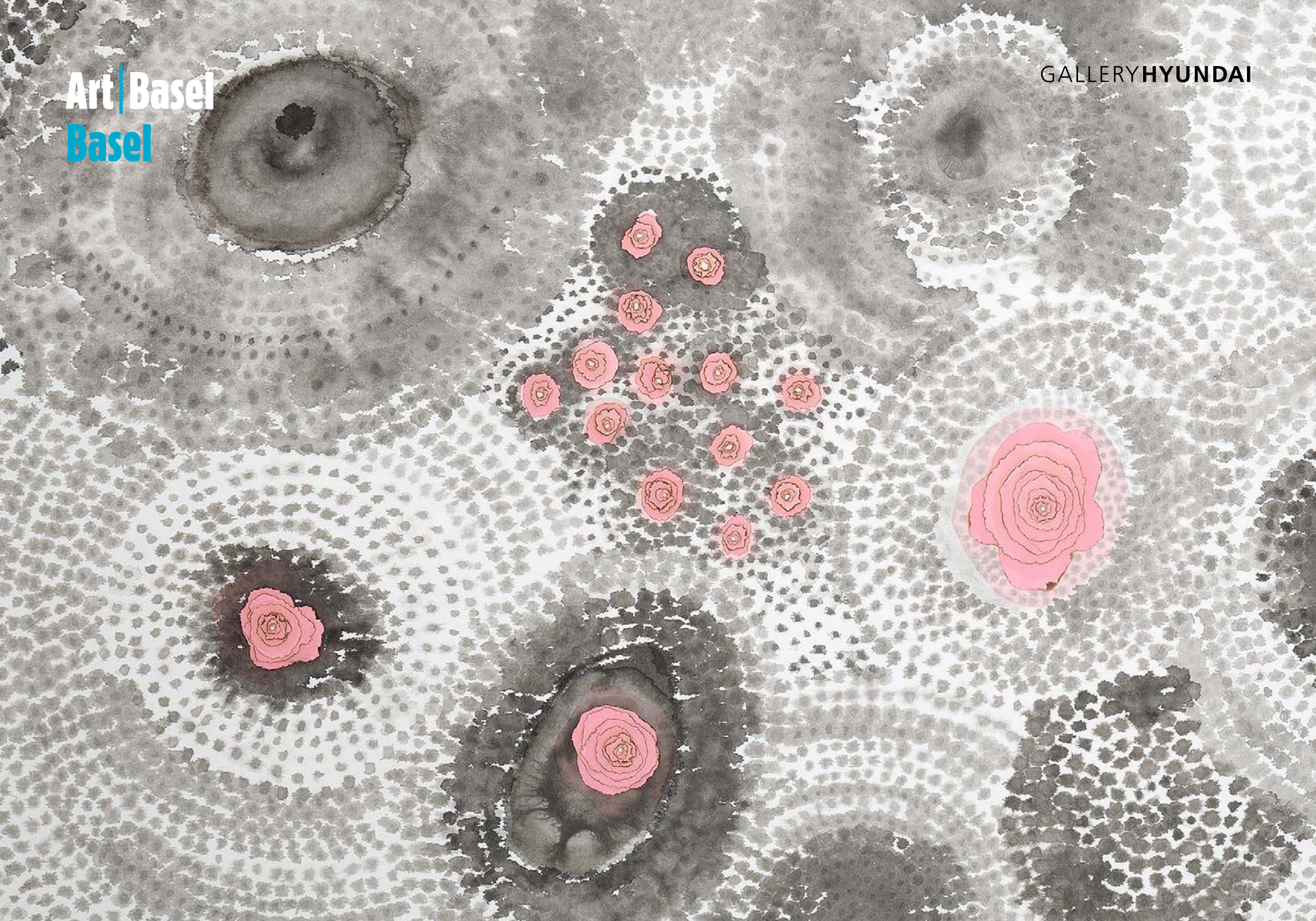


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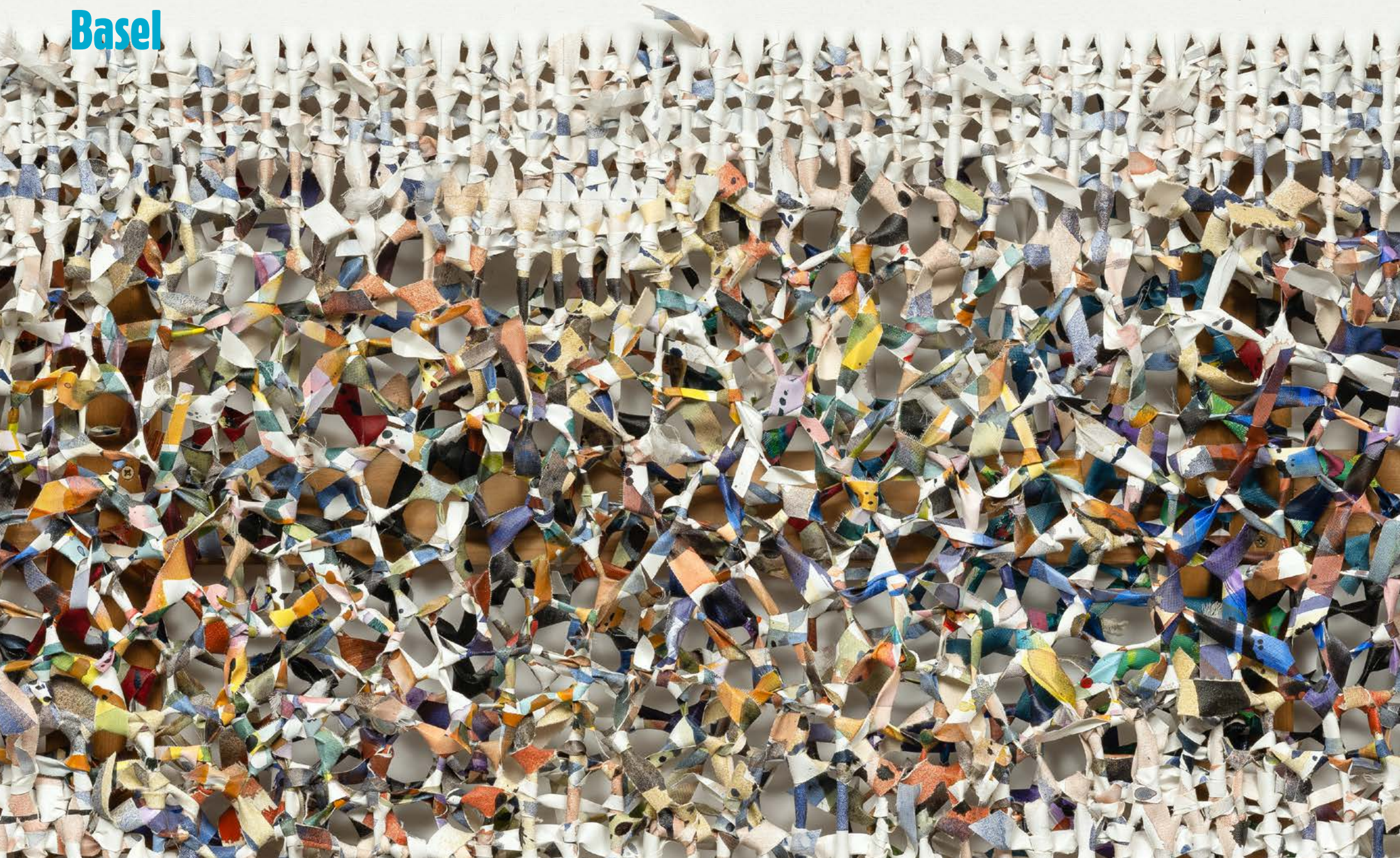
GALLERYHYUNDAI





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# GALLERY HYUNDAI

## BOOTH G13

Messe Basel

VIP June 11–12, 2024

Public June 13–16, 2024

For inquiries and further information,  
please contact the gallery at [mail@galleryhyundai.com](mailto:mail@galleryhyundai.com).

