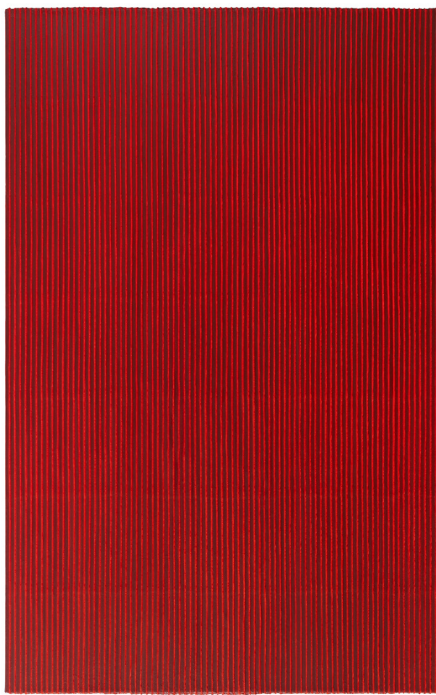
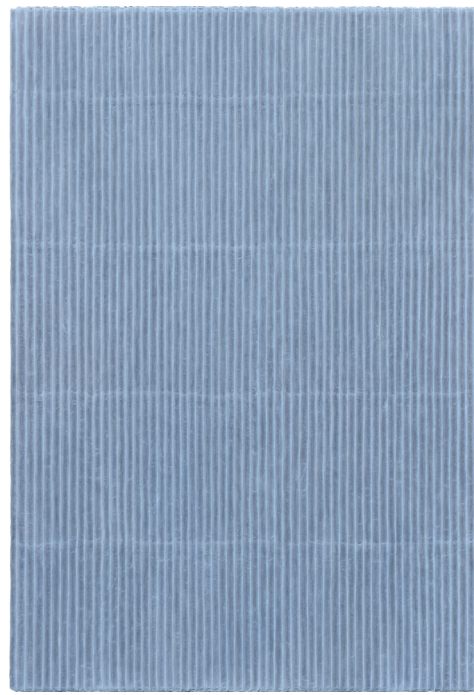


"Ecriture(描法)No.150228", 2015
Acrylic with Korean Hanji paper on canvas.
200 x 130 / 78 ^{3/4} x 51 ^{3/16} inches



"Ecriture(描法)No.160208", 2016
Acrylic with Korean Hanji paper on canvas.
200 x 130 / 78 ^{3/4} x 51 ^{3/16} inches



"Ecriture(描法)No.101119", 2010
Acrylic with Korean Hanji paper on canvas.
130 x 90 cm / 51 ^{3/16} x 35 ^{7/16} inches

PARK SEO-BO "ECRITURE"

Galerie Perrotin, Hong Kong / March 21 - May 5, 2016

Opening: Monday, March 21, 6-8pm

Galerie Perrotin, Hong Kong is pleased to present the third exhibition dedicated to Korean artist Park Seo-Bo, following his first solo show at Galerie Perrotin, Paris in 2014 and Galerie Perrotin, New York in 2015.

Born in 1931, Park Seo-Bo is a seminal figure in Korean contemporary art and one of the founding members of the Dansaekhwa monochrome movement, a synthesis between traditional Korean spirit and Western abstraction, which emerged in the early 1970s in post-war Korea and has gained international recognition since; demonstrated among others by the exhibitions dedicated to CHUNG Chang-Sup at Galerie Perrotin Paris and New York, the current exhibition "ORIGIN" at Galerie Perrotin, Paris curated by PARK Seo-Bo that features the 3 original founding members of the Origin group founded in 1962: CHOI Myoung-Young, LEE Seung-Jio and SUH Seung-Won and the official collateral event in last year's 56th Venice Biennial, "Dansaekhwa" that has been held at the Palazzo Contarini-Polignac. Although the Korean monochrome movement has never been defined with a manifesto, the artists affiliated with Dansaekhwa, including Chung Chang-Sup and Lee Ufan, are commonly known for their use of a neutral palette (namely white, beige and black), their material emphasis of the pictorial components and fabrics, and their gestural and systematic engagement within the artworks in the making. As a matter of fact, in Park Seo-Bo's paintings, process and discipline prevail, whereas the French Art Informel scene originally inspired the artist's early aesthetics.

