National Museum of Modern and Contemporary Art, Seoul, Korea
Millennium Festival Gwanghwamun 2000: Sculpture Car Parade, Gwanghwamun Saejongro, Seoul, Korea
Hong Kong-USA World Jewelry Exhibition, Hong Kong
Three Korean Artists, Carrousel du Louvre, Paris, France

1997 *Exposition Rétrospective Itinérante, The Three Great Worldwide Sculptors Exhibition*, Hôtel de Ville de Paris-Salle St. Jean, Paris, France

1992 *Salon de Mars*, Paris, France
Salon de Mai, Paris, France
Salon Grands et Jeunes d'Aujourd'hui(Today's Master and Young People), Grand Palais, Paris, France
Salon des Réalités Nouvelles(Neo-realism), Paris, France

1991 *Salon Grands et Jeunes d'Aujourd'hui*, Grand Palais, Paris, France
Salon des Réalité Nouvelles, Vincennes, France

1991-89 *Seoul Art Exhibition*, Seoul Museum of Art, Seoul, Korea

1990 *Tokyo Art EXPO*, Tokyo, Japan
Tableaux Modernes Art Contemporain, Paris, France
Salon des Réalités Nouvelles(News Realities), Paris, France

1989 *Revolution: Flash-back: 200th Anniversary of the French Revolution With 24 Artists*, Paris Art Center, Paris, France
89 Korean Sculpture Exhibition, World Trade Center Seoul, Seoul, Korea

1988 *Seoul Olympics International Sculpture*, Olympic Park, Seoul, Korea
Sculpture of MOON Shin and Cardenas, Hanguk Gallery, Seoul, Korea

1987 *87 Contemporary Art*, National Museum of Modern and Contemporary Art, Seoul, Korea

1986 *Yesterday and Today of Korean Contemporary Art*, National Museum of Modern and Contemporary Art, Seoul, Korea

1985 *85 Modern and Contemporary Artists Exhibition*, National Museum of Modern and Contemporary Art, Seoul, Korea

1979 *Formes et Vie*, Galerie D'Art de l'Aéroport d'Orly-Sud, Paris, France
Salons de la Sculpture Contemporaine, Fontenay-sous-Bois, France
Internationale de Sculpture, Vaudreuil, France
Sensibilités Plastiques d'Aujourd'hui, Paris, France
Salon Grands et Jeunes d'Aujourd'hui(Today's Young People), Grand Palais, Paris, France
Salon de Mai, La Défense, Paris, France
Group Exhibition, Atelier Maitre Albert, Paris, France

1978 *Salon Comparison*, Grand Palais, Paris, France
Formes et Vie, Paris, France
Salon de Mai, La Défense, Paris, France
Salon de Sculptures, Municipal Office, Fontenay-sous-Bois, France
Salon D'art Sacré: Expression Spirituelle, Musée du Luxembourg, Paris, France
Salon Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France
Sculptures Modernes, Centre de Sculptures Contemporaines, Paris, France
Tour Art Vivant, Municipal Office, Tours, France
Tour Multiple 78, Tours, France
Group Exhibition, Atelier Maitre Albert, Paris, France

1977 *Salon de Mars*, La Défense, Paris, France
Salon des Réalité Nouvelles, Vincennes, France
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France
Festival des Arts Contemporaine, Sculptures Modernes, Centre de Sculptures Contemporaines, Paris, France
Salon de Sculptures, Point-Denis Sur Bois, France
Festival D'Art, Hôtel de Ville, Paris, France

1976 *Salon de Mai*, La Défense, Paris, France
Salon de Comparaisons, Grand Palais, Paris, France
Formes et Vie, Galerie Strehore, Paris, France
Exposition de la Peinture Contemporaine, Khaneh Affab Galerie, Tehran, Iran
Exposition de Sculpture Moderne, Paris, France
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France

1975 *Salon de Mai*, City of Paris Museum of Modern Art, Paris, France
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France
PARIS-SCULPT: Petite Sculptures 1975, Paris Sculpture Center, Paris, France
Exposition Internationale de la Sculpture de Plein Air, Milano, Italy
Salon de la Jeune Sculpture, Élysée Palace, Paris, France