### GALLERYHYUNDAI

14 Samcheong-ro, Jongno-gu, Seoul, 03062, Korea  
+82 2 2287 3500 [www.galleryhyundai.com](http://www.galleryhyundai.com)

## Two-Person Presentation of Minjung Kim and Shin Sung Hy

Gallery Hyundai is pleased to present a two-person presentation featuring Minjung Kim and Shin Sung Hy at Art Basel in Basel 2024 (June 11–16, Booth G13). This carefully curated presentation brings together multiple series of these two groundbreaking artists who have significantly expanded the vocabulary of line, surface, and form while bridging the traditions of East and West through their dedicated focus on a singular material of either *hanji* (traditional Korean paper made from mulberry bark) or canvas. Shin Sung Hy and Minjung Kim left Korea in the 1980s and 1990s and relocated to Europe (Paris and Milan, respectively), where they individually developed their art practices with a spirit of sustained experimentation. Their paintings simultaneously embody an embrace of both Korean traditions and Western abstraction, reflecting the artists' remarkable achievements in their pursuit of the essence of painting.

In the course of over three decades, Minjung Kim (b. 1962) has developed a distinctive visual language that integrates abstraction with principles of Zen and Taoism such as emptiness and repetition. The artist principally works with *hanji*, ink, and fire. Through meticulously timed movements carefully synchronized with her breath, she delicately burns, layers, and applies ink to the *hanji*. The concepts of time and breathing play critical roles in Kim's work, as the artist strives to achieve a state of mental emptiness before beginning a new work, a process that may take hours, days, or even weeks. She states that she seeks to "express forms and rhythms with the pleasure of a breath spontaneously ensuing from a calm mind."

Significantly, Gallery Hyundai will present Minjung Kim's newly created works at Art Basel in Basel, including *Moonlight*, *Star Story*, *Encounter*, and *Regeneration*. These works depict the organic intertwining of dots and circles formed by both ink and layers of burned *hanji*, embodying Minjung Kim's philosophy of equilibrium between opposites. In *Moonlight*, Kim's skillfully applied dots of ink expand in mesmerizing circular formations in subtle gradations of tone, engaging in a dialogue with the delicate but sharp lines created by the burned layers of circular *hanji* forms. In *Star Story*, layers of undulating ink silhouettes become a background or universe against which circular collages of red *hanji* float while being connected by thread-like wisps of ink. While the contrast between the diffused black layers and splashes of red may be read as background and foreground, their fundamental ambiguity leaves room for the viewer to reach their own conclusion.

Kim often expresses her ideas in the form of series, many of which the artist continues to develop on a continuing basis. In the artist's *Mountain* series, undulating washes of ink with varying transparency overlap and absorb into the *hanji*, forming an expansive landscape. The artist has stated that she began *Mountain* with the intention of depicting the sound of the ocean's tide, only to realize that the resulting shapes resembled the mountains embedded in memories of her early life in Korea. She adds that the mountains in the series are not based on actual mountains, but rather the "idea" of mountains in her psyche that is inextricably linked to a sense of longing for her homeland.

Another long-running series is *Timeless*, which is closely intertwined with *Mountain*. To create works

in the *Timeless* series, Kim cuts *Mountain* works into thin strips and burns the edges with the flame of a candle to create a line, then glues the strips together to form an abstract gradation culminating in a horizon. The uniquely singed lines left by the fire reflect the artist's meditative, repetitive process of igniting the hanji and extinguishing it with a measured breath. *Timeless* represents the artist's reflection on the sound of the tide as an eternal phenomenon with neither a beginning nor end, and further compels us to reflect on our own cyclical existence. In her large-scale solo presentation at Art Basel Unlimited (U61), Minjung Kim presents *Traces*, a meditative dialogue between *Mountain* and *Timeless* that ruminates on the essence of material, repetition, and chance. *Traces* is a record of the artist's physical presence and the ceaseless passage of time, celebrating the profound ambiguity between beginnings and endings, and usefulness and uselessness.

Shin Sung Hy (1948–2009) had already achieved renown as a painter in Korea before relocating to Paris in 1980 to further his lifelong pursuit of the fundamental question of “the essence of painting.” Against the backdrop of Dansaekhwa and Supports/Surfaces (the major artistic movements of Korea and France at the time, respectively), his unprecedented work boldly explored the possibilities of three-dimensional painting on a flat plane. Shin dedicated his career to overcoming the limitations of the flat canvas, the most absolute of painterly spaces, seeking to integrate the two- and three-dimensional realms.

Rejecting conventional mark-making techniques to create the illusion of depth and physicality in paintings, Shin explored more hands-on methods to introduce materiality and depth in two-dimensional canvases. By tearing thick cardboard to create collages or employing the pliability of paper by cutting and ripping the material into pieces, he created paradoxical paintings that were simultaneously two- and three-dimensional. He would continue expanding his artistic vision with his collaged paper *Espace de Structure* series (1983–1992), which introduced bold colors to collages of torn, colored cardboard canvases, while in his drawing works from 1982 to 1990, he created three-dimensional shapes and “third spaces” by partially tearing and cutting paper.

In Shin's sewn-canvas *Couturage* series (1993–1997), the artist created abstract paintings that he cut into strips of varying widths and stitched together with a sewing machine. In this process of deconstruction and construction, the seams remain exposed and the margins are coarsely cut, such that the works achieve a sense of three-dimensionality due to relief effect of light and shadow on their surface. Subsequently, Shin developed his knotted-canvas *Nouage* series (1997–2009), where the artist painted both sides of the canvas and tore the material into thin strips, which he would weave and knot together with other torn canvases to create a three-dimensional canvas “body.” In doing so, Shin reconfigured the materials into new paintings consisting of a monochromatic expanse of white with knotted colors. The woven canvas of knots and voids becomes a three-dimensional relief that defies the flat surface of a “background” by generating shadows within and beyond the canvas. Consequently, textured lines, planes, and solid forms coexist to form a pictorial sculpture, or sculptural painting, that disrupts the notion of a singular genre.

Throughout his 40-year-long career, Shin Sung Hy remained dedicated to exploring the possibilities of the canvas. His woven pictorial space, constructed through stitching and weaving, marks a significant step forward from the painterly heritage of twentieth-century artists.

## About the Artist



### Minjung Kim

Born in Gwangju, South Korea, in 1962, Minjung Kim studied traditional oriental painting at Hongik University in Seoul. In 1991, Kim left Korea to study at the Accademia di Belle Arti di Brera in Milan, and then decided to stay in Europe to pursue her art practice. Minjung Kim's works are held in the collections of major institutions including Fondazione Palazzo Bricherasio, Turin; the Museumsbygningen, Copenhagen; the British Museum, London; Tate Modern, London (in progress); the Metropolitan Museum of Art, New York; Asia Society, New York; the Dallas Museum of Art, Dallas; and the RISD Museum, Providence. She has presented solo exhibitions at Almine Rech, Paris (2024); Robilant+Voena, St. Moritz (2023); the Hill Art Foundation, New York (2020); Langen

Foundation, Neuss (2019); White Cube, London (2018); Gwangju Museum of Art, Gwangju (2018); Gallery Hyundai, Seoul (2021, 2017); Hermès Foundation, Singapore (2017); OCI Museum of Art, Seoul (2015); and Museo d'Arte Contemporanea di Roma (MARCO), Rome (2012). Her recent group exhibitions include presentations at the 14th Gwangju Biennale, Gwangju (2023); RISD Museum, Providence (2022); British Museum, London (2019); and Asia Society, New York (2018). She is currently based in France and the United States.



