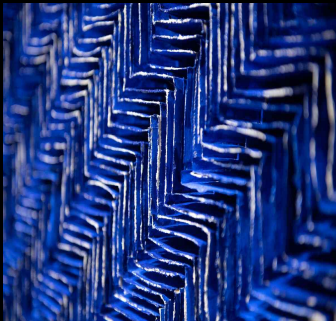




Kwangik Song

LEE&BAE

Resonance Between Sheets



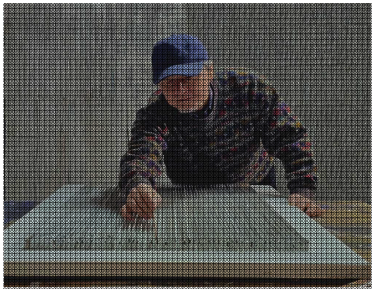
Artist Kwangik Song uses paper to create artworks. Applying or scattering paint on paper is nothing but the departure point of his work.

In Song's art such a property of things derives from naturalness and historicity. Hanji, or Korean paper made from the inner bark of paper mulberry trees, contains the time in which life is engendered through wind under the sun and the breath of the land. He does not cut the paper precisely. He applies paint to the back of a piece in order to revive the serenity and plainness of hanji. He does not fill empty spaces with colors, even though there are some sections that have been less saturated with colors due to how the paper's fibers are entangled. He simply feels about for spots where art stays according to hanji's intrinsic grains.

To Song, materials are more than objects. The artist mentions that his consciousness becomes one with his body and he begins to occupy himself with his work once its direction and plan have been determined. When he is amid such acts, his existence is revealed not only through his own life but also through the world surrounding him. His narratives are formed and imbued in his scenes one by one. They pertain to spaces and times in which his work encounters his body.

His scene suspended from thread-like time vibrates in the gaps between pieces of hanji. The depth stemming from the height of the erected hanji pieces arouses a variety of resonances. They become lines or planes depending on the visual angle or space where they are erected.

Exploring Chance, Paper, and the Space Between

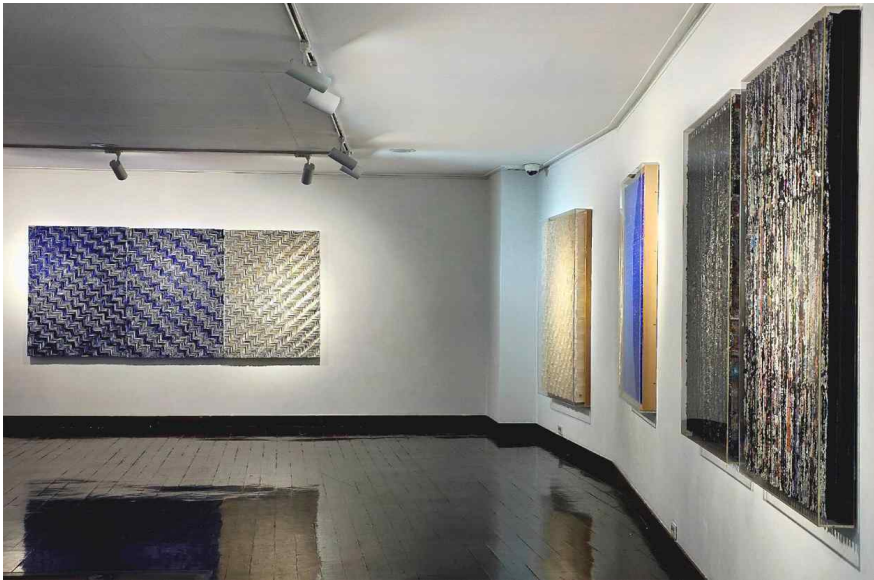


Creating Pathways Through Paper

I am fascinated by how paper, present before the eye, can express the 'taste' of empathy in space through the element of chance and subtle transformation. I do not wish to confine my work to a particular genre. My approach is guided by the desire to explore and express using any method or material at hand, with the hand's direct touch as the core of my practice. The choice of paper depends on the concept of each work. I favor the freedom of fibers in traditional Korean paper (Hanji), but I also employ printmaking paper, newsprint, and other fibrous materials. Sharp edges or corners sometimes require specific textures, yet above all, I embrace the serendipitous effects that occur naturally during my process. My work often begins with cutting and folding paper to produce countless tiny gaps. These gaps are then attached to a canvas and layered with color, creating passages that invite viewers to experience both visual and emotional depth. These spaces are not merely voids; they are conduits to alternative perceptions, offering moments of reflection, surprise, and encounter. For me, art is a form of escape from the mundane. Through these passages, I seek to maintain a delicate distance from the busyness of everyday life while providing an intimate connection to the work. Observing my pieces closely reveals structured channels that, when engaged, lead to a direct, almost personal encounter with my vision. Having begun my artistic path in my twenties and continuing into my seventies, I have produced over five hundred works, with about one hundred remaining in my possession. Each piece functions as a portal, allowing viewers to experience moments of liberation, introspection, or joy—an invitation to escape into another world, however briefly. My work is not magic nor a simple trick; it is a carefully crafted conduit to perception, where chance, material, and gesture converge.



