

Chung Chang-Sup

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Venue: Sharjah Art Museum

Among the first artists to be educated in Korea after its liberation from Japanese occupation, Chung Chang-Sup was part of a generation of artists who transformed the future of contemporary art in Korea. Like his contemporaries, his rejection of academic painting led to experimentation with geometric abstraction and *informel*, but it was his 'discovery' of *tak* paper in the 1970s that would come to define his art for over thirty years. Durable and made from the bark of mulberry trees, *tak* was traditionally used for painting and calligraphy; but it was its architectural use, to line floors, walls, windows and doors, that inspired Chung. The paper conjured the artist's earliest memories of light and weather permeating his home and disrupting divisions between interior and exterior space. In *Return – 77 N* (1977), black ink seeps into fibrous crevices and unsuspecting folds of the artisanal material, divulging their sensuous intimacy.

Chung continued pursuing 'oneness of self and material' in the 1980s by working directly with *tak* fibres and sap, battering and kneading the material onto the surface of the canvas. Depicting 'a world without depiction', works such as *Tak 9096* (1990) indicate 'an alternative way to rediscover material, time, self and nature through their residues, traces and coincidences'.



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Unity-78 N. 1978  
Mixed media on canvas  
180.5 x 90 cm



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Tak 86066. 1986  
Best fibre on canvas  
227.5 x 163 cm