### Shin Sung Hy

Born in Ansan, Korea, in 1948, Shin Sung Hy earned a BFA in Western Painting from Hongik University in Seoul, Korea. In 1980, Shin moved to Paris, France, where he continued his artistic career for thirty years. His works are in the permanent collections of national and international institutions including UNESCO, Paris; National Foundation for Contemporary Art (FNAC), Paris; National Museum of Modern and Contemporary Art, Seoul; the Busan Museum of Art, Busan; Whanki Museum, Seoul; Ho-Am Art Museum, Yongin; Gyeonggi Museum of Modern Art, Ansan; Seoul Museum of Art, Seoul; and SOMA Museum, Seoul. The artist was the recipient of the Special Award at the 2nd Korean Art Grand-Prix Exhibition (1971), the Special Award at the 18th Korean National Art Exhibition (1969), and the Grand Prize at the Korean Young Artists Prize (1968). Shin has held exhibitions at Gallery Hyundai, Seoul (2020); National Museum of Modern and Contemporary Art, Seoul, Gwacheon; (2014, 2003, 1988, and more); Seoul Museum of Art, Seoul (2020); Galerie Beyeler, Basel (2007); Aichi Prefectural Museum of Art, Nagoya (2002); Tokyo Museum of Art, Tokyo (1983, 1976); and Grand Palais, Paris (1982, 1981) among others. The artist remained active until his death in 2009. Shin's recent retrospective was organized by the Kim Tschang-Yeul Art Museum in Jeju in 2022.



