

MIN Song Sik

- 1972 Born in Daejeon, Korea
2002 Bachelor of Fine Art in painting, Fine Art Department, Hannam University, Daejeon,KOREA
2007 Master of Fine Art in painting, Graduate School of Art College, Hannam University, Daejeon,KOREA

Solo Exhibitions

- 2013 An unfamiliar day, Bien gallery, Seoul
2012 Fedex, Atelier Aki, Seoul
FLYING LOW Dr. Park Gallery, Yangpyeong
2011 TWO FACES, , Doosan Gallery, Seoul
TWO FACES, , Doosan Gallery, New York
2010 EXTRA-ORDINARY, Gallery HYUNDAI, Seoul
2007 Dr. Park Gallery, Yangpyeong
2006 doART Gallery, Seoul
2005 Lotte Gallery, Daejeon

Group Exhibitions

- 2012 Re-Opening, Doosan Gallery. Seoul
Desirable Routine, Gallery HYUNDAI, Seoul
Korea Tomorrow, Seoul Art Center, Seoul
OUT OF FLAME, Interalia, Seoul
Star Wars 5, UNC Gallery, Seoul
Art cultivation, Daejeon Museum of Art, Daejeon
A picture frame, Morris Gallery, Daejeon
SOAF, Dr Park Gallery, COEX, Seoul
2011 Beyond the Blue, Gallery HYUNDAI, Seoul
The BOUNDARY, salon de H, Seoul
H ART BUSAN, Hyundai Moter Busan Dongre, Busan
HOUSE HOLD, EUGEAN Gallery, Seoul
MARU, Ssangry Gallery, Daejeon
Chang hyung, Moris Gallery, Daejeon
2010 Open Museum-Open the door to your world, Hanbat Library, Daejeon
Korea Galleries Art Fair, BEXCO,Busan
2009 Art Walk, Kwai Fung Hin Art Gallery, Hong Kong
KIAF, Gallery HYUNDAI, COEX, Seoul
Confession of Time, Banjiha, Daejeon

- Korea Galleries Art Fair, BEXCO, Busan
- Take your time, Gallery Darr, Gonjiam Resort
- City Scape, Lotte Gallery, Daejeon
- 2008 Beyond Definition (still-life, portrait, landscape), Interlalia, Seoul
- Korean Young Artists 1 - After The Pictorial Turn, Doosan Gallery, Seoul
- Privacy, Alternative Space LOOP, Seoul, Gallery Eighty, Singapore, Canvas International Art, Amstelveen, Netherlands
- Korea Galleries Art Fair, Gallery HYUNDAI, BEXCO, Busan
- Collector's Favorite, Hyundai Mall H gallery, Seoul
- 2007 KAMI's Choice, The Best of the Best, Insa Art Center, Seoul
- BUSAN LOTTE ARTFAIR, Lotte Gallery, Busan
- KIAF, doART Gallery, Seoul
- Everyday and Art, Lotte Gallery, Daegu
- 2006 Trend-Spotting 2006, Gallery HYUNDAI, Seoul
- Joongang Fine Arts Prize, Hangaram Design Museum, Seoul
- Channel 5 Five 2006, Daejeon Museum of Art, Daejeon
- Nov-Dec-22, BB space, Daejeon
- ART DAEJEON 06, Daejeon Museum of Art, Daejeon
- 2005 Vision & Perspective 2005, Busan Museum of Modern Art, Busan
- Hwadoo, Time world Gallery, Daejeon
- 2004 Shopping Art Festival, Lotte Gallery, Daejeon
- Maru, Lotte Gallery, Daejeon
- Contemporary Young Artist, Wooyeon Gallery, Daejeon
- Mirror my face in the art, Time world Gallery, Daejeon
- Village and Art, Wongol, Gongju
- 2003 Maru, Igong Gallery, Daejeon
- Rank Reservation, Igong Gallery, Daejeon
- 2002 Hannam Fine Art, Hyundai Gallery, Daejeon

Awards, Residency

- 2011 Dosan Residency, New York
- 2008 Cite International, Paris
- 2006 Joongang Fine Arts Prize

Min Song Sik

Imaginary Space Aspiring to Harmony and Balance ● As Art has moved away from the confines of being a subordinate to religious and secular power, we have started to see drastic changes in the field. Artists have taken the liberty of infusing their personal thoughts and emotions into their works, rather than being buffeted merely by historical and/or social context. Through this phenomenon, artistic works are now transformed as a kind of platform that unfolds personal perception. Artists now enjoy an unprecedented freedom of imagination and, on such a platform where freedom and imaginary impetus are dominant, any overpowering norms or principles are regarded as unnecessary or even burdensome. Perhaps the anti-academic movement observed in the early modern era in Europe could be viewed as a natural counter-reaction with regards to such augmentation in artistic freedom and imagination. ● Min Song-Sik delivers his unique message, commenting on our contemporary society with liberated imagination and new formative lexicons. Min has followed somewhat different paths than his contemporaries. After starting his formal education, he then took a leave of absence to the USA, working there. He had to adjust into a whole new and different environment. Those were days of homesickness and nostalgic ambience. Min then returned to Korea, completed a bachelor's and master's degree, and embarked on a social career. Such a varied background provided him with valuable opportunities to explore and breathe through various experiences and reflections on his life. ● Min's life principle learned from

