



## Hyeun KANG 강혜은 (b.1956-)

1979 Seoul Womens University Fine art major

| Solo Exhibitions | (Seoul, Busan, Daegu, Sangju, Asan etc.)

2025 Scattered Landscapes, CONNECT Hyundai, Busan  
Gallery MAC, Busan

2024 Gallery MAC, Busan

2023 Gallery MAC, Busan

2021 Gallery MAC, Busan

2020 Line-Piece, Gallery MAC, Busan

2019 Gallery MAC, Busan

2018 Gallery MAC, Busan

2017 Soo Gallery, Daegu

Gallery MAC, Busan

2016 Soo Gallery, Daegu

2015 Gallery MAC, Busan

2013 Pile up a line, Gallery MAC, Busan

Bong Sung Gallery, Daegu

Soo Gallery, Daegu

2012 Soo Gallery, Daegu

Gallery MAC, Busan

2009 Asan Gallery, Asan

2006 Seoul Insa Art Center

2005 Morea Gallery, Daegu

2004 HanKeeSook Gallery, Daegu

Lounge Gallery, Daegu

2003 Culture Art Center, Daegu

2002 Debec plaza, Daegu

2000 Culture Center, SangJu

1999 Gallery Soheon, Daegu

| Group Exhibitions and Art Fairs |

2026 Art Central HK – Duo Project (Central Harbourfront, Hong Kong)

2025–2024 ART TAIPEI (Taipei World Trade Center, Taiwan)

2025–2012 Kiasf SEOUL (COEX, Seoul)

2025–2012 10–200, Affordable Paintings (Gallery MAC, Busan)

2025–2024 Korea Galleries Art Fair in Suwon  
(SUWON CONVENTION CENTER, Suwon)

2025–2012 ART BUSAN (BEXCO, Busan)

2025–2012 BAMA (Busan Annual Market of Art) (BEXCO, Busan)

2025–2020 ONE Art Taipei (Taipei, Taiwan)

2024–2014 Galleries Art Fair (COEX, Seoul)

2024–2012 INTERMISSION (Gallery MAC, Busan)

2023 PAUSE (Gallery MAC, Busan)

2022–2008 Diaf (Daegu International Art Fair) (EXCO, Daegu)

2019–2014 Seoul Art Show (COEX, Seoul)

2019–2017 ART FORMOSA (Taipei, Taiwan)

2018 Asia Contemporary Art Show Hong Kong (Hong Kong)

2016 Affordable Art Fair Seoul (DDP, Seoul)

2016–2015 ART KAOHSIUNG (Kaohsiung, Taiwan)

2016–2012 SOAF (COEX, Seoul)

2013 HONG KONG CONTEMPORARY14 (Hong Kong)

2012 Asia Top Gallery Hotel Art Fair (Hong Kong)

2011 Art Gwangju (Kimdaejung Convention Center, Gwangju)

2011 KOREAN ART SHOW 2011 (New York, USA)

2011 International Art Expo (Beijing, China)

2010 ART FAIR 21 (Cologne, Germany)

etc.

| Collection |

National Museum of Modern and Contemporary Art Bank(Korea), IBK BANK(Industrial Bank of Korea), Many personal collectors, etc.

| Summary |

Hyeun Kang completed the artist's original technique of plucking threads from the paints after 10 years of trials and errors. Just as a silkworm pulls out a thread to make a cocoon, it exerts adequate pressure on the mass of oil paintings to build up thick and thin color lines layer by layer on canvas. As the process of intersecting and mixing the thick and thin lines from the emulsified sense is repeated, new layers are continuously formed on the screen, and the multi-layered structure thus formed is represented by fantastic colors and three-dimensional textures as the lines and layers of colors of various thicknesses blend together.

| Critique |

### A Parade of Colorful Lines Spun with the Joys and Sorrows of Life

The history of spinning thread and weaving fabric is long. The long history has been shaped mostly by the hands of women, probably because, by its nature, it was a comparatively easy job to do while

raising a child. According to *The Golden Thread* (2018), written by Kasia St. Clair focusing on the history of threads, millions of women before the Industrial Revolution picked mulberry leaves, fed silkworms, spun thread by hand, and sat in front of the loom to weave the cloth to the point where even their fingernails fell out. When textile factories appeared, women worked 60 hours a week, suffering from dust and noise. The history of threads is the history of women's life and labor. The joys and sorrows of their life are woven into the fabric that is the result of hard and tedious labor of interweaving the warp vertically hung hung down and the weft crossing across it. Hyeun KANG builds up innumerable lines of color with oil paints on the canvas, just like the warp and weft cross each other to weave a fabric. As women have done in the past hundreds of years, she spins countless threads out of paints, weaving the joys and sorrows of life as a woman and artist into the canvas.

The first question commonly asked by those who first see her work is about materials. At first glance, it is difficult to tell whether it is thread or paint. Thin, long lines of color are stacked layer upon layer and overlap each other to fill the whole canvas. As the lines of different colors overlap and harmonize with each other to make them visually fluffy and fuzzy to the touch. Through 10 years of trial and error, she has finally completed the technique of drawing threads out of paints. As if a silkworm pulls thread to make a cocoon, she applies appropriate pressure to the tubes of paint with her grip only, to pull out thick and thin lines of color. Instead of mixing paints on the palette to make colors, she squeezes the paints by hand, stacks the lines of primary colors to harmonize the overall hue. Lines of oil paints, which look like threads, overlap each other to create layers, forming small spaces between the layers. The canvas is flat, yet the overall threedimensional effect is due to the spaces created by the layers of colored lines of oil paints.

Hyeun KANG, who has been immersed in spinning paint so finely and delicately that it is difficult to distinguish whether it is thread or paint, has become accustomed to freely controlling the thickness of the color lines. And now, on the contrary, she tries the method of revealing the physical properties of oil paints. If the previous work was a detailed process of endeavor to make the finest lines possible, this new attempt shows the boldness of a method that involves throwing lumps of oil paints in the middle of stacking color lines, bursting them, and mixing up coarse and fine threads so that they intersect each other. (See her works of 2015) As she descended from the mountain and moved her studio to the city area in 2014, the themes of her work, which used to be limited to the landscape of 'nature', also diversified. Works at this period include the landscape of the 'city' that reconstructed the memories of her childhood in the city where she was born and raised, *Water Lilies* series produced as a homage to Claude Monet after her trip to Giverny, the setting of the French master's *Water Lilies* series.

Given the nature of oil painting, which requires time for paints to dry, she cannot work with the canvas upright on the easel. She always lays the canvas on a flat surface, bends her waist forward to work as if scattering paints with her hands. She says that this process itself is a kind of training, but it is actually more like an act of penance. As she catches her breath and concentrates totally on her fingertips, her mind becomes calm and solemn. When she holds fast a mass of paint in her hand and spins colored lines, the happy memories of her childhood and the nostalgia for those days are condensed and accumulated on the canvas. Just as the women in the old days pulled the thread by hand and sat in front of the loom to weave the cloth, Kang Hye Eun bends over the canvas for the tiring process of continually stacking the lines to complete a work.

Recently she tries to work more freely from colors and forms, breaking down the representational shapes. If her previous work was a process of focusing on the level of completion, from now on she tries to be livelier and more energetic by focusing on the 'act' of working itself. That is why we can look forward to Kang Hye Eun's next move even more.

– Jeongwon KIM (Curator, Gallery MAC)