Indeed, back in 1961, Park Seo-Bo earned a UNESCO scholarship to study and ended up spending a whole year in Paris, where he furthered his knowledge of Art Informel, which arose in Europe parallel to the American Abstract Expressionism during World War II and became prevalent throughout the 1950s. As soon as 1957, Park Seo-Bo had already helped establish in Seoul the Hyun-Dae Artists Association around the principles of Art Informel, the gestural and abstract techniques of which, like those of Action Painting and Color

朴栖甫《ECRITURE》

貝浩登（香港）/ 2016年3月21日至5月5日

開幕酒會：3月21日（週一）晚6時至8時

貝浩登（香港）很榮幸為韓國藝術家朴栖甫舉辦第三次個展，2014年在貝浩登（巴黎）舉行首次個展後，繼而於2015年在貝浩登（紐約）開展。

1931年出生的朴栖甫，是韓國當代藝術的重要人物，也是當地單色畫運動的始創者之一。這派作品糅合了韓國傳統與西方抽象，在韓戰後1970年代初出現，自此受國際注目，相關展覽有：貝浩登（巴黎）、貝浩登（紐約）的丁昌燮個展；貝浩登（巴黎）的《ORIGIN》展覽（朴栖甫策展，展出1962年成立的ORIGIN組織3位始創人崔明永、李承祚和徐承元的作品）；上年度第56屆威尼斯雙年展期間於孔塔里尼-波里涅克宮舉行的平行展《單色畫》。韓國單色畫運動沒有任何宣言，但它的藝術家講究構圖和質料，強調創作過程的動作和投入，如丁昌燮和李禹煥喜歡中性色調（白色、米色和黑色）。朴栖甫視創作過程為修練，早期曾受法國無形式藝術影響。

無形式藝術最先在歐洲出現，流行於1950年代，相當於二戰時美國的抽象表現主義。早於1957年，朴栖甫已在首爾協助成立現代藝術家協會，推動無形式藝術，1961年更獲聯合國教科文組織獎學金到巴黎遊學一年，加深認識這種藝術。它的創作方式和抽象技巧，近似美國的行動繪畫和色域繪畫，能讓年輕畫家表達韓戰後的悲痛。無形式藝術影響了朴栖甫的早期創作，例如1960年代初的《原生質》系列，就全是大膽筆觸、陰暗色彩和非定形構圖。不過，到了1960年代中期，畫家已放棄西方的一套，轉而向東方哲學取經。

朴栖甫憑着空白圖象，加上不斷反思內省，最終創作出單色系列《描法》。這法語意謂「書寫」，是

Field in the United States, would enable young Korean artists to express their anguish in the immediate aftermath of the Korean War. The influence of Art Informel in the early works of Park Seo-Bo can be seen in his series "Primordialis" from the early 1960s, which is characterized by aggressive brushstrokes, dark hues and amorphous forms. Yet by the mid-1960s, the artist had already rejected the occidental manners that he had primarily adopted and started devoting his time to learning about oriental philosophy.

Park Seo-Bo's own pictorial tabula rasa, if you will, and subsequent spiritual introspection gave birth to the series of monochromes he calls "Ecriture", which means 'writing' in French and has become the generic title of all his artworks and exhibitions since 1967. For almost 50 years now, within a strict and reduced vocabulary - which he narrowed down to the repetition of simple patterns echoing throughout his paintings and the limited color palette of Dansaekhwa - Park Seo-Bo has never ceased to empty his monochromes from, if not the trace of his gestural commitment, self-expression or the emotional outpouring that a single impulsive stroke carried in his early days. In this regard, his pictorial endeavors do certainly share some striking similarities with the parallel evolution in France of "the painter of black", Pierre Soulages, who also started off his career as a leading figure of Art Informel.

In the early 1980s, Park Seo-Bo began to experiment with Korean hanji, a traditional handmade paper made out of mulberry bark, which became his fabric of choice and the key to his unique technique. From this point forward, the artist would first and systematically pile onto his canvas layers of wet hanji, which had been previously saturated with watercolor paint, before proceeding to the meticulous molding of repetitive geometrical patterns with the pressure of his fingers or tools onto the textile thickness. In other words, the fabric itself would actually record the artist's repeated gestures. Since the 1990s, which Park Seo-Bo refers to as his "black and white" period, the patterns have become exclusively vertical furrows stretching from top to bottom all over his paintings, while the 2000s mark the progressive introduction of vivid colors into his monochromes, leaving behind the neutral hues of Dansaekhwa. His renewed palette is inspired by the colors he found in nature or the cityscape of Seoul, where he lives and works.

