

ARTNOM

Solo Exhibitions

2013 ArtnomxBalck Matine Sitbon, Superior gallery, Seoul

2009 The Delight from the Space of Reality and Fiction, KT Gallery, Seoul

2008 ARTNOM Solo Exhibition, LOTTE YOUNG PLAZA, Ssamzie Art Market, Seoul

2008 ARTNOM Solo Exhibition, Ohoo Gallery, Bucheon

2008 IlluPoP/ Ssamzie "IlluPop", Seoul

Group Exhibitions

2013 Happy Small Gift, Kim Jae Sun Gallery, Busan

2009. KOREAN POP ART, INSA ART FESTIVAL, Bon Gallery, Seoul

2009 Hello Funnism, ShinHan Gallery, Seoul

2009. 'FUN' Exhibition, K& Gallery, Seoul

2009. The Beauty treats the World, Ssamzie Gallery, Seoul

2009. The Painting as Furniture, JangHeung Art Park Red Space, JangHeung

2009. Young Generation Artists KOREA, with space, Beijing

2009. The Art meets Science, KIST, Seoul

2009. Korean Cartoon Since 1909, National Museum of Contemporary Art, Gwacheon

2009. Art Life Project 2- Uijeongbu Budaе Jjigae for 49 people, Uijeongbu Arts Center, Uijeongbu

2009. Hong Kong International Art Fair PREVIEW, Gana Art GangNam, Seoul

2009. I LOVE CHARACTER. ARTNOT& CHARLES JANG Exhibition, KIST, Seoul

2009. Fantasia, Gana Art gallery, Busan

2008. 8th Studio Unit Auction, The Siuter Art ∞ Space, Seoul

2008. 'VS', SangSangMadang, Seoul

2008. Open Studio, Gallery Rue, Seoul

2008. 7th Studio Unit Auction , LOCK Museum, Seoul

2008. Ssamzie Head Office, Hanppeom Gallery, Seoul

2007. Art Market, KT&G SangSang Madang, Seoul

2007. OPEN STUDIO 2007-KT Art Hall, Gallery HUT, Seoul

2006. Co-Artist Exhibition, Gallery HUT, Seoul

Critic

Aesthetics Kim, Ji Hye

There is a flower without any scent. But there originally was scent in the flower. No, actually the scent still persists and it is diffusing into the world. Someone had lied about the flower without any scent. The story is of peony: a frequently appearing motif in eastern paintings and in Artnom's work. People admire the beauty of freshly blooming flowers on a spring day, but they do not pay attention to the fact that the flowers are desperately struggling for their lives; releasing once heightened energy, bursting out their bare skin. The earnest desire to prolong and continue on with their life lingers in this phenomenon. We simply believe what we want to see and believe. Paintings are not exceptions. However the vivid and powerful the shapes and colors are, and comical the drifting characters are, it is the truth that no one in this world is eternally happy and cheerful.

I think that is why I find little opening gates of time whenever I look at Artnom's work. As I walk into the gates, a diary in which the artist's life is compressed stretches out, and in there, certain sadness and certain happiness are mixed like dumpling stuffing to make the scenes. The scene is natural and comfortable like inhaling and exhaling. And it is comfortable because there was a process of experiencing, overcoming, forgetting and experiencing again.

Artnom's works are generally characterized by the strong iron-like texture strokes (literal translation of eastern style painting technique - 鐵線描), the usage of primary colors and the narratives within the characters Artnom himself created. Traditional Korean painters once intentionally sought after the technique of the strong strokes. On the other hand, Artnom's bold outlines seem to be carrying out a certain role. Differentiation is an intentional barricading of the self, and all entities are locked up inside the self's own world. Therefore their similar laughs or cries cannot be the same laughs and cries. The interesting fact here is that the discernment and boundaries are like a common currency between all humans. In any situation, we cannot wholly accept another's pain or depression. Only emotional assimilation or consolation of feelings is possible. And these facts are pronounced via Artnom's cheerfully defined lines and colors but one side of my heart silently aches.

Artnom's work touches us with familiarity as the unfolding stories in them are what he has really experienced. His family is always present. His own life is smeared in, and the doors through which we can look into his life are hidden all over to be found in the end. There is nothing like honesty in inducing sympathy even if it is not a complete assimilation and sharing. Let us listen to both joyous and bitter stories in his upcoming solo exhibition. We will be able to cherish the plain but grandiose, the moderate but abundant rhapsody for our life.