



**S T R  K E**

DIA

# 획 : Stroke

2025. 03. 13 - 04. 12

Donald Martiny

Kwon O Bong

Bahk Seon Ghi

Kim Jeong Hwan

The upcoming exhibition, "Stroke," encapsulates the essence of swift and expressive movement, encompassing the physical motion of the brush and the energy of gestural strokes. It symbolizes the force and fluidity embedded within each artwork, akin to the power of strong winds or the rapid movement of the hand.

In East Asian culture, where brushwork holds a long-standing tradition, the term "stroke" carries profound and multifaceted significance. It represents the seamless unity of mind and hand, materializing in the marks left by the brush. Historically, the phrase "to draw a stroke" has been used metaphorically to denote the act of defining boundaries or marking significant moments.

This exhibition features four established artists, each interpreting and embodying this theme through their work. From unique perspectives, they explore the visible and invisible forces inherent in movement and brushstrokes. Audiences will experience an immersive encounter where controlled techniques converge with the organic flow of artistic expression. Through this, viewers are invited to grasp the fluid and spontaneous nature of a stroke and reflect on the interplay between intentional creation and artistic freedom.

Notably, this exhibition offers a rare opportunity to engage with the distinctive artistic worlds of mid-career artists. Under the theme of "Stroke," Donald Martiny, Kwon Oh-bong, Park Sun-gi, and Kim Jung-hwan present their artistic vocabularies and creative universes, shaped over decades of practice.

In the process of creation, a stroke embodies layered meaning. Within a single dot or line lies an artist's life and profound inquiry, transforming beyond a mere surface mark into an expression imbued with vitality. More than a metaphor for form or emotion, a stroke emerges as an independent, meaningful entity of its own.

A black and white photograph of Donald Martiny, an older man with long, wavy hair and glasses, wearing a dark sweater. He is leaning over a large canvas, actively painting with a brush. The background shows other canvases with abstract, gestural brushstrokes.

# Donald Martiny

b.1953

lives and works in Ivoryton, CT

"My work is an experiment in reconfiguring the relationship between form and space, transcending the brush and material. It extends beyond the canvas, creating a physical environment that dismantles the traditional boundaries of painting, offering an intense visual experience through dynamic brushstrokes."

Donald Martiny explores the powerful force encapsulated in a fleeting gesture—an act of mark-making designed to render the notion of the present moment eternal. His works are, in themselves, artistic actions that transcend the conventional rectangular framework of the canvas, redefining the way an artwork physically interacts with space. Martiny presents monumental gestural relief paintings that appear to be intuitively applied directly onto the gallery walls. These works are not merely painted onto a surface but are a physical extension of the artist's impulses and emotions. Evoking the essence of large-scale action painting, they create an immersive experience that extends beyond the flat plane of the canvas.

Martiny's works encourage an emotional exchange between the viewer and the piece, transforming the surrounding space into an activated, dynamic field. The sweeping gestures of his brushwork generate a kinetic energy that enhances the depth and richness of the artistic experience. His instinctive and immediate compositions draw the audience into their movement, fostering a sense of connection between the viewer and the work—an experience that feels as if it could persist indefinitely.

Donald Martiny studied at the School of Visual Arts, the Art Students League, New York University, and the Pennsylvania Academy of the Fine Arts. He has held solo exhibitions at prestigious institutions, including The Courtauld Institute of Art in London, Falmouth Art Gallery in Cornwall, the North Carolina Museum of Art, the Fort Wayne Museum of Art (FWMoA) in Indiana, the Alden B. Dow Museum of Science & Art, and the Cameron Art Museum. His works are included in the permanent collections of major institutions such as the Phoenix Art Museum, the Crocker Art Museum, the Amon Carter Museum of American Art, the Newcomb Art Museum at Tulane University, FWMoA, the Lamborghini Museum, the World Trade Center in New York, and Los Angeles International Airport.



