

English

서요서: 내 이름은 빨강 뽕

Suh Yongsun:
My Name is Red

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SJ 2023.7.15.-10.22. C

Suh Yongsun: *My Name is Red*

Since the late 1970s, Suh Yongsun has been exploring Korea's modernity based on three axes—people, cities, and history. His interest has expanded into three more axes—materials, environment (nature), and mythology—through which he has reflected on the conditions and meanings of contemporary life from the perspective of world-historical universality. Creating works in genres such as portrait, history, and landscape painting, Suh has sought his own path within the formal genealogy of Expressionism and New Figuration. His 50-year artistic journey can be encapsulated as “a fundamental exploration of the medium of painting,” “a contemporary recognition of the history that shapes us” and “a reflection on the origin of the world as a time and place of coexistence.”

This exhibition is an attempt to re-examine Suh Yongsun's oeuvre and to let his artistic world come into view as a “pictorial space.” Rather than confining his painting world to a narrative and figurative frame, this exhibition seeks to reconstruct it as a figural and sensible world—a pictorial space—so as to shed new light on the radicality of his work.

Suh Yongsun: My Name is Red generates a new space for Suh's work upon the following coordinates: one axis consists of “cities, people, history (mythology), and nature,” and the other axis consists of “line, plane, shape, and color.” The former is the axis of the narrative (anecdotal) world, which reveals the narrative and figurative aspect of his works, while the latter is the axis of the pictorial (sensorial) world, which shows their visible and aesthetic quality. In a space created on these coordinates, his individual works are reassembled, freed from the confines of their respective production periods and stories. Ethics and politics, violence and destruction, freedom and emancipation, recovery and healing, and life and death are all important vectors on this coordinate plane. Through this process, the exhibition aims to re-illuminate the sensorial and political realm embedded in Suh's pictorial space.

The exhibition is composed of three parts. Part 1, “Gold,” revolves around cities, which have always been an important space in Suh's paintings. Part 2, “Black,” traverses Suh's painting world to explore the meaning of people, politics, history, and life. Part 3, “Butter-Fly,” reveals the artist's quest for the universal world, as well as his search for new possibilities in art and life.

The title of the exhibition, *My Name is Red*, is taken from *Benim Adım Kırmızı* (1998), a novel by Turkish writer Orhan Pamuk. Set in the Ottoman Empire in 1591, the novel revolves around paintings and painters, depicting the conflict between the traditional world and the West. The subtitles of each part of the exhibition are also connected to the main motifs of the novel. Parts 1 and 2 will be held from July 15 to October 22 in The Ground and Space 1, while Part 3 will be held from September 15 to October 22 in Space 2.