Park Seo-Bo's exhibitions at Galerie Perrotin, New York and Paris presented also a broad selection of paintings corresponding to different periods of "Ecriture", his lifelong and existential exploration of monochrome. Throughout the 1970s, the artist employed an original technique, which consisted of inscribing repetitive linear or arabesque patterns with a pencil onto the wet surface of oil paint, which had been previously applied to the canvas. In the process of making what he came to refer to as his "white drawings", which are reminiscent of the art of calligraphy, Park Seo-Bo learned to control and extend himself onto his canvas, so as to become one with his work. This epitomizes the fusion of mind and body, which is essential to Asian philosophy, as opposed to the Western Cartesian premise of a split.

Park Seo-Bo's minimalistic aesthetics have often been formally compared to that of Western Minimalism. However, they differ greatly in intent, as the approach of the latter is purely conceptual. If both claim to clear art of self-expression in reaction to either Art Informel or Abstract Expressionism, Park Seo-Bo's repetition of geometrical patterns, which are handmade as opposed to modular and manufactured, is the actual means of his spiritual journey towards self-purification, the sine qua non of enlightenment. Park Seo-Bo makes art to empty his mind and his exceptional discipline - some of his works take up to a year to complete - is similar to the meditative routine of a Buddhist monk. Both aspire to a higher level of awareness beyond the limitations of the ego, which, accordingly, one must break free from.

Violaine Boutet de Monvel

他1967年後作品和展覽的統稱。至今近50年，畫家一直嚴守簡約，只重複簡單圖案，運用單色畫的有限色彩，不斷去除造作、自我表現，或是早期過份情感化等瑕疵。朴栖甫的藝術探索，多少可媲美法國「黑色畫家」皮埃爾·蘇拉吉；後者初出道也曾積極投入無形式藝術。

1980年代初，朴栖甫試用韓紙作畫；之後，這種由桑樹皮製成的傳統手工紙，便成為了他的創作物料和特色。每次作畫，他都會先以水彩浸透韓紙，然後一層又一層的貼到畫布上，最後用手指或工具在表面細心壓出重複幾何圖案。可以說，這物料記錄了畫家不斷重複的創作活動。1990年代是朴栖甫的「黑白期」，作品全是由上而下的直線圖，2000年起逐漸加入鮮艷色彩，不再用單色畫的中性色調，原因是受到大自然或首爾的城市景觀所啟發。

《描法》代表了朴栖甫對單色畫的畢生存在探求，貝浩登在紐約和巴黎也曾展出這系列不同時期的作品。1970年代，他想出以新方法作畫：先在畫布塗上顏料，然後用鉛筆在濕畫布上刻劃出重複的直線或阿拉伯圖案。這些作品他稱為「白色畫」，看似書法，創作過程中畫家學習收放自我，達至人畫合一。身心融和，正是東方哲學的精神，這與西方笛卡爾式的主客分裂大異其趣。

人們常把朴栖甫的簡約美學與西方極簡主義相提並論，其實兩者出發點大不相同，後者全屬概念性。即使兩者都要求藝術去除自我表現元素（不論是無形式藝術或抽象表現主義），但朴栖甫不斷手繪重複的幾何圖案，而非組合製作，是一種自我淨化的修行方式，而自我淨化又是達至開悟的必要條件。他要以藝術清倒心靈，個中的堅持非常人能及（部分作品需時一年），情況好比僧人打坐，都是為了超越自我，提升境界。

