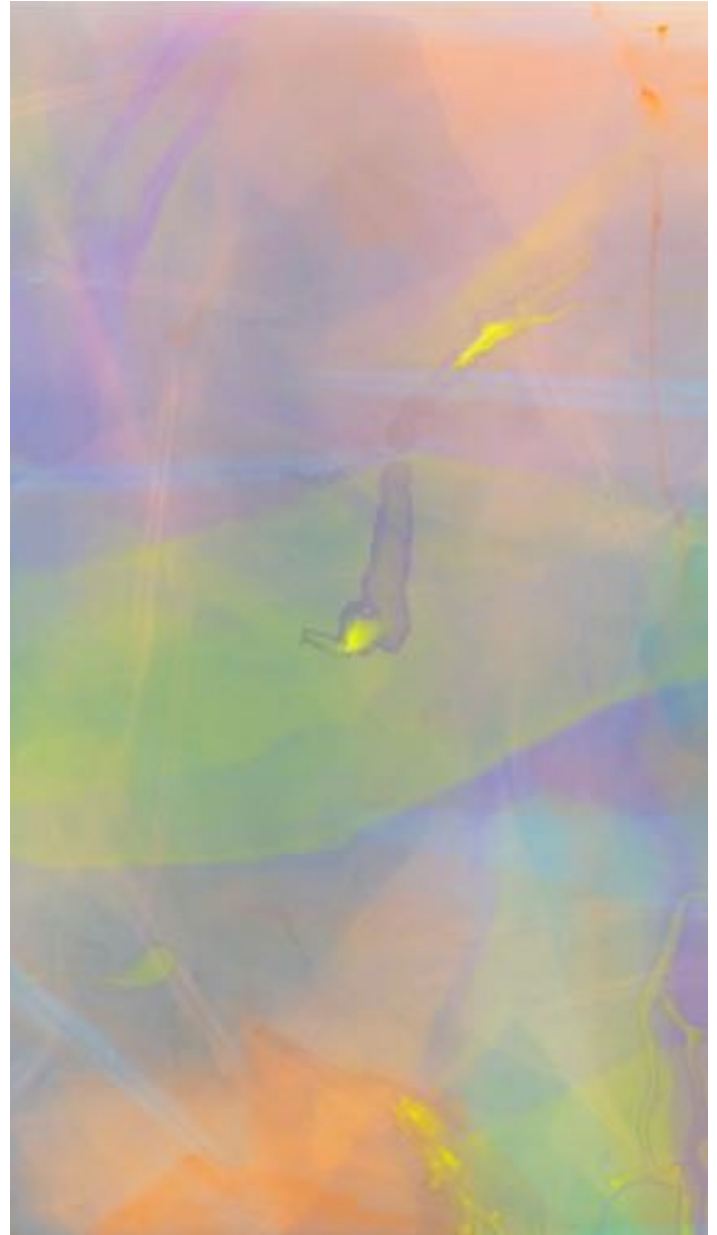


HELEN PASHGIAN & KIM TAEK SANG
Reflections and Refractions
Seoul
February 2-March 11, 2023

헬렌 파시지안 & 김택상
《Reflections and Refractions》
리만머핀 서울
2023년 2월 2일 - 3월 11일



Helen Pashgian, *Untitled*, 2018. Photo by Joshua White



Kim Taek Sang, *Somewhere over the rainbow-22-2*, 2022 (detail)

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Lehmann Maupin presents *Reflections and Refractions*, an exhibition that unites works by **Helen Pashgian** and **Kim Taek Sang** to explore the universalizing possibilities of light, space, and sensory immersion. Though separated by geography, cultural difference, and linguistic barriers, both Pashgian and Kim are deeply invested in the haptic experience of both the art making and art viewing processes. Their work shares an intangible connection: both artists seek to convey the experience of something inarticulable—a natural quality, an elemental space, a fleeting moment in time.

The works on view, which include painting and sculpture, draw viewers into contact with something at once familiar and mysterious, creating opportunity for interaction outside of cultural boundaries or societal norms. Connecting Pashgian and Kim across time and space, *Reflections and Refractions* gestures towards a kind of cross-cultural utopia: one that is drenched in light and expansive in its environment.