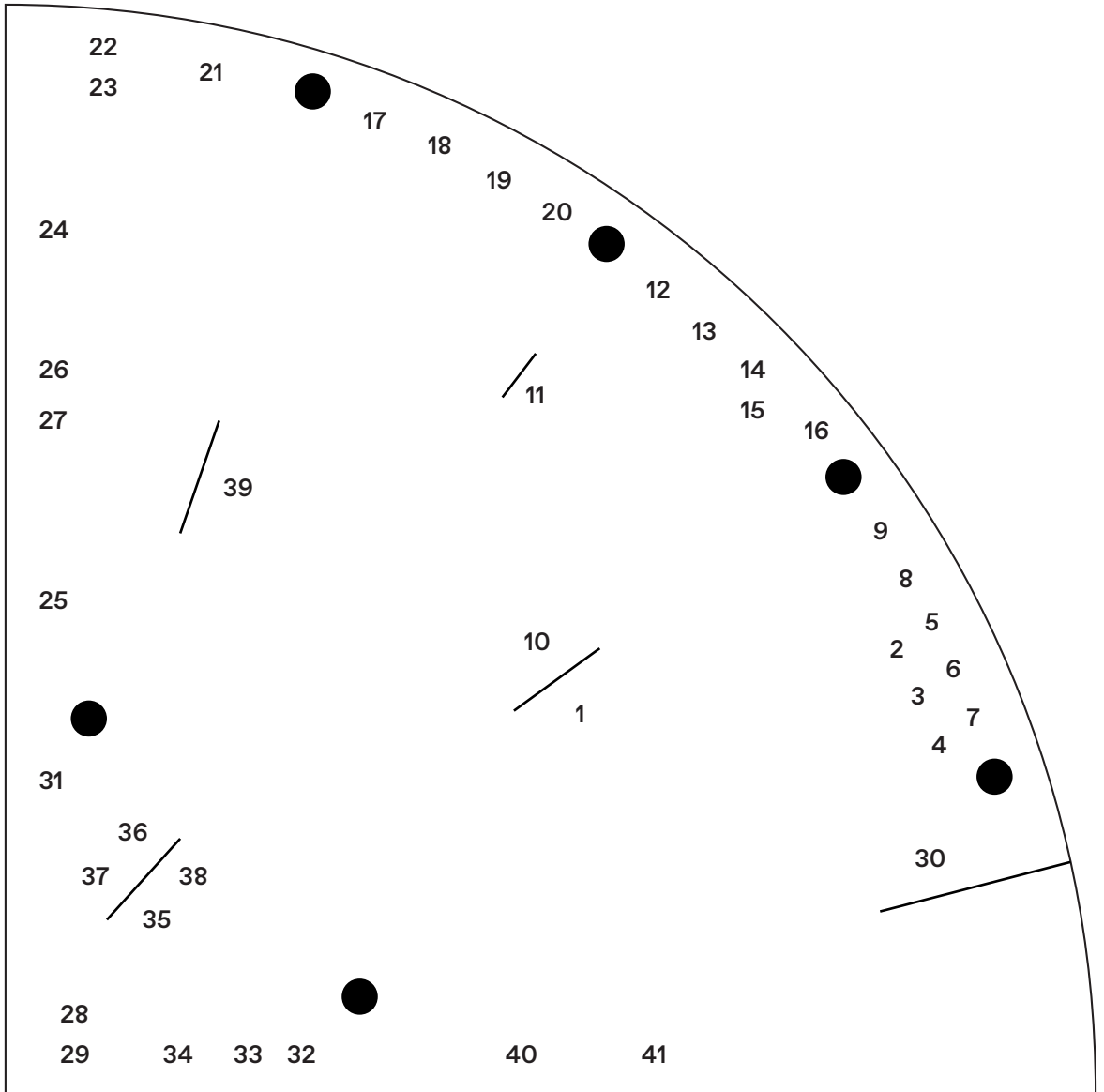
Part 2

BLACK

July 15–
October 22,
2023

In Part 2, the exhibition provides a comprehensive overview of the issues of people, politics, history, and life and death that play a central role in Suh Yongsun's paintings. Beginning with a self-portrait, Part 2 examines the human being from the perspective of the birth of an individual and captures the artist's critical awareness of politics and history, which socially construct that human being. Taking the Korean War as a starting point, this part of the exhibition explores key historical events such as the Japanese occupation and Gyeyu Jeongnan to examine how politics detached from human life can evolve into a catastrophic present. By juxtaposing his research on the coal mining village as a representation of Korea's industrialization with his urban paintings that focus on the cityscape and city dwellers, the exhibition seeks to question the conditions and meanings of life brought about by modernity. Finally, through Suh's works, the exhibition searches for the possibility of reconciliation between politics, history, and people, as well as for new hope.

MAP



- 1 *Self-Portrait with Red Eyes*, 2009, acrylic on canvas, 259×194cm. GOLFZON NEWDIN HOLDINGS collection.

Suh Yongsun has been painting self-portraits ever since he was trained as a painter. His first painting after being accepted into an art school was also a self-portrait. The image of himself standing confidently in front of the canvas gradually transforms into a person staring at the world, confronting it, frustrated by it, accepting it, and agitated by it, all expressed as his own figure furiously engaged in the act of painting. Through these self-portraits, the self is deconstructed, reconciled, and newly born. At first glance, his portraits can be perceived as the monsterization of a human being due to his red eyes, but they are also open to various interpretations. Considering that red is treated by the artist as the most transparent color, the “red eyes” can be eyes of rage, eyes that look transparently at the world, or eyes of a being in transformation.

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- 2 *Self-Portrait 14*, 2013, 2014, acrylic on canvas, 41.3×32cm.
 - 3 *Self-Portrait 6*, 2013–2014, oil on canvas, 53×41cm.
 - 4 *Self-Portrait 1*, 2012–2014, acrylic on canvas, 91×63cm.
 - 5 *Self-Portrait*, 2007, 2008, acrylic on canvas, 73×60.5cm.
 - 6 *Self-Portrait 5*, 2007, 2008, acrylic on canvas, 73×60.5cm.
 - 7 *Self-Portrait*, 2007, 2008, acrylic on canvas, 73×60.5cm.

