

Portfolio

Kim Hana



Brown, Blue, Ceiling, Shipping
Incheon Art Platform, 2020



Brown, Blue, Ceiling, Shipping 1
oil on canvas set of 5, each 90.9x72.7cm, 2020



Brown, Blue, Ceiling, Shipping
Incheon Art Platform, 2020



Brown, Blue, Ceiling, Shipping 2
oil on canvas, 90.9x72.7cm, 2020



Brown, Blue, Ceiling, Shipping
Incheon Art Platform, 2020



Brown, Blue, Ceiling, Shipping 3
oil on canvas set of 2, each 90.9x72.7cm, 2020



Beau Travail 1
collage and oil on canvas, 160x100cm, 2019



Beau Travail 4
oil on canvas, 90.9x72.7cm, 2019



Beau Travail 4
oil on canvas, 90.9x72.7cm, 2019



Beau Travail 6
oil on canvas ,130.3x193.9cm, 2019



Beau Travail 11
oil on canvas ,160x160cm, 2019



Allover
HITE Collection, 2018



White, Wall, Ceiling Rose (Little Souvenir Series)
oil on canvas, 112.1x291cm, 3 pieces, 2018



Untitled (Little Souvenir Series)
oil on canvas ,130.3x112cm, 2018



Untitled (Little Souvenir Series)
oil and oil pastel on canvas set of 2, each 22.7x15.8cm, 2018



Untitled (Little Souvenir Series)
oil on oil paper set of 2, each 400x110cm, 2018



Untitled (Little Souvenir Series)
oil on canvas and canvas without frame, 231x182cm, 2018



Untitled (Little Souvenir Series)
oil on canvas, 179x81cm, 2018



Untitled (Little Souvenir Series)
graphite powder and oil on paper, each 15.5x10.5cm, 2018



Untitled (Little Souvenir Series)
graphite powder and oil on paper, 39.3x32cm, 2018



Untitled (Little Souvenir Series)
oil on canvas and canvas without frame, 182x182cm, 2018



Untitled (Little Souvenir Series)
oil on canvas, 130.3x162cm, 2018



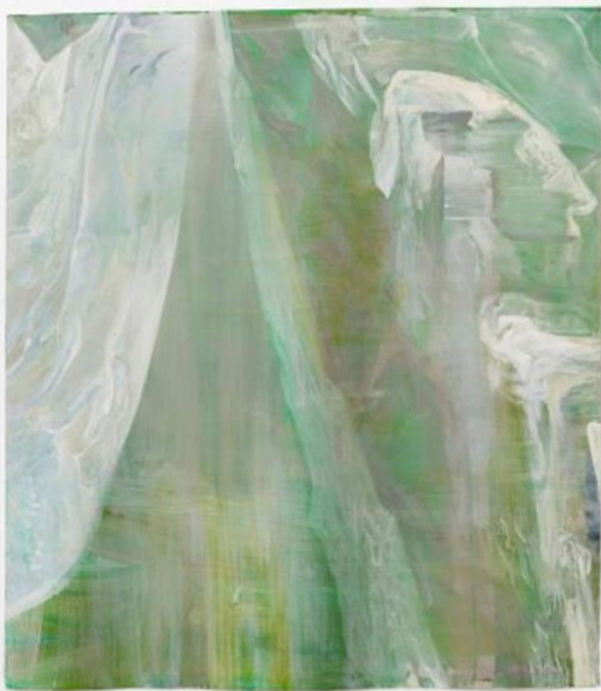
Little Souvenir
Gallery Kiche, 2018



Untitled (Little Souvenir Series)
oil pastel on canvas without frame, 134.6 x 121 cm, 2018



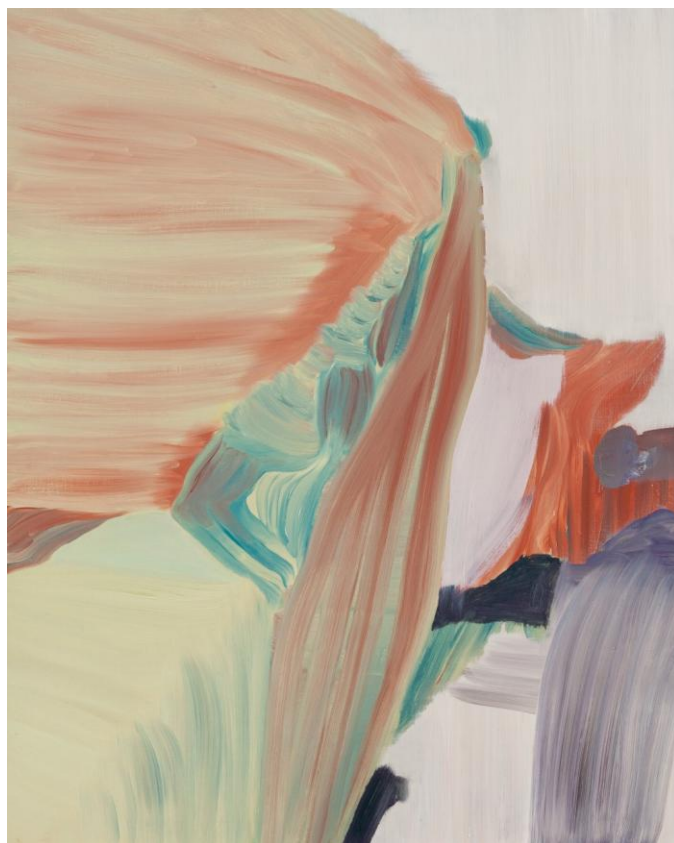
Untitled (Little Souvenir Series)
oil on canvas and canvas without frame, 231x182cm, 2018



