



*Welcome to Yang Gallery,
one of the leading & most prestigious contemporary fine art galleries,
where Art meets Fashion, Luxury, Investment & Beyond
www.yanggallery.com.sg*

아트:광주:23 art:gwangju:23

Yang Gallery @ Art Gwangju 2023

Period : 21 Sep – 24 Sep 2023

Venue: Kimdaejung Convention Center Exhibition Hall 1 & 2 & 3

Booth: A27

Contact Us

+65 83891888 / info@yanggallery.com.sg

581 Orchard road, #01-11 voco orchard Singapore 238883

www.yanggallery.com.sg



Kim Byung Taek

The art of Byungtaek Kim has its foundation in realism(naturalism) and realism. As is generally known, realism(naturalism) differs from realism. While realism(naturalism) weighs on the formal and methodical aspect that seeks the sensual similarity of the subject, realism places its emphasis on the attitude of the creative subject toward works including the practical participation in reality. The way a painting is viewed and the rightful reason it was created serve as the beginning and motivation for creation. A painting can be seen as realism(naturalism) and realism weaved into a single fabric with symbolism added as embroidery and pattern.

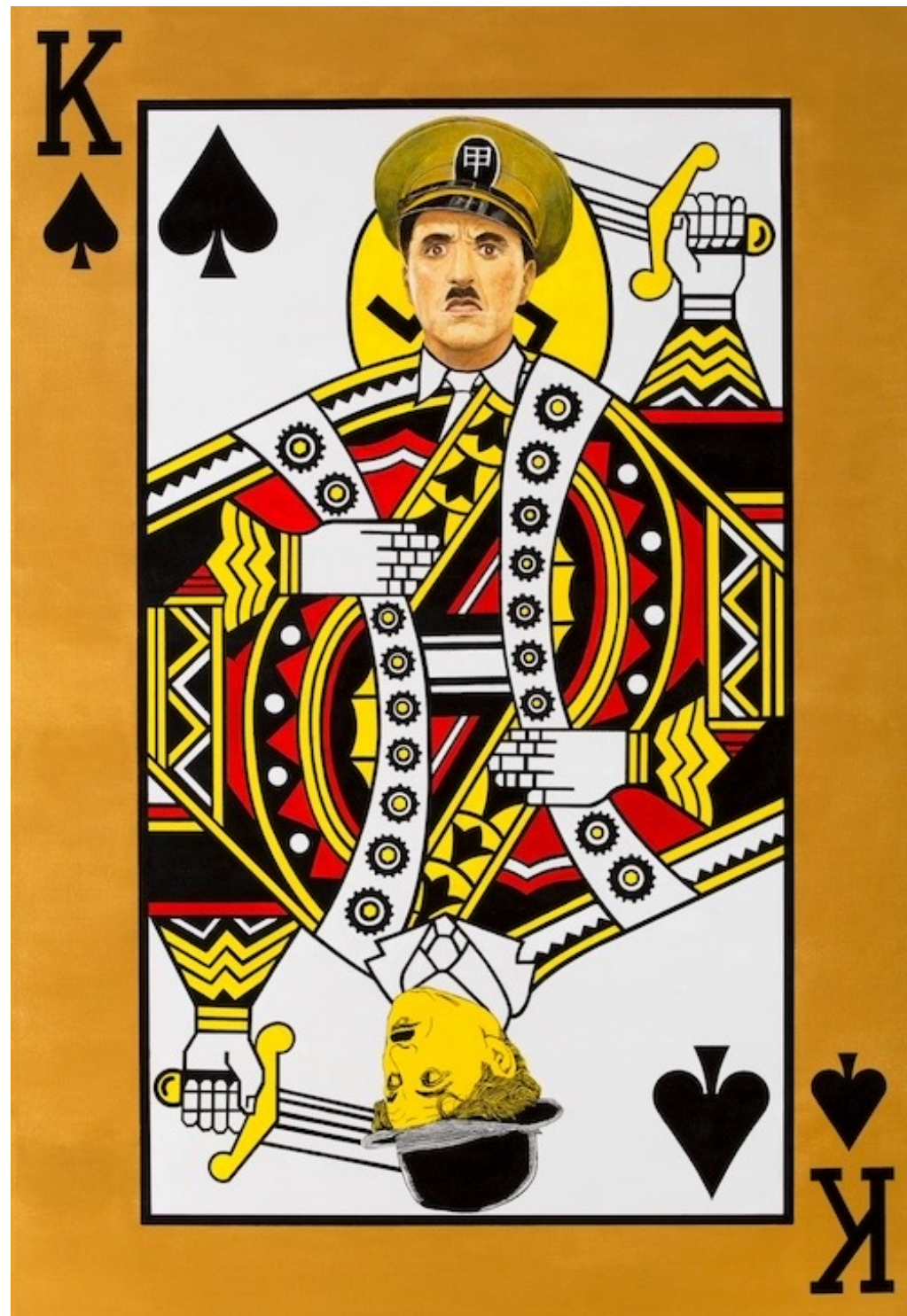
The artist goes through the crushed nickel pot, the Earth's liveliness, and the remembered history to reach the sad aces. Generally speaking, the aces are a favorable set of cards, and thus the term is used positively to refer to individuals that excel in all fields. Yet why the sad aces? Why are they sad? They are sad because their lives are like that of a crushed nickel pot and they are standing upon the strong but barren land and blood-stained history. The artist views that life, the history of life, is nothing but the history of a fighting dog and the history of the covert fights of beautiful men and women. The playing cards are used as the subject in order to display this historical reality and scene. They are more of an emblem rather than a symbol. While symbols have nebulous meaning and is up to interpretation, emblems, as seen in religious medieval icons, are relatively limited and definite. It has the advantage of sending a clear message while having the disadvantage of limiting the meaning. Developing the advantage and supplementing the disadvantage simultaneously is entirely the responsibility of the artist and the question of taste.