The artist refers to self-portraits as “paintings that fail the moment they are painted.” If a painter’s goal is to create a perfect painting, the self-portrait is bound to fail because the object of the painting—the painter—is in constant motion, thus making it impossible for the painter to capture a still image of himself. But the artist takes this failed painting as a means to deconstruct and reconstruct himself through color, line, and plane. He also deliberately utilizes the self-portrait as a methodology for his action and practice in painting. Meanwhile, his self-portraits sometimes serve as archetypes of certain characters. The shapes and movements of many male figures that appear in Suh’s paintings bear a strange resemblance to the image of himself in his expanding self-portraits.

- 8 *My Father – Mom’s Story*, 2008, acrylic, oil on canvas, 117×91cm.

It is challenging to explain any father-son relationship. In particular, many fathers in Korea, who failed to adapt to the socio-cultural environment that became harsher during the process of development, reconstruction, and survival after the Korean War, found it difficult to find their place in society or to form a relationship with their sons. The artist’s father was one of the many postwar fathers. This painting depicts his father who was forced to hide under the floor during the Korean War. Although the artist’s father was financially incompetent, he passed on his artistic talent to his son and supported his path as an artist. The father in this painting somehow resembles the artist himself. One can see that the figure of the father functions as an archetype for the painter himself, struggling to make his way in the world.

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- 9 *Maeweoldang*, 2010, acrylic on canvas, 172×140cm.

Maeweoldang Kim Siseup was a writer, scholar, and monk in the early Joseon Dynasty. In opposition to the coup staged by Prince Suyang to usurp the throne from his nephew King Danjong and become King Sejo—a historical incident called *Gyeyu Jeongnan*—Kim Siseup renounced the world and became a wandering monk. Later, he buried the dead bodies of the Sayuksin, six lieges who were executed after they were discovered plotting to restore King Danjong to the throne. Meanwhile, Maeweoldang Kim Siseup is also known to have enjoyed painting and commenting on other paintings. A painting known as his portrait still exists today. The artist rediscovered the figure of Kim Siseup while exploring the conflict and desire, catastrophe and death, and sites of mourning surrounding the *Gyeyu Jeongnan* incident. As a painter also living in a turbulent era, Suh projects his own life onto Kim’s. The seated pose of Kim Siseup in this painting is a pose that often appears in the artist’s work. In works such as *In Thinking* (2015), a figure seated in a cross-legged lotus position is a recurring image in the artist’s paintings, expressing the moment of contemplation and thought.

10 *Gaesaram (Canine man) 1*, 2008, acrylic on canvas, 163×130cm.

The artist often places a mirror on the floor and poses on it to paint. This way of painting, he claims, makes him confused as to whether he is a dog or a man. *Gaesaram (Canine man)* is a painting that was inspired by this experience. But rather than stopping the interpretation there, the painting can derive loaded meanings when placed in relation to ancient Greek cynicism. Cynics rejected conventions and institutions in search of emancipatory thoughts and practices. For them, the dog was a character mask that helped them understand, crack, and break through the world. For Suh, who continues to explore history, politics, and contemporary life through painting, the emergence of a “canine-man” could serve as an important, pragmatic metamorphosis or mask that helps one overcome the catastrophic consequences of modernity without indulging in cynicism.

11 *Politician*, 1984, 1986, oil on canvas, 90×100cm.

One of the artist’s earlier works, this painting depicts a group of politicians standing helplessly. The artist is critical of the violence triggered by politics and the collective madness that this violence creates. He has an ongoing concern for the victims of this violence. The politician embodies complex meanings for the artist. Having experienced the dynamic contemporary history of Korea, it is difficult to see politicians as positive figures; they can become problematic entities who can lead a society to a catastrophe out of their own desires. This painting does not directly refer to a specific political event of the 1980s, but it reveals certain symptoms of Korea’s political environment and social violence. This work exquisitely captures the appearance of new professions transforming from ‘soldiers’ to ‘politicians’ under the new military government in the 1980s. With the emergence of new politics in the 21st century, scholars to politicians, broadcasters to politicians, even in the current reality of being transformed into a politician, this work is meaningful. Through works such as *News and Event* (1997–1998), the artist continues to respond artistically not only to domestic politics but also to international political situations and changes, depicting the faces of major political figures in various ways.