**Minjung Kim**

*Vertical Timeless*, 2024

Mixed media on mulberry Hanji paper

98.5 × 74 cm

Framed: 112.7 × 89.2 × 6.5 cm

No. 109328





**Minjung Kim**

*Mountain, 2022*

Ink and watercolor on mulberry Hanji paper

188.5 × 129 cm

Framed: 199.5 × 138.5 × 6.7 cm

No. 107604









**Minjung Kim**

*Mountain, 2022*

Ink on mulberry Hanji paper

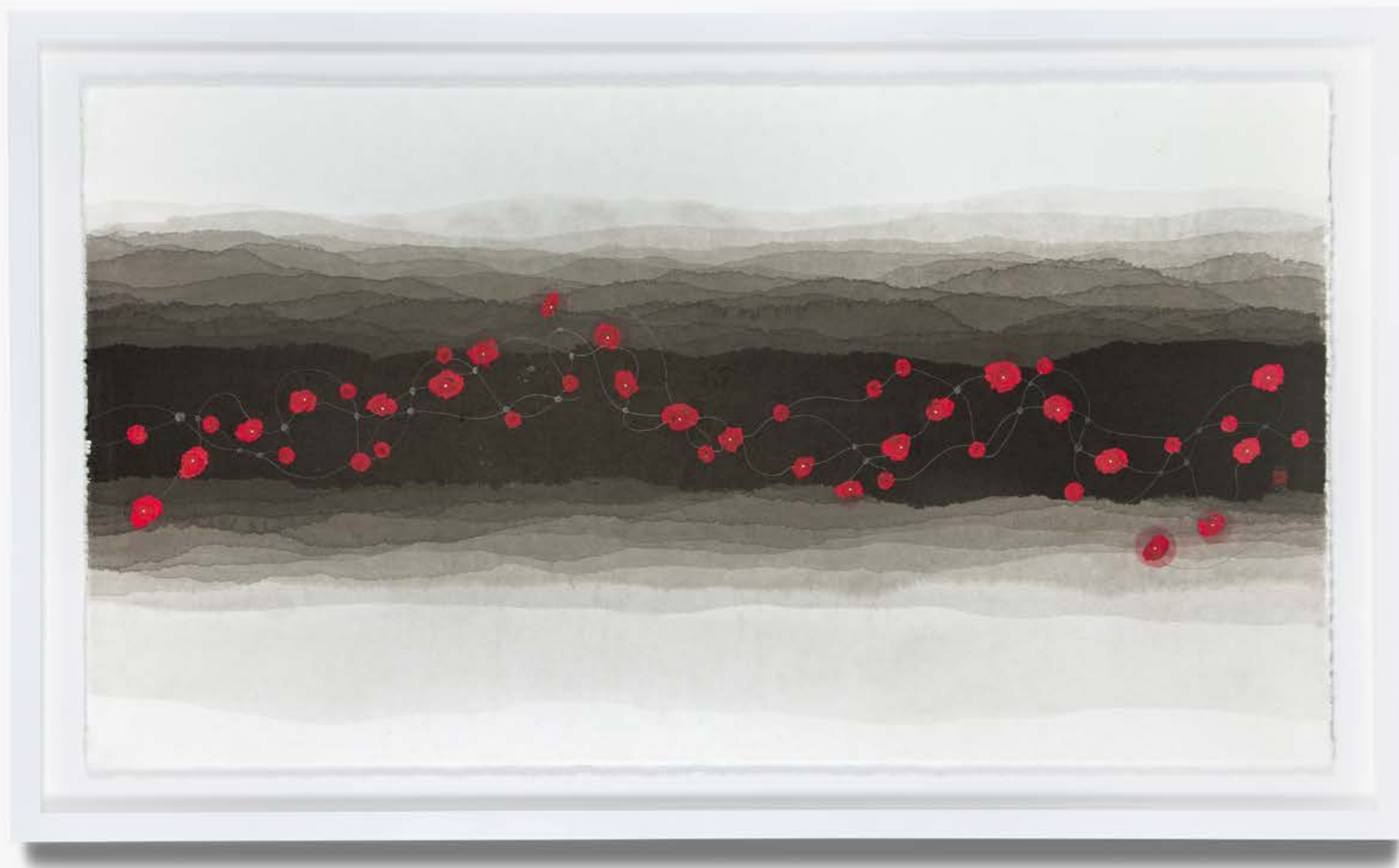
53 × 48 cm

Framed: 67.5 × 62 × 4 cm

No. 107605







**Minjung Kim**

*Star Story*, 2024

Mixed media on mulberry Hanji paper

71 × 128.5 cm

Framed: 85.7 × 143.4 × 6.5 cm

No. 109326



**Minjung Kim**

*Order and Impulse, 2022*

Mixed media on mulberry Hanji paper

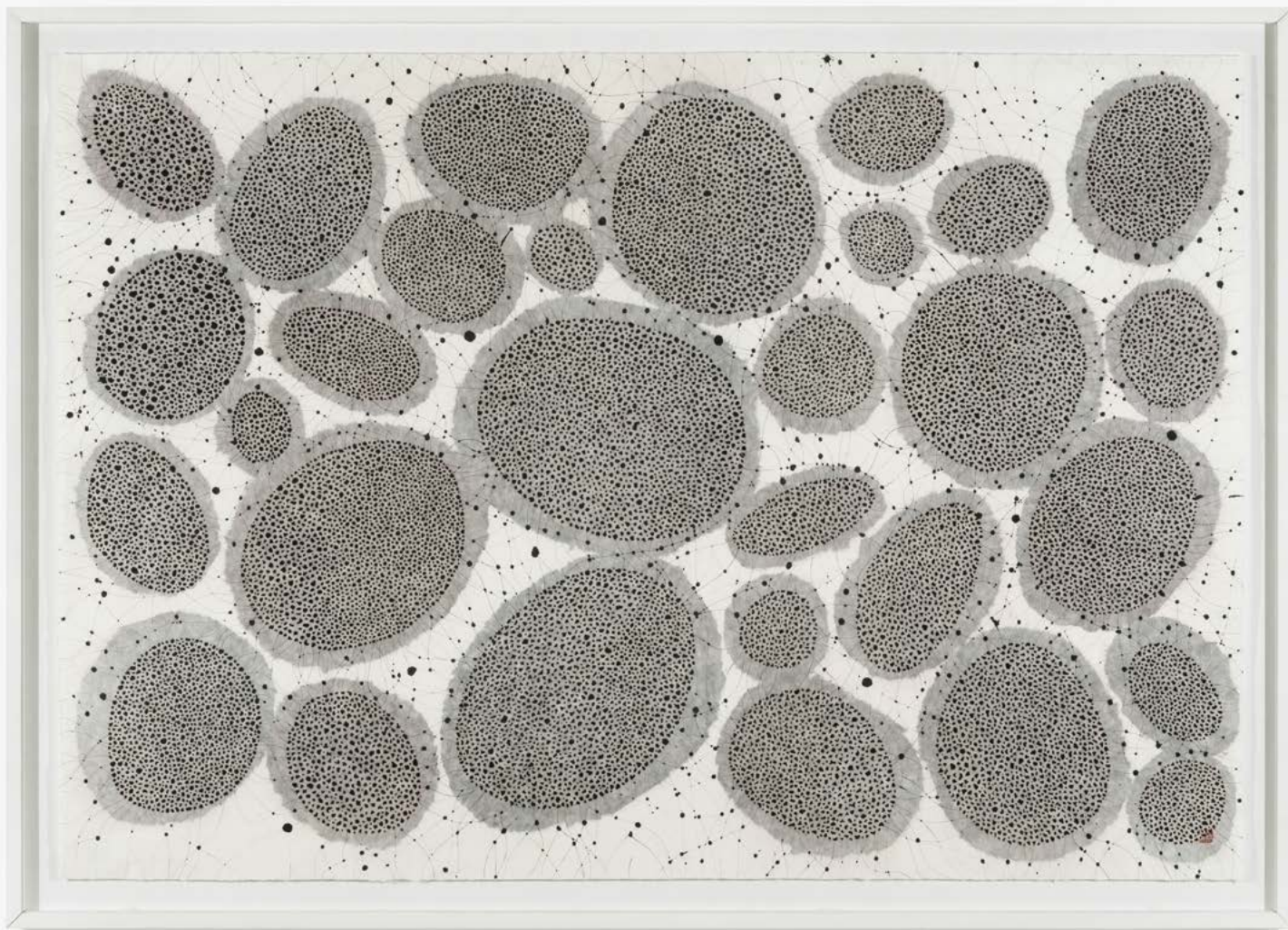
37×37 cm

Framed: 51×51×4 cm

No. 107624







**Minjung Kim**

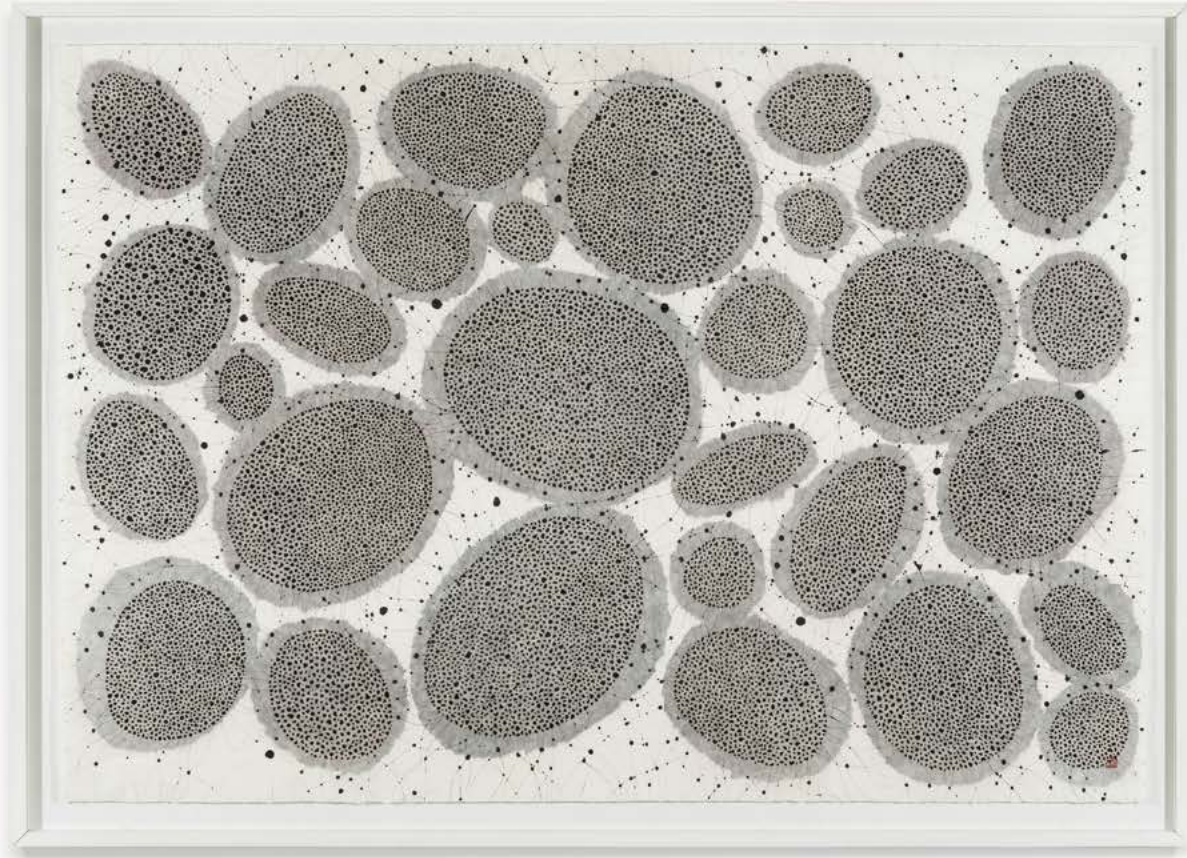
*Alveare*, 2015

Mixed media on mulberry Hanji paper

132 × 190 cm

Framed: 147.2 × 205.3 × 4.5 cm

No. 100549



Alveare, 2015





**Minjung Kim**

*Moonlight*, 2024