Untitled (Glacier Landscape Series)
oil on canvas without frame, 180x160cm, 2016



Untitled (Glacier Landscape Series)
oil on canvas, each 30.3x162.2cm, 2016



Untitled (Glacier Landscape Series)
90.9x72.7cm, oil on canvas, 2014

Kim Hana has continuously explored the achievement of materiality through the surface of painting. She paints by referring to the texture of objects such as icebergs, bed sheets, and plywood, and also leaves paint to run and harden along the curves of the canvas. Additionally, the artist manipulates the display to allow viewers to visually experience and explore the surface of the canvas differed by conditions of light as well as the composition of pigment and layering, even with the absence of specific references. Common features of the references the artist pulls from come from materials from nature, and are visually dominant. We recognize glacier, fabric, sand, water, light, stones, grapes, plywood, and mineral through its texture, rather than its from.

While working in Incheon in 2020, the artist will search for references specifically found in the area. Further, by employing light and mobility as the vehicle in the experiments into the nonmaterial – a mechanism to expand painting that is the most material medium – she will explore the endless expansion of the surface of painting

Material, Surface, Respiration

"Sky begins from the surface of the land."
"Painting is a body language."

A canvas is a space. People usually think it as an empty space. No wonder many feel obsessed to fill in this space, just like a painter confessing the fear for an empty screen. These symptoms are often shared by those who write for a living. Then, why do people feel fear in an empty space? What if a screen, a paper or a canvas, is not a blank space but another world that is bestowed upon us? Hana Kim does not paint based on assuming objects. She starts from the given conditions of the painting. Given physical conditions are in fact the very first material, a (hidden) world that needs to be explored. At times, identifiable forms appear, but they are merely clues, which thus cannot be deemed as representations of a specific target.

Since the beginning of the 20th century, with the burgeoning of contemporary art, painting has always been subject to criticism. Its representation, materiality, spirituality, and even its form and precondition are often attacked. Nevertheless, it is interesting to note that painting is still being criticized even a century later. And yet, constant efforts have been put into reaffirmation of the possibilities of paintings despite its crisis of *raison d'être* for the past hundred years, and such attempts have been all the more reinforced recently. For example, a German artist Katharina Grosse, is one of the most avant-garde contemporary artists who tried to break out from the conventional framework of painting. The artist uses a compressor spray instead of a brush and applies pigments to interior and exterior spaces to complete a huge colorful landscape. Her work delivers such a powerful shock, as if Cezanne's painting were manifested into reality. However, its way of creating an imposing scale and a spectacle leaves room for argument. Meanwhile, Hana Kim, ever since her initial works, has kept a non-representational attitude, of not making an unnatural configuration of painting or embodiment of specific scenes. Unlike Grosse, Kim does not deconstruct the conditions of painting. Rather, inside Kim's works, old physical conditions are handled in a delicate, refined manner, as its limitations play intriguing variations. On some canvases, frame itself is absent. A canvas, effacing its identity as an industrial product, undergoes a natural transformation to gradually reveal its hidden physical properties. And the artist accompanies such journey of transformation from the very beginning.

As such, artist's interest delves deeper into matters that constitute the world of painting. Materials like canvas, frame, pigment, and oil are treated carefully as if they were living organisms. For instance, she pours oil or black paint on a painted layer and then observes the drying process. That is when a painting is created, which can be compared to blend and fermentation of materials. This process varies depending on colors, textures, and time. Her working process is as follows: she applies primer on a white canvas without using white paint, and then rubs it with sandpapers. The artist discovers the subtle distinction in white canvas screen, white paint, and white primer. By using whites, Hana Kim questions the difference between the convention of painting, the convention of displaying painting, and the convention of perceiving painting. To be more specific in her process, after sandpapering she covers the canvas with black paint and wipe it off with cloth. Colors and textures of the surface are determined depending on state of the primer painting. In addition, a series of procedure of painting, brushing, pouring oil on screen and creating unintended forms results in surface with unexpected textures. The texture of the surface itself is the clue and motivation for driving the work. Moreover, light intervenes in this process. The light here is an external light, whose texture, intensity and location create a harmony with the painting. This not only expands the surface of the canvass but also serves as an important mechanism confusing to the traditional convention assigned to a painting.