김병택 Artist statement

내가 진행하는 작업은 현실과 현상에서 드러나는 모든 것, 나 자신으로부터 출발하여 대상 에 대한 실체와 허상, 현실과 비현실의 경계를 평면 위에서 나의 조형 어법으로 드러내기 위 한 일련의 과정이다.

“Ace of sorrow” 시리즈는 여러 다양한 사회적 우상과 도상을 트럼프 카드에 소환하여 풍자와 위트를 가미하여 풀어가는 방식을 택하고 있다. 기쁨과 희망, 좌절과 절망, 행복과 환희의 황홀경에 이르기까지 시대의 단상을 나열하고 영광과 슬픔을 동반한 당대의 주인공과 아이콘을 중의적 의미를 내포하면서 상징화한 작품이다.

살아가며 삶에 상처 입지 않은 사람 어디 있을까? 내 작품에 배어있는 해학과 유머와, 위트를 통해 사람들의 깊은 상처가 치유되기를 바라고, 삶 속의 희망의 메시지가 되기를 소망해본다.



Charles Chaplin
162 x 112cm
Mixed media on canvas



Gandhi
162 x 112cm
Mixed media on canvas



Monroe & Jackson
117 x 80cm
Mixed media on canvas



Samsung man
162 x 112cm
Mixed media on canvas



Joseph Beuys
162 x 112cm
Mixed media on canvas



King of the Press
162 x 112cm
Mixed media on canvas



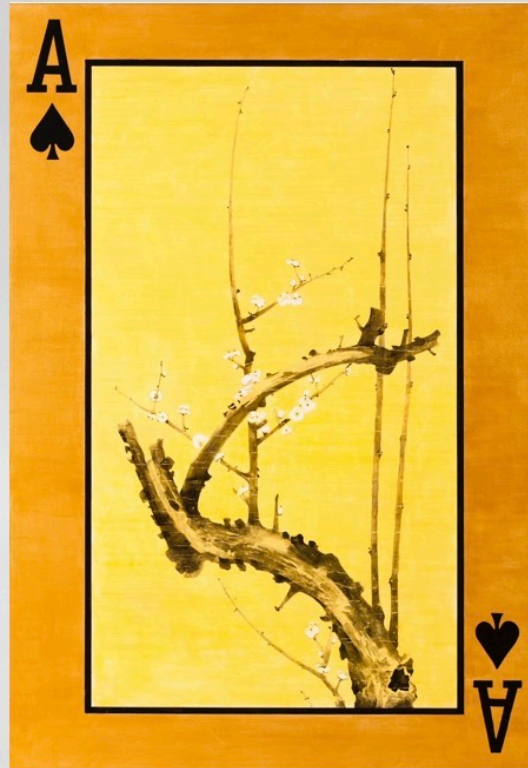
Disney Land
162 x 112cm
Mixed media on canvas