Donald Martiny

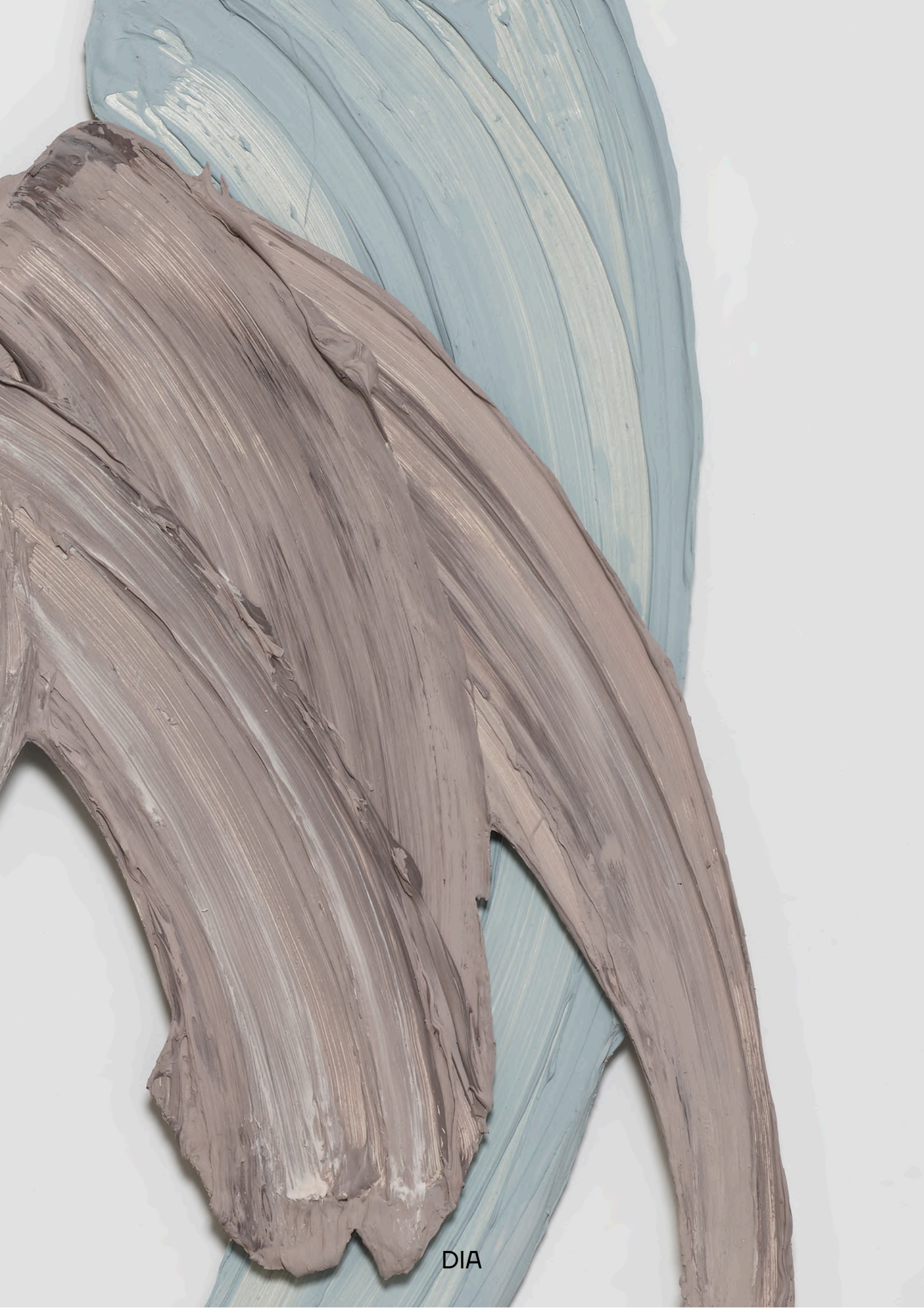
Hephaestus, 2025

Polymer&dispersed pigment on aluminium

152.4 x 106.7 cm

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Donald Martiny

Iris, 2025

Polymer&dispersed pigment on aluminium

101.6 x 152.4 cm

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Donald Martiny

Demeter, 2025

Polymer&dispersed pigment on aluminium

114.3 x 122 cm

DIA



Donald Martiny

Selene, 2025

Polymer&dispersed pigment on aluminium

213.3 x 190.5 cm

DIA





Donald Martiny

Tellus, 2025

Polymer&dispersed pigment on aluminium

76.2 x 139.7 cm

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Donald Martiny

Zephyrus, 2025

Polymer&dispersed pigment on aluminium

81.2 x 111.7 cm

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A portrait of Kwon O Bong, a middle-aged man with short dark hair, looking slightly to the right. The background features large, expressive, dark grey brushstrokes that resemble calligraphy or abstract line art.

# Kwon O Bong

b.1954  
lives and works in Gyeongsan

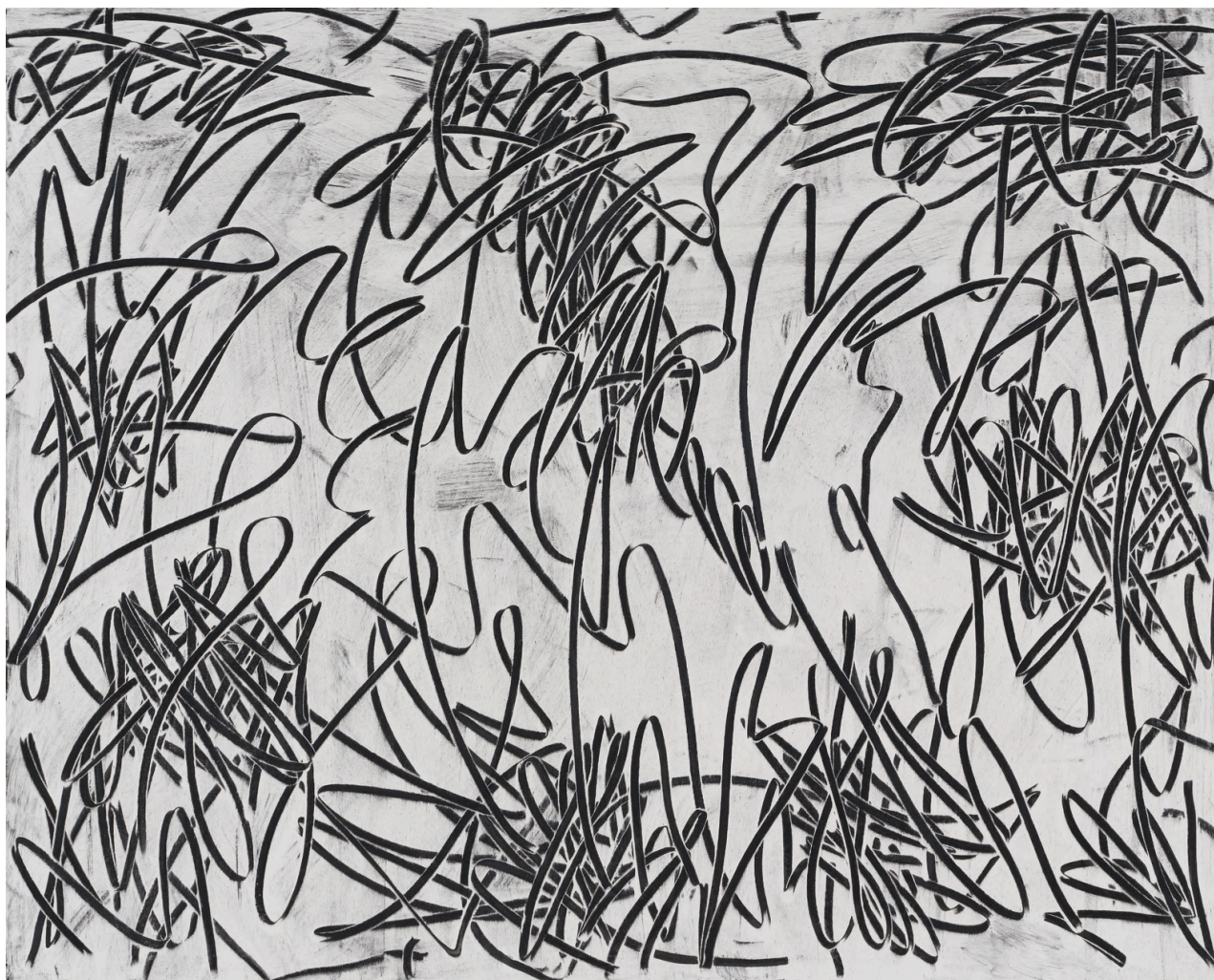
“Through the act of drawing lines, I seek to explore the essence of painting. My work extends beyond mere aesthetic forms; it is a journey into the human psyche. By focusing on the very act of painting, I aim to reflect on the fundamental nature of existence through the creative process.”