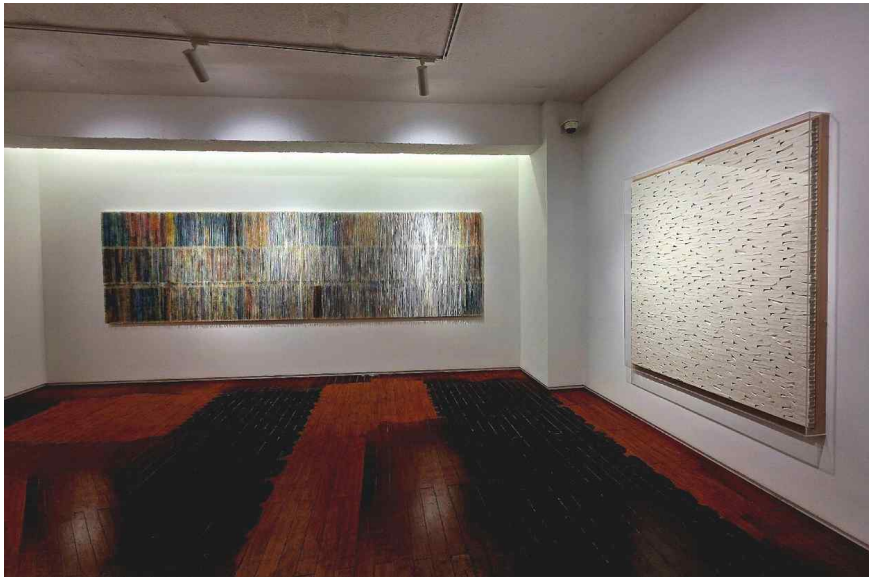
Kwangik Song Invitational Exhibition: Jimul (紙物) – Paper Things, Tong-In Gallery, 2025



Kwangik Song Invitational Exhibition: Jimul (紙物) – Paper Things, Tong-In Gallery, 2025



Kwangik Song Invitational Exhibition: Jimul (紙物) – Paper Things, Tong-In Gallery, 2025



Kwangik Song Invitational Exhibition: Jimul (紙物) – Paper Things, Tong-In Gallery, 2025



Kwangik Song Invitational Exhibition: Jimul (紙物) – Paper Things, Tong-In Gallery, 2025

Scenes Made by the Body



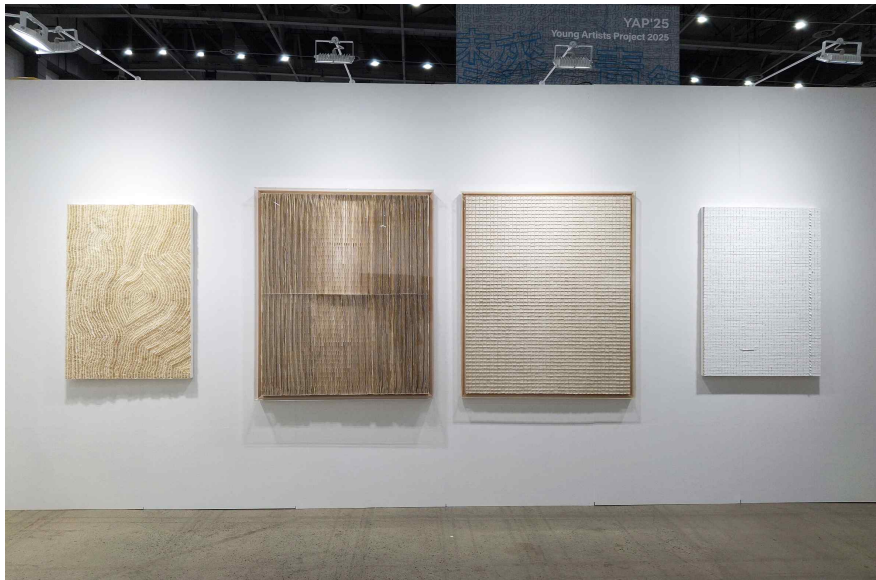
Song Kwangik uses paper to create artworks. Applying or scattering paint on paper is nothing but the departure point of his work.