obesity & starvation
117 x 80cm
Mixed media on canvas



Mook Jukdo
162 x 91cm
Mixed media on canvas



Mook Jukdo
162 x 112cm
Mixed media on canvas



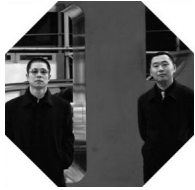
Diamond
73 x 53cm
Mixed media on canvas



Diamond
73 x 53cm
Mixed media on canvas



Diamond
73 x 53cm
Mixed media on canvas



Ta Men+

Lai Shengyu and Yang Xiaogang form the artist duo Tamen, which means “they” in Mandarin. They, “They”, stage outrageous, surrealistic scenes in paint and photo collage that star an ever-changing cast of characters. Though the scenes always take place on the same fictional “stage”—the corner of a cafeteria-like room in an urban high-rise—the location of the room shifts constantly as the window opens onto new horizons in every image. These collaborative paintings have more than just the two personalities that make them—they may be classifiable as fully schizophrenic.

‘An epoch of the late 70’s generation, THEY reveal their attitudes toward realities of society and their circumstances in a different approach from the artists of the older generation. THEY, through interior and conflicting juxtaposition, displays contradictory nature of society that is both corrupt and progressive. However, they do not reject nor expresses any sarcasm toward the real world seen outside the window. Individuals are merely consuming or entertaining themselves. Inside an individual surrounding environment and corrupted private space, inner and outer realm are juxtaposed. While other young artists are infatuated with the characterization of private narratives, THEY unveils inherent conditions and hidden aspects of the internal through the breach of the exterior. From this immanent observation THEY becomes the ‘true other’.’

TAMEN, Lai Shengyu & Yang Xiaogang (1978, Hunan, China)
Education: Central Academy of Fine arts, Beijing, China (2004)



Big Splash
90 x 60cm
Acrylic on canvas



Dance at Polar Region
90 x 60cm
Acrylic on canvas



Toward to Freedom
90 x 60cm
Acrylic on canvas



Enjoy Life Afloat

90 x 60cm

Acrylic on canvas



Yayoi Kusama

Yayoi Kusama was born in Matsumoto City, Japan in 1929. She studied Nihonga painting, a rigorous formal style developed during the Meiji period (1868–1912) to deflect the wholesale influence of Western art through the revitalization of the traditions of Japanese painting and their synthesis with aspects of Western art. Attracted by the experimental promise of the postwar international art scene, Kusama moved to New York City in 1958.

As a young struggling artist in New York, Kusama produced her first astonishing Net paintings in 1959—vast canvases measuring up to 33 feet in width, entirely covered in rhythmic undulations of small, thickly painted loops. The inherent philosophical paradox of these paintings—that “infinity” could be quantified and constrained within the arbitrary structure of a readymade canvas—combined with the more subjective and obsessional implications of their process, distinguish these works from Minimalist abstraction, which would dominate the New York art scene several years later. The mesmerizing, transcendent space of the Nets was further reinforced by Kusama’s own insistent psychosomatic associations to her paintings. She went on to develop other striking bodies of work, including the phallic soft-sculptures *Accumulation*, *Sex Obsession*, and *Compulsion Furniture*, which she later incorporated into full-scale sensorial environments. From 1967 she staged provocative happenings in various locations, from the New York Stock Exchange to Central Park to the Museum of Modern Art. Painting the participants’ bodies with polka dots or dressing them in her custom-made fashion designs, she created risqué situational performances that merged her inner artistic world with external realities.



Pumpkin
10cm high
Resin



Balloon Mascot
10 x 5 x 5cm
Artificial Leather



Pumpkin Coin Purse
14cm
Leather



Pumpkin Pillow
55cm / 25cm Diameter
Plush



Polka Dots Towel Handkerchief
25 x 25cm
Cotton



Pumpkin Moscot
7.5cm
Nylon



Portrait Tote Bag
37 x 40cm
Bag



Pumpkin Key Ring
12cm

Contact Us

Yang Gallery • Singapore
581 Orchard Road, #01-11 voco Orchard Singapore 238883
Tel: +65 6721 8888 Email: info@yanggallery.com.sg

Yang Gallery • Beijing 798
No.1 Nan Hu, Song Zhuang Art Zone, Tong Zhou District, Beijing 101118
Tel: +86 10 5762 3020 Email: info@yanggallery.com.sg

Join Us

Facebook: www.facebook.com/YangGallerySingaporeBeijing798



Pinterest: www.pinterest/YangGallery



Instagram: [yanggallery](https://www.instagram.com/yanggallery)



Twitter: www.twitter.com/yanggallery



Wechat: YANGGALLERY