Kwon O bong delves into the essence of painting through expressive lines and dynamic brushstrokes, developing a distinctive artistic language characterized by unique materiality. His practice is rooted in intuitive gestures, revealing a compelling and unconventional exploration of form through line.

In his work, the concept of "line" is not confined by rigid boundaries; instead, he embraces its inherent qualities to construct abstract compositions where order and disorder intersect. His approach—marked by gestural freedom and vigorous brushstrokes—has led to the recognition of his style as "painterly drawing" or "graffiti-like painting." Rather than adhering to formal constraints or symbolic meanings, Kwon prioritizes the act of mark-making itself, using unconscious creative processes to present new narratives on the nature of human existence. By incorporating everyday objects such as wood, rakes, and nails as tools, he introduces an organic, rhythmic irregularity to his compositions. The interplay of material properties and varied application speeds results in spontaneous shifts in surface texture and negative space, infusing his work with both raw energy and profound emotional depth.

Born in Daegu, Kwon O bong received his BFA in Western Painting from Keimyung University's College of Fine Arts, where he also earned his MFA. He has held 19 solo exhibitions at renowned venues including Yun Gallery (1986), Ingong Gallery (1989, 1990, 1992), Wooson Gallery (2005), LEEAHN Gallery (2009), Indang Museum (2018), and Daegu Art Museum (2024). In 2023, he was awarded the 24th Lee In-sung Art Prize in recognition of his artistic achievements. His works are housed in the permanent collections of leading institutions such as the National Museum of Modern and Contemporary Art (MMCA), Daegu Art Museum, Busan Museum of Art, and Indang Museum.





Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
165 x 133 cm  
Framed

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Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
100 x 135 cm  
Framed