12 *The Young Deaths*, 1997, oil on canvas, 163×130cm.

13 *Falling Flowers*, 2006, 2007, acrylic on canvas, 73×73cm.

14 *Cheongnyeongpo 2*, 2007, acrylic on hardboard paper, 54×77.5cm.

15 *Cheongnyeongpo 1*, 2007, acrylic on hardboard paper, 54×77.5cm.

16 *Lying on the Sea*, 2012, acrylic on canvas, 156.5×223cm.

For the artist, death was part of everyday life. Growing up near the Miari cemetery, life and death were not separate matters, but elements that coexisted in life. However, as his exploration of politics and its catastrophic consequences such as wars and massacres developed, death became an integral theme for him. *Falling Flowers* and *Cheongnyeongpo* are the starting points for the artist’s history painting of King Danjong. A personal event led the artist to visit Yeongwol in Gangwon-do Province, where he learned that the region was deeply involved in the dethronement and death of King Danjong. After King Danjong was ordered to take poison by King Sejo, his body was abandoned in Cheongnyeongpo. While listening to this story, the artist had a vision of a dead body floating on the water, which triggered him to ponder upon the fundamental question of life and death. The artist also began to delve into the themes of King Danjong and *Gyeyu Jeongnan*. *The Young Deaths* is a work that was created in response to the North Korean guerrilla invasion of Gangneung in 1996. *Lying on the Sea* is a work he painted during his stay in Redondo, Seattle, where he could see the horizon of the sea while lying on the bed. One day, when he was looking at the horizon, he felt as if his gaze was floating on water as if his body and his vision were expanding into the infinite space of the sea; he objectified this manifestation and transformed it into a painting. But beyond the artist’s intention, the painting seems to portray a disconnected body, a head, floating alive on the sea. Another work that depicts heads floating on water is *Geochang Incident*, painted in 2013. The work, in which three headless bodies and three heads float down the river, revolves around a civilian massacre that occurred in Geochang-gun during the Korean War. As such, the artist often paints abandoned corpses when depicting war victims. Although death is associated with somber stories, it is also a reflection of the reality that resides at the core

of life. The memory of Cheongnyeongpo, where he was awakened to death, or the experience in Redondo where his detached body stretched beyond the horizon, both reveal the artist's attitude toward death. Witnessing the gradual development of Jangneung—the tomb of King Danjong—into a tourist product, the artist says, "Human beings are peculiar creatures. At a certain moment, death becomes an object of play and festivity. For humans, death is both a fate to be faced and a pain to be forgotten."

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- 17 *Sagamore Hill*, 2019, acrylic on canvas, 190.3×136.7cm.
 - 18 *Roosevelt and Taft*, 2011-2019, acrylic on canvas, 157×103cm.
 - 19 *William Howard Taft*, 2009, 2012, acrylic on canvas, 91×72.5cm.
 - 20 *Katsura Taro*, 2009, 2012, acrylic on canvas, 91×72.5cm.

These paintings may seem unrelated at first glance, but they all portray key figures involved in the Japanese annexation of Korea. Roosevelt, Taft, and Taro were all relevant parties of the secret Taft-Katsura agreement. The agreement confirmed Japan's colonization of Korea and the United States' colonization of the Philippines. In the context of Korea's modern and contemporary history, these paintings have deep implications for how we interpret history, historical events, and historical figures. For the artist, Japanese colonization and the Korean War are traumas inflicted on individuals and the ethnic community alike; they are tragedies imposed on Korea from the outside. The artist focuses on these three figures as the root cause of these historical events. Roosevelt is a particularly problematic figure for the artist. He visits Roosevelt's home in Sagamore to learn more about him, where he happens to come across a photograph of his funeral. Roosevelt died at Sagamore Hill and was buried at Youngs Memorial Cemetery. This painting depicts his coffin being carried to the cemetery by his family members and U.S. dignitaries. The painting has a seemingly unfinished look, to which the artist comments, "The way I finished this painting reflects how I view this figure from the perspective of an artist."

- 21 *Donam-dong · Pedestrian Crossing*, 1996, acrylic on canvas, 350×200cm.

