

RX&SLAG, Paris  
16, rue des Quatre Fils  
75003 Paris - France  
Tel. +33 (0)1 71 19 47 58  
[www.galerierx.com](http://www.galerierx.com) / [info@galerierx.com](mailto:info@galerierx.com)

« H.K. Kwon, *Lignes avec vue* »  
From September 2<sup>nd</sup>, to October 7<sup>th</sup>, 2023

**In his first exhibition at RX&SLAG, Korean artist H.K. Kwon presents his latest series, Promenade. Kwon's work has changed, in other words, it has evolved. The basis of his sculptures is no different from before, but the technique of cultivating the canvas is different. The first change is from chromatic to achromatic colors and from polychromatic to monochromatic colors. The "era of black and white" has arrived.**

Seeing the landscape, being in the landscape... It's hard to do both. Isn't seeing the landscape considering the places, the vegetation, the viewpoints that are all images? I'm looking at a scene, a situation, perhaps a set, or a "philosophical theater"? A landscape offers itself to us, and we interpret it. Being in the landscape is not the same thing. It's being in nature that surrounds us, encompasses us, perhaps swallows us up? We notice, then, the disappearance of a tree, a crumbling rock, the tracks of passing animals. The sky is a landscape that, like K.D. Friedrich's, allows us to contemplate fascinating storms. If it's not, we're drenched in rain or blinded by fog to the point of losing our sight.

How can we manage to experience these distinct sensations together? To be, at one and the same time, the one who looks and the one who is seized, entirely, by the painted "thing". H.K. Kwon's painting offers a profound experience that both splits us and brings us together. H.K. Kwon's painting is a bridge.

As I enter his studio in Seoul, this sensation guides my first steps. I perceive what may be a hill but is in no way a hill, but rather a pictorial mass in motion.

H.K. Kwon reveals this ambivalence through the very construction of his canvases, which, since 2021, have been divided into rectangular geometries that confront us, in sequences, with what we'll call horizons. They are repeated from top to bottom. Can we say that we recognize them?

They are created by the brushstrokes that come to a halt, representing a lower limit that confronts the upper limit of the next sequence. These broad zones create spaces traversed by brushstrokes, visible in transparency and covered by the surfaces evoked. They are, literally, nothing but surfaces, as we might write for paintings by Agnès Martin or Brice Marden, but are they not just as significant as the perception of a reality distanced by drizzle, an obsolescent screen, a curtain revealing and masking the figures that lie, in a common matter, in the foreground and beyond.

H.K. Kwon plunges our view into a physical and mental "in-between" space, an infra-thin space where the painter seeks contact with the world, manifested by the desire to be with the movements of reality. with our sight and our body. H.K. Kwon plays on this desire with all the means of painting and drawing. He casts lines that draw our gaze back into their nets, thanks to the horizontal crossings where the earth unfolds.

**Olivier Kaepelin**  
(excerpt from the preface to  
H.K. Kwon's exhibition *Lignes avec vue* at RX&SLAG)