

# 김현수 Hyunsoo KIM (b.1992-)

2020 성신여자대학교 일반대학원 동양학과 졸업

2016 성신여자대학교 미술대학 동양학과 졸업

## | 개인전 |

2023 마음의 모양 (맥화랑, 부산)

2023 서있는 숲 (프린트베이커리, 서울)

2023 Vacation (미들맨갤러리 S, M, 부산)

2022 6th 맥화랑미술상 '나의 우주' (맥화랑, 부산)

2021 제27회 청년작가전 (제주문예회관, 제주)

2021 Unknown Island (아트스페이스H, 서울)

2020 이것은 풍경화가 아니다 (Alter Sight Kesson, 서울)

2020 나를 스쳐가는 것들 (스페이스D9, 서울)

2019 스미는 풍경 (신한갤러리 광화문, 서울)

2018 찰나의 순간을 빛나는 영원으로 (아트스페이스 담다, 서울)

## | 그룹전 및 아트페어 |

2024 고순철, 김현수 작가 2인전 (Landscape and Landscape)  
(이중섭미술관, 제주)

2024 ONE Art Taipei (대만)

2024 INTERMISSION (맥화랑, 부산)

2023 - 2022 Kiaf SEOUL (COEX, 서울)

2023 - 2021 10-200, 행복한그림전 (맥화랑, 부산)

2023 화랑미술제 (맥화랑, COEX, 서울)

2023 Me Before You (갤러리데이, 제주)

2023 BAMA (맥화랑, 백스코, 부산)

2023 INTERMISSION (맥화랑, 부산)

2022 Diaf (맥화랑, 엑스코, 대구)

2022 ART BUSAN (맥화랑, 백스코, 부산)

2022 고공행진 (갤러리두, 서울)

2021 under200 (아트소향, 부산)

2021 Letter (g/b/d/ middleman, 부산)

2021 경이로운 울림 (한원미술관, 서울)

2021 읽혀지지 않는 지도 (아트스페이스3, 서울)

2020 영 코리안 아티스트 콜라보레이션 (서울숲코사이어티, 서울)

2020 머물고 싶은 풍경 (수애노339, 서울)

2020 정물화 (서울정부청사갤러리, 서울)

2019 색다른 풍경 (이중섭 미술관, 제주)

2019 IGNOU ROAD (Niv Art Centre, 델리, 인도)

2018 서귀포 노닐다 (이중섭 갤러리, 제주)

2017 제주 정신 전 (서귀포 예술의전당, 제주)

## | 수상 및 활동 |

2022 제6회 맥화랑미술상 수상

2022 제6회 광주화루 우수작가상

2021 제27회 제주 청년작가 선정

2019 신한 영 아티스트 페스타

2019 제주미술대전 우수작가상, 제주문예회관, 제주미술협회

2019 1-2 Niv Art Centre, 델리, 레지던시

2018 제주미술대전 선정작가상, 제주문예회관, 제주미술협회

## | 전시서문 |

### [1] 김현수개인전 <마음의 모양>

김현수 작가 개인전 《마음의 모양》이 11월 24일부터 12월 23일까지 부산 맥화랑에서 진행됩니다. 깊이감있고 함축적인 시각언어로 그간 다양한 전시를 통해 관람객의 시선을 사로잡은 김현수 작가는 자연과 사람이 공존하는 천혜의 환경인 제주에서 나고 자란 유년시절의 기억을 바탕으로 재조합된 짙은 초록의 자연을 작품 속에 담아냅니다. 작가는 이것을 '자연에서 마주한 짙은 초록을 온 몸으로 체득한 표상'이라 설명하며, 기억 속에 남겨진 형상들과 작가의 시선이 재조합된 장면을 화면에 옮깁니다. 끊임없이 부유하는 내면의 어떤 것들을 포착하고 마주하며 내면에서 거르고 걸러진, 즉 축약되고 추상화된 어떠한 '것'들을 화면으로 옮기는 작가는 소멸되고 생성되는 우주의 이치 속에서 사라져가는 '나'를 대신할 내면의 것들을 세상 밖으로 내던집니다. '자연과 나, 소멸과 생성과 같은 기억이 작업이 되고, 마음이 모양이 된 이야기'를 풀었다는 김현수 작가와의 만남은 11월 25일(토) 오후 3시에 맥화랑에서 진행되니 많은 관심과 참여 바랍니다.

