



*A Study on Slanted & Hyperbolic Constitution – Small Love, 2017*  
Cast resin. 240 x 90 x 90 cm / 94<sup>1/2</sup> x 35<sup>7/16</sup> x 35<sup>7/16</sup> in

## gimhongsok *Subsidiary Construction*

Opening Friday November 17, 6-8 pm  
November 17 – December 22, 2017

Perrotin, Hong Kong is pleased to present the premiere solo exhibition dedicated to artist gimhongsok in Hong Kong. Showcasing eleven artworks, the exhibition offers an in-depth view of the artist's recent studies.

### gimhongsok: On A Smile

gimhongsok's series *A Study on Slanted and Hyperbolic Constitution* at Perrotin Hong Kong displays an unstable stack of corrugated cardboard boxes. The stack of cheap boxes is reminiscent of a pile of waste that can be found in the backstreets of any city. The viewer may become confused upon seeing the tape and rips on the surfaces of these boxes as these insignificant byproducts are placed in the context of art. In another work, the artist has stacked the boxes and wrapped them in a protective outer layer, the astounding realism of which causes the viewer to question the work's artistic and aesthetic values. However, the boxes and the wrappings are not actually real. The stacked oblong objects are hyper-realistic resin fabrications. The viewer is prompted to question their own eyes upon realizing the boxes are fabricated as the inauthenticity is noticeable only after very close observation. Here exists an extreme contrast between the hyperrealism and the insignificance of objects' purpose. This is yet



*A Study on Slanted & Hyperbolic Constitution – Cubi XII of David Smith*  
Cast bronze. 227 x 93 x 88 cm / 89<sup>3/8</sup> x 36<sup>5/8</sup> x 34<sup>5/8</sup> in

開幕酒會：11月17日（週五）晚上6時至8時  
2017年11月17日 – 12月22日

貝浩登（香港）很榮幸為藝術家金泓錫舉辦首次香港個展，該展覽共計11件新近作品，切入式展現他近期的創作主題。

### 《金泓錫：何妨一笑》

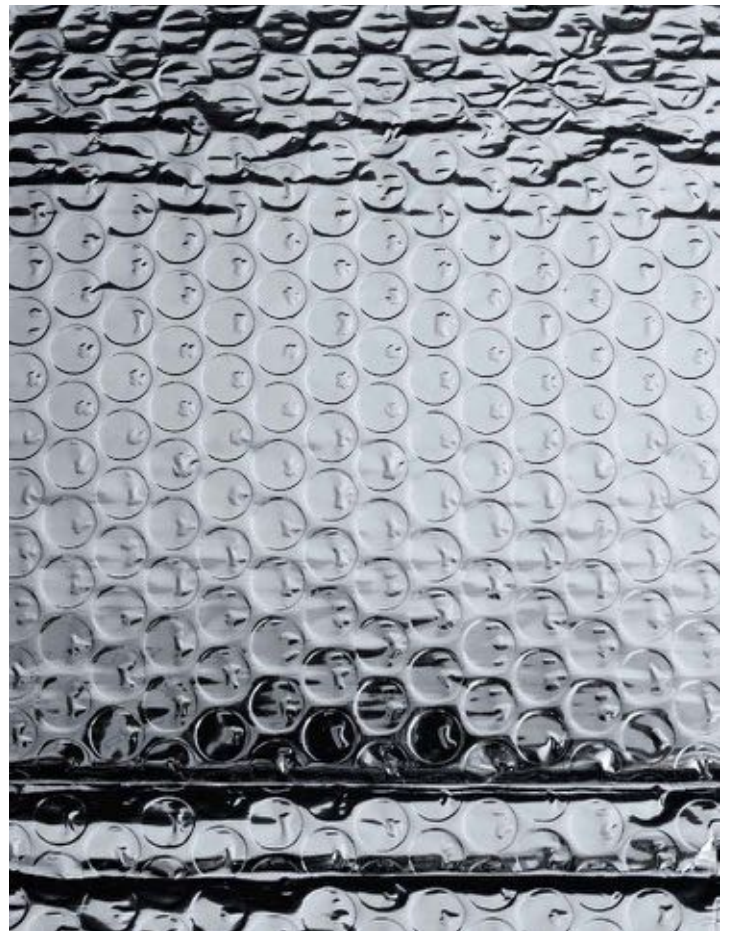
金泓錫在貝浩登（香港）的系列作品《傾斜與雙曲線結構研究》，以常見的廉價物料瓦通紙箱堆置疊，看似擺放不穩，令人聯想到都市後巷的堆積廢物。遍佈裂痕與修補痕跡的不起眼物料，搖身一變成為藝術品，令觀者生出迷惘感。在一件作品中，藝術家疊起紙箱，外加一層保護包裝，以強烈的真實感，喚起觀者對藝術和美學價值的質疑。其實，紙箱和包裝都是假的，疊起的長方體是超現實的合成樹脂製品，只要看得仔細，便會發現紙箱是構虛的，提醒觀者不盡信眼前所見。一方面是超現實主義，另一方面是抽離了紙箱的重要性，強烈的對比構成作品難以捉摸之處。與金泓錫的眾多其他作品一樣，創作這系列需要無比耐性和技巧，但一切卻看似白費，反而顯得笨拙幼稚。他希望觀者以傳統的藝術觀賞方式來看他的作品，例如面對包了鋁箔的雕塑，觀者見到作品包裝，會問裏面是甚麼，卻得不到答案。不斷追問會重複勾起意義，直至它完全消失。藝術品作為藝術品，全在於其創作手法，或者觀者要明白的是這一點。