Mixed media on mulberry Hanji paper

75 × 127 cm

Framed: 94 × 142.2 × 6.3 cm

No. 109329

**Minjung Kim**

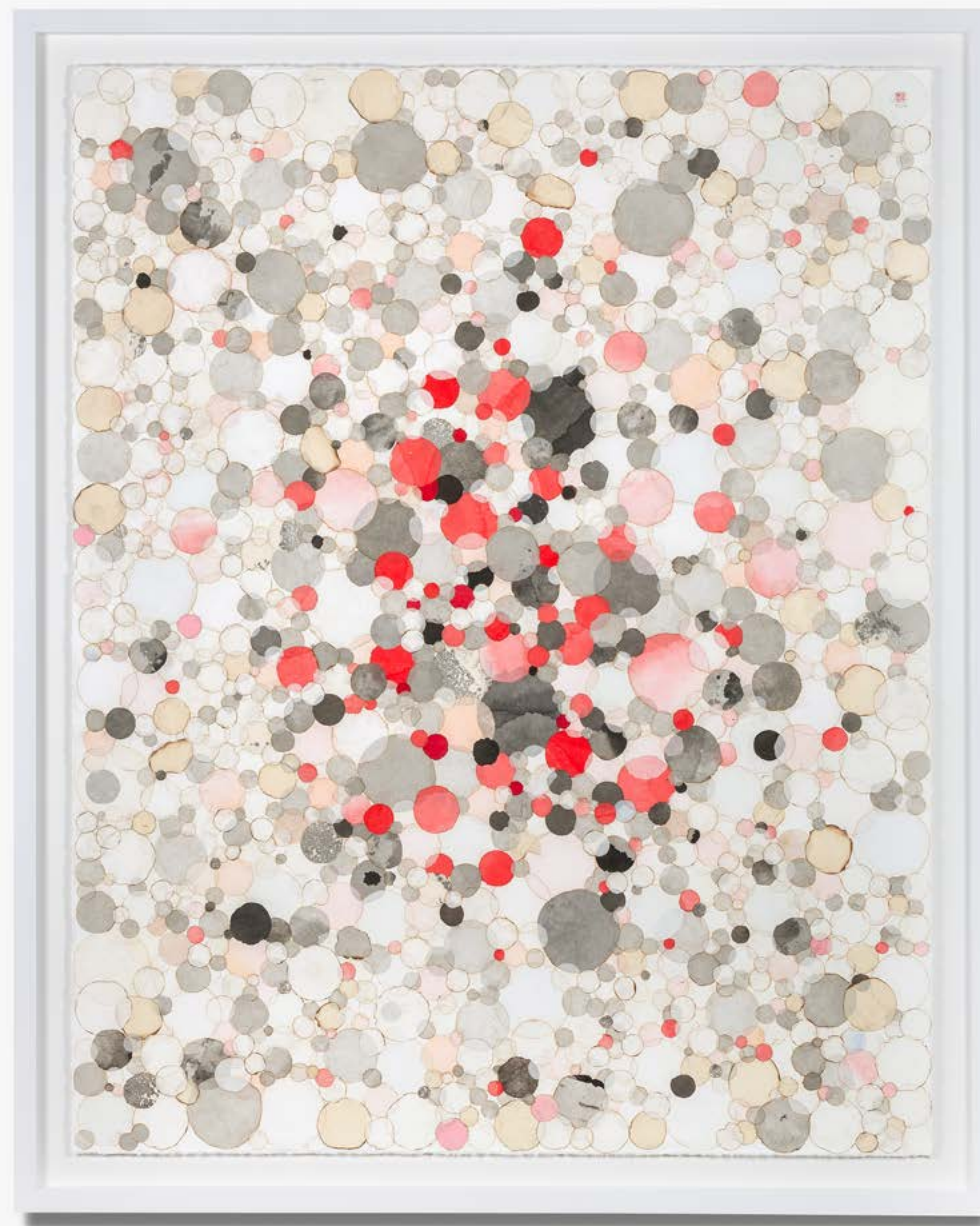
*Encounter, 2024*

Mixed media on mulberry Hanji paper

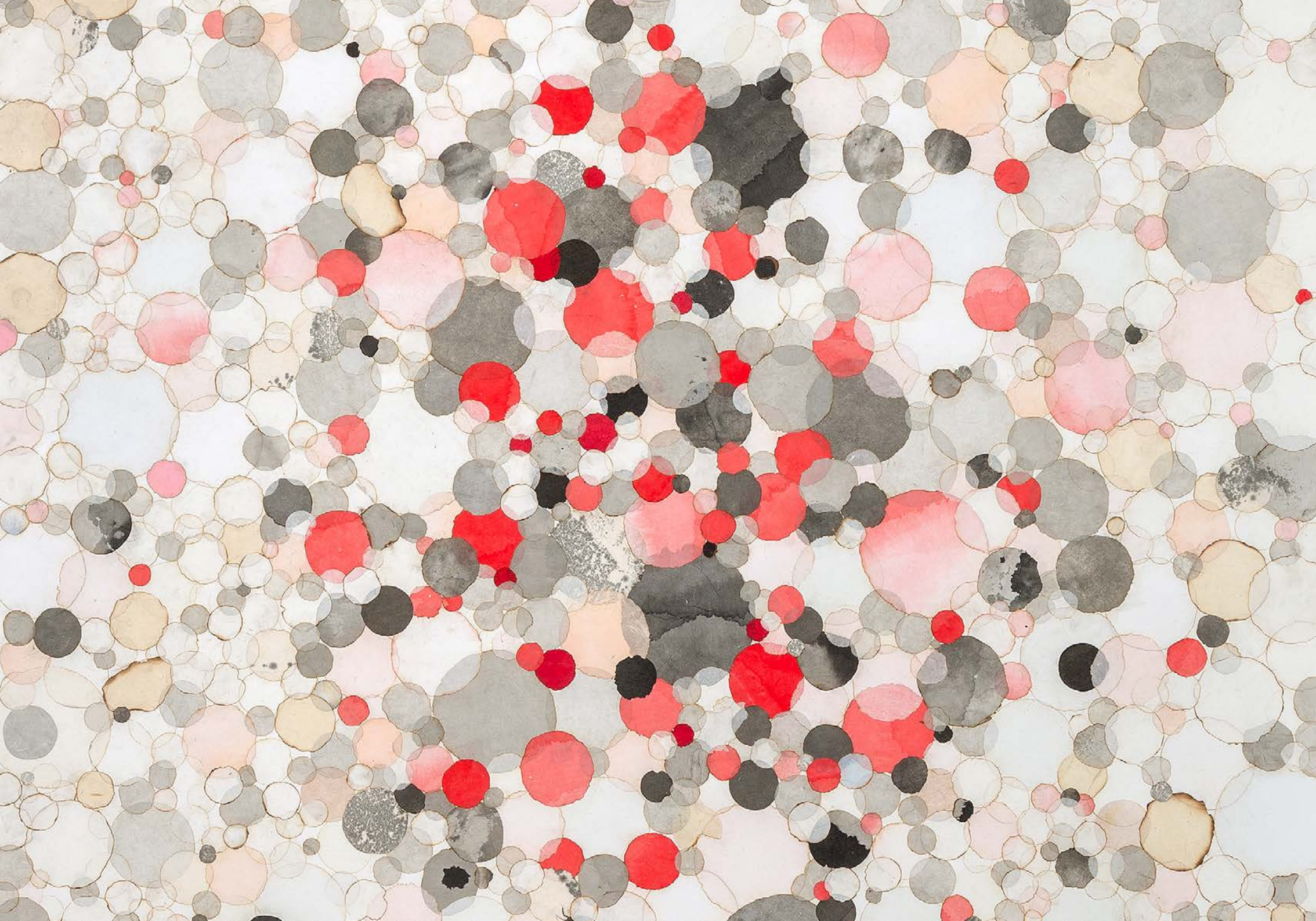
142.5 × 112 cm

Framed: 157.6 × 127.5 × 6.5 cm

No. 109327









**Minjung Kim**

*Story*, 2024

Mixed media on mulberry Hanji paper

46 × 68 cm

Framed: 60.7 × 82.5 × 6.5 cm

No. 109330





**Minjung Kim**

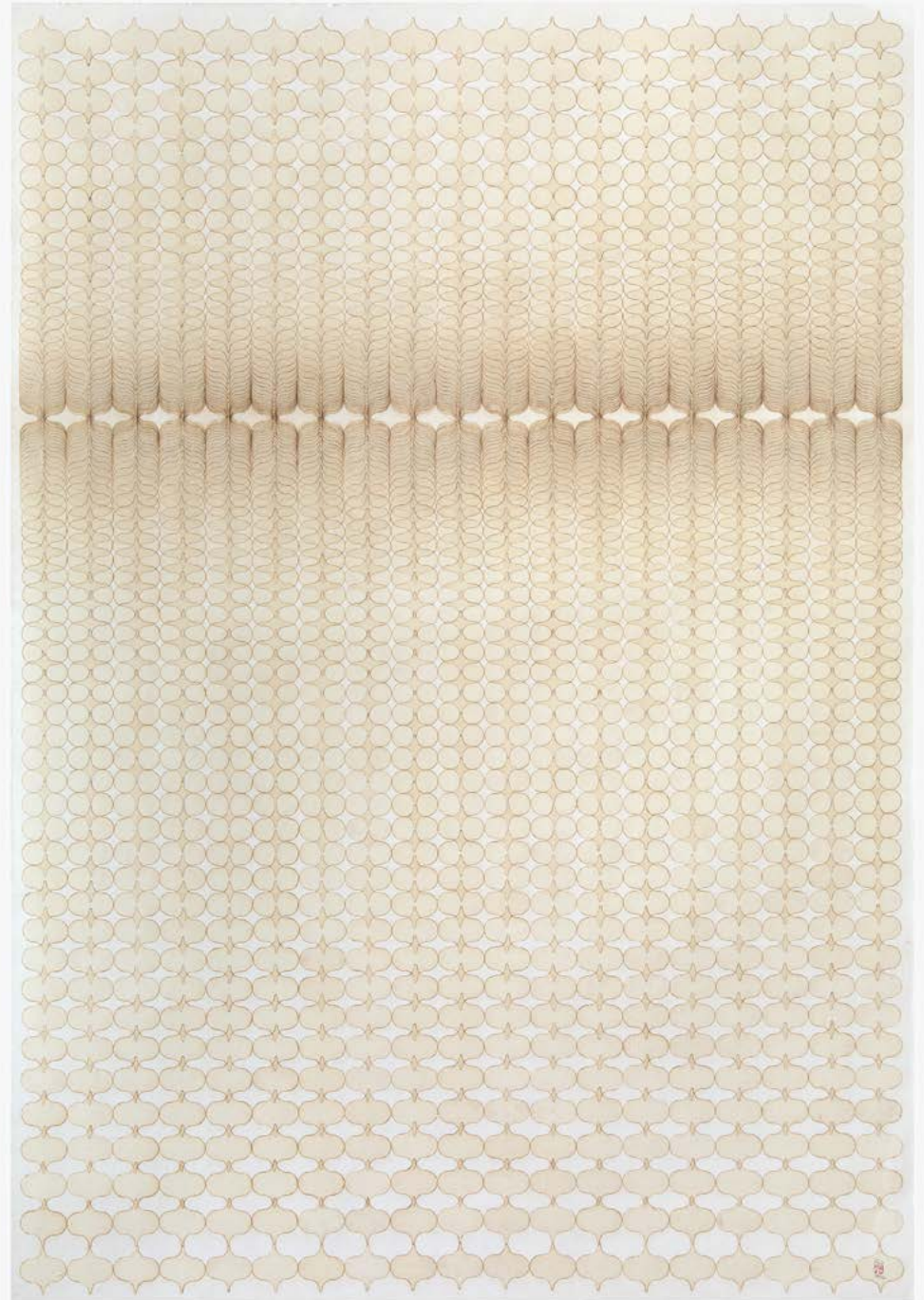
*Sculpture*, 2022

Mixed media on mulberry Hanji paper

200.5 × 143 cm

Framed: 218.3 × 159.2 × 6.5 cm

No. 109332



**Minjung Kim**

*Regeneration*, 2024

Mixed media on mulberry Hanji paper

27.5 × 33.5 cm

Framed: 43 × 48.3 × 6.5 cm

No. 109331







**Minjung Kim**

*The Street, 2023*

Mixed media on mulberry Hanji paper

97 × 142 cm

Framed: 109 × 153 × 4 cm

No. 109085



**Shin Sung Hy**

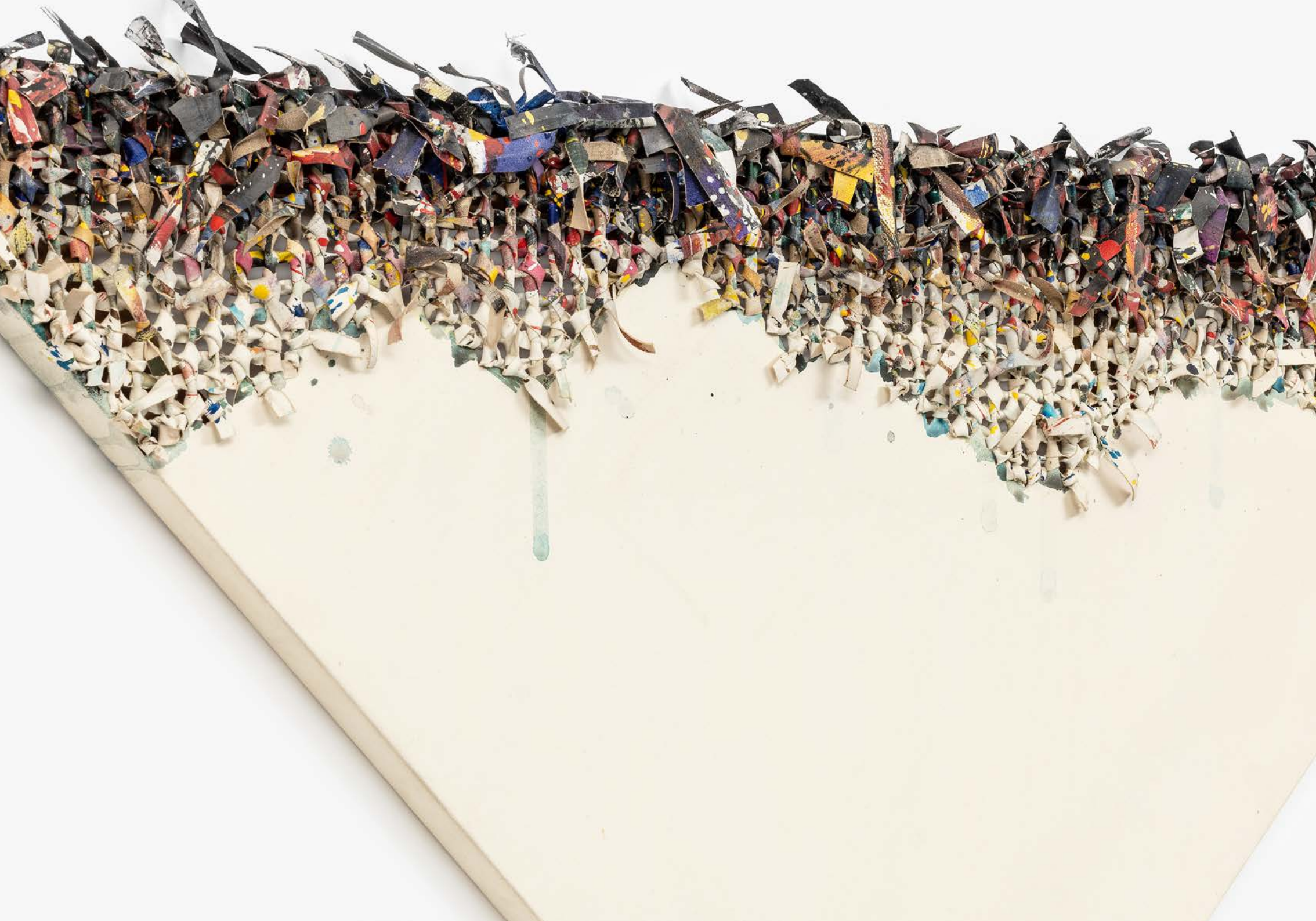
*Interlace (Entrelacs)*, 2003

Acrylic on canvas