- 맥화랑 큐레이터 김정원 (2023)

### [2] 추상된 풍경: 함축적 형상과 찰나의 기억

자연과 사람이 공존하는 천혜의 환경인 제주에서 나고 자란 김현수 작가는 유년시절의 기억을 바탕으로 재조합된 짙은 초록의 자연을 작품 속에 담아낸다. 세로로 길게 뻗은 나무가 뻗뻗이 들어찬 '고요의 숲', 녹음이 우거진 숲과 그 사이를 가로지르는 길, 그 길 끝에 외딴집이 놓여있는 '기다리는 숲', 동그라미, 세모와 같은 기호적인 형상과 원형의 길을 따라 수렴하는 '시골길', 뾰족하기도 둥글기도 한순간 포착된 식물이 영원의 형상으로 박제된 '찰나의 영원' 등 작가가 그려내는 세계는 '풍경화'이면서 '풍경화'가 아니다. 김현수 작가의 풍경은 자연을 타자로 인식하고 대상화하여 사실적으로 재현하고자 하는 것과는 거리가 멀다. 작가는 본인의 작업을 '내면 깊은 곳의 형상들을 꺼내는 과정'이라 말한다. 그 형상들은 보통 초록의 덩어리들로 나타나는데 작가는 이것을 '제주에서 자란 나의 유년시절 자연에서 마주한 짙은 초록을 온몸으로 체득한 표상'이라 설명한다. 작가는 기억 속에 남겨진 형상들과 작가의 시선이 재조합된 장면을 화면에 옮길 뿐이다. 화면에 옮겨진 풍경이 실재하는 공간인지, 실제로 그것이 무엇을 나타내는지는 중요하지 않다. 작가는 단지 내면의 형상과 기억을 재구성할 뿐이다.

1992년 생의 김현수 작가는 성신여자대학교와 동 대학원에서 동양화를 전공했다. 동양화는 서양화와 달리 밑의 색상이 그대로 비치기 때문에 배경부터 색을 쌓아 올리는 것이 아니라 개별적으로 형상을 완성한다. 나무면 나무, 배경이면 배경, 풀이면 풀 각각을 개별적으로 채색하며 수 십 겹 덧칠을 하다 보면 깊이 있는 색이 완성된다. 김현수 작가의 색과 형상은 상당히 함축적이다. 김현수 작가는 숲과 나뭇잎, 풀을 표현하는 초록의 계열과 땅과 나뭇가지와 기둥, 길을 표현하는 갈색 계열의 아주 제한된 색채를 사용한다. 형상을 드러내는 형태 또한 명료한데, 군더더기 없이 축약된 기호들-동그라미, 세모, 네모와 같은-이 근간이 된 집약적인 형태로 화면이 구성된다. 김현수 작가는 이번 <나의 우주> 전시 작업 노트에서 다음과 같이 말한다.

'나의 작업은 내면 깊은 곳의 형상들을 꺼내는 과정이다. 평소의 나는 모호하고 무거운 어떤 것으로 둘러싸여 있다는 느낌을 받는다. 그것의 크기는 우주만큼 크지만 그 안에서 나는 너무도 작고 공허하다. 그 밖으로 나가기 위해 나는 매일 내 안의 잔잔하고 반짝거리는 것을 포착하고 그것을 작품으로 옮겨낸다.'

작가 노트에서도 알 수 있듯이 화면에 옮겨진 것들은 작가 내면에서 거르고 걸러진, 즉 축약되고 추상화된 어떠한 '것'들이다. 작가는 끊임없이 부유하는 내면의 어떤 것들을 포착하고 마주하며 고민한다. 그렇게 걸러진 결정체들은 곧 화면 속으로 옮겨져 우리에게 말을 건넨다. 화려한 언변과 미사여구 가득한 말이 아니라 아주 담백하고 함축적인 단어 하나로 마음속 깊은 곳을 울리는, 그런 작업이 김현수 작가의 작품이다.

- 맥화랑 큐레이터 김정원 (2022)

# Hyunsoo KIM 김현수 (b.1992-)

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2020 M.F.A in Oriental Painting, Sungshin Women's University  
2016 B.F.A in Oriental Painting, Sungshin Women's University

## | Solo Exhibitions |

2023 The Shape of Mind (Gallery MAC, Busan)  
2023 Standing scenery (PBG, Seoul)  
2023 Vacation (middleman gallery S, M, Busan)  
2022 My Universe (Gallery MAC, Busan)  
2021 27th Jeju Youth Painters Exhibition (Jeju Culture and art Center, Jeju)  
2021 The Endless Forest (ARTFLOW, ARTSY Online Exhibition)  
2021 Unknown Island (ArtspaceH, Seoul)  
2020 Inscape: not just landscape (ALTER SIGHT KESSON, Seoul)  
2020 Things that pass by me (SpaceD9, Seoul)  
2019 Permeated Landscape (Shinhan Gallery Gwanghwamun, Seoul)  
2018 From Moment to Shining Eternity (Artspace Damda, Seoul)