*Structuring Shadows (bubble wrap)*, 2017  
Pigment print on resin coated paper. 200 × 150 cm / 78<sup>3/4</sup> × 59<sup>1/16</sup> in

another aspect of these works that many would have difficulty grasping. Like many other gimhongsok's works, this series requires extreme effort and craftsmanship, but it simultaneously seems futile and silly. The artist invites the viewer to engage in this viewing experience in a traditional art viewing sense. In the case of sculpture wrapped in aluminum foil, what the viewer sees is the work's wrapping. Because the wrapping is the artwork itself, the viewer goes back and forth between questioning the content inside the wrapping and realizing the futility of such unavailing deliberation. This ambivalent and recursive indication leads the viewer to the irrational repetition or the extinction of meaning. Here, the viewer might be reminded of the concept that an artwork relies on the method that indicates art as art.

gimhongsok has created many works that walk a fine line between appropriation and plagiarism. By intentionally referencing other artists' works, he has presented works that reversely pose skepticism on the viewer's faith in artistic identity. *A Study on Slanted and Hyperbolic Constitution* series is a delicate appropriation of works by renowned American sculptors David Smith and Robert Indiana. The literal meaning of the title emphasizes the Modernist sculptural forms that David Smith has pursued in his work. Simultaneously, the meaning of *Slanted and Hyperbolic Constitution* can be read as a dual expression. From the sides, the stack of boxes reads "Love," an explicit reference to Robert Indiana's most prominent work. By incorporating renowned American sculptors from mainstream art history in his work, he hints at the obscurity of an artwork while simultaneously dealing with several subjects. He suggests ambiguity as a way to describe the identity of non-Western art, which was once been neglected and considered as 'the other' by Western-dominated art history and theory. What he calls "agreement" is an assemblage of forms that has developed from "Assimilated Differences" which has progressed from 1998 to 2007. Here, "difference" is a fundamental gap that cannot be overcome or closed, and "assimilated" is the embracing internalization that could only ultimately fail. One of the missions that contemporary art



*Structuring Shadows (aluminium foil faced bubble insulation)*, 2017  
Pigment print on resin coated paper. 200 × 150 cm / 78<sup>3/4</sup> × 59<sup>1/16</sup> in

金泓錫的創作，很多看似介乎挪用與抄襲之間。他刻意指涉其他藝術家的作品，藉此質疑觀者對藝術身份的執着。《傾斜與雙曲線建構研究》系列，便是挪用美國著名雕塑藝術家大衛·史密斯和羅伯特·印第安納的作品。系列名稱直指大衛·史密斯所追求的現代主義雕塑形式，但也可作另一解讀。從側面看，疊起的箱子形成一個「Love」字，明顯是指羅伯特·印第安納那廣為人知的作品。金泓錫把主流藝術史的著名雕塑家納入自己的作品，既暗示作品的寂寂無名，同時也想處理多項議題。他提出非西方藝術具有曖昧身份；這類藝術過去被西方主導的藝術史和理論視作「他者」，一直受冷待。他所謂的「協定」，是指在1998至2007年間產生的「同化差異」的各種藝術形式。「差異」在這裏是一個無法超越或去除的基本分歧，而「同化」是指註定失敗的包容內化。對於韓國或亞洲藝術家，當代藝術所賦予的一個使命，便是不停充當局外人和主體，在這不同身份間實現不可能的協定。