Pashgian is an early pioneer of the Light and Space movement, which developed in 1960s California as a subset of Minimalism and explores atmospheric and ethereal aesthetics, especially in relation to perception. Using an innovative application of industrial epoxies, plastics, and resins, Pashgian's works are characterized by their semi-translucent surfaces that appear to both filter and contain light. Pashgian understands each of her works as a "presence" in space that does not reveal everything at once; one must move around her sculptures to observe changes, evoking a phenomenon of constant movement. *Reflections and Refractions* features work from her renowned *Spheres* series (the works on view date 2018–2019)—brightly colored sculptures that contain suspended elements. As light enters each sculpture, distortions, illusions, refractions, and prisms occur as a result of the interplay between the light, reflective surfaces, and the cast forms inside. These sculptures seem to simultaneously come and go, appear and disappear, approach and recede.

Reflections and Refractions will also include several of Pashgian's wall-mounted works (circa 2010), which are made from cast epoxy. Each piece contains what appears as a light leak, or even the reflection of a camera flash, just discernible from the rest of the dark and reflective surface. The works capture Pashgian's perception of the visual effects of light hitting water, visualizing the elusive moment in time and point in space where light and water meet. According to the artist, one of her earliest memories of growing up in California involves watching light reflect off of tidepools. "That's what I'm most interested in," says Pashgian. "The surface, what's below the surface, and what's below that."

Associated with the Korean Post-Dansaekhwa movement, Kim's multicolored paintings are environments unto themselves. Like Pashgian's works, Kim's ongoing *Breathing Light* series (1994–today) was inspired by water's reflective properties and the resulting light qualities. *Reflections and Refractions* includes a number of these new works, where each canvas appears to hold water and light. Each semi-translucent painting is devoid

of forms, descriptions, or narratives, and instead consists of color fields with varying degrees of gradation that fill the planar surface. Kim understands these works as spatial structures composed of natural elements associated with chance—water, light, and time—at once highly intentional and wholly irreplicable.

Kim's process both emulates and creates this tension between chance and purpose. The artist dissolves acrylic color agents into water, pouring the resulting solution inside a canvas and allowing the diluted paint particles to sink into the submerged surface over time. Once the canvas absorbs color, Kim drains the remaining water and allows the canvas to dry. He then repeats this process dozens or even hundreds of times, until the surface appears to "breathe light," its many layers simultaneously emerging from and receding into one another. Though Kim instigates the process, he allows the elements involved to run their natural course. In *Resonance-23-1* (2023), vibrant pinks and translucent blues bleed into one another, creating scattered moments of greater density in shades of purple and red; though flat, the work appears textured and highly tactile. And in *Aurora-23-N1* (2023), adjacent hues of blue and green collide in stratified layers that merge evenly into one another, imbuing the canvas surface with the appearance of rippled water. This layered contrast between analogous colors creates an atmospheric depth and sense of movement, as though the painting itself is alive.

Kim cites Pashgian's work as a major inspiration. "Helen and I are both interested in light," says Kim, "but we don't simply paint or sculpt light itself. Helen's work embodies structures that capture, create, and emit light, and I strive to do the same in my painting. I believe we both realized early on that there is a limit to the expression of light through a simple existing material like paint, so we pushed deeper into processes that capture a deeper essence."

In *Reflections and Refractions*, the western Light & Space and eastern Post-Dansaekhwa movements coalesce with startling clarity, both materially and conceptually. Pashgian and Kim translate their deep understanding of the characteristics of light—diffraction, refraction, and scattering—into spatial objects and environments. Together, their work transforms the gallery into a space of interactive, poetic experience, where light traverses boundaries and connects viewers across time, space, and culture.

리만머핀 서울은 헬렌 파시지안(Helen Pashgian)과 김택상의 작품을 함께 선보이는 전시 《Reflections and Refractions》을 개최한다. 이번 전시에서 두 작가는 빛과 공간, 감각적 물입이 지닌 보편적 가능성을 탐구한다. 파시지안과 김택상은 지리적, 문화적 차이 및 언어 장벽에도 불구하고 공통적으로 예술적 실천과 관람 과정에서의 촉각적 경험에 깊이 몰두해왔다. 또한 자연적 속성, 근원적 공간, 시간 속 찰나 등 명확히 표현하기 어려운 경험을 전달하는 측면에서 두 작가의 작품은 비정형적인 연결점을 공유한다.