1974 *Salon de Comparaisons*, Grand Palais, Paris, France
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France
Salon de Mai, Grand Palais, Paris, France
Formes et Vie: Recherches pour une Esthétique et une Animation Urbaines, Marcq-en-Baroeul, France
Festival de Corée, Paris, France

1973 *Salon de Mars*, Metro Saint-Augustin, Paris, France
Recontres Internationale d'Art Contemporain, Saint-Germain-En-Laye, Île-de-France, France
Salon de Mai, City of Paris Museum of Modern Art, Paris, France
Grands et Jeunes d'Aujourd'hui, Grand Palais, Paris, France
Formes et Vie, Paris, France
Formes pour un Espace, Saint-Germain-En-Laye, Île-de-France, France
The Role of Trees in Sculpture, Grand Palais, Paris, France
Wood Sculpture with 7 Artists, Paris Sculpture Center, Paris, France
Group Exhibition of Élysée Palace Modern Art Festival, Paris, France

1972 *Grands et Jeunes d'Aujourd'hui*, Grand Palais, Paris, France
Salon de Mars, Sculpture Dans Le Métro Saint-Augustine, Paris, France
Salon de Mai, City of Paris Museum of Modern Art, Paris, France
Le Mesnil Saint Denis, Saint Denis, France
Inaugural Exhibition of Nouvel Craven Gallery, Paris, France

1971 *Inaugural Exhibition of Arts/Contacts*, Paris, France
Art Basel, Basel, Switzerland
Salon D'art Sacrés, Paris, France
Sculpture Moderne, Perpignan, France
Vivre en couleurs, Paris, France

1970 *Symposium international de la sculpture*, Musée des Sables, Port Barcarès, France
Festival Arts Plastiques, Montargis, France
Sculpture Moderne, Saint Geneviève, France
Formes et Sculptures, Galerie von der Höh, Hamburg, Germany
Arts et Matières, Troyes, France

1959 *5th Modern Art Association Exhibition*, National Library of Korea Gallery, Seoul, Korea
4th Modern Art Association Exhibition, Donghwa Gallery, Seoul, Korea

1958 *3rd Modern Art Association Exhibition*, Hwashin Gallery, Seoul, Korea

1957 *2nd Modern Art Association Exhibition*, Hwashin Gallery, Seoul, Korea

1947 *Joseon Art Alliance Exhibition*, Donghwa Gallery, Seoul, Korea

AWARDS

1995 Order of Cultural Merit, Posthumous Honors

1994 Ordre des Arts et des Lettres, Legion d'Honneur Officer

1992 Ordre des Arts et des Lettres, Legion d'Honneur Chevalier

1984 Gyeongsangnam-Do Cultural Prize

COLLECTIONS

City of Paris Museum of Modern Art, Paris, France

Budapesti Történeti Museum, Budapest, Hungary

National Museum of Modern and Contemporary Art, Seoul, Korea

Seoul Museum of Art, Seoul, Korea

ChangwonCity Masan Moonshin Art Museum, Changwon, Korea

Pohang Museum of Steel Art, Pohang, Korea

Sookmyung Women's University Moonshin Museum, Seoul, Korea

SOMA Museum, Seoul, Korea

ARARIO MUSEUM, Seoul, Korea

Born in 1974, Seoul, Korea

Lives and works in Seoul, Korea

EDUCATION

2004 MFA Dept. of Sculpture, Hongik University, Seoul, Korea
 2000 BFA Dept. of Sculpture, Hongik University, Seoul, Korea

SELECTED SOLO EXHIBITIONS

2023 *Seoul's Glittering*, B the B Communication Lounge, DDP, Seoul, Korea
AIR MASS : a path of wind, Lotte Gallery, AVENUE ART HALL, Seoul, Korea

2022 *The Other Self*, Ilmin Museum of Art, Seoul, Korea
Still Life, EVERYDAY MOONDAY Gallery, Seoul, Korea
OUR SET: OURLABOUR X GWON OSANG, Art Space Gwanggyo, Suwon Museum of Art, Suwon, Korea