95 × 182.5 cm

No. 101205





**Shin Sung Hy**

*Interlace (Entrelacs)*, 1997

Acrylic and oil on canvas

73 × 91 × 5 cm

No. 109305





**Shin Sung Hy**

*Space Painting (Peinture Spatiale)*, 2002

Acrylic and oil on canvas

64.5 × 70.5 × 5 cm

Framed: 81 × 97 × 7 cm

No. 109304





**Shin Sung Hy**

*Space Painting (Peinture Spatiale)*, 2009

Acrylic and oil on canvas

70 × 195 × 6 cm

No. 109306



**Shin Sung Hy**

*Space Painting (Peinture Spatiale No-200114), 2001*

Acrylic on canvas

166 × 25 cm

No. 101206





**Shin Sung Hy**

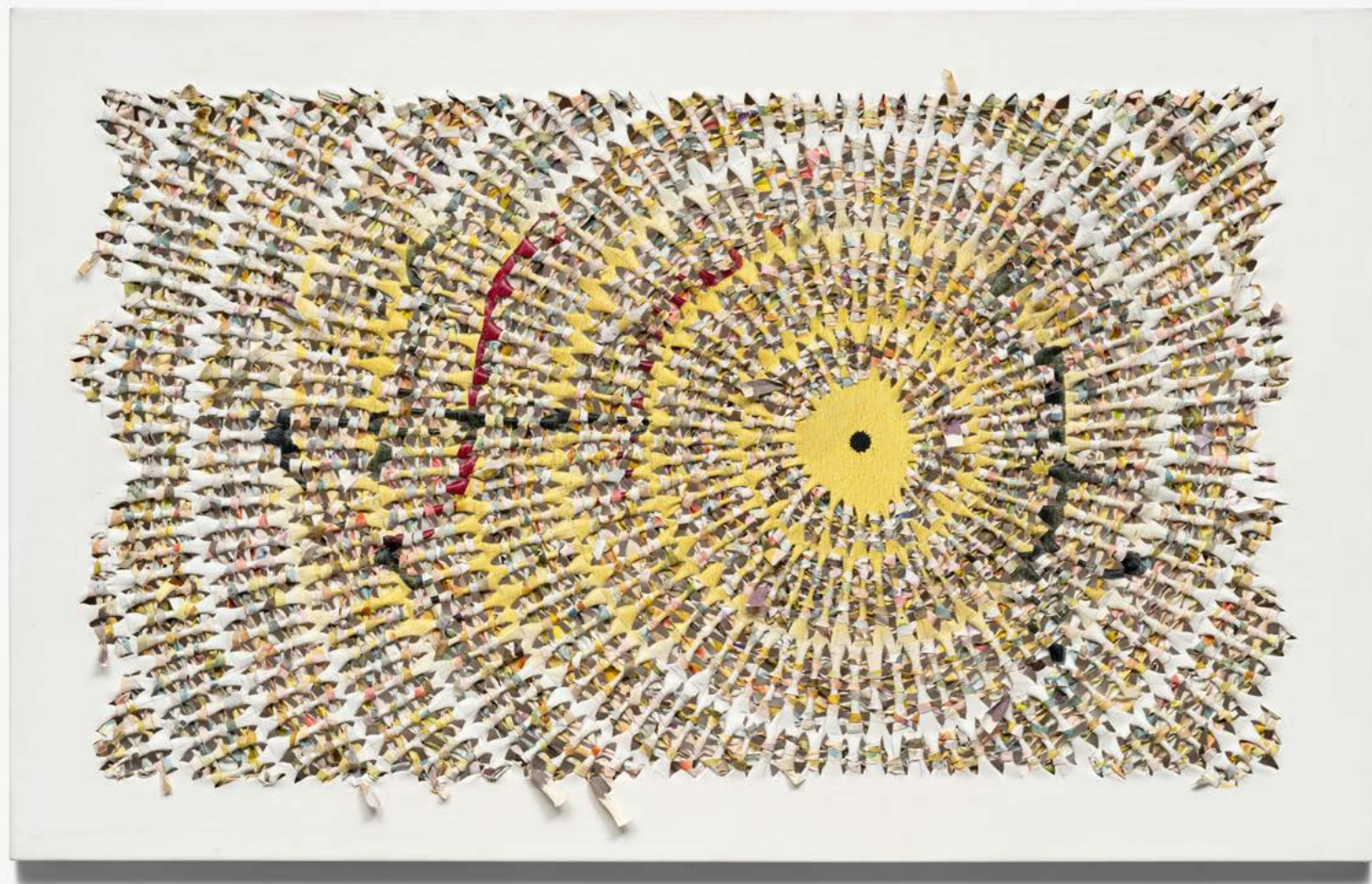
*Space Painting (Peinture Spatiale)*, 2005

Acrylic and oil on canvas

20.5 × 180.5 × 5 cm

No. 109325





**Shin Sung Hy**

*Tremor of the Surface (Tremblement de Surface)*, 2008

Acrylic and oil on canvas

73 × 116.5 cm

No. 109307







**Shin Sung Hy**

*A Solution to Continuity (Solution de Continuité)*, 1994

Acrylic and oil on canvas

76 × 61 × 2 cm

Framed: 76 × 63.5 × 6.5 cm