The Donam-dong area is a very meaningful place for the artist. He was born here and spent his childhood moving between Miari and Jeongneung. Even as an adult, he didn't leave the area for a while. He always took off from Donam-dong to head to work in areas such as Sookmyung University, Gangnam, Chongshin University Station, and Nakseongdae Station. This work shows people waiting for a signal at an intersection in Donam-dong. The painting is unique in that black was used as the dominant color. Black is as important to the artist as red, but it rarely appears in the foreground of his paintings.

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- 22 *Nongyeo Beach, Daechongdo*, 2014, acrylic on canvas, 41×53cm.
 - 23 *Dumujin*, 2014, acrylic on canvas, 40.8×53cm.

Daechongdo is one of the five West Sea islands closest to North Korea, and Dumujin is a port on the northwest coast of Boryeongdo, also one of the five West Sea islands. These are the islands closest to the Northern Limit Line. These paintings, which seem to depict beautiful beaches, embody the period of the Korean War and the division of the two Koreas. The artist visits the site to evoke various sensibilities about history and reality. For the artist, the view is never simply a natural landscape, but always a fragment of time in history.

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- 24 *A Night in the Desert-Prisoners*, 2004, acrylic on linen, 270×300cm.

The artist created this painting in response to the 2003 Iraq War. In relation to the war, the artist takes interest in issues of power, politicians, veterans, and citizens. Here, the war is understood as a power-driven desire that leads the entire community to catastrophe. He is particularly interested in citizens who were massacred or lost their homes during the war, or (young) soldiers who stood on the front lines of the war. Prisoners of war are an important motif for him. They are soldiers captured by the country at war, who belong to the enemy's army.

They are removed from the battlefield and are held captive in a concentration camp—a space of exception. Pertaining to the Korean War, the artist has painted soldiers who no longer function as soldiers in various formats, such as *Prisoner of War 5* (2018, 2019), in which red-faced prisoners of war stand helplessly in a line. Prisoners of war may be the redundancies of an abandoned and discarded history, of which the artist paints.

25 *Ruins 1*, 2018, 2019, acrylic on canvas, 274×270cm.

Suh Yongsun considers the Korean War to be the most important historical event for the nation, the community, and himself. Taking the Korean War as a point of departure, the artist traces the events of the past and present and re-examines history from today's perspective. For him, historical events such as *Gyeyu Jeongnan*, the *Donghak* riot, the Japanese occupation, World War II, the division of Korea, and Korea's economic development are all closely connected to the Korean War. Although this painting is a response to the Korean War as a specific historical event, it implies the universal consequences of all wars. The city is destroyed, leaving women and children as the greatest victims of war. The dead body of a young soldier lies diagonally across the bottom of the canvas. Almost every object is painted in blue. In the center, what appears to be a prisoner of war is crouching with blank eyes. Created as a diptych, the painting splits in half at the back of the soldier's neck, making him look like a soldier who has hanged himself. Although the standing soldier looks like a ghost of the dead, he should rather be perceived as a young soldier standing over the devastation of war, the destroyed city, and the suffering victims. He stands on the ruins of war, painted in blue.

26 *Refugees*, 2012, acrylic on dakpaper, 96×62.5cm.

Although history painting is an important genre for the artist, he has rarely made his paintings from a photograph. As an exception, this work is based on a photograph of citizens climbing over the blasted Daedonggang River Bridge to escape Pyongyang. During the Korean War, UN forces succeeded in retaking Seoul, occupied

Pyongyang, and were advancing northward. However, when the Communist Chinese army entered the war, they were forced to retreat. Upon giving up Pyongyang, they blew up the Daedonggang River Bridge to block the enemy's advance. Many civilians who were trying to escape from Pyongyang had to climb over the collapsed bridge to cross the river. It was a life-and-death acrobatics that these people had to perform in the cold winter of December 1950. This painting, based on a photograph taken by Max Desfor, is not confined to the context of the Korean War. The acrobatic crossing between life and death continues to this day.

27 *Nameless Deaths*, 2010, acrylic on canvas, 130×162cm.

Previously titled *Year 1953-02*, this work depicts the remains of civilians massacred during the Korean War. The artist painted the civilian massacres committed by both the North and South Korean armies. He has shown a continuing interest in these nameless victims and has attempted to uncover their history. Although 1953 was the year the Korean War ceasefire was declared, many more civilian bombings and massacres occurred after the declaration. Meanwhile, this painting transcends historical facts and reveals the artist's attitude toward the universality of death. Life and death, Suh says, are not separate matters, but always a part of life. Along with the epigram that we should always remember death, the ephemerality of life continues to resonate in the artistic world of Suh Yongsun.