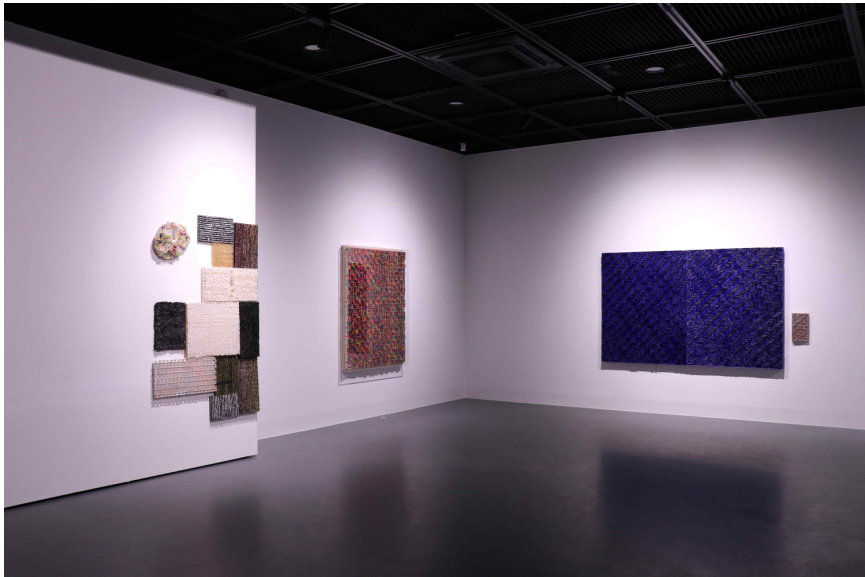
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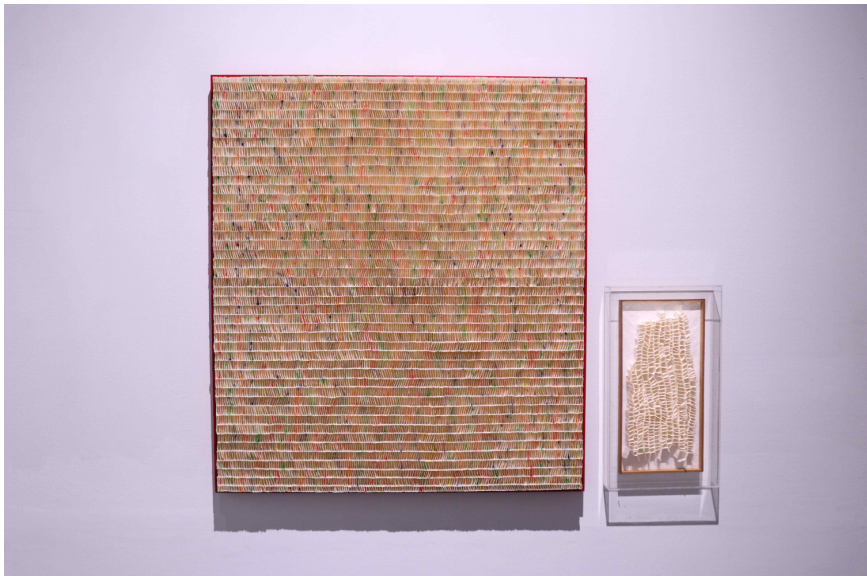
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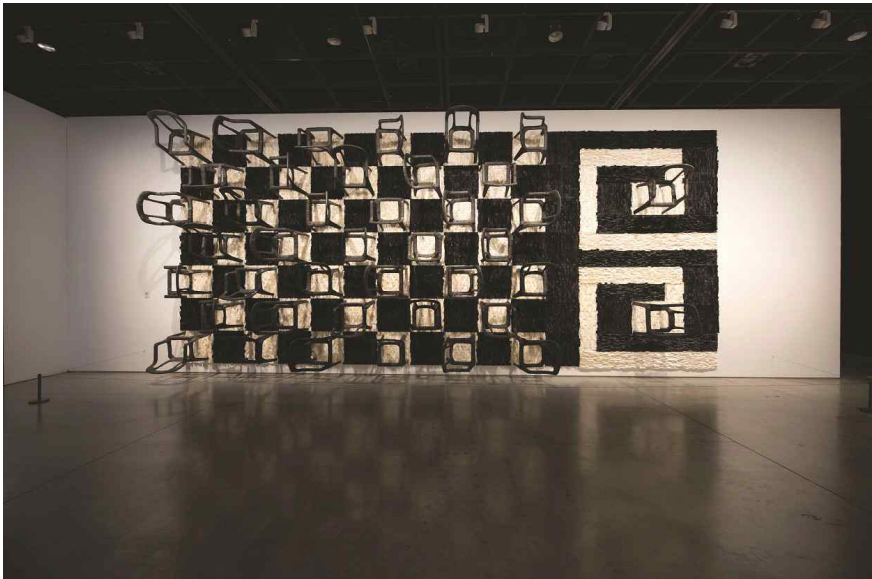
Kwangik Song Invitational Exhibition: From Paper to Paper Object, DSAC Local Artist Exhibition, Dalseo Gallery, Dalseo Art Center, 2024



Kwangik Song Invitational Exhibition: From Paper to Paper Object, DSAC Local Artist Exhibition, Dalseo Gallery, Dalseo Art Center, 2024



Kwangik Song Invitational Exhibition – From Ji (Paper) to Jimul (Paper Things), Dalseo Gallery, Dalseo Arts Center, 2024



Made in Daegu II, Daegu Art Museum, 2020 - 2021

Resonant Matter: The Wave and Spirit of Hanji



In *Paper Things*, Kwangik Song explores the historicity and expansive potential of hanji, the traditional Korean paper made from the inner bark of the paper mulberry tree. Rather than painting, he constructs sculptural forms entirely from hanji, quietly sustaining the spirit of Eastern artistic tradition. Through countless sheets, he reveals spatial depth, translucency, the refraction of light, and subtle movements created by collision, trembling, and permeability between spaces. Each element possesses its own texture, tone, and intensity of gi (vital energy), and together these energies gather and expand into a broader field of resonance.

By tearing, cutting, and folding tens of thousands of sheets into rectangular units of varying heights and widths, Song builds densely layered structures on flat canvases or panels. These forms stand closely together, supporting one another and generating rhythmic waves of Jimul (paper things) that flow across the surface from one direction to the other. The material presence of hanji produces an honesty and clarity rooted in its physicality.

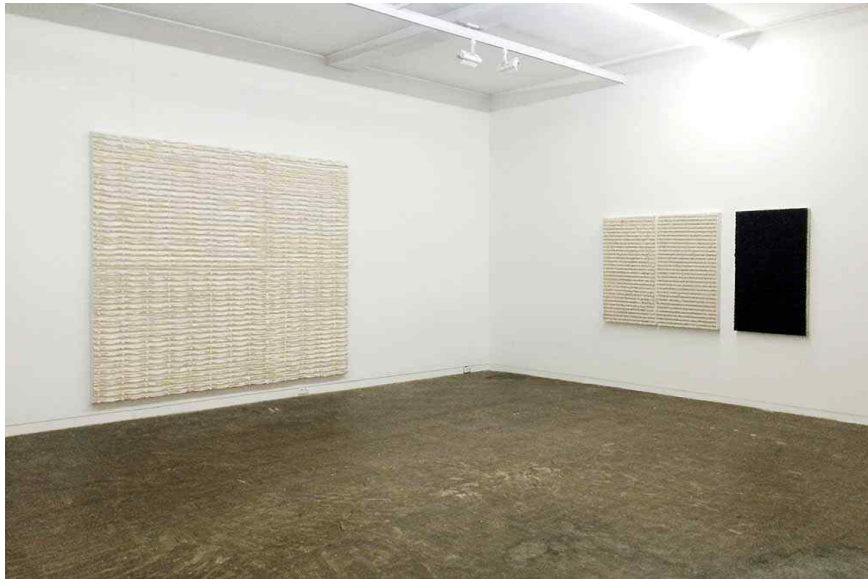
Although the process demands immense time and delicate labor, the artist describes a profound sense of unity with the material when fully immersed in its making. The final form, constructed through the accumulation of simple and repetitive gestures, moves beyond visual and tactile sensation to evoke an ineffable beauty. Within hanji breathes both a shared cultural sensibility and the artist's deeply personal experience, resulting in a contemporary aesthetic language grounded in tradition yet charged with emotional depth and pathos.