DIA

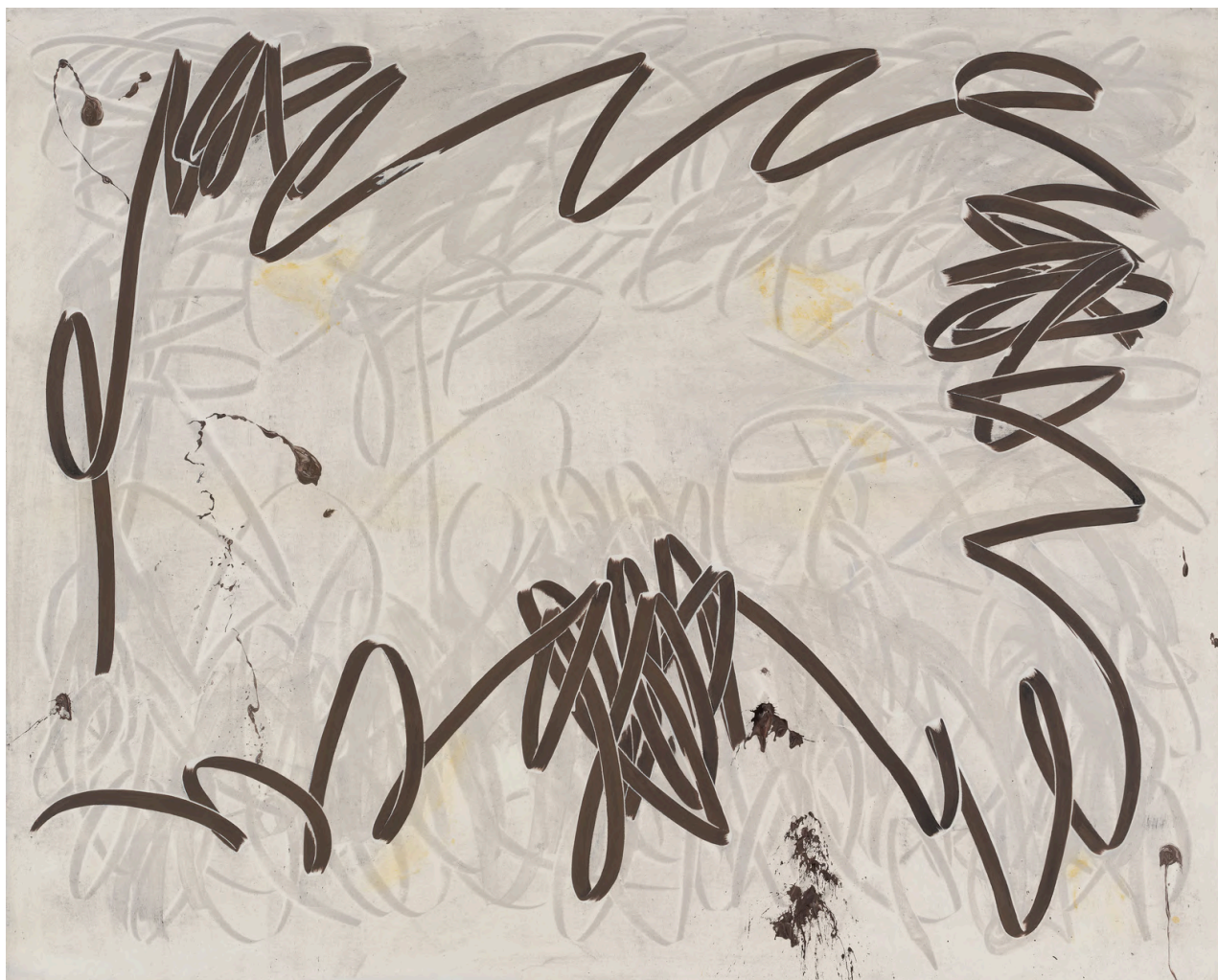


Kwon O Bong

Untitled, 2024  
Acrylic on canvas  
100 x 135 cm  
Framed

DIA

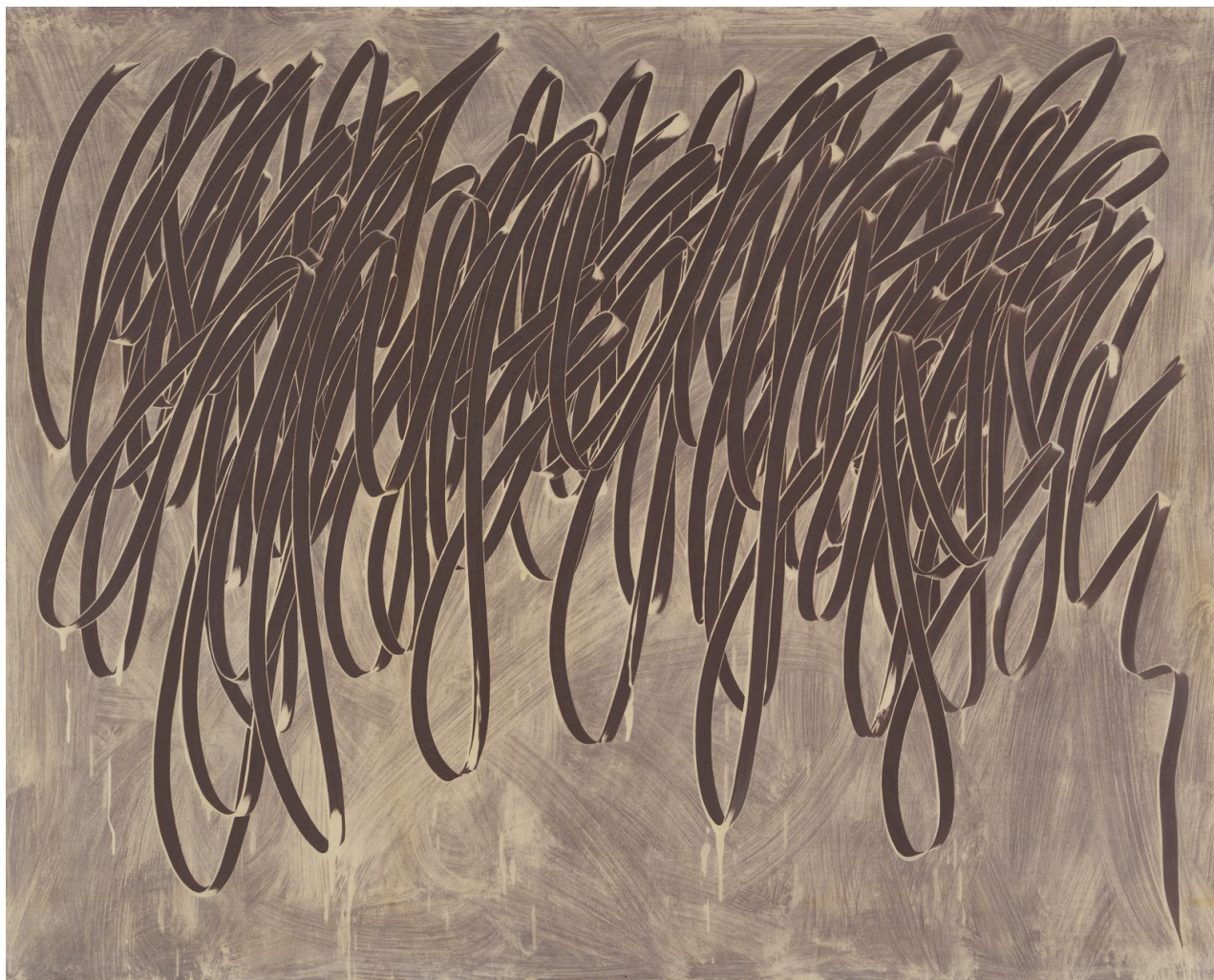




Kwon O Bong

Untitled, 2009  
Acrylic on canvas  
166 x 134 cm  
Framed

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Kwon O Bong

Untitled, 2010  
Acrylic on canvas  
166 x 134 cm  
Framed

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Kwon O Bong

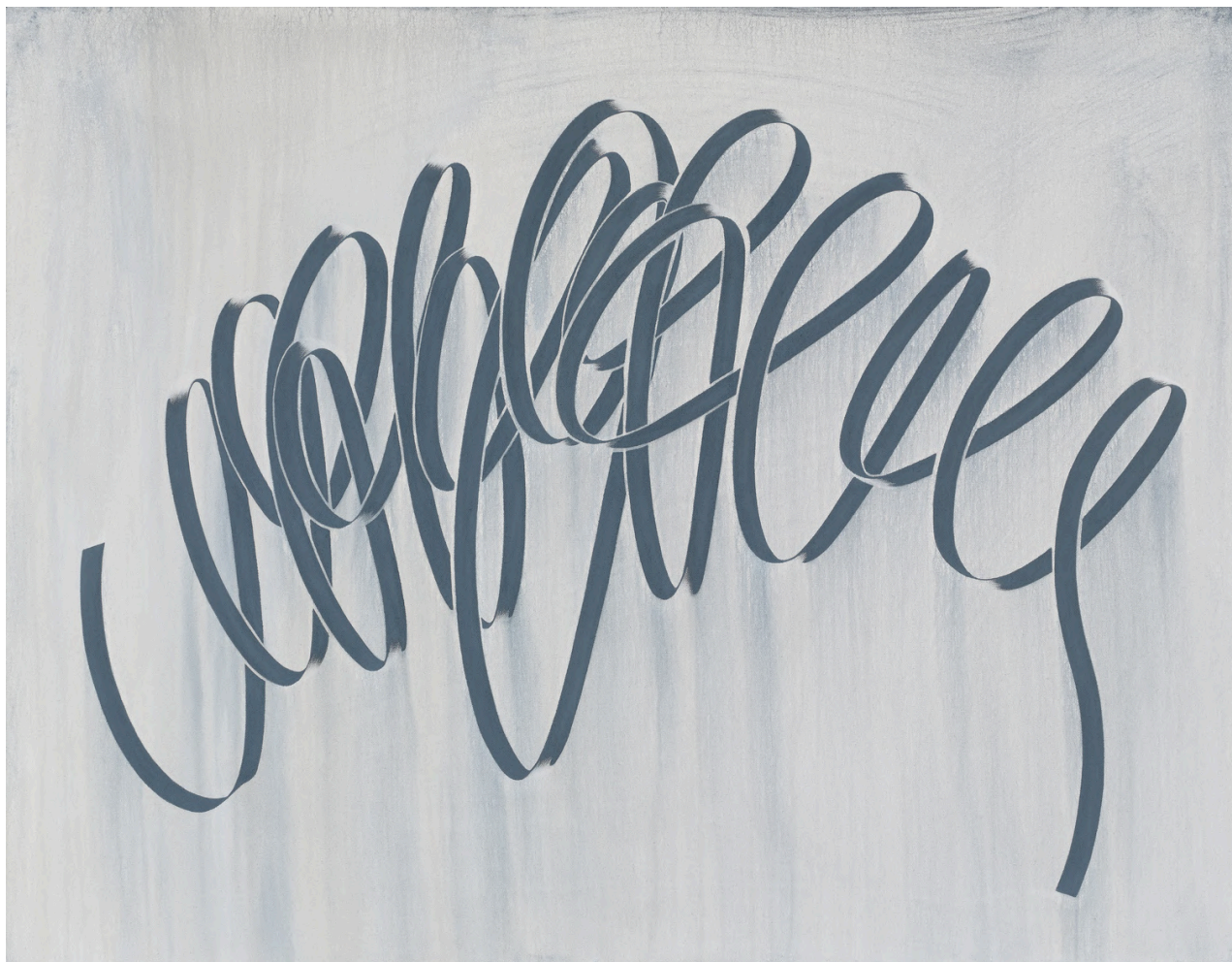
Untitled, 2024  
Acrylic on canvas  
105 x 135 cm  
Framed

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Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
117 x 91.5 cm

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Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
117 x 91.5 cm

DIA





Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
91 x 73 cm

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Kwon O Bong

Untitled, 2023  
Acrylic on canvas  
91 x 73 cm

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# Bahk Seon Ghi

b.1966  
lives and works in Ansung

"My work transcends rigid formal constraints, conveying meaning beyond materiality through three-dimensional forms that shift depending on the viewer's perspective. Through my art, I seek to create new visual experiences and philosophical dialogues at the intersection of humanity, nature, space, and emotion."

Bahk Seon Ghi explores the nature of human perception through three-dimensional sculptures constructed with a diverse range of materials, including charcoal, acrylic beads, and glass spheres, often employing principles of perspective as a foundational element. His works are deeply rooted in the emotional and visual sensibilities of human experience. Charcoal—one of his signature materials—acts as a bridge between nature and human culture. By manipulating the inherent properties of charcoal, Park creates suspended forms that directly engage with and transform the surrounding space, allowing his works to exist in dynamic interaction with their environment.

