



Chun Kwang Young has spent his career seeking the individuality of a style that allows him to express the dualities indigenous to his work. Beginning the long journey into Abstract Expressionism in the 1970s, a move to America spurred him to embrace a direction that could freely express the divide he encountered between promises and reality.

From there, Chun sought a personal language and a strong voice that would allow him to incorporate influences from his homeland. A seminal moment came in 1995, when Chun began to create structural works of art made of the assemblage of hundreds of polystyrene foam triangles wrapped in Korean mulberry paper. Known as *hanji*, the paper is deeply rooted in Korean tradition and was at one time a ubiquitous household material, as well as a means of wrapping various objects such as medicine and food. In the words of the artist, *"I think the thing I first saw [as a child] was my mother's face, and then there was mulberry paper. This paper is not just for writing and drawing, but is like the spirit and soul of Koreans."*

In Chun Kwang Young's *Aggregations*, each triangle wrapped in this paper embodies a distinct and independent semantic component or entity of information. Every boundary represents a confrontation, a clash of two viewpoints that cannot be resolved: dreams against reality, mass consumption against poverty, the 'American Dream' against Asian traditional values... These antinomies all left their marks on the artist, who experienced first-hand the twisting reality of the American ironic idyll in the 1970s.

Seemingly minimal at a distance, the works demand a closer scrutiny of the varying landscapes with elations, depressions and colour gradations. In an obsessive and repetitive manner, Chun organises his compositions as accumulations. By sewing triangles together on a two-dimensional plane, the artist develops a map of relations; a labyrinth created by the dichotomy of choice - harmony or conflict. Although an individual triangle may appear aesthetically attractive, the scattered Korean and Chinese characters bend and twist, eluding any global understanding. A new message emerges out of the voices of authors from the most eclectic literary sources.

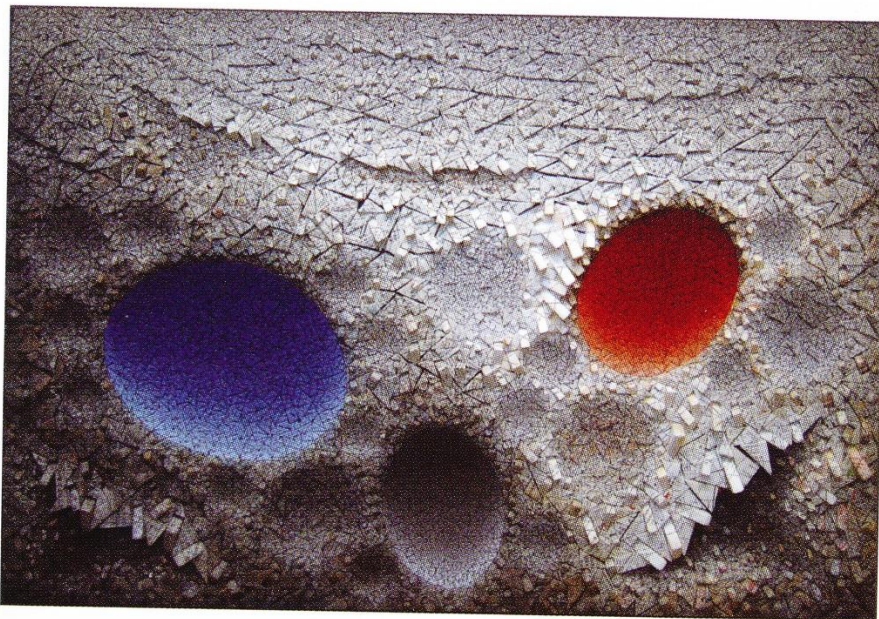
The power of Chun's work is not found merely in the details, but in the entirety of the piece as a whole: the aggregation of these messages. The artist experiments with fate, luck and coincidence

by placing ideas next to each other and analysing the result. Thus, the simplicity of these ideas coexisting next to each other allows for a new level of aggregations that create, at each scale, more opportunity for interpretation. His canvas becomes a network saturated with meaning.

However, Chun Kwang Young goes beyond merely depicting these aggregations; he meticulously uses the border of each triangle as a line of interaction to be found on the landscape. These edges become scars created by conflict, while each black sphere hints at missing or hidden information. Chun's canvas is a collage that contains a micro history of human relationships, as the artist offers to re-interpret political and social events on mulberry paper. These organic landscapes are metaphors of our modern society, devastated by the destruction of our environment, capitalism and endless conflict.

"My work now is not comfortable work. It is still quiet yet very strong. I want the work to be received like boiling oil and fire"

Kwang Young Chun, 2006



Chun Kwang Young: *Aggregation 10 – MY016 BLUE AND RED*, 2010
Mixed media with Korean mulberry paper, 131 x 195 cm, Courtesy Art Plural Gallery

Exhibit: *Assemblage*, a solo exhibition of Korean artist Chun Kwang Young features 22 of his latest works.
Dates: 29 May – 27 July
Venue: Art Plural Gallery, 38 Armenian Street, Singapore 179942
Hours: Mon – Sat: 11 – 7
Contact: Tel. +65 6636 8360, www.artpluralgallery.com