Made in Daegu II, Daegu Art Museum, 2020 - 2021



Kwangik Song Solo Exhibition, Gallery Shilla, 2015

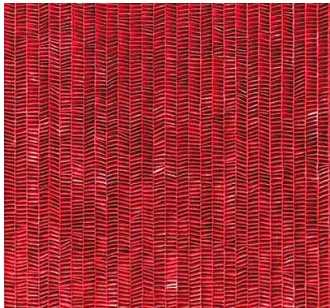


Kwangik Song Solo Exhibition, Gallery Shilla, 2015



Kwangik Song Solo Exhibition, Gallery Shilla, 2015

Phenomenology of the Layer

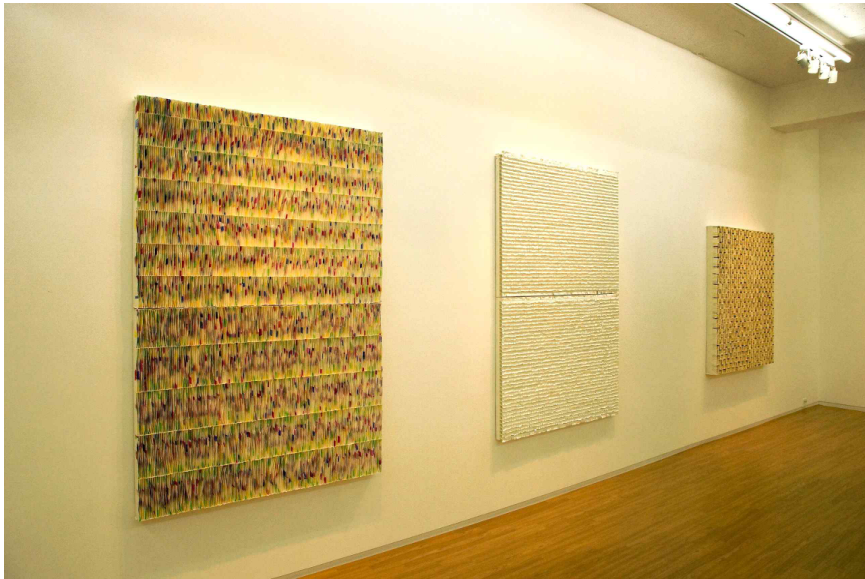


Kwangik Song traces the origin of his work to childhood memories of paper doors and windows—the trembling sounds, filtered light, and shifting shadows that stirred a deep, archetypal longing. Like the “Proust effect,” these sensations trigger emotional sediments rather than raw impressions. What he seeks to embody in his art are not the doors themselves, but the shadows, light, and sounds that pass through them—filtered, softened, and transformed by memory and sensibility.

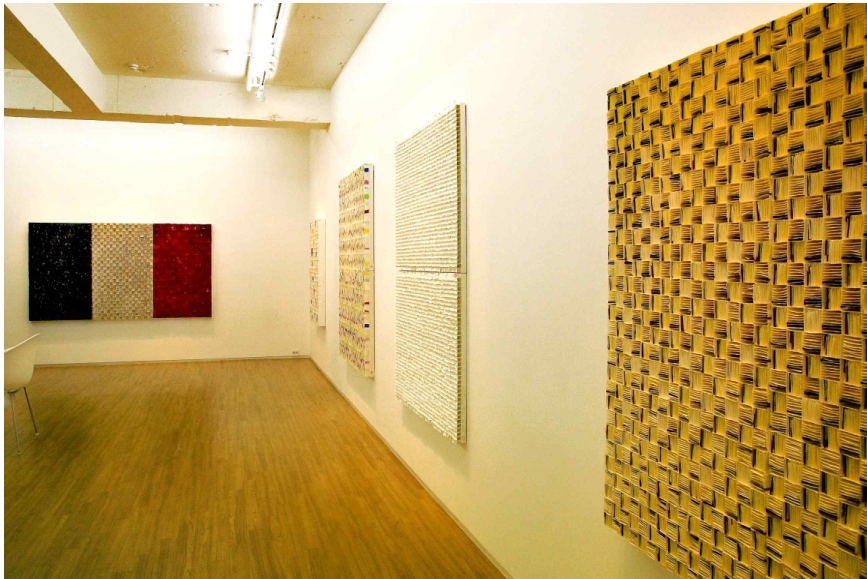
The paper door becomes both metaphor and method. Unlike an ordinary door that fully closes, a paper door remains simultaneously open and closed. It filters the external world while allowing light, wind, breath, and presence to permeate. Song’s work reflects this layered condition—an in-between state where inside and outside, self and other, continually interact. His hanji constructions resemble folds or grids that expand and contract, shifting in meaning as they transition between spaces.