those times was 'harmony and balance'. At both a personal and social level, harmony and balance are one of the fundamentals to our spiritual or materialistic well-being. We frequently encounter how the loss of such balance and harmony causes harm to mental health, causing emptiness and stress. These side effects also cause an increase in disputes and aggressiveness in social and individual groups. In this regard, the notion of harmony and balance are especially important in balancing the relationship between the urban cities and the rural area or nature, while nature is a place or cause to which we can resort to detoxify, escaping from stress accumulated from the intense competition of city life. ● Min's works depict the house as a symbol of urbanity-life-place in which we still aspire to be close to nature, a place of genuine harmony and balance. In his works, the house is a metaphor of the ideal place that all urban residents dream of. Sometimes, the house is placed on a crane to symbolize high-rise skyscrapers. Some houses look like houses of cards, implying that the house has been downgraded as some means to end in investment or speculation; at times, they look like miniature doll houses, roughly assembled. Another motif is his reflective recollections and his nostalgic reminiscence of his childhood times and childhood friends, which at the same time includes a kind of aggressiveness of that time, as if being tamed by a toy weapon at the unconscious level. ● Min's works are characteristic of vivid color, bold composition and a bird's-eye view perspective. His works remind us of a surveillance camera, similar to the gaze of a peeping tom. However, his gaze does not strictly correspond to

the perspective representation, leaving his works imbued with a somewhat dreamy or even mysterious hue, reminding us of the unknown.

- On closer look, we notice that there's something strange in the given spaces. The residential house neighbours a blue surface that reminds one of a lawn garden, an ocean or a river. A house-like, three dimensional structures that is being moved by crane lacks, doors or windows. The composition of the interior furniture or the sizes of the domestic materials do not meet the usual human expectations that we maintain in our experiential platform of perception.
- Min's works may remind some viewers of Giorgio de Chirico, an Italian metaphysical artist, regarded as a pre-surrealist artist. Similarly, from Min's works, we can also see hints of the *depaysement* technique openly adopted by Rene Magritte to complete his surrealist works. For example, we can spot a little boat tumbled on the top edge of a high building or turning tower crane; a ship parked in a residential garage; a fish placed at the end-edge of roof eaves; a house floating in the air, a hexahedron or sphere-like object up in the air above a floating house or table. These images resonate with visual shock and ambiguity because they are placed outside of the expectations within our perception.
- Min's works can be viewed from two different stances: on a closer look and from a distance. Overall, his canvas shares similarities in color field abstract paintings, and he meticulously combines colors both realistically and non-realistically, through which he achieves a balance and contrast of colors and color fields. This in turn generates an integration of realistic and illusionary ambience. Compared to the realistic colors of the

canvas, the shape and structural composition of objects are dubious and unrealistic. For example, the diagonal lines that mark the canvas do not correspond to the actual perspective vanishing point, distorting the interior space or the external shape of buildings or structures. The scale of the peripheral-whole ratio is also slightly mismatched, so that the viewer recognizes this space as some virtual reality space or a space that stimulates the estranged feelings that one experiences with unreal illusions. ● From the 「Dog House」 created in 2008, we can see the partially-colored red wall and house structure that integrates wall and roof, this composition again resonates in the structure of the dog house, with a slightly-slanted roof. This in turn creates the idea that these two seemingly-separate houses are in fact, the same place with similar structure. What this painting connotes is that the animal, a dog in this case, does not regard his house as an asset while humans view their house only as an investment tool or object for monetary speculation. We can glimpse Min's somewhat satirical stance in this work but such a seemingly-grave subject is diluted due to the vivid colors that Min uses. The contrast of the red wall and green lawn, and the downward gaze through dark, thick colors, cross-shaped, slightly-slanted window frames are typical characteristics of Min's works. ● With his realistic portrayal and color field abstraction, we can also read the concurrence of the reality and illusion of the cohabitant of urban life and nature. Min repeatedly stated that he is intrigued by edge-revealing buildings. In some of his works, we can see a derrick crane building a high-rise structure whilst also transporting the

building material to and from; with this, we can espy the functional-oriented, inhumane aridness of the urban space. We turn to nature as a counterweight that can compensate such an antagonizing environment. From the corner of a bleak high-rise, we can find a small man walking on the corner of the building with a fishing rod on his shoulder. The surroundings must be daunting to him, and he seems to be engulfed by them; but, we can sense that his spirit is gigantic, as of a candle resisting a blowing wind. This could be a metaphor of the dream and aspiration of the urban man who overcomes the ordeals of urban life. ● Another motif that interests Min is the toy wooden gun with which he used to play when he was a small boy. On his canvas, these enlarged toy guns float in the air, unable to trace the actual location or spatial relation. These toy guns must have been one of his favourite childhood toys. The title of these series of works is 「Training Weapon」, and from this we can sense that he might wish to highlight a reflective and nostalgic recollection of his childhood and childhood friends. However, Min's adherence to his previous theme of building works can still be found in the intersecting lines and spaces. He achieves a more articulate intersection and parallel of lines while colors are added to the spaces produced by the intersecting lines. This in turn results a more abstract canvas. ● Min has a special interest in architecture, and he creates a very unique space in his works that resonates with the artist's personal experiences and inspirations. The routine and the imaginary in his world echo with an even more unique message because they betray our usual expectations of the familiar spaces

in our perception. They seem unfamiliar, but these spaces are still the spaces within our consciousness, and we can see our own existences that live, dream and aspire within such spaces. ■ **Ha Kye-hoon**