29 *Entrance to Cheoram Coal Mining Corporation*, 2009, 2010, acrylic on canvas, 46×53cm.

28 *At Sambang-dong, Cheoram*, 2008, 2010, acrylic on canvas, 45.5×50cm.

30 *Cheoram*, 2004, acrylic on canvas, 255×259cm.

Cheoram is a city of the coal industry. Facilities for storing, sorting, and transporting coal were concentrated in this city. Coal was the most important source of energy in Korea's industrialization and modernization process in the 1960s and '70s, serving an important role in

people's daily lives, as well as in major industries. For the artist, the view of a coal mining village is a site where nature and modernity collide, where the fossilized evidence of the Korean industrial revolution resides. The artist witnesses the political and economic reality of Korea through images of coal mine accidents and episodes of rescued miners, which he encountered every evening in the 1960s and '70s. The coal mine and the miners provide a pathway for the artist to reflect on the conflicts and desires surrounding the political and economic democratization of Korea. A coal mining village is a fundamental place where the core industrial energy is produced, as well as the extreme brink of life where exhausting labor and efforts for survival unfold. This place oscillates between the tyranny of a military government and the community's burning desire for democracy. The artist returns to this place, paints it, and invites people to join him. He says: "I owe something to the miners, and I don't." Under the project name *Cheoram Grigi* (Drawing Cheoram), Suh and his fellow artists have been painting Cheoram and its inhabitants since 2001.

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- 31 *Eating*, 2003, acrylic, oil on canvas, 94×119.5cm.

This work portrays a person eating a meal in a hurry. During his stay in New York, the artist had to take care of his work and daily life all by himself. This period made him gain new awareness of what it means to eat every day. This painting, based on the artist's personal experience, is not a simple depiction of the act of eating, but an invitation to the viewer to reflect on the meaning of eating as a means of survival. Considering that *Father-Mom's Story* also depicts a scene of his father receiving food from under the floor, the matter of survival and eating is seen as essential to sustaining and driving life forward.

- 32 *Two People*, 1990, oil on canvas, 130×110cm.
 33 *Conspiracy*, 1988, 1990, graphite, Vinyl technique on Korean paper, 63×94cm.
 34 *Woman · Anger*, 1991, acrylic on canvas, 145×112cm.

Although these three paintings are unrelated, together they become symptomatic of violence and politics. *Two People* is a typical image found in Suh Yongsun's exploration of the human figure from his early urban paintings, while *Woman · Anger* is a painting of a woman staring straight ahead, as the title suggests. *Conspiracy* is one of the artist's early Gyeyu Jeongnan series, in which lieges who plotted the restoration of King Danjong are tortured. A person is lying on the ground, surrounded by several legs; in the foreground, there is a face with a peculiar expression. There are also people looking at the scene. When juxtaposed together, these three paintings transcend time and space to embody the allegory of politics and violence, of indifference and the gaze. Meanwhile, along with *Woman Looking* (1991–2000), *Woman · Anger* is one of the rare early works in Suh Yongsun's oeuvre in which a female figure appears as an active subject.

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- 35 *Self-Portrait, Brooklyn 1*, 2023, acrylic on dakpaper, 148×76cm.
 37 *Self-Portrait, Brooklyn 2*, 2023, acrylic on dakpaper, 148×76cm.
 38 *Self-Portrait, Brooklyn 3*, 2023, acrylic on dakpaper, 145×77cm.
 36 *Brooklyn 1*, 2023, acrylic on dakpaper, 149×76cm.

These are the most recent works of the artist, and they show how his portraiture and research into urban figures have transformed. Symmetrical reflections began to appear in his paintings around 2016 when he started using mirrors to paint his own reflection. In paintings where he placed his reflection in the center and painted his legs and arms around it, a new composition could be discovered. In the Brooklyn series, this composition begins to develop in full swing.

39 *Shouting*, 2008, oil on canvas, 194×259cm.

The figure in this painting has a simple form, shouting into the void against a background of geometric patterns. This shouting figure with the geometric patterned background has been variously adapted in Suh Yongsun's sculptures; it was created into a sculpture titled *Shouting Man* (2005), which was installed in the valleys of the Taebaek Mountain overlooking Cheoram, and into a painting of the same title. For the artist, the citizens, and the victims of history, the act of shouting is an articulation of their voices, making their presence felt. When these voices are gathered, they become a roar.

