



A solid and stable square changes into infinite forms in a space

THE PAGE GALLERY PRESENTS A GROUP EXHIBITION

< Mubi 無比 : Square in Site-specific >

- Held until November 30, 2022 at the East Hall of The Page Gallery
- The most perfect and stable proportional form presented by the 5 artists, including Agnes Martin, Donald Judd, Soohyeok Shin, Sangyeul Yoon and Yisu Kim
- Infinite variations on the square beyond the visible “form”



Yisu Kim, Courtesy of the artist and The Page Gallery

October 27th, 2022 – The Page Gallery presents the group exhibition <Mubi 無比 : Square in Site-specific> of the 5 artists who established their own distinctive artistic universe by producing the works of pale monochrome, grid patterns, horizontal and vertical lines, or completely three-dimensional square works until November 30th.

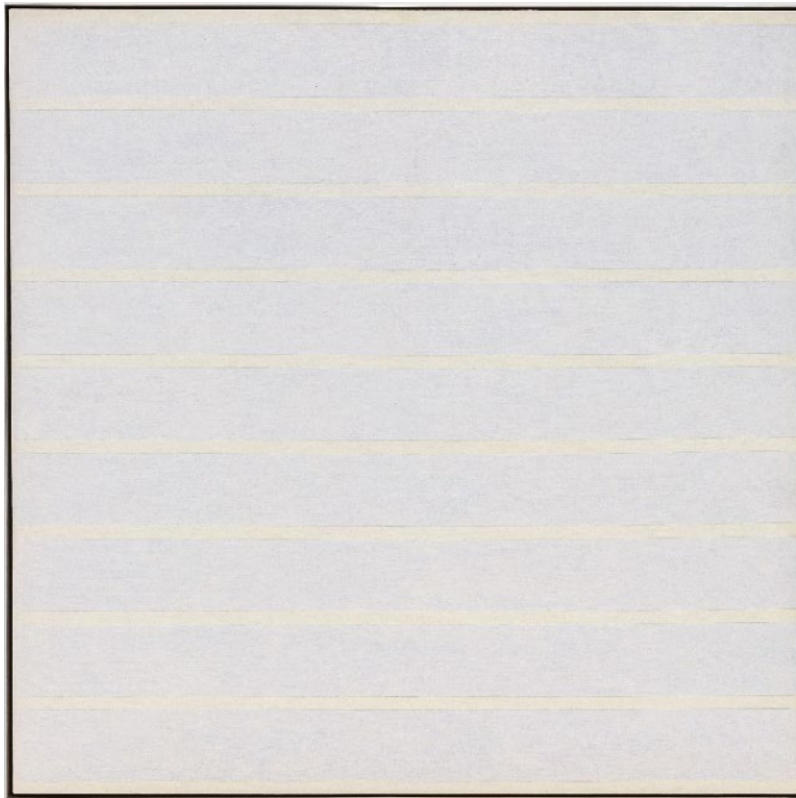
The exhibition showcases a total of 47 works, including paintings and drawings by Agnes Martin in the 1990s, works by Donald Judd between 1980s and 1990s, as well as works by Soohyeok Shin, Sangyeul Yoon and Yisu Kim. Paying attention to the beauty of the proportions flowing in the works, <Mubi(無比) > is revealed as a fundamental principle penetrating the works of the five artists. Mu (無, nothing) is not absolute non-existence or nothingness, but rather connotes endless and infinite possibilities.

The most solid and stable square having a perfect proportion equals a trapezoid, a parallelogram, a rectangle, or a rhombus. You get a regular octagon if you cut out a right triangle from the four vertices of a square. If you bisect or quarter it, you get a right triangle. Starting from the square with the most stable proportion embracing the elasticity to become any forms if trimmed, this exhibition expresses another energy as the infinite proportions and possibilities interpreted and defined by each artist combined in one space beyond eras, concepts, genders, and ages.

ARTISTS

Agnes Martin (American, 1912-2004)

Known as the “artist of the line,” Agnes Martin is one of the most influential painters of Minimalism. In the early days of her artistic career, Martin painted traditional paintings such as landscapes and still lifes. Then, she began to express the transcendent and spiritual world beyond reality after the 1960s. Martin’s square screen, characterized by strict lines and grids based on calm colors on a square canvas, is like a world without objects, no obstructions, and no obstacles, as she said.