2021 *Sequence*, TYPE, Seoul, Korea

2016 *Relief Relief*, Willing N Dealing, Seoul, Korea
The Sculpture, ARARIO GALLERY SHANGHAI, Shanghai, China
The Art of the Image New Sculpture, Hermes, Sydney, Australia
Recontemporary, Waterfall Gallery, New York, US
New Structure and Relief, ARARIO GALLERY SEOUL, Seoul, Korea

2015 *The Pivots*, ARARIO MUSEUM TAPDONG CINEMA, Jeju, Korea
New Structure, Okinawa Contemporary Art Center, Okinawa, Japan
New Structure, Baik Art, Los Angeles, US

2014 *Structure*, Perigee Gallery, Seoul, Korea
Osang Gwon, JOYCE PARIS, Paris, France
Osang Gwon: The Deodorant Type, Statoil Art Programme, Statoil, Bærum, Norway

2013 *Osang Gwon*, Temenggong Artists-In-Residence, Singapore, Singapore
Postmodern Times, HADA Contemporary, London, UK
Masspatterns, 13 S/S Collaboration Exhibitions #03, MANMADE WOORYOUNGMI, Seoul, Korea

2012 *Osang Gwon*, ARARIO GALLERY SEOUL, Seoul, Korea

2011 *Adore*, Aando Fine Arts, Berlin, Germany
Sculpture, Doosan Gallery, Seoul, Korea

2010 *Torso*, Gallery 2, Seoul, Korea
Deodorant Type, Doosan Gallery, New York, US

2009 *Deodorant Type*, ARARIO GALLERY NEW YORK, New York, US

2008 *Deodorant Type: Sculpture by Osang Gwon*, Manchester Art Gallery, Manchester, UK

2007 *Osang Gwon*, ARARIO GALLERY BEIJING, Beijing, China

2006 *Gwon, Osang*, Union II, London, UK
The Sculpture, ARARIO GALLERY CHEONAN, Cheonan, Korea

2005 *Deodorant Type & The Flat*, Andrew Shire Gallery & 4-F Gallery, Los Angeles, US

2001 *Deodorant Type*, Insa Art Space, The Korea Culture & Arts Foundation, Seoul, Korea

SELECTED GROUP EXHIBITIONS

2024 *Carving in, Modeling out*, ARARIO GALLERY SEOUL, Seoul, Korea
UNBOXING PROJECT 3: Maquette, New Spring Project, Seoul, Korea

2023 *Ordinary People, Splendid History*, Gyeongnam Art Museum, Changwon, Korea
Borderless, Ananti Culture Club, Busan, Korea
Romantic Irony, ARARIO GALLERY SEOUL, Seoul, Korea

2022 *Metal Fluid*, Park Tae Joon Memorial Hall, Busan, Korea
Kim Bokjin and Korean Modern and Contemporary Sculptors, Cheongju Museum of Art, Cheongju, Korea
Art & Industry, Ulsan Art Museum, Ulsan, Korea
Hallyu! The Korean Wave, V&A South Kensington, London, UK
HiKR Art Museum Inaugural Exhibition, HiKR Ground, Seoul, Korea
Kak, Hite Collection, Seoul, Korea
Children's Day 100th Anniversary Special Exhibition, Hello Museum, Seoul, Korea
Another Asian Artist, THE SHOPHOUSE, Tai Hang, Hong Kong
The Glitter Path, Art Space Hohwa, Seoul, Korea
New Acquisitions, Pohang Museum of Steel Art, Pohang, Korea

2021 *Art Token: KARTZ Art Shapes the Future*, Nodeul Island, Seoul, Korea
Arcane, Scene, Seoul, Korea
The Premiere, Cheongdam A Lounge, Seoul, Korea
Texture House, P.ARK, Busan, Korea
The Chronical of Lost Time, Seoul National University Museum of Art, Seoul, Korea

2020 *YES/NO/LIKE/DISLIKE/LOVE/HATE/REPLY/SHARE*, Art Delight, Seoul, Korea
The Guide to the Earth Life, Koo House Museum, Gyeonggi-do, Korea
NO SAPCE JUST A PLACE : ETEROTOPIA, Daelim Museum, Seoul, Korea
Remix, Pohang Museum of Steel Art, Pohang, Korea