No. 109302



**Shin Sung Hy**

*A Solution to Continuity (Solution de Continuité)*, 1995

Acrylic and oil on canvas

73 × 60 × 5 cm

No. 109301





**Shin Sung Hy**

*A Solution to Continuity (Solution de Continuité)*, 1994

Acrylic and oil on canvas

40 × 30 × 4 cm

No. 109299



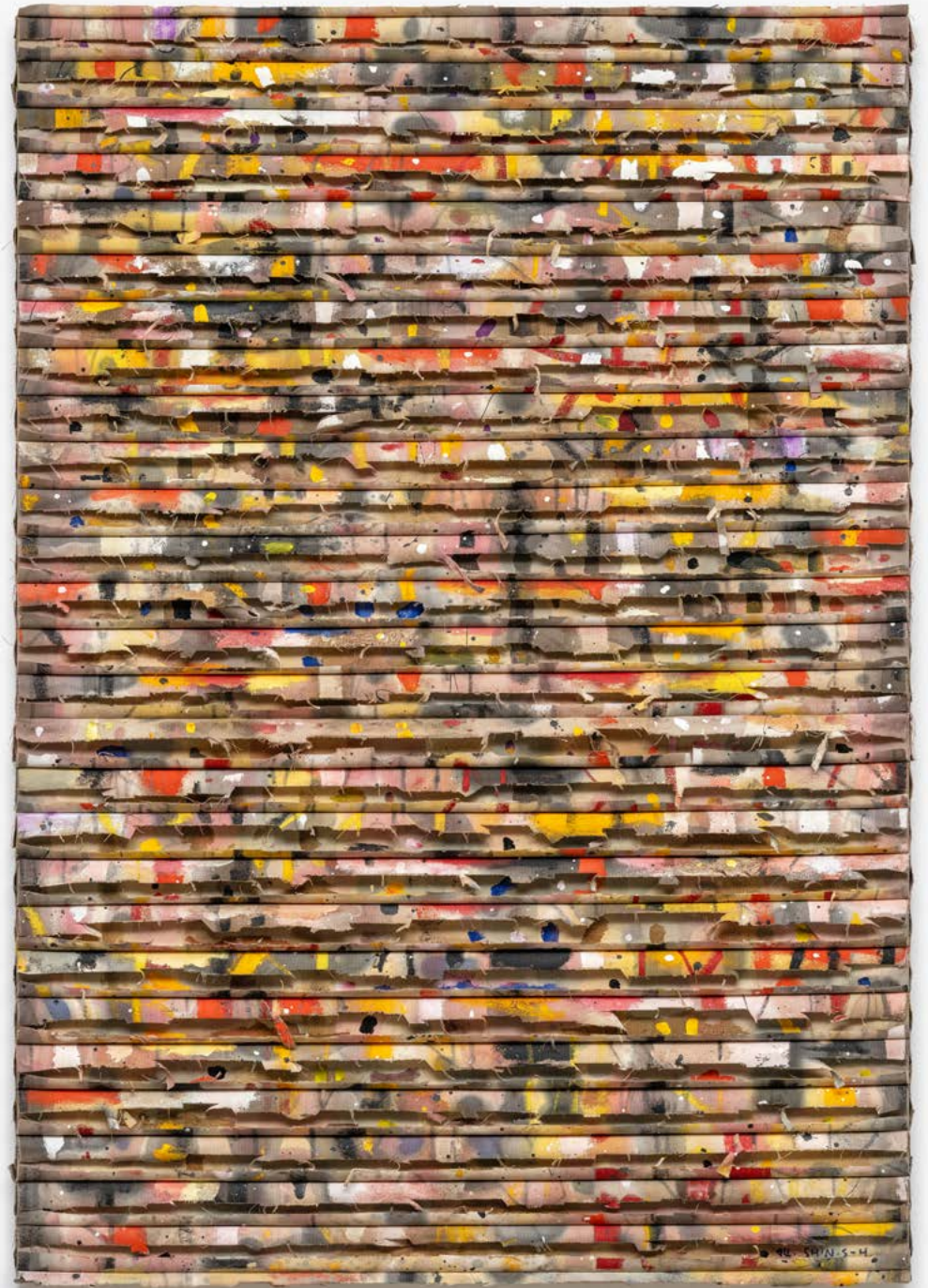
**Shin Sung Hy**

*A Solution to Continuity (Solution de Continuité)*, 1994

Acrylic and oil on canvas

163 × 114.5 × 3 cm

No. 109303











## ABOUT GALLERY HYUNDAI

For over fifty years since its founding in 1970, Gallery Hyundai has played an integral role in the development of Korea's contemporary art infrastructure by fostering the careers of major artists who have indelibly influenced the course of Korean art history such as Kim Whanki, Nam June Paik, Lee Ufan, Chung Sang-Hwa and Kim Tschang-Yeul, as well as pioneers of Korean avant-garde art including Seung-taek Lee, Park Hyunki, Lee Kun-Yong, Lee Kang-So, and Sung Neung Kyung, to name a few.