40 *Unity*, 2008, oil on canvas, 220×360cm.

This painting was commissioned for an exhibition for the Olympic Games, a celebration of peace and unity of mankind. Four figures painted in dominant colors of blue, yellow, black, green, and red are holding out their arms and joining hands in harmony. Interestingly, two people painted in red are looking at this scene of unity from the outside. Unity is not an easy subject for the artist. As he has continuously expressed his concern and mourning for the nameless victims sacrificed by politics and power, unity for him is not just a happy ending, but rather a temporary state that masks current conflicts and potential tensions.

41 *Gyeongja (Respect)Rock*, 2014, acrylic on canvas, 40.8×32cm.

In this painting, the Chinese character symbolizing respect, *gyeong* (敬), is written with red ink on a rock in the green forest. When the artist was preparing for the exhibition *The Diary of Nosangun*, he made a research trip to Sunheung area in Yeongju city. Sunheung is the birthplace of Korean neo-confucianism, but it is also the site of a massacre that led to many deaths of civilians accused of Prince Geumsung's conspiracy to restore King Danjong to his throne. Prince Suyang (later King Sejo) sent King Danjong into exile in Cheongnyongpo and his brother Geumsung, who had supported Danjong, to Sunheung. When Geumsung was discovered planning Danjong's restoration, Suyang ordered the two princes to take poison and slaughtered everyone related to

the plot. The village was branded as the site of treason and was closed down. It is said that the blood of the people who died in this event near Jukgye Steam at the Sosu Seowon—the shrine of Korean Confucianism at the time—flooded the stream to the extent that it only stopped in a village 10 km away, giving the village the name of "Blood End Village." This historical event has been named *Jeongchuk Jibyeon*. There are two stories told about the rock with the letter *gyeong*. One is that this symbol—an important concept in Confucianism—was carved into the rock to encourage students to remember this spirit at all times. The other is that the spirits of the innocent victims of the *Jeongchuk Jibyeon* cried out all night long, so that the region's commander governor Chu Sebung carved the letter *gyeong* on the rock to console the spirits, painted the letter red, and held a ritual in front of it. Both *gyeong* as an attitude towards knowledge and life and the red *gyeong* as a consolation for the innocent victims of politics could be understood to imply life, politics, trust and honor for human beings, and respect. The artist once more paints the red letter *gyeong*. For him, it is an awareness and practice toward healing, reconciliation, and coexistence.

Born 1951 in Seoul. Suh Yongsun graduated from the Department of Painting, College of Fine Arts, Seoul National University in 1979, and from the Department of Western Painting, Graduate School of Fine Arts, Seoul National University in 1982. He worked as a professor at the College of Fine Arts, Seoul National University from 1986 to 2008, and currently holds the position of emeritus professor since 2016.

His major solo exhibitions include *Suh Yongsun's Mago, Searching for Goddess Mago in Our Minds* (Seoul Herstory House Yeodamjae, Seoul, 2021), *Mancheopsanjoong* (萬疊山中), *Suh Yongsun Painting* (Yeoju Museum, Yeoju, Korea, 2021), *Pain· Symptoms· Signs, The Remaking of History in Suh Yongsun's Painting* (Art Center White Block, Paju, Korea, 2019), *Expanding Lines-Suh Yongsun Drawing* (Arko Art Center, Seoul, 2016), *Utopia's Delay- the Painter and the Metropolis* (Kumho Museum of Art / Hakgojae Gallery, Seoul, 2015), *Suh Yongsun* (DAAD, Bonn, Germany, 2014), *Memory, Representation – Suh Yongsun and 6.25* (Korea University Museum, Seoul, 2013), *Mt. Odaesan Landscape* (Dongsanbang Gallery / Lee C Gallery, Seoul, 2012), *Politics of Gaze* (Hakgojae Gallery, Seoul, 2011), *Landscapes by Suh Yongsun* (Lee C Gallery, Seoul, 2010), *Artist of the Year 2009* (National Museum of Modern and Contemporary Art Korea, Gwacheon, Korea, 2009), *Suh Yongsun* (Cheoram Railroad Station Gallery, Taebaek, Korea, 2006), *The Memories of the Future* (Ilmin Museum of Art, Seoul, 2004), *Suh Yongsun 1993-1999, The Diary of Nosangun (King Danjong)* (Yeongwol Culture Center, Yeongwol, Korea, 1999), *Suh Yongsun 1987-1993, The Diary of Nosangun (King Danjong)* (Shinsegae Gallery, Seoul, 1993), and *Suh Yongsun* (Arko Art Center, Seoul, 1989). He also took part in several group exhibitions, such as *Minimalism-Maximalism-Mechanism Act 1-Act 2* (Art Sonje Center, Seoul, 2022), *Commemorating the 20th Anniversary of Halartec Cheoram Grigi* (Taebaek Coal Museum, Taebaek / Mokpo Cultural Center, Mokpo, Korea, 2021), *2020 Busan Biennale, Words at an Exhibition_an exhibition in ten chapters and five poems* (Museum of Contemporary art Busan, Busan, Korea, 2020), *Gongjae* (恭齋) and *Self-Portrait of Painters* (Haengchon Art Museum, Haenam, Korea, 2019), *From Vietnam to Berlin*