Working with the patience of a farmer ploughing fields, he arranges countless hanji leaves in rhythmic horizontal and vertical formations. They respond to light and air like rice plants in a paddy—visual yet tactile, seen as if touched and touched as if seen. The repetition may suggest modernist abstraction, yet the result is sensuous, gentle, and subtly erotic. Sight merges with touch; austerity coexists with desire.

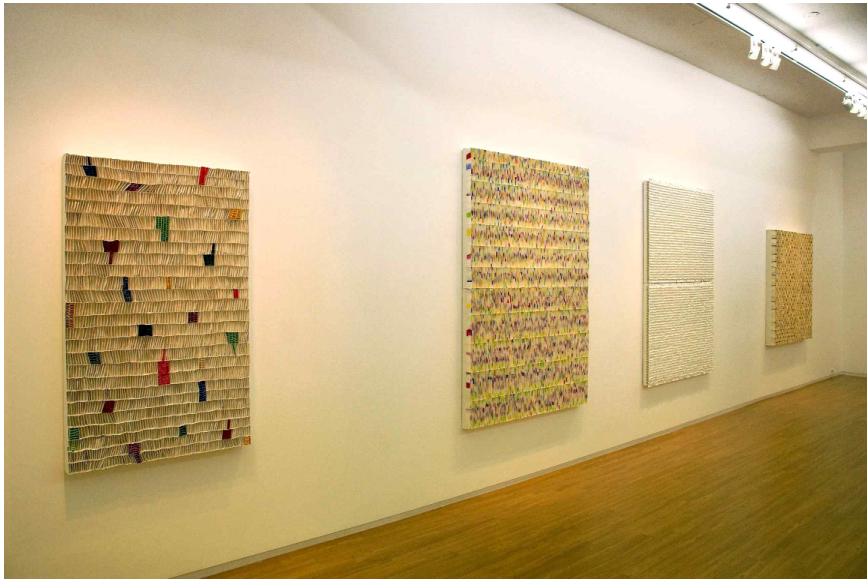
Ultimately, Song’s layered structures pose an ontological question: are we inside or outside the boundary? His work dwells in this reciprocity, inviting viewers to experience the blurred threshold where perception, memory, and existence converge.



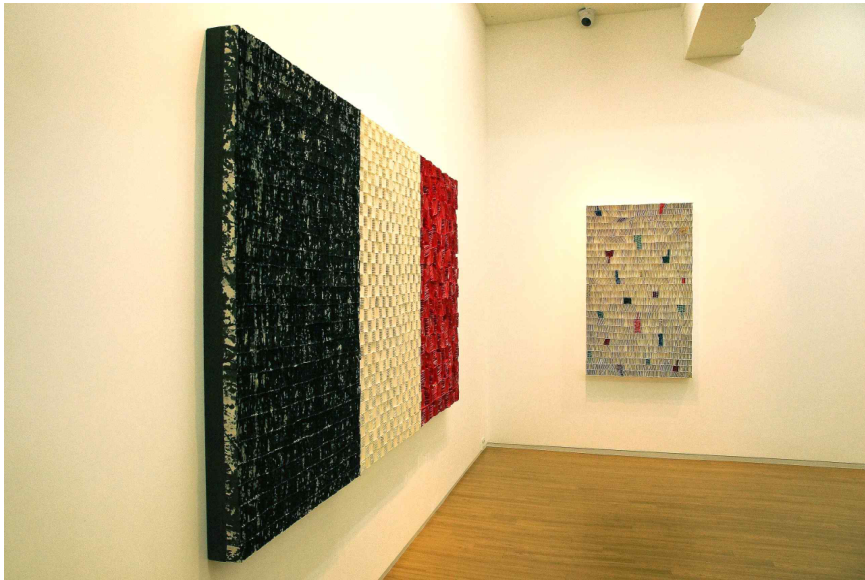
Kwangik Song Solo Exhibition, INSA Gallery, 2012



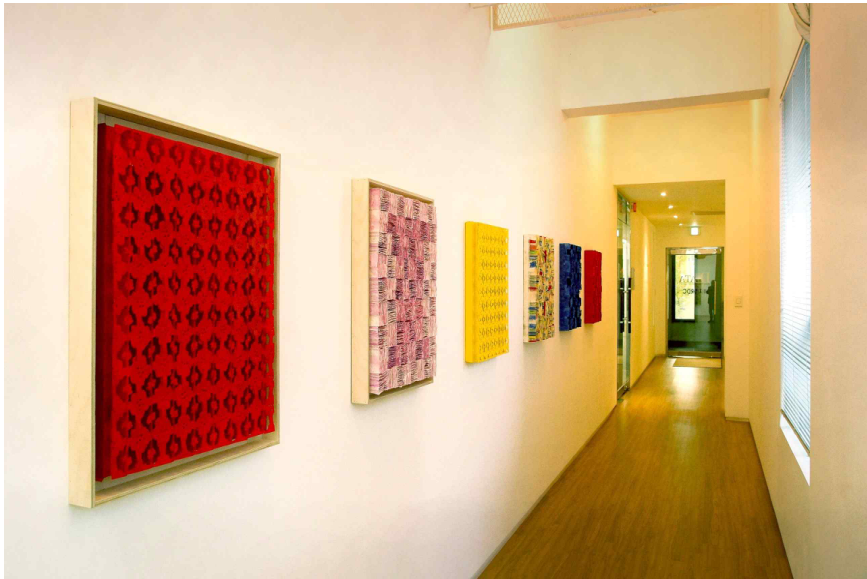
Kwangik Song Solo Exhibition, INSA Gallery, 2012



Kwangik Song Solo Exhibition, INSA Gallery, 2012



Kwangik Song Solo Exhibition, INSA Gallery, 2012



Kwangik Song Solo Exhibition, INSA Gallery, 2012



Kwangik Song Solo Exhibition, INSA Gallery, 2012

Things, Play, Panorama: Paper Things by Kwangik Song

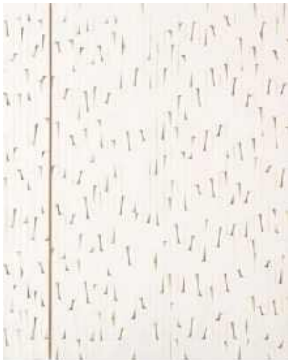


Since the early 2000s, Song Kwangik has set aside painting to concentrate on what he calls Paper Things. What began with hanji gradually expanded to include newspaper, magazine paper, printmaking paper, and even contrasting materials such as rubber. Yet paper remains central—not as a vehicle for information, but as an autonomous material and presence in itself.