Agnes Martin, <Untitled #1>, 1996, Acrylic and graphite on canvas, 152.4 x 152.4 cm, Courtesy of The Page Gallery

Donald Judd (American, 1928 ~ 1994)

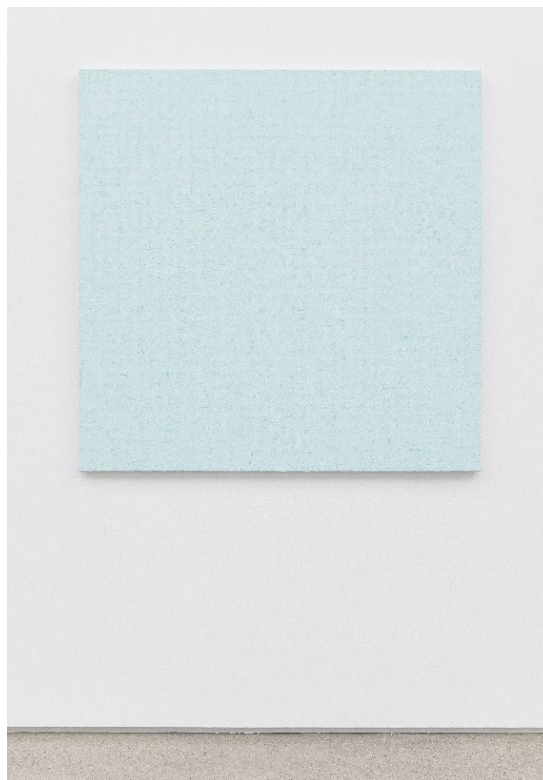
Donald Judd emphasized the arrangement and exhibition methods in space and redefined the space through objects. A leading exponent of Minimalism that appeared in the late 1960s, Judd used various colored industrial materials to present "Specific Objects" that do not belong to either painting or sculpture. His specific object, composed of a square structure, minimizes the artist's intervention and emphasizes the object's material properties, which has become his unique visual language.



Donald Judd, <Untitled>, 1985, Painted aluminum, 30 x 120 x 30 cm, Courtesy of The Page Gallery

Soohyeok Shin (Korean, b. 1967)

Soohyeok Shin draws horizontal and vertical lines on the canvas and repeatedly stacks, erases, and refills the lines one after another. It reflects on the relationship among people, places and society, and captures the relationship with a keen sensitivity. By expressing the space of the abyss through overlapping layers, nonmaterial elements such as light, flow, and emotion, Shin replaces the records of those invisible moments with blue and melts them into the work.



Soohyeok Shin, <Critical Point No.2231>, 2022, Oil on canvas, 130 x 130 cm, Courtesy of The Page Gallery

Sangyeul Yoon (Korean, b. 1970)

Sangyeul Yoon draws lines at regular intervals of about 0.3mm using mechanical pencil leads and works by placing inkjet pigments between the grooves of the canvas. Yoon says the work is a sign of a personal overcoming project that started from the afterimage of space and time in memory from the fundamental search for truth and lies. Variations of fine lines layered in a strict order invite us to experience an unpredictable spiritual space.



Sangyeul Yoon, <SILENCE MA-20,> 2022, Sharp pencil on paper, Digital printing on Acrylic, 122 X 122 cm,

Courtesy of The Page Gallery

Yisu Kim (Korean, b. 1974)

Yisu Kim's work is called <Inframince-Landscape>, a landscape of wonder without end and boundaries. Using "fine differences", which are challenging to discern sensibly, as an essential means of expressing her work, she pursues a monotone screen like a mirage. The subtle layers of emotion are expressed through the gradation of paints, such as overlapping numerous color bands piled up in the horizontal line.



Yisu Kim, <Inframince-Landscape>, 2021, Acrylic on Canvas, 162.2X112.1 cm, Courtesy of The Page Gallery

<Infinite Proportion: Square in Site-specific> will be held until November 30th at the East Hall of The Page Gallery and can be viewed for free.

The Page Gallery

G205 Galleria Foret, 32-14 Seoulsup 2-gil, Seongdong-gu, Seoul, Korea

About The Page Gallery

Since its inception in Seoul Forest in 2011, The Page Gallery has established itself as an exciting hub that mediates Korean and international contemporary art with the audience. The gallery's mission is to develop Korean artists' careers, showcase their diverse cultural, generational and gender related dialogues on an international stage as well as bringing progressive international artists to a Korean audience. The Page Gallery aspires to contribute and communicate with the audience as a cultural and artistic venue for the elevation of Korean art.

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