Thus for Kim, a two-dimensional pictoriality is different from the aesthetics of "flatness" or "penury". Since painting is a world that has begun from physical properties, we can refer to this as a process of creation where the painting exudes its intrinsic properties through work. In other words, it is not a "closed painting" representing a complete world but a "body-material" exposed to an open space. At times another canvas piece of the different texture is added on a canvas, which seems like a way of indirectly overcoming the limitations of a two-dimensional planarity. (Beau Travail 6)

As a rectangular plane with semi-transparent opaque purplish, silver gray color is added at the bottom of the metallic silver canvas screen, this non-representational painting creates an unexpected narrative based on the layers of materials, colors, textures and hues. The so-called canvas collage, with its frame removed, is often installed across the center of the space. As it occupies the interior space and not the wall, it provokes active responses from viewers, just like a sculpture or an installation, but this is not intended to mess up the existing conditions of a painting. Rather, it is safer to interpret that the artist finely tunes the relationship with the environment such as physical conditions surrounding the painting like its architectural structure, spatial lights and colors, etc. Thus, the artist says she prefers to install the work 5cm to 25cm away from the wall. What is remarkable here is that such experiment does not betray the original meaning of the painting or seek to simply expand it, but recovers the essence of painting which had remained hidden under the convention.

Here, let us examine the reason of Michel Foucault, who claimed that a classical painting is a product of a well-structured organization. Although a painting is a world represented on a medium made out of materials, traditionally for many years, painting has been consumed as a immaterial image. That is, we can conclude that the optical illusion of a picture has been organized to lose full sight of the essence of the medium. Foucault analyzes that a painting effaced the fact that it indeed is a rectangular material by "representing three-dimension based on two-dimensional surface". However, Manet's paintings were different. Manet did not represent a complete world but revealed the fact that painting is made out of material. He treated painting as a material that responds to lights, based on the surroundings and the location of the viewers. Foucault considered represented painting as a closed inner world, while defining a painting that reveals materiality as an "open world". Of course, such view later had a considerable impact on forming the modernism aesthetics. From formal aspects, Hana Kim's paintings are to a certain extent in sync with modernism aesthetics. And yet, clear difference is shown in that the artist continues to interact with the surrounding and translate this process in a picturesque manner. I would like to conclude on a personal note that it is not necessary to limit Hana Kim's paintings to terms like non-representationalism or abstractionism, simply because she already has stood far off the conventional path of a painting.

1 Jean-Luc Nancy, *Dieu, la justice, l'amour, la beauté*, Galmuri, 2012, p. 41.

2 Excerpt from Hana Kim Artist's statement.

3 Takeda Hironari, *The Aesthetics of Foucault*

(Translated by Sang Woon Kim), Hyunsil Munhwa, 2018, p. 52.

4 *ibid*, p. 53.

Hana Kim | Biography

1986 Born in Seoul
Lives and works in Seoul

Education

2011 BA, Fine Art, Chelsea College of Art and Design, UAL, London

Solo Exhibitions

2020 *Brown, Blue, Ceiling, Shipping*, Incheon Art Platform, Incheon

2019 *Beau Travail*, SongEun ArtCube, Seoul

2018 *White, Wall, Ceiling Rose*, Space Sieon, Jeonju

Little Souvenir, Gallery Kiche, Seoul

2016 *Glacier Landscape*, Shinhan Gallery, Seoul

Group Exhibitions

2020 *The Show Must Go On*, Incheon Art Platform, Incheon

2020 *2020 PLATFORM ARTISTS – Questions For Now*, Incheon Art Platform, Incheon

2019 *SEOULLO MEDIA CANVAS*, This Weekend Room, Seoul, Korea

2018 *Allover*, HITE Collection, Seoul

Paintings and Sculptures, Audio Visual Pavilion, Seoul

The 2nd Annual K'ARTS Studio Exhibition, K'ARTS Gallery, Seoul

2017 *Nuance*, Gallery Kiche, Seoul

Memory Trilogy, Gallery Planet, Seoul

2016 *Twin Peaks*, HITE Collection, Seoul

2015 *TODAY'S SALON 2015*, COMMON CENTER, Seoul

Grants and Awards

2019 *Project space SARUBIA*, Seoul, Korea

SongEun ArtCube, Seoul, Korea

2016 *Shinhan Young Artist Festa*, Seoul, Korea

Residency

2020 11th Incheon Art Platform 2020, Incheon Art Platform, Incheon

2017 2nd K'ARTS Studio, School of Visual Arts, Korea National University of Arts, Seoul

Collections

Government Art Bank