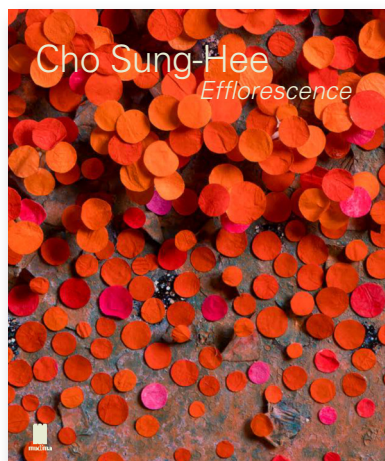


# CHO SUNG-HEE

## *Efflorescence*

**Opening:**  
Thursday, April 11th 2019  
at 6:30 pm



Fondazione Mudima, in collaboration with Opera Gallery in Paris, is pleased to present the first solo show in Italy by **Cho Sung-Hee** (Korea, 1949), a visionary artist who successfully marries the Korean handcraft tradition called *hanji* – hand made paper produced from ground mulberry leaves – with a unique artistic sensitivity, to create extraordinary visual and narrative images resulting from a complex relationship of colours and textures.

The exposition proposes a nucleus of about thirty works, produced between 2014 and 2019 expressly for the spaces of the Fondazione. Her works appear as a monochromatic surface, a single uniform colour – bright red, light grey, pure white – an explicit reference to that which was probably the most important artistic movement in late 20<sup>th</sup> Century Korea, known as the “Monochrome Art Movement”, which had among its main promoters Lee Ufan (1936), Seo-bo Park (1931) and Young Woo Kwon (1926), artists renowned for giving birth to an art form that explores colour, examines surfaces, expresses the weave, web and nuances, and contains a wide variety of emotions, intentions and meaning by combining Asian philosophies with a Western education.

In building up the surface of her works, Cho Sung-Hee uses the collage method in which each single paper element, hand cut or delicately torn in small circles which are then overlaid with oil pigments, is subsequently placed on the canvas with miniscule supports, also made of rolled up paper, and then juxtaposed to the other elements, conferring to the work as a whole the three-dimensional appearance of a blossom. These works, which contain in their title the word blossom, appear like flowerings, a clear reference to the traditional Asian culture of celebrating the spring blossoming (*Hanami*), a symbol of fragility, but also of rebirth and of the beauty of existence.

The Korean artist’s aesthetics is founded on a reciprocal relationship between man and nature, where emotive energy and strength, emotional drive and explosion find a union with measure and proportion, with uniqueness or with the ascetic and disciplined repetition of reflection, of the pondered concentration of thought. Action and meditation, impulse and reason blend with that appealing oriental sensibility that cannot have avoided being influenced by the doctrines of Buddhism and Taoism.

Cho Sung-Hee’s works have been shown and collected by several prestigious institutions, both private and public, such as the Museum of Contemporary Art (Seoul), Sejong Art Center (Seoul), Telentine Art Center (Chicago), LA Korea Cultural Service (LA), New York Cultural Service (NY), Mutual Aid and Finance Society (Seoul), Domino Foods, Inc (NY).

**12 April - 10 May 2019**

**Press Office:**

Emanuela Filippi  
Eventi e Comunicazione  
+39 02 4547 9017  
+39 392 3796 688

**Fondazione Mudima**

Via Tadino 26, Milano

**Opening times:**

from Monday to Friday  
11 am - 1 pm  
3 pm - 7.00 pm

**Free admission**

**Fondazione Mudima** has long pursued a wide-ranging cultural project aiming at intensifying the relationship between Italy and countries of the Far East, especially Korea, Japan and China, as is demonstrated by the exhibition by Nam June Paik, curated and organized at the Palazzo Reale in Milan in 1990.

The great “Italian” exhibition promoted and curated by the Fondazione in Japan, in Yokohama (Tokyo) in 1994, brought together for the first time Poor Art and Transavantgarde art in a project that was absolutely revolutionary in the contemporary art scene; the Fondazione has also followed the organization of the Korean pavilion at the Biennale di Venezia in 1993 and the show “*Civilization, City and Cars - From Leonardo Da Vinci to Pininfarina*” held in Seoul in May 1996. Furthermore, in 1995, at the Casinò Municipale di Venezia, Fondazione Mudima produced the “Asiana” project, an exhibition involving Chinese, Japanese and Korean artists.

During the same year at the Biennale, an exhibition of 20 contemporary Korean artists was mounted, featuring Lee Ufan and Nam June Paik; it was titled *The Tiger’s Tail, 20 Corean Contemporary Artists for Venice ’95*.

In 2015 in Milan, on occasion of Expo, the Fondazione organised the great exhibition of *Mono-ha*, a group of the historical Japanes Avantgarde of the second half of the 1960s; in the last two years it has mounted exhibitions by the Korean artist Yoo Bong Sang, the Thai artist Sittiphon Lochaisong alias Bomb, and by the Japanese artist Katsuro Kimura.