Song approaches paper as something to encounter rather than to use. Through tearing, folding, cutting, and assembling, he uncovers its hidden textures, subtle resistances, and emotional resonances. Each work emerges from accumulated gestures and sustained attention, transforming ordinary material into forms that suggest intimacy and recognition.

Repetition is fundamental to his practice. Built upon continuous, methodical actions, his structures grow through variation and persistence. This repetition is not mechanical but expressive of memory and will. The resulting surfaces feel calm and orderly, yet they gather into a quiet intensity—like small drops of water forming a powerful wave. In a culture saturated with speed and spectacle, his works operate slowly, filtering into the viewer with lasting effect.

Harmony in Song's work arises through contrast: fragility and strength, concealment and revelation, rough torn edges and precise cuts. Although his practice may evoke monochrome painting or minimal art, it retains warmth, tactility, and the trace of the hand. Ultimately, Paper Things are the products of devoted labor—patient, repetitive, and deeply physical—affirming the enduring value of material presence, touch, and time.



Paper things

2023
Hanji(traditional Korean paper)
80 x 100 cm



Paper things

2025
Hanji(traditional Korean paper)
80 x 120 cm



Paper things

2018
Hanji(traditional Korean paper)
70 x 90 cm



Paper things

2021
Hanji(traditional Korean paper)
120 x 100 cm



Paper things

2022
Hanji(traditional Korean paper)
110 x 140 cm



Paper things

2025
Hanji(traditional Korean paper)
80 x 120 cm



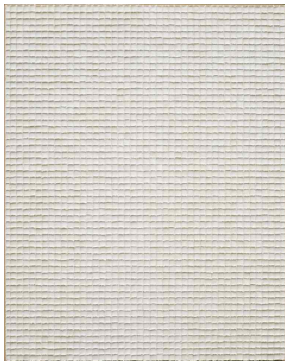
Paper things

2020
Hanji(traditional Korean paper)
140 x 110 cm



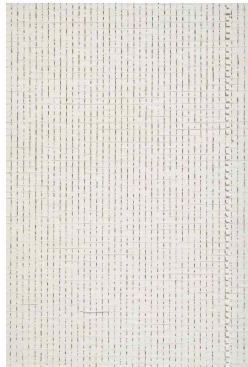
Paper things

2020
Hanji(traditional Korean paper)
140 x 110 cm



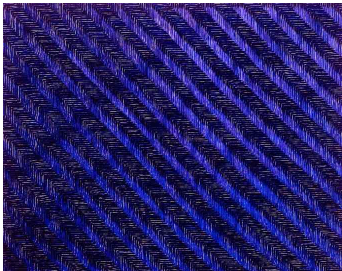
Paper things

2019
Hanji(traditional Korean paper)
140 x 110 cm



Paper things

2025
Hanji(traditional Korean paper)
120 x 80 cm



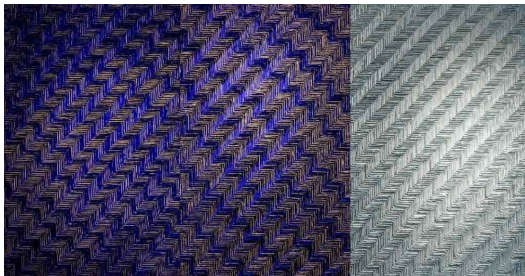
Paper things

2024
Hanji(traditional Korean paper)
110 x 280 cm



Paper things

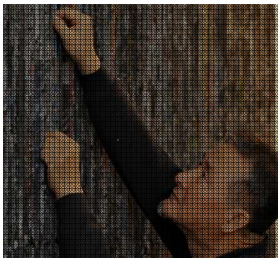
2025
Hanji(traditional Korean paper)
120 x 80 cm



Paper things

2025
Hanji(traditional Korean paper)
80 x 360 cm

Kwangik Song



b.1950
Daegu, Korea

■ Educations

- 1984 MFA Graduate School of Fine Arts, Kyushu Institute of Design, Japan
- 1979 MFA Graduate School of Education, Keimyung University, Daegu, Korea
- 1976 BFA Department of Fine Arts, Keimyung University, Daegu, Korea