「『同化差異』挪用差異所包含的原創性和分歧，範圍遍及歷史、政治、宗教、權力、民主、公眾、日常生活，甚至瑣碎事物的外延。種種挪用意味疆界消失，再無地域性，但非抄襲。」  
(摘自金泓錫筆記)

金泓錫的作品來自寫作，主題是權力源於界限，而後者又出現於各個層面，由日常生活、政治壓迫到資本流動，不一而足。他認為，謀取利益者的協定強化了界限，為抗衡這情況，藝術家要對內尋求其他「協定」。

「行人把空樽放入街上垃圾袋，或把一個垃圾袋掉到另一個之上，行為背後充滿寓意。這樣的合作純屬自發，事前並無協定，但結果卻是不折不扣的社會協定。」  
(摘自金泓錫筆記)

presents to a Korean or Asian artist is to become forever an outsider as well as an unavoidable subject, and to actualize an impossible agreement between these divided identities.

*“Assimilated Differences appropriates both the originality implied in the differences and the division among the differences. It appropriates history, politics, religion, power, democracy, the public, everyday life, and furthermore, associations of trivial matters. These appropriations imply the placelessness and the disappearance of boundaries, rather than plagiarism.”*<sup>1</sup>

gimhongsok’s work stems from writing. The recurrent theme is that power originates from demarcation, which takes place in all layers, from everyday life to political oppression to circulation of capital. He posits that demarcation is strengthened by agreements among the profit-seeking and that an artist emulates this demarcation and fills the inside with other “agreements.”

*“When a pedestrian puts an empty bottle in a trash bag on the street, or a trash bag is thrown away on top of another trash bag on the street, the form generates a lot of allegories. A collaboration as such is extremely spontaneous as there has been no certain kind prior agreement among collaborators. The result of such collaboration is a true societal agreement.”*<sup>2</sup>

This assemblage of thought gives us a clue as to why appropriation –which is recurrent in his work–leads to dislocation, errors, irony, or empty, pointless jokes, instead of a parody or criticism of the original work. The importance of the original work is inseparable to the institutional hierarchy that the work has established. Hence, it accompanies the reflection of the hierarchy. The “subsidiary construction,” which has appeared in gimhongsok’s work since 2008 is about replacing traditionally central components of art with its byproducts, such as trash bags, discarded boxes, and wrapping paper. By themselves, these materials for the subsidiary construction invoke strong significations and generate pure and exceptional connections to other semantic elements as a result of their voluntariness and unpredictability. gimhongsok’s work presents the most uncompromising utopia that the viewer could ever imagine. His work distances itself from the demarcation and the hierarchy, destroys itself from the meaning, and plays relentlessly with the possibility of humorous oscillation between authority and anti-authority. This is why we find salvation from gimhongsok’s work. I wish the viewer bursts into uncontrollable laughter from looking at the works in this exhibition.

Yoo Jinsang

**More information about the artist >>>**

由此帶出為何金泓錫經常挪用別人作品，只會造成錯位、錯誤、反諷或無聊玩笑，卻不曾對原作構成戲仿或批評。原作反映本身所建立的系統架構，不能獨立於架構以外。於2008年起出現在金泓錫作品的「附屬建構」，是以垃圾袋、棄置紙箱和包裝紙等創作時的輔助物料，取代傳統藝術材料。這些物料有豐富意涵，自身的隨意和不可預測性，更可與其他意義脈絡相連。金泓錫的作品代表一個無畏無懼的烏托邦，遠離界限與階級，打破一切意義，遊戲穿梭於權威與反權威之間，解救人們禁錮的思維。但願大家觀賞作品之際，都會捧腹一笑。

劉振相 | 撰文

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1. Artist’s notes.

2. Ibid.