His sculptures invite an ever-changing visual experience, shifting in form depending on the viewer's vantage point. Rejecting the conventional notion of sculpture as a fixed material representation, he employs slicing techniques in his relief works and monumental installations to generate unprecedented visual experiences. These approaches redefine sculptural perception, offering a multidimensional interplay of philosophical and visual engagement.

Bahk Seon Ghi graduated from Chung-Ang University's Department of Sculpture and pursued further studies at the Accademia di Belle Arti di Brera in Milan. Since his debut solo exhibition in 1994, he has held over 30 solo exhibitions in major cities. Active in the European art scene since the mid-1990s, he has participated in numerous international exhibitions, including the 21st Berlin Exhibition Rethinking: the Shanghai Sculpture Biennale City Paradise, the SPHERES 8 exhibition at Galerie Continua in Moulin, France, the Moscow Contemporary Art Exhibition, and Korean Eye at Saatchi Gallery in London. In 2008, Bahk was awarded the Kim Chong Yung Sculpture Prize. And his works are held in the collections of Swire Company (Hong Kong), the Louis Vuitton Foundation, Incheon International Airport, Jing'An Sculpture Park (Shanghai), Oká Foundation (Paris), FIAT Group (Turin), the Kim Chong Yung Museum, Hotel Shilla, Lotte Signiel, Gimpo International Airport, Mercedes-Benz, TROIKA (Los Angeles), Hyundai Card, and Celltrion, as well as various institutions.