(Asia Culture Center, Gwangju, Korea, 2018), *Expression of Landscape* (Daegu Art Museum, Daegu, Korea, 2017), *How to Sit* (Indipress Gallery, Seoul, 2016), *What makes the Wind Sway* (Busan Art Museum, Busan, Korea, 2014), *The 3rd IRAP Sea of Peace, Baekryeungdo - interview '525,600 hours'* (Incheon Art Platform, Incheon, Korea, 2013), *Korean Painting Now* (National Taiwan Museum of Fine Arts, Taichung, Taiwan, 2012), *Korean Rhapsody- A Montage of History and Memory* (Leeum Samsung Museum of Art, Seoul, 2011), *Beginning of New Era: Defense Security Command* (the present, National Museum of Modern and Contemporary Art Korea, Seoul, 2009), *Berlin to DMZ* (Seoul Olympic Museum of Art, Seoul, 2005), *Gwangju International Biennale P_A_U_S_E, Project 3 - Stay of Execution* (5.18 Memorial Park, Gwangju, Korea, 2002), *The 1st Cheoram Grigi* (Taebaek Coal Museum, Taebaek, Korea, 2001), *Korean Art '97 – Humanism · Animalism · Mechanism* (National Museum of Modern and Contemporary Art Korea, Gwacheon, Korea, 1997), *City and Art* (Seoul Museum of Art, Seoul, 1996), *Korean Painting Now* (Volkenkunde Museum, Leiden, Netherlands, 1996), *Exploration The Seoul Culture* (Hanwon Gallery, Seoul, 1994), *6 New Figurative Artists* (Moran Museum of Art, Namyangju, Korea, 1990), *Present · Image – Transforming and Taking Aim* (Gallery Noksaek, Seoul, 1988), *Seoul In Seoul* (Osaka Contemporary Art Center, Osaka, Japan, 1986), *'82 Selected Artists Works* (by 12 Art Critics) (Seoul Museum of Art, Seoul, 1983), and *The 1st Seoul '80 -Work with Photo-Group* (Space Gallery, Seoul, 1980).

Special Lecture

Date: August 3 (Thu), 2023, 16:00–18:00

Venue: Art Hall, Art Sonje Center

Speaker: Chung Young Mok

(Emeritus Professor, Seoul National University)

Admission: Free (Entry to exhibitions not included)

Artist Talk

Date: August 25 (Fri), 2023, 16:00–18:00

Venue: Art Hall, Art Sonje Center

Participants: Suh Yongsun, Chunghoon Shin,

Jung-Ah Woo, Jang Un Kim

Admission: Free (Entry to exhibitions not included)

Docent Program

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Leaflet

Suh Yongsun: My Name is Red

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Published by Art Sonje Center

Publication Date: 15 July 2023

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Exhibition

Suh Yongsun: My Name is Red

2023. 7. 15. – 10. 22.

Venue: Art Sonje Center

Admission

Fee:

25–64 years: 10,000 KRW

19–24 years: 7,000 KRW

9–18 years: 5,000 KRW

Art Pass cardholders: 7,000 KRW

Free: 8 and under, over 65, visitors with disabilities, ICOM · CIMAM · SCM cardholders

Opening Hours:

12:00–19:00 (Closed Mondays)

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Organized by Art Sonje Center

Supported by Arts Council

Korea, Seoul Metropolitan

Government, Seoul Foundation

for Arts and Culture

Sponsored by Maeil Dairies

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