■ Selected Solo Exhibition

- 2025-2017 Paper Things, Tongin Gallery, Seoul, Korea (total 9 editions)
- 2024 Paper Things, Dalseo Art Center, Dalseo Gallery, Daegu, Korea
- 2023 Retrospective: Song Kwangik, Daegu Culture & Arts Center, Daegu, Korea
- 2022 Paper Things, Sokyo Gallery, Kyoto, Japan
 - Breath of Air, Ideum Gallery, Busan, Korea
- 2020 Paper Things, Soluna Fine Art, Hong Kong
- 2019 Paper Things, Soluna Fine Art, Hong Kong
- 2015 Paper Things, Gallery Shilla, Daegu, Korea
- 2014 Paper Things, Bongsan Cultural Center, Daegu, Korea
- 2013 Paper Things, Maekhyang Gallery, Daegu, Korea
 - Memory Workshop - Paper Things Exhibition, Bongsan Cultural Center, Daegu, Korea
- 2012 Paper Things, Insa Gallery, Seoul, Korea
 - Paper Things, Han Gallery, Paju, Korea
- 2010 Paper Things, Insa Gallery, Seoul, Korea
 - Paper Things, Bongsan Cultural Center, Daegu, Korea
- 2009 Paper Things, Gallery Shilla, Daegu, Korea
- 2008 Paper Things, Fuji Gallery, Osaka, Japan
 - Paper Things, Kuragawa Inn Museum, Fukuoka, Japan
- 2006 Paper Things, Gallery Shilla, Daegu, Korea
 - Paper Things, Bongsan Cultural Center, Daegu, Korea
- 1992 Paper Things, 21 Gallery, Fukuoka, Japan
- 1989 Paper Things, Space Museum of Art, Seoul, Korea
- 1984 Paper Things, Seoul Arts Center, Seoul, Korea
 - Paper Things, Soo Gallery, Daegu, Korea
- 1983 Paper Things, Gallery 888, Fukuoka, Japan
 - Paper Things, Osaka Form Gallery, Tokyo, Japan

1982 Paper Things, Gallery Towaru, Fukuoka, Japan

Paper Things, Fukuoka Prefectural Museum of Art, Fukuoka, Japan

1980 Paper Things, Sambo Gallery, Daegu, Korea

■ Selected Group Exhibition

2025 DIAF, EXCO, Daegu, Korea

Three-Person Exhibition - Kim Kwang-bae, Song Kwangik, Jeong Taekyung,
Dongwon Gallery, Daegu, Korea

2022 100th Anniversary of Gyonam Calligraphy & Painting Association -
Expansion
of Ink Painting, East Asia
Special Exhibition, DAC Daegu Arts & Culture Center, Daegu, Korea
Gallery Art Fair, COEX, Seoul, Korea (Ideum Gallery)

2021 Song Kwangik, Kim Kirin, Byeon Yong-guk: *Untitled*, Tongin Gallery,
Seoul,
Korea
Art Central Hong Kong, Soluna Fine Art, Hong Kong

2020 Made in Daegu II, Daegu Art Museum, Daegu, Korea

2019 SOFA Chicago 2019, Chicago, USA
Art Central Hong Kong, Soluna Fine Art, Hong Kong

2017 River-Link Korea-Japan Art Exchange, D Cube Gallery, Kokura, Japan

2016 Relentless Labor, Soma Insight, Soma Museum of Art, Seoul, Korea
Contemporary Artists of the Year - Emptying and Filling, Daegu Culture &
Arts
Center, Daegu, Korea

2015 NEXUS - Paper Works Expressions, Kuragawa Inn Museum, Fukuoka, Japan

2014 KIAF, COEX, Seoul, Korea
Daegu Art Fair, EXCO, Daegu, Korea

2013 Reflections on Daegu Art History, Daegu Art Museum, Daegu, Korea
Daegu Art Fair, EXCO, Daegu, Korea
KIAF, COEX, Seoul, Korea

Urban Montage, Daegu Art Factory, Daegu, Korea

2012 KIAF, COEX, Seoul, Korea

Busan Art Show, Busan, Korea

Song Kwangik & Ito Masayuki Two-Person Exhibition, Bongsan Cultural Center,
Daegu, Korea

2011 KIAF, COEX, Seoul, Korea

Daegu Art Fair, EXCO, Daegu, Korea

2010 Korea-Japan Eco Exhibition, Yamanashi Prefectural Museum of Art, Yamanashi,
Japan

2009 Song Kwangik & Ito Masayuki Two-Person Exhibition, Gallery Sol, Tokyo, Japan

2008 Japan-US Contemporary Art Exchange Exhibition, Fukuoka Asian Art Museum,
Fukuoka, Japan

Japan-US Small Works Exhibition, Gallery Sol, Tokyo, Japan

2007 11th Korea-Japan Contemporary Art Exchange Exhibition, Fukuoka Prefectural
Museum of Art, Fukuoka, Japan

2004 Bongsan Cultural Center Opening Exhibition, Bongsan Cultural Center, Daegu,
Korea

2002 10th Korea-Japan Contemporary Art Exchange Exhibition, Daegu Culture & Arts
Center, Daegu, Korea

2001 9th Korea-Japan Contemporary Art Exchange Exhibition, Kitakyushu Expo Civic
Gallery, Kitakyushu, Japan

2000 Book Show, Space 129, Daegu, Korea
Book Show, Gallery Artinus, Seoul, Korea

1999 Transparent Objects Exhibition, Space 129, Daegu, Korea
8th Korea-Japan Contemporary Art Exchange Exhibition, Gumi Culture & Arts
Center, Gumi, Korea

1998 Two-Person Painting Exhibition, JT Art Gallery, Fukuoka, Japan
Korea-Japan Contemporary Art Exhibition, Kitakyushu Municipal Museum of Art,
Kitakyushu, Japan

1997 The Prisoner Unit Exhibition, Daegu Culture & Arts Center, Daegu, Korea

1995 Daegu Asia Fine Art Exhibition, Daegu Culture & Arts Center, Daegu, Korea
Three-Person Painting Exhibition, Hwarang Space Garize, Kitakyushu, Japan