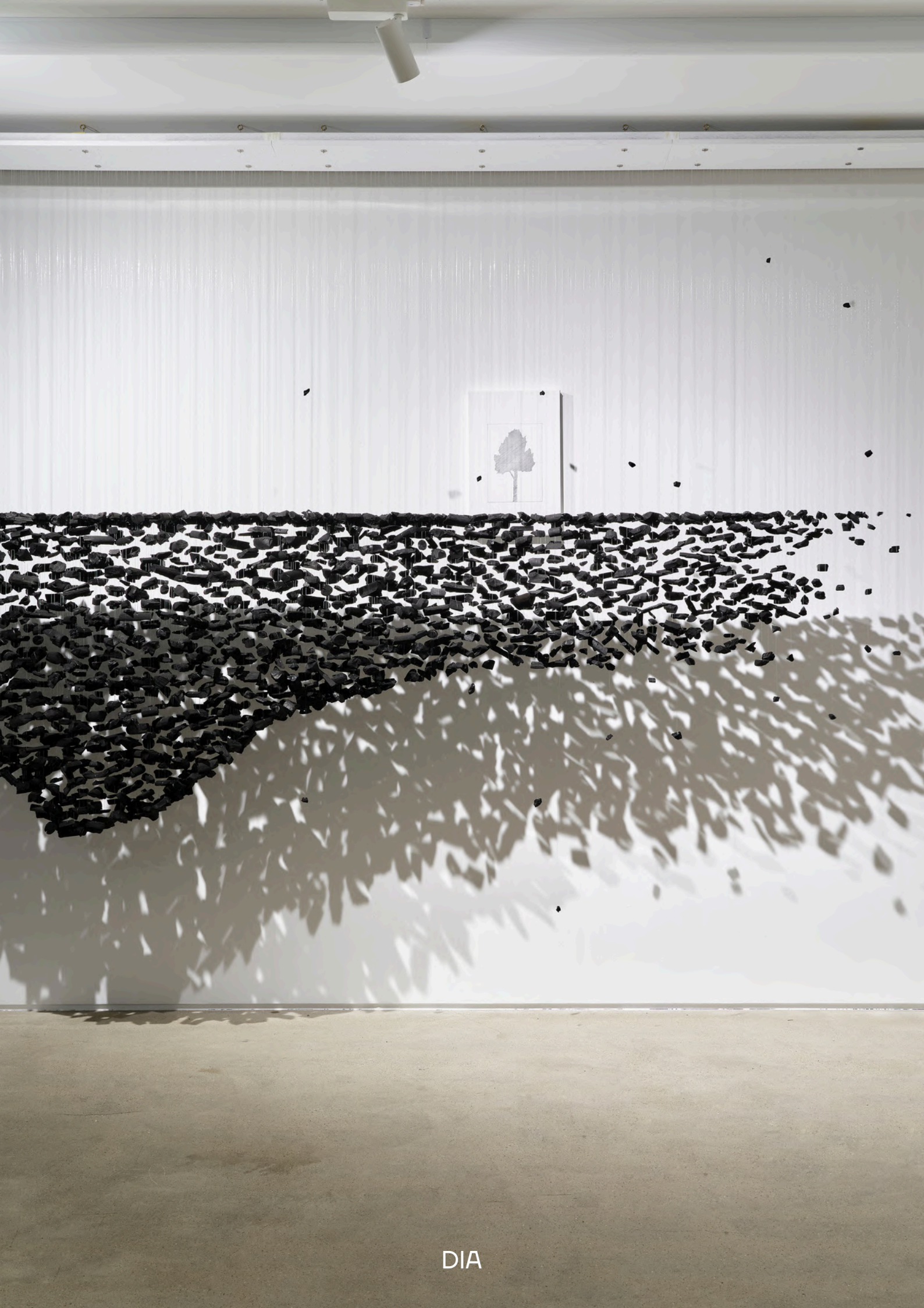
Bahk Seon Ghi

An aggregation 250203, 2025

Charcoal, nylon threads, pencil on canvas, etc  
360(W)x25(D)x270(H)cm

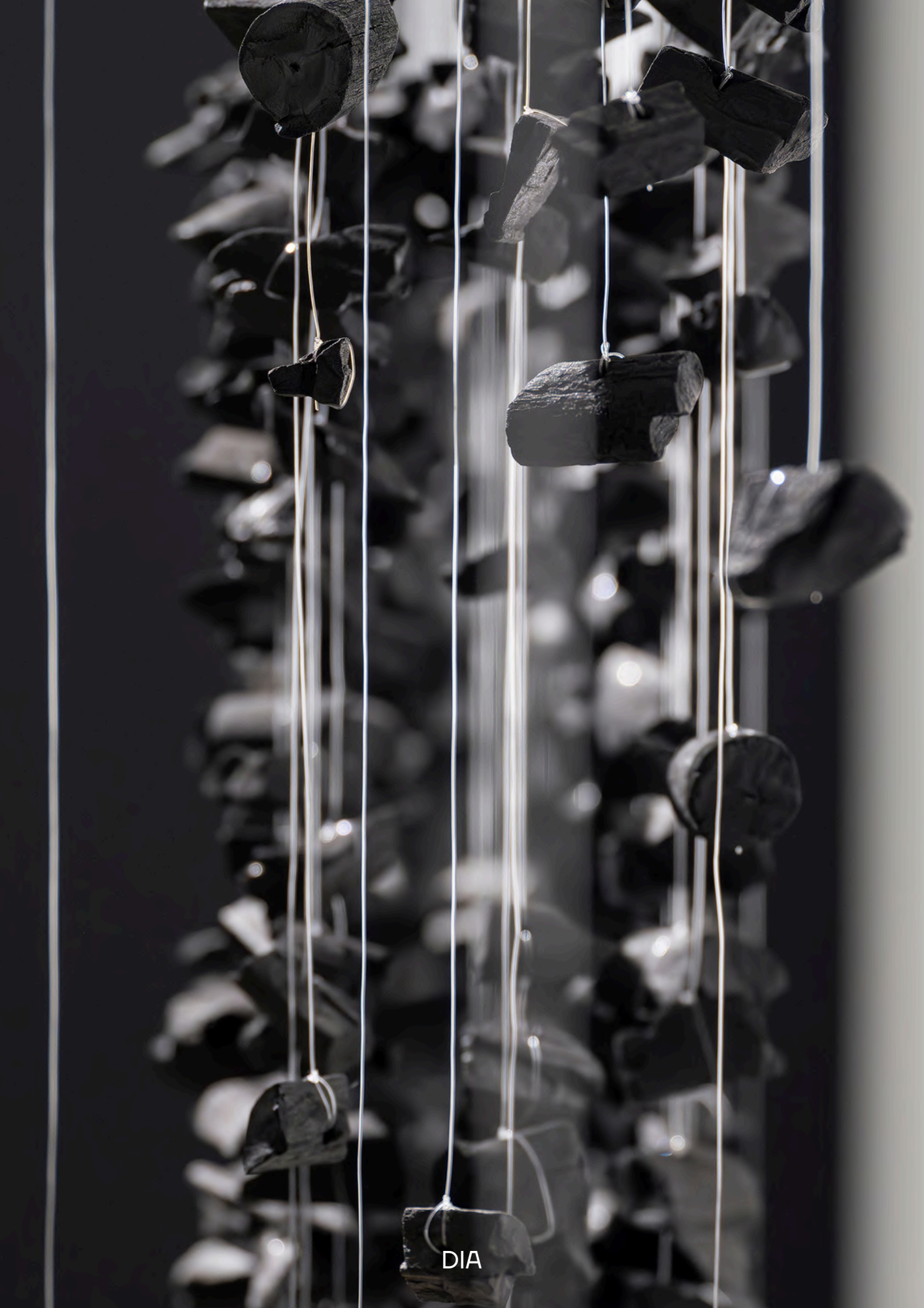
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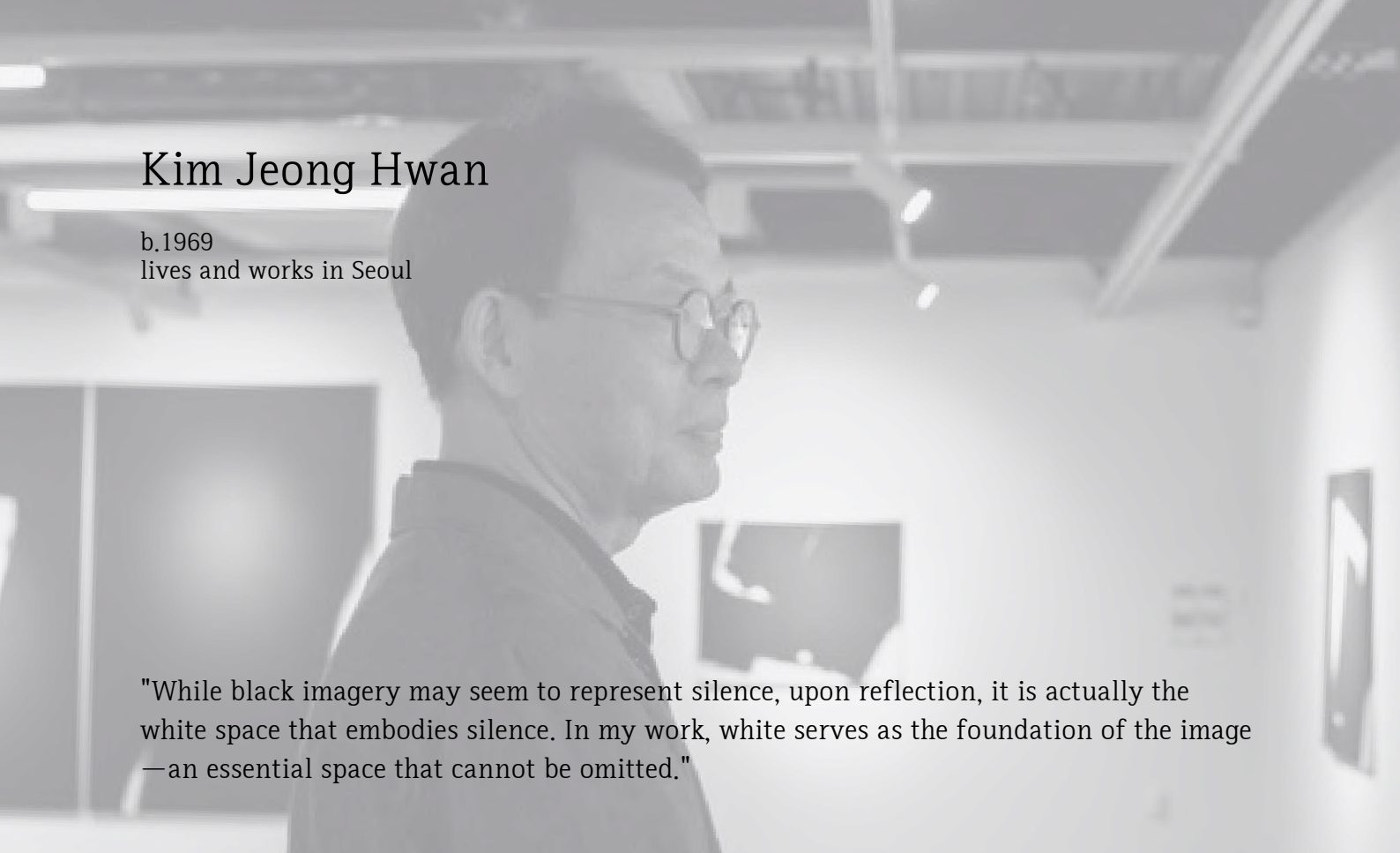


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# Kim Jeong Hwan

b.1969  
lives and works in Seoul

"While black imagery may seem to represent silence, upon reflection, it is actually the white space that embodies silence. In my work, white serves as the foundation of the image—an essential space that cannot be omitted."