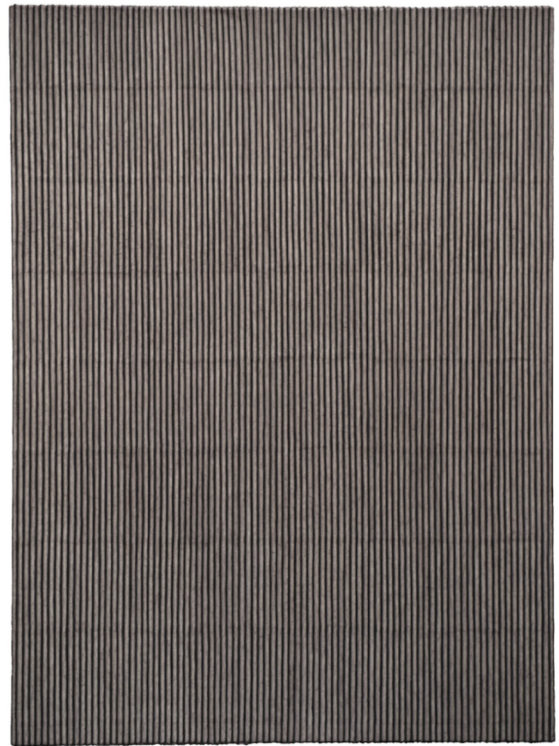
Violaine Boutet de Monvel

朴栖甫1931年在韓國醴泉出生，畢業於首爾弘益大學美術學院西畫系，後任該校美術學院院長，作品獲全球各大機構收藏，包括：美國DIA藝術基金會；法國FNAC；日本東京當代美術館和福岡美術館；韓國國立現代當代美術館、首爾美術館和三星美術館。重要個展包括：韓國大邱美術館（2012年）和釜山美術館（2010年）；聖艾提安現代美術館（2006-2007年）；韓國果川國立當代美術館（1991年）。曾參與聯展：羅馬卡羅·比洛蒂博物館（2013年）；韓國國立當代美術館（2012年）；新加坡美術館（2008-2009年）；利物浦泰特美術館（1992年）；威尼斯雙年展（1988年）；巴黎雙年展（1963年）。

2016年的聯展有：《DANSAEKHWA, L'AVENTURE DU MONOCHROME EN CORÉE, DES ANNÉES 70 À NOS JOURS》（崔銀珠策展，2016年3月6日至6月5日在法國比尼昂的科爾蓋內克堡當代藝術中心舉行）；《WHEN PROCESS BECOMES FORM: DANSAEKHWA AND KOREAN ABSTRACTION》（薩姆·巴達歐耶和提爾·菲拉斯策展，2016年2月20日至4月24日在比利時布魯塞爾昂潘別墅內的博格西昂基金會舉行）。

Park Seo-Bo (b. in 1931, Yecheon, Korea) graduated from the Department of Western Painting of the College of Fine Arts of Hongik University, Seoul where he was later the Dean of the College of Fine Arts. Park's works are in the collection of major institutions over the world, including DIA Art Foundation in the United States; FNAC (Fonds National d'Art Contemporain) in France; Museum of Contemporary Art, Tokyo and Fukuoka Art Museum in Japan; National Museum of Modern and Contemporary Art, Seoul Museum of Art, and Leeum, Samsung Museum of Art in Korea. Park has had multiple solo shows in significant institutions such as Daegu Art Museum (2012), Busan Museum of Art (2010) in Korea, Musée d'Art Moderne de Saint-Etienne Métropole (2006-2007) and National Museum of Contemporary Art, Gwacheon, Korea (1991). His works were included in group exhibitions in Carlo Bilotti Museum, Rome (2013), National Museum of Contemporary Art, Korea (2012), Singapore Art Museum (2008-2009), Tate Gallery Liverpool (1992), the Venice Biennale (1988), and the Biennale de Paris (1963).

He will be part of the following group-exhibitions : "Dansaekhwa, l'aventure du monochrome en Corée, des années 70 à nos jours" curated by CHOI Eunju at Domaine de Kerguéhennec, Bignan, France from March 6 to June 5, 2016 and "When Process Becomes Form: Dansaekhwa and Korean Abstraction" curated by Sam Bardaouil and Till Fellrath at Fondation Boghossian - Villa Empain, Brussels, Belgium from February 20 to April 24, 2016.



"Ecriture(描法)No.090108", 2009
Acrylic with Korean Hanji paper on canvas. 230 x 170 cm / 90 9/16 x 66 15/16 inches



"Ecriture(描法)No.130603", 2013
Acrylic with Korean Hanji paper on canvas. 170 x 230 cm / 66 15/16 x 90 9/16 inches

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E: hongkong@perrotin.com
Opening hours: Tuesday - Saturday 11am - 7pm

Media Preview Invitation:

A media preview will be taking place on Monday March 21st, 2016 from 4pm to 6pm.

For more information and press enquiries, please contact:
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