1994 Daegu-Nagasaki Exhibition, Daegu Culture & Arts Center, Daegu, Korea

- 1993 Sigong Gallery Opening Exhibition, Sigong Gallery, Daegu, Korea
Daegu Non-Objective Art Exhibition, Daegu Culture & Arts Center, Daegu, Korea
- 1992 Four-Person Korea-Japan Exhibition, Dong-A Museum of Art, Daegu, Korea
New Figurative Art Small Works Exhibition, Sale Gallery
Two-Person Exhibition, 21 Gallery, Kitakyushu, Japan
- 1991 CNU International Print Exhibition, Daejeon Cultural Center, Daejeon, Korea
Daegu Culture & Arts Center Opening Exhibition, Daegu, Korea
New Figurative Art Exhibition, Jeong Gallery, Daegu, Korea
Korea-China-Japan Art Exchange Exhibition, Taichung City Cultural Center, Taichung, Taiwan
Invited Artist, Daegu Art Competition, Daegu Culture & Arts Center, Daegu, Korea
- 1990 6th Korea-Japan Artist Exchange Exhibition, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
Korean New Figurative Art Exhibition, Korean Cultural Center in France, Paris, France
Daegu Art Competition, Daegu Citizen Hall, Daegu, Korea
Korean Contemporary Art Invitational Exhibition, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 1989 5th Korea-Japan Artist Exchange Exhibition, Dong-A Shopping Museum of Art, Daegu, Korea
Today's Local Artists Exhibition, Kumho Museum of Art, Seoul, Korea
Invited Artist, Daegu Art Competition, Daegu Citizen Hall, Daegu, Korea
Local Artists Exhibition, Maeil Gallery, Daegu, Korea
- 1988 4th Korea-Japan Artist Exchange Exhibition, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
Korea-Japan Small Works Exhibition, Isomura Gallery, Fukuoka, Japan
Seoul Contemporary Art Festival, Seoul Arts Center, Seoul, Korea
- 1987 3rd Korea-Japan 24 Artists Exhibition, Dong-A Shopping Museum of Art, Daegu, Korea
Daegu Contemporary Artists Osaka Exhibition, Osaka Prefectural Contemporary Art Center, Osaka, Japan
Seoul Contemporary Art Festival, Seoul Arts Center, Seoul, Korea
- 1986 2nd Korea-Japan 20 Artists Exhibition, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
Korea-Japan Small Works Exhibition, 21 Gallery, Kitakyushu, Japan
Recommended Artist Exhibition, Daegu Art Competition, Daegu Citizen Hall, Daegu, Korea
- 1985 1st Korea-Japan 13 Artists Exhibition, Dong-A Shopping Museum of Art, Daegu, Korea
Recommended Artist Exhibition, Daegu Art Competition, Daegu Citizen Hall, Daegu, Korea
- 1984 Daegu Contemporary Artists Osaka Exhibition, Osaka Prefectural Contemporary Art Center, Osaka, Japan
Daegu Contemporary Artists Exhibition, Soo Gallery, Daegu, Korea
Fukuoka 30s Exhibition, Fukuoka Prefectural Museum of Art, Fukuoka, Japan
Invited Artist, Daegu Art Competition, Daegu Citizen Hall, Daegu, Korea
- 1983 Shinchohoe Osaka Exhibition, Osaka Prefectural Contemporary Art Center, Osaka, Japan
16th Japanese Contemporary Art Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan
47th Free Art Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan
- 1982 3rd Kitakyushu Biennale, Kitakyushu Municipal Museum of Art, Kitakyushu, Japan
15th West Japan Art Exhibition, Bridgestone Museum of Art, Kurume, Japan
4th ART 327, Fukuoka Prefectural Museum of Art, Fukuoka, Japan
- 1981 14th West Japan Art Exhibition, Fukuoka Prefectural Museum of Art, Fukuoka, Japan
10th Salon de RuPa, Fukuoka Prefectural Museum of Art, Fukuoka, Japan
- 1980 Three-Person Painting Exhibition, Dongyang Gallery, Jinju, Korea
- 1979 Korea-Japan Joint Works Exhibition, Cheonsang Gallery, Fukuoka, Japan
Shinchohoe Exhibition, Imok Gallery, Daegu, Korea
Jinju Women's College Faculty Works Exhibition, Dongyang Gallery, Jinju, Korea
- 1978 Shinchohoe Exhibition, Imok Gallery, Daegu, Korea
Exchange Exhibition, University of Colorado Art Museum, Colorado, USA
- 1977 Six-Person Painting Exhibition, Daebak Gallery, Daegu, Korea
Koryo Gallery Invitational Exhibition, Koryo Gallery, Daegu, Korea

- 1976 Five-Person Painting Exhibition, Daebak Gallery, Daegu, Korea
 Dong-A Gallery Invitational Exhibition, Dong-A Gallery, Daegu, Korea
 2nd Daegu Contemporary Artists Association Exhibition, Daebak Gallery, Daegu, Korea
- 1975 Five-Person Painting Exhibition, Maeil Gallery, Daegu, Korea
 2nd Daegu Contemporary Art Festival, Keimyung University Museum, Daegu, Korea
 D.C.A.A Exhibition, Daebak Gallery, Daegu, Korea

■ Awards

- 2013 27th Geumbok Culture Award, Geumbok Cultural Foundation, Korea
- 1982 3rd Kitakyushu Biennale Award, Kitakyushu Municipal Museum of Art, Japan
 11th Salon de RuPa Silver Award, Fukuoka Prefectural Museum of Art, Japan
- 1981 10th Salon de RuPa Encouragement Award, Fukuoka Prefectural Museum of Art, Japan

■ Collections

- Daegu Culture & Arts Center, Korea
 Daegu Art Museum, Korea
 MMCA Art Bank, Korea
 Tongin Gallery, Korea
 Kitakyushu Municipal Museum of Art, Japan

LEE & BAE

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