《Reflections and Refractions》에 포함된 회화와 조각 작업은 보는 이들로 하여금 친숙하면서도 신비로운 대상을 마주하게 하고, 문화적 경계나 사회적 규범을 초월한 상호 작용의 가능성을 선사한다. 시공간을 가로질러 두 작가를 연결하는 이번 전시는 빛으로 흠뻑 물들고 환경이 무한히 확장하는 일종의 교차 문화적 유토피아의 모습을 제시한다.

헬렌 파시지안은 1960년대 미국 캘리포니아에서 미니멀리즘의 하위 예술 운동으로 발전한 빛과 공간 운동(Light and Space movement)의 선구자로, 대기 및 천상의 요소가 지닌 미학과 인식의 관계를 탐구한다. 에폭시, 플라스틱, 레진 등의 산업 재료를 혁신적으로 응용한 파시지안의 작품은 반투명한 표면이 빛을 여과하는 동시에 머금은 것처럼 보이는 점이 특징이다. 작가는 작품을 한 번에 모든 것을 드러내지 않는 공간 속 ‘실재(presence)’로 여긴다. 관람자는 변화를 관찰하기 위해 조각 주위를 맴돌며 지속적인 움직임을 만들어낸다. 이번 전시는 작가의 대표적인 <구(Spheres)> 연작을 선보인다. 내부에 부유하는 형상이 있는 밝게 채색된 구형 조각에 빛이 스며들면 빛과 반사면, 내부에 주조된 형태 간 상호 작용으로 왜곡, 환영, 굴절, 프리즘이 발생한다. 그 결과 조각들은 가까이 다가오는 동시에 물러나고, 나타났다가 사라지며, 접근했다가 다시 멀어지는 듯 보인다.

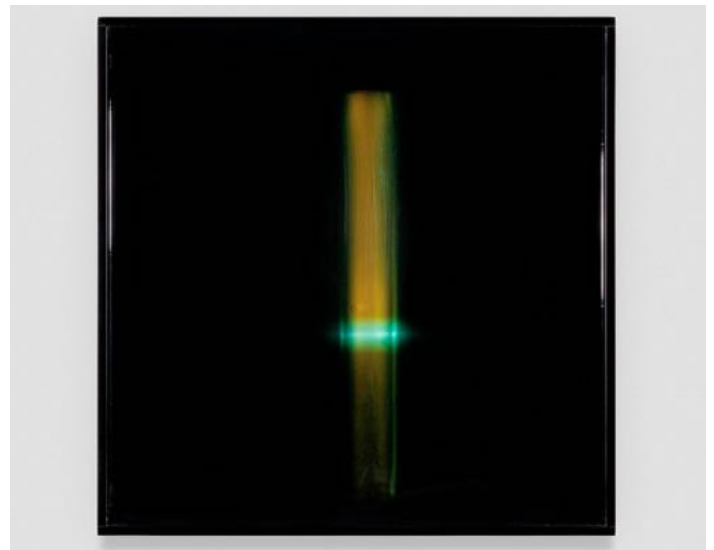
《Reflections and Refractions》은 캐스트 에폭시로 제작한 파시지안의 벽면 설치 작업도 포함한다. 희미하게 새어나온 빛 혹은 반사된 카메라 플래시가 연상되는 각 작품 속 형상은 나머지 어두운 반사면과의 대비로 더욱 뚜렷하게 빛난다. 작품은 빛이 물에 입사할 때 나타나는 시각적 효과에 대한 작가의 지각 방식을 보여주며, 빛과 물이 닿는 공간 속 지점과 쉽게 포착할 수 없는 순간을 시각화한다. 캘리포니아에서 유년 시절을 보낸 작가에게 어릴적 조수 웅덩이에 반사되는 빛을 바라본 기억은 강렬하게 각인되었다. “표면과 그 아래에 있는 것, 그리고 그보다 더 깊이 있는 것. 그것이 내가 가장 관심을 두는 부분이다.”