The gallery continues to develop the quality and depth of its programming in its representation of leading artists such as Quac Insik, Kwak Duck-Jun, Shin Sung Hy, and John Pai. Globally recognized mid-career artists in the gallery's program include Yun-Hee Toh, Minjung Kim, Yoo Geun-Taek, Moon Kyungwon & Jeon Joonho, Seulgi Lee, Ayoung Kim, Kang Seung Lee, and Choi Minhwa. Additionally, over the course of its fifty-plus years of history, the gallery has played a decisive role in introducing leading foreign artists to Korean audiences, including recent exhibitions by Sabine Moritz, Tomás Saraceno, Ryan Gander, Fred Sandback, Michael Craig-Martin, and Thomas Struth.

Gallery Hyundai continues to support pioneering Korean and international artists through numerous platforms, including gallery exhibitions, museum and institutional collaborations, and active participation in international and domestic art fairs. The gallery remains proud of its history and endeavors to continue its unwavering commitment to artists who push the boundaries of contemporary art and innovative curatorial vision.

### Seoul

8 Samcheong-ro & 14 Samcheong-ro  
Jongno-gu, Seoul, 03062, Korea  
+82 2 2287 3500  
mail@galleryhyundai.com

### New York

New York Showroom will be relocated  
in late 2024  
newyork@galleryhyundai.com



Art | Basel

**ART BASEL UNLIMITED 2024**  
**MINJUNG KIM**  
*Traces*

**GALLERYHYUNDAI**

14 Samcheong-ro, Jongno-gu, Seoul, 03062, Korea +82 2 2287 3500 [www.galleryhyundai.com](http://www.galleryhyundai.com)



# GALLERY HYUNDAI

## BOOTH U61

Messe Basel

VIP June 10–12, 2024

Public June 13–16, 2024

For inquiries and further information,  
please contact the gallery at [mail@galleryhyundai.com](mailto:mail@galleryhyundai.com).

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## Art Basel Unlimited 2024

Gallery Hyundai is pleased to present *Traces* by Minjung Kim (b.1962) at Art Basel Unlimited 2024 (Booth U61). *Traces* is a dialogue between the artist's monumental eight-meter-long *Mountain* and two pieces from her series *Timeless*. While *Mountain* was initially conceived to depict the sound of the ocean's tide, the artist came to a realization that the resulting shapes resembled the mountains etched in her early memories of her hometown, Gwangju. She adds that the mountains in the series are not actual representations of mountains, but rather the "idea" of mountains in her psyche that is inextricably linked to a profound longing for her homeland.

*Traces* reflects Kim's embrace of the edges of the pictorial plane as a work that denies a state of finality and instead envisions a cyclical journey back to one's origins. Indeed, the creation of *Timeless* is closely intertwined with *Mountain*: to create *Timeless*, Kim cuts *Mountain* works into thin strips and burns the edge with the flame of a candle to create a singed line, then glues the strips together to form a new abstract gradation culminating in a horizon. Each layer of *Timeless* evidences a series of meditative actions—painting a gradation from dark to light, carefully cutting and singeing the edges of the *hanji* (traditional Korean paper made from mulberry bark) with a candle, and extinguishing the flame with a measured breath. *Timeless* represents the artist's reflection on the sound of the tide as an eternal phenomenon with neither a beginning nor end.

In dialogue, these two series share a certain immersive stillness, yet they continuously progress through phases of movement, harmony, and unexpected destinations. *Traces* serves as a record of the artist's controlled yet frenetic energy during its creation, embodying the improvisation of ink and the steady rhythm between paper and brush while ruminating on physicality, breath, and the passage of time.

Kim often speaks of the inherence of her materials, following the teachings of the 4th-century BC Chinese philosopher Zhuangzi. As Zhuangzi observed, trees deemed useful are often chopped down for their use, while those considered calloused or crooked—and thus useless—are left to grow, ultimately providing shade. As such, the notions of usefulness and uselessness are arbitrary human distinctions, and what should be considered in their place is the unique potential of one's essence. Following this philosophy, Kim carefully considers the full life cycle of her materials, from the ash left from the incense used to burn *hanji* to the negatives from paper cut-outs. Kim treasures these leftover materials, which would





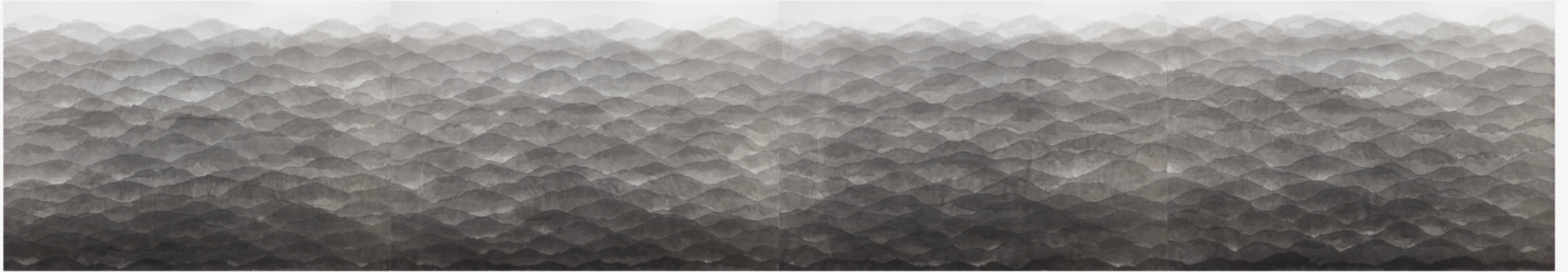
otherwise be deemed worthless, for their complexities and the intense focus required to work with them.

*Timeless* begins from such a place, reflecting the gesture of cutting and layering strips of hanji often determined by the leftover edges of *Mountain* works. Yet, more than an interpretation of *Mountain* that simply mimics the great layers and undulations of an ink painting, *Timeless* offers an almost inverted sense of depth as the work's inherent texture is composed of endless gradations and the serrated and singed edges of hanji. Within the dialogue between *Mountain* and *Timeless*, *Traces* finds depth in observance, blurring the lines between endings and beginnings, and as in Zhuangzi's teachings, between usefulness and uselessness.

### About the Artist

#### Minjung Kim

Born in Gwangju, South Korea, in 1962, Minjung Kim studied traditional oriental painting at Hongik University in Seoul. In 1991, Kim left Korea to study at the Accademia di Belle Arti di Brera in Milan, and then decided to stay in Europe to pursue her art practice. Minjung Kim's works are held in the collections of major institutions including Fondazione Palazzo Bricherasio, Turin; the Museumsbygningen, Copenhagen; the British Museum, London; Tate Modern, London (in progress); the Metropolitan Museum of Art, New York; Asia Society, New York; the Dallas Museum of Art, Dallas; and the RISD Museum, Providence. She has presented solo exhibitions at Almine Rech, Paris (2024); Robilant+Voena, St. Moritz (2023); the Hill Art Foundation, New York (2020); Langen Foundation, Neuss (2019); White Cube, London (2018); Gwangju Museum of Art, Gwangju (2018); Gallery Hyundai, Seoul (2021, 2017); Hermès Foundation, Singapore (2017); OCI Museum of Art, Seoul (2015); and Museo d'Arte Contemporanea di Roma (MARCO), Rome (2012). Her recent group exhibitions include presentations at the 14th Gwangju Biennale, Gwangju (2023); RISD Museum, Providence (2022); British Museum, London (2019); and Asia Society, New York (2018). She is currently based in France and the United States.



**Minjung Kim**

*Traces-Mountain*, 2024

Ink on mulberry Hanji paper

136 × 790 cm







**Minjung Kim**

*Traces-Timeless*, 2024

Mixed media on mulberry Hanji paper

197.5 × 136 cm





**Minjung Kim**

*Traces-Timeless*, 2024

Mixed media on mulberry Hanji paper

197.5 × 136 cm











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