## | Selected Group Exhibitions and Art Fairs |

2024 <Landscape and Landscape> (Lee Jungseop Art Museum, Jeju)  
2024 ONE Art Taipei (Taipei, Taiwan)  
2024 INTERMISSION (Gallery MAC, Busan)  
2023-2022 Kiaf SEOUL (COEX, Seoul)  
2023-2021 10-200, Affordable Paintings (Gallery MAC, Busan)  
2023 Me BeforeYou (Gallery daisy, Jeju)  
2023 Galleries Art Fair (COEX, Seoul)  
2023 BAMA (Busan Annual Market of Art) (BEXCO, Busan)  
2023 INTERMISSION (Gallery MAC, Busan)  
2022 Diaf (Daegu International Art Fair) (EXCO, Daegu)  
2022 ART BUSAN (BEXCO, Busan)  
2022 gogonghaengjin (Gallery DOO, Seoul)  
2021 under200 (Art Sohyang, Busan)  
2021 Letter (g/b/d/ middleman, Busan)  
2021 Forest of Wonders (Hanwon Museum of art, Seoul)  
2021 Illegible Map (Art space3, Seoul)  
2020 Young Korean Artist Collaboration Exhibition (Seoul Forest Society, Seoul)  
2020 Landscape you want to stay (Sueno339, Seoul)  
2020 Still painting-with affectionate things (Government Complex Seoul Gallery, Seoul)  
2019 Unusual Landscape (Lee Jung-seop Museum, Jeju)  
2019 IGNOU ROAD (Niv Art Centre, Delhi, India)  
2018 Play Around in the Seogwipo (lee Jung-seop Gallery, Jeju)  
2017 The Spirit of Jeju (Seogwipo Arts Center, Jeju)

## | Selected Prize Awards and Residency |

2022 6th GALLERY MAC Art Prize  
2022 '6th Gwangju Hwaru' superb award  
2021 27th Jeju Youth Painters  
2019 2019 Shinhan Young Artist Festa  
2019 'Grand Art Exhibition of Jeju 2019', Jeju, Korea, Superb Award  
2019 1-2 Niv Art Centre, Delhi, India  
2018 'Grand Art Exhibition of Jeju 2018', Jeju, Korea, Select Award

## | Summary |

Born and raised in Jeju Island, a blessed environment where nature and people coexist in peace, Hyunsoo KIM captures the dense green of nature in her works, which is reconstructed based on her childhood memories. These images usually appear as green lumps, and she explains that they are "representations of dense green that I encountered and absorbed with my whole being in nature when I was growing up in Jeju". She only transfers the images left in her memory and the scenes that her gaze recombines onto the canvas. She catches, confronts, and ponders on things inside her that are constantly floating. The filtered and crystallized figures will soon transferred to the canvas and speak to us.

## | Artist Statement |

My work begins by capturing my memory to place it on the canvas. Green in my unconsciousness becomes leaves and fields.

It is the representation of deep verdant greens I absorbed in my youth in Jeju-do. The unpolished and instinctive lines and shapes are not a simple reproduction of the landscape in Jeju; rather, it expresses the perception thrown out in nature. My greens are the stains of my inner minds, what has left after one filtration and another.

Exceptionally pointy trees, dark soil, black stones, and meandering roads seem like a village I played around or the lonely field or the gloomy landscape I encountered on an exhausting day.

The actual scenes or the existences of or the actual anecdotes of the circles, triangles, and shapes are not important. It is the scene itself left in my perception; my memory being reshaped and reformed.

The marvelous clouds envisioned by the light and darkness accosted ripples in from somewhere, but it often soon disappears. Life is tough and lonely, but it endlessly drifts with delightful moments.

Living may be a journey of finding me inside me until the end of the day. To me, the work of drawing is a course affirming me within me living the day. I live my days; the tranquil and precious days I will long for one day.