한국 포스트 단색화의 주요 작가로 주목받는 김택상의 다색화는 그 자체로 독자적인 환경을 구축한다. 파시지안의 작품처럼 김택상의 <숨빛(Breathing Light)> 연작 또한 물의 반사적 요소와 그에 따른 빛의 특성에서 영감을 받은 것이다. 본 전시는 물과 빛을 머금은 듯한 캔버스가 특징적인 작가의 신작을 다수 포함한다. 김택상의 반투명한 회화 작업은 회화의 전통적 요소인 형식, 묘사, 서사 대신 여러 계조의 색으로 평면을 가득 채운다. 작가는 그의 작업을 고도의 의도성과 일회적인 우연성에 기반한 물, 빛, 시간 등의 자연 요소로 축조한 공간적 구조로 인식한다.

김택상의 작업은 우연성과 의도성 간의 긴장을 모방 및 창조하는 과정이라 할 수 있다. 작가는 아크릴 안료를 풀어 녹인 용액을 캔버스 천 위에 가득 붓고, 시간이 지남에 따라 희석된 입자가 캔버스 표면 위로 가라앉기를 기다린다. 색을 흡수한 캔버스에 하나의 색층을 쌓으면 그는 남은 물을 빼내어 캔버스를 건조시킨다. 작가는 캔버스 표면이 ‘빛이 숨 쉬는’ 단계에 이르기까지 같은 과정을 수십 수백번 반복한다. 그 과정에서 덧대어지는 여러 겹의 층위는 서로를 드러내는 동시에 희미해진다. 김택상은 작업에 관여하지만 캔버스 위에서 자연의 작용 과정이 이끄는 여러 가능성 또한 열어둔다. <Resonance-23-1>(2023)에서 밝은 분홍과 맑은 파란색이 교차하는 지점은 보라빛과 붉은 색조의 밀도 높은 산발적 순간들을 형성하고, 평면에 강한 질감과 촉각성을 부여한다. 한편 <Aurora-23-N1>(2023)는 미묘한 푸른색과 녹색이 어느 층위에서 충돌하고 균일하게 결합하면서 표면 가득 잔물결이 이는 모습을 연상시킨다. 이와 같은 중층화된 유사색상의 대비는 회화에 생동하는 기운과 깊이감, 동적 감각을 선사한다.

김택상은 “헬렌 파시지안과 나는 빛을 주요 관심사로 다루지만, 빛 자체를 그리거나 조각하는 데 그치지 않고 이를 담아내고 생성 및 발산하는 구조를 구현해낸다는 공통점이 있다”고 설명하며 파시지안과의 예술적 접점과 영감을 언급한다. “우리 모두 물감 등의 기존 재료만으로는 빛을 표현하는 데 한계가 있다는 것을 일찍이 간파했고, 따라서 빛의 본질을 포착하는 과정에 더욱 깊이 몰두한 것이라 할 수 있겠다.”

《Reflections and Refractions》은 물질적, 개념적 측면에서 서구의 빛과 공간 운동과 동양의 포스트 단색화 운동의 뚜렷한 교집합을 조명한다. 파시지안과 김택상 모두 회절, 굴절, 산란과 같은 빛의 속성에 대한 깊은 이해를 공간적 오브제와 환경으로 변환하는 고유한 능력을 제시해왔다. 이들의 작품은 전시 공간을 상호 소통적인 시적 경험의 공간, 즉 빛이 경계를 가로지르고 시공간과 문화의 경계를 횡단하여 관람자를 연결하는 공간으로 전환시킨다.



Helen Pashgian, *Untitled*, circa 2010

Helen Pashgian (b. 1934, Pasadena, CA; lives and works in Pasadena, CA) is a pioneer and pre-eminent member of the 1960s Light and Space movement in Southern California. Over the course of her career, Pashgian has produced a significant series of sculptures comprised of vibrantly colored columns, discs, and spheres that often feature an isolated element appearing suspended, embedded, or encased within. Using an innovative application of industrial epoxies, plastics, and resins, Pashgian's works are characterized by their semi-translucent surfaces that appear to filter and somehow contain illumination. Pashgian thinks of her works as "presences" in space, which do not reveal everything at once. One must move around her sculptures to observe changes: coming and going, appearing and receding, visible and invisible—a phenomenon of constant movement. This touches on the mysterious, the place beyond which the eye cannot go. Trained as an art historian with a focus on the Dutch Golden Age of the 17th century, Pashgian's reverence for Johannes Vermeer, the painter of light, has been fundamental to her longstanding interest in the effects and perception of light. While she has gravitated towards experimenting with non-traditional materials, her primary concern has always been to maintain light as the object and subject of her work. For Pashgian, light is not simply a metaphor, symbol, or allegory; light itself is both the medium and the message.