2019 *Furniture*, ARARIO MUSEUM in Space, Seoul, Korea
To the Moon with Snoopy, Lotte Museum, Seoul, Korea
MOKA Triangle, Hyundai Museum of Kid's Books & Art, Pangyo, Korea
The Third Image, Kim Chong Yung Museum, Seoul, Korea

2018 *Endless Column*, ARARIO GALLERY Ryse Hotel, Seoul, Korea
Post 88', Seoul Olympic Museum of Art, Seoul, Korea

2015 *Tech 4 Change*, Vestfossen Kunstlaboratorium, Vestfossen, Norway
Uproarious, Heated, Inundated, National Museum of Modern and Contemporary Art, Seoul, Korea

2014 *Pillars*, ARARIO GALLERY SEOUL, Seoul, Korea
Tomorrow 2014 Part 2: Culture Print, DDP, Seoul, Korea
Medium at Large, Singapore Art Museum, Singapore
K -Pop: Korean Contemporary Art, Taipei Museum of Contemporary Art, Taipei, Taiwan

2011 *ARTISTS with ARARIO Part 1*, ARARIO GALLERY SEOUL, Seoul, Korea
The Korean Miracle: A Cultural Evolution, Asia House, London, UK
Embracing the void, HADA Contemporary, London, UK

2010 *Memories of Future*, Leeum Museum of Art, Seoul, Korea
Korean Eye: Fantastic Ordinary, Saatchi Gallery, London; The Arts House, Singapore, Singapore; The Seoul Museum of Art, Gyeonghuigung, Seoul; The Korea Foundation Cultural Centre, Seoul
Roundabout° Conversations in art from around the globe, City Gallery Wellington, Wellington, NZ
Man Ray's Photography & His Heritage, Seoul Museum of Art, Seoul
New York Photo Festival 2010, Smack Mellon, New York, US
A POSITIVE VIEW, Somerset House, London, UK
ARTISTS with ARARIO, ARARIO GALLERY SEOUL/CHEONAN, Seoul/Cheonan, Korea

2009 *Manipulating Reality*, The Center for Contemporary Culture Strozziina, Florence, France

2008 *Youth Portraits*, Avanthay Contemporary, Zurich, Switzerland
Peppermint Candy: Contemporary Art from Korea, Museo Nacional de Bellas Artes, Buenos Aires, Argentina

AWARDS

2012 Kim Se Choong Sculpture Prize
 2001 Photograph Critique Awards

RESIDENCIES

2013 Temenggong Artists-In-Residence, Singapore
 2010 DOOSAN Residency, New York, Korea
 2005 National Art Studio Changdong, Seoul, Korea
 2003 Youngeun Artist-in-Residence, Gwangju, Korea

SELECTED COLLECTIONS

Zabludowicz Collection; UK, Universal Music Group; US, Burger Collection; Germany, David Roberts Art Foundation; UK, Roundabout Collection; US, Hermes Collection; Australia, Singapore Art Museum; Singapore, National Museum of Modern and Contemporary Art; Korea, Leeum, Sanmsung Museum of Art; Korea, Seoul Museum of Art; Korea, Busan Museum of Art; Korea, Pohang Museum of Art; Korea, Gyeonggi Museum of Modern Art; Korea, Daegu Art Museum; Korea, Suwon Museum of Art; Korea, Youngeun Museum of Contemporary Art; Korea, Art Sonje Center; Korea, Asano Institute; Japan, Embassy of Switzerland; Korea, Samsung Fine Chemical; Korea, Hana Bank; Korea, Lotte Museum; Korea, YG Entertainment; Korea, ARARIO MUSEUM; Korea, Doosan Collection; Korea, Statoil ASA; Norway, Ole Faarup Collection; Denmark, RC Nursery Private Limited; India

문신 x 권오상 MOON SHIN X GWON OSANG

깎아 들어가고, 붙여나가는 Carving in, Modeling out

2024. 5. 1 - 6. 22

ARARIO GALLERY SEOUL

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디자인 박성휘
번역 아라리오갤러리
감수 이상미

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