-Hyunsoo KIM (2023)

# Hyunsoo KIM 김현수 (b.1992-)

| Critique |

## Abstracted Landscape

### : Implicit Images and Memories in Fleeting Moments

“So we saunter toward the Holy Land, till one day the sun shall shine more brightly than ever he has done, shall perchance shine into our minds and hearts, and light up our whole lives with a great awakening light, as warm and serene and golden as on a bankside in autumn.” – from Henry David Thoreau, “Walking”

The essay “Walking” written by Henry David Thoreau, American nature writer who is well known for his book *Walden*, suggests two dimensions of ‘walking’: walking on a country road and walking on a spiritual path. Thoreau says that sometimes we need to return to the wild for ‘nutrition and energy’ amid the ceaseless noise of development and pursuit of convenience of civilization. He speaks of a walk of thought in search of the wildness of the inner world, beyond a walk in the natural world. It is unbelievable that it was written in the latter half of the 19th century because it resonates with us who are living in the twenty-first century. The towering, luxuriant trees and soft dirt roads under the warm sunlight, undulating ripples in the forest lake reflecting the sun, small wildflowers and unknown leaves of grass that are only seen when you stop and bow your head. When we get away from our daily routine and walk in nature, we come to face ourselves and think about the origin and continuation of life, and recover the strength to move forward.

Born and raised in Jeju Island, a blessed environment where nature and people coexist in peace, Kim Hyunsoo captures the dense green of nature in her works, which is reconstructed based on her childhood memories. Her works represent the ‘forest of calm’, which is densely filled with trees stretching vertically, the lush green forest and the path through it, the ‘forest of waiting’ with a secluded house at the end of the road, the winding ‘country road’ running along with the symbolic shapes such as circles and triangles, ‘eternity in a moment’ in which plants captured at both sharp and round moments are crystallized in the shape of eternity. The world that the painter depicts is ‘landscape painting’, but not in a conventional sense. Kim Hyunsoo’s landscapes are far from perceiving and objectifying nature to reproduce it realistically. She describes her work as “a process of bringing out the images from deep inside”. The images usually appear as green lumps, and she explains that they are “representations of the dense green that I encountered and absorbed with my whole being in nature when I was growing up in Jeju”. She only transfers the images left in her memory and the scenes that her gaze recombines onto the canvas. It is not important whether the landscape transferred to the canvas is a real place or what it actually represents. She merely reconstructs her inner images and memories.

Born in 1992, Kim Hyunsoo majored in oriental painting in the undergraduate and graduate school of Sungshin Women’s University. Unlike in Western painting, in Oriental painting, the colors underneath are visible on the surface, shapes are drawn not by stacking colors from the background but by individually finishing them. Trees, background, and grass

– each of these are colored individually and the depth of color is achieved by applying dozens of layers of paint. Kim Hyunsoo’s colors and shapes are quite implicative. She uses very restrained palette, such as green colors representing forests, leaves, and grasses, and brown colors representing branches and pillars of trees, earth and roads. The shapes are also clear, and her canvas is composed of intensive forms based on the abbreviated symbols, such as circles, triangles, and squares.

Kim Hyunsoo says in her notes for this exhibition titled (My Universe):

“My work is a process of bringing out the images from deep inside”. I usually feel surrounded by something vague and heavy. Its size is as big as the universe, but in it I am so small and empty. To get out of it, I capture the calm and shimmering things inside of me and transfer them to the work of art.”

As can be seen from the artist’s notes, the things transferred to the canvas are those ‘things’ that have been filtered many times in the inner world of the artist, that is, they have been abbreviated and abstracted. She catches, confronts, and ponders on things inside her that are constantly floating. The filtered and crystallized figures are soon transferred to the canvas and speak to us. Kim Hyunsoo’s work is that which resonates deep in our heart, condensed in one very simple and connotative word rather than trying to convey words full of flowery eloquence and rhetoric.

I started this article with the title ‘Abstracted Landscape’. The word ‘abstract’ has multiple implications. In art, the word is often used as the opposite of ‘figurative representation’, and refers to ‘the action of extracting and grasping common features or properties from various objects or concepts.’ ‘Abstract’ includes abstraction that simplifies by grasping real objects analytically, formatively, and geometrically, and abstraction expressed according to the artist’s subjective view or intuition without actual objects for visual expression. In addition, the word has the same pronunciation in Korean as the one that means ‘to look back on the past’ (chusang, 추상, 追想), and can be used to mean ‘remember’ or ‘recall’. Therefore, ‘abstracted landscape’ in the Korean language has a double meaning.

First, it can be interpreted as meaning that it is not a realistic representation of the object of landscape, but a non-figurative and non-realistic rendering that is simplified formatively and geometrically. At the same time, it also means rethinking the recollected landscape, that is, the landscape in the memory of the past. ‘Abstract’ (抽象) and ‘Recollection’ (追想). Kim Hyunsoo’s work, which unravels implicit images and memories in fleeting moments, makes it possible to think about the origin and continuation of life like Henry David Thoreau’s walk in nature and mind, mentioned at the beginning of this article.

– Jeongwon KIM (Curator, Gallery MAC) (2022)