Pashgian received her B.A. from Pomona College, Claremont, CA in 1956 and M.A. from Boston University, Boston, MA in 1958. She also attended Columbia University, New York, NY from 1956 to 1957. Solo exhibitions of her work have been organized at Santa Fe, Santa Fe, NM (2021); Lehmann Maupin, New York (2021); Benton Museum at Pomona College, Claremont, CA (2021); Lehmann Maupin, Seoul, and Hong Kong (2019); Vito Schnabel Projects, St. Moritz, Switzerland (2019); Los Angeles County Museum of Art, Los Angeles (2014); Pomona College Museum of Art, Claremont, CA (2010); and Palm Springs Art Museum, Palm Springs, CA (2007). Select group exhibitions featuring her work include *Luminaries of Light and Space*, Los Angeles International Airport (LAX), Los Angeles, CA (2022); *Dissolve*, UCI Institute and Museum of California Art, Irvine, CA (2022); *Light Space Surface: Works from the Los Angeles County Museum of Art*, Addison Gallery of American Art, Phillips Academy, Andover, MA (2021), Frist Art Museum, Nashville, TN (2022); Copenhagen Contemporary, Copenhagen, Denmark (2021); *Beyond the Light of East & West*, The Korean Cultural Center, Los Angeles, CA (2021); *Crystals in Art: Ancient to Today*, Crystal Bridges Museum of American Art, Bentonville, AK (2019); *Radiant Light and Expanded Space*, Pearl Lam, Hong Kong, China (2019); *Space Shifters*, Hayward Gallery, London, UK (2018); *Water & Light*, Ochi Gallery and Emily Friedman Fine Art, Ketchum, ID (2018); *Made in California*, Mana Wynwood, Miami, FL (2015); *California Dreamin': Thirty Years of Collecting*, Palm Springs Art Museum, Palm Springs, CA (2014); *Beyond Brancusi: The Space of Sculpture*, Norton Simon Museum, Pasadena, CA (2013); *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950-1970*, J. Paul Getty Museum, Los Angeles (2011), traveled to Museum of Contemporary Art San Diego,

CA (2011) and Martin Gropius Bau, Berlin, Germany (2012); *Translucence: Southern California Art From the 1960s and 1970s*, Norton Simon Museum, Pasadena, CA (2006); and *The Senses: Selections from the Permanent Collection*, Pomona College Museum of Art, Claremont, CA (2006).

The artist's work is in numerous public and private collections internationally, including the Andrew Dickson White Museum, Cornell University, Ithaca, NY; Laguna Beach Museum of Art, Laguna Beach, CA; Los Angeles County Museum of Art, Los Angeles, CA; Museum of Contemporary Art, San Diego, CA; Norton Simon Museum, Pasadena, CA; Orange County Museum of Art, Newport Beach, CA; Palm Springs Art Museum, Palm Springs, CA; Pomona College Museum of Art, Claremont, CA; Portland Art Museum, Portland, OR; San Francisco Museum of Modern Art, San Francisco, CA; Santa Barbara Museum of Art, Santa Barbara, CA; and UCI Institute and Museum for California Art, Irvine, CA.



Portrait of Helen Pashgian in her California studio, 2022. Photo by William Jess Laird

Kim Taek Sang received a B.F.A. from Chung-Ang University in 1985 and a M.F.A. from Hongik University in 1987. Solo exhibitions of his works have been organized at Leeahn Gallery, Daegu, South Korea (2021, 2019); Gallery Aso, Daegu, South Korea (2021, 2018, 2017, 2010); Taguchi Fine Art, Tokyo, Japan (2018, 2016, 2014, 2010, 2008, 2006); Gallery Date, Busan, South Korea (2013); Gallery Soso, Paju, South Korea (2009); Cais Gallery, Seoul, South Korea (2004, 2001); Bibi Space, Daejeon, South Korea (2004); Linda Fairchild Contemporary Art, San Francisco, CA (2003); Koreart Gallery, Busan, South Korea (2002); Ellen Kim Murphy Gallery, Seoul, South Korea (2000); Gallery Sagan, Seoul, South Korea (2000); Kumho Museum of Art, Seoul, South Korea (1999); Gallery Woong, Seoul, South Korea (1996, 1995); Total Museum of Art, Jangheung, South Korea (1994); and Hakchon Gallery, Cheongju, South Korea (1993).

Select group exhibitions featuring his work include *Eloquence of The Visual*, Gallery Woong, Seoul, South Korea (2022); *Layer: Tranquility & Depth*, Art Project CO, Seoul, South Korea (2021); *Art and Furniture*, Shinsegae Gallery, Daegu, South Korea (2021); *Empty Fullness: Materiality and Spirituality in Contemporary Korean Art*, Park Ryu Sook Gallery, Seoul, South Korea (2020); *Different Yet Similar, Similar Yet Different: The Vietnam-Korea Contemporary Art*, Vietnam National Fine Arts Museum and Korean Culture Center in Vietnam, Hanoi, Vietnam (2019); *Damsaekmulsung*, Gallery Woong, Seoul, South Korea (2019); *5th Neo Moroism*, Tsinghua University Visual Art Center, Beijing, China (2018); *The Post Dansaekhwa of Korea*, Leeahn Gallery, Daegu, South Korea (2018); *Buried Lines – 2 Person Show* (with Yun Hyong-Keun), Wellside Gallery, Seoul, South Korea (2017); *4th Neo Moroism*, Tokyo Gallery + Beijing Tokyo Art Projects, Beijing, China (2016); *Die Farbe Hat Mich*, Colour 21, Cologne, Germany (2015); *Into the Light*, Taguchi Fine Art and Art SoHyang, Busan, South Korea (2014); *Empty Fullness: Materiality and Spirituality in Contemporary Korean Art*, Korean Cultural Center, Beijing, China; SPSI Art Museum, Shanghai, China; *Koreanisches Kulturzentrum*, Berlin, Germany; Museum Nasional, Jakarta, Indonesia; Centro Cultural Recoleta, Buenos Aires, Argentina; and World Trade Center, São Paulo, Brazil (2014); *Dàam-hua. Reconfiguring Contemporary Art: From a Korean Perspective*, ICA Singapore, Singapore (2013); *Dansaekhwa: Korean Monochrome Painting*, National Museum of Contemporary Art, Gwacheon, South Korea (2012); *Stillness into Color – Inframince of Moonlight*, Kawamura Memorial Museum of Art, Chiba, Japan (2009); *Gwangju Design Biennale 2009 – The Clue*, Gwangju Museum of Art, Gwangju, South Korea (2009); *Contemporary Korean Art – To Have or To Be*, Farmleigh Gallery, Dublin, Ireland; *Palácio das Galveias*, Lisbon, Portugal; Hong Kong Visual Arts Center, Hong Kong (2008); *Trace of Minimum*, Spacemom Museum of Art, Cheongju, South Korea (2007); *Simply Beautiful: Breath of Nature in Contemporary Korean Art*, Centre Pasquart, Biel, Switzerland (2006); *Busan Biennale 2006 – Haeundae Project*, Busan, South Korea (2006); *Monochrome Paintings of Korea: Past & Present*, Seoul Museum of Art, Seoul, South Korea (2004); *Understanding of Abstract Painting*, Sungkok Museum, Seoul, South Korea

(2002); *Korean Art 2001*, National Museum of Contemporary Art, Gwacheon, South Korea (2001); and *Revival of the Art – 21c Korean Painting Leading Artists Exhibition*, Sungkok Museum, Seoul, South Korea (1999).

Kim's work is in many public and private collections, including National Museum of Modern and Contemporary Art, South Korea; Leeum Museum of Art, Seoul, South Korea; Kumho Museum of Art, Seoul, South Korea; Total Museum of Contemporary Art, Seoul, South Korea; Cheongju Museum of Art, Cheongju, South Korea; Suwon iPARK Museum of Art, Suwon, South Korea; Yokogawa Electric, Tokyo, Japan; Walkerhill Hotel, Seoul, South Korea; and Four Seasons Hotel, Hong Kong. From 1991 to 2020, the artist was a professor of visual art at Cheongju University, Cheongju, South Korea.



Portrait of Kim Taek Sang, 2023.

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since Inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Lehmann Maupin Seoul, 2022. Photo by OnArt Studio