Kim Jeong Hwan's works explore the materiality of blackness, focusing on silence and contemplation. Drawing on calligraphy and seal engraving, he uses ink and stone powder to blur the boundaries between painting and sculpture, investigating the physical space occupied by blackness on the canvas and the interaction between that space and the empty areas left behind. His work attempts to visualize the invisible world through the intense materiality of black, its natural smudging, and staining effects. Black is not merely a color; it absorbs light and embodies stillness and tension, leaving traces of energy and movement on the canvas.

His works alternate between painted and intentionally left blank areas, offering a visual experience through the antagonistic relationship between these two elements. Kim Jeonghwan does not simply aim to express something, but rather creates meaningful compositions by dividing color and empty space. As indicated by the title "Silence," his work is a deep exploration of how language, painting, and characters intersect and complement each other where they fall short.

Kim Jeonghwan graduated from the Graduate School of Fine Arts at Hongik University. He has held 12 solo exhibitions, including at Opoh Art Museum (2024), Gallery MHK (2024), Gallery Kitanozaka (2018), Baegak Art Museum (2016), and the KEPCO Art Center Gallery (2014). His works are housed in the collections of Ajou University Dasan Hall, the National Institute for Lifelong Education, Sinchon Severance Hospital, Ramada Hotel Namdaemun, KSD Nanum Foundation, Jeonbuk National University, Dalgan Art Museum (Yanyang, China), the Kim Dae-jung Foundation, as well as various institutions.





Kim Jeong Hwan

Poetry with Silence 25-01-06, 2025  
Acrylic and silica sand mounted on linen  
112.1 x 145.5 cm

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Kim Jeong Hwan

Poetry with Silence 25-02-07, 2025  
Acrylic and silica sand mounted on linen  
117 x 91 cm

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Kim Jeong Hwan

Poetry with Silence 25-02-07, 2025  
Acrylic and silica sand mounted on linen  
118 x 91 cm

DIA





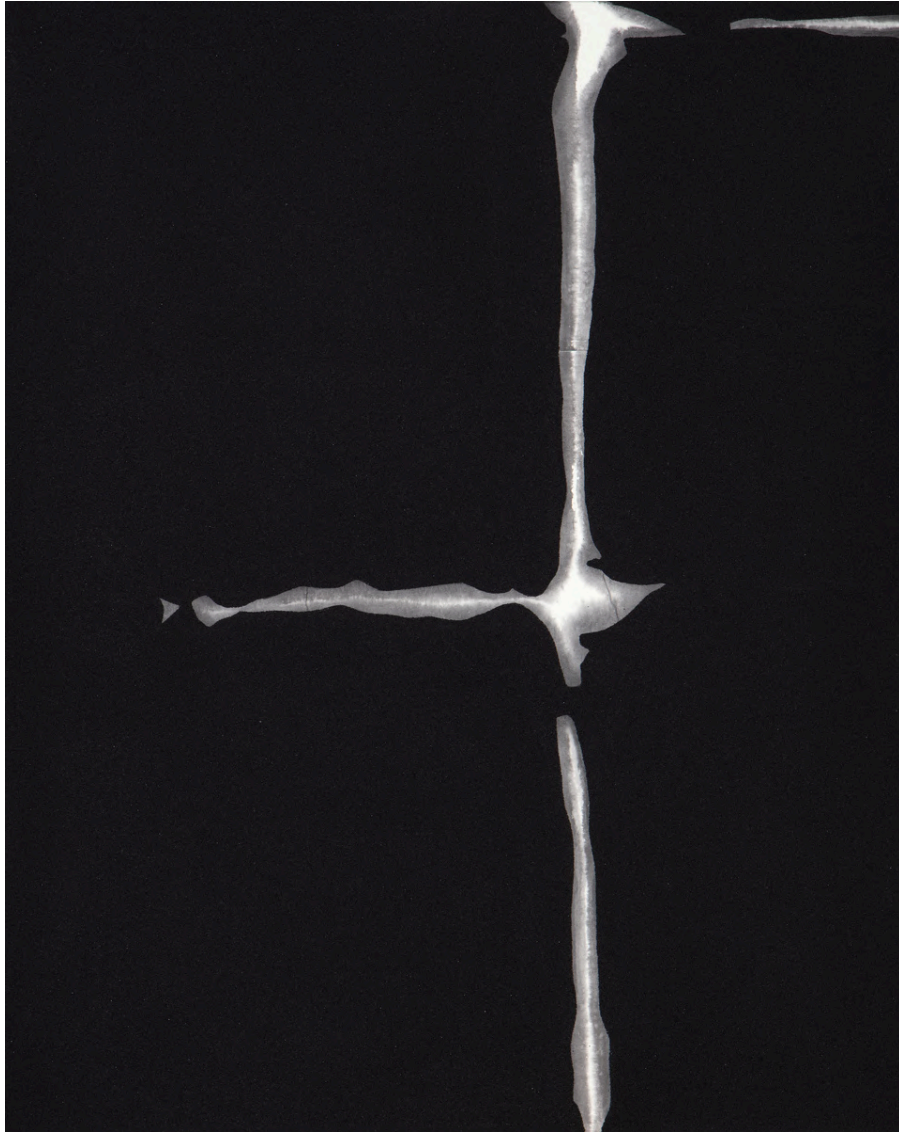
Kim Jeong Hwan

Poetry with Silence 19-11-21, 2019

Chinese ink and silica sand on korean paper mounted on canvas

146 x 112 cm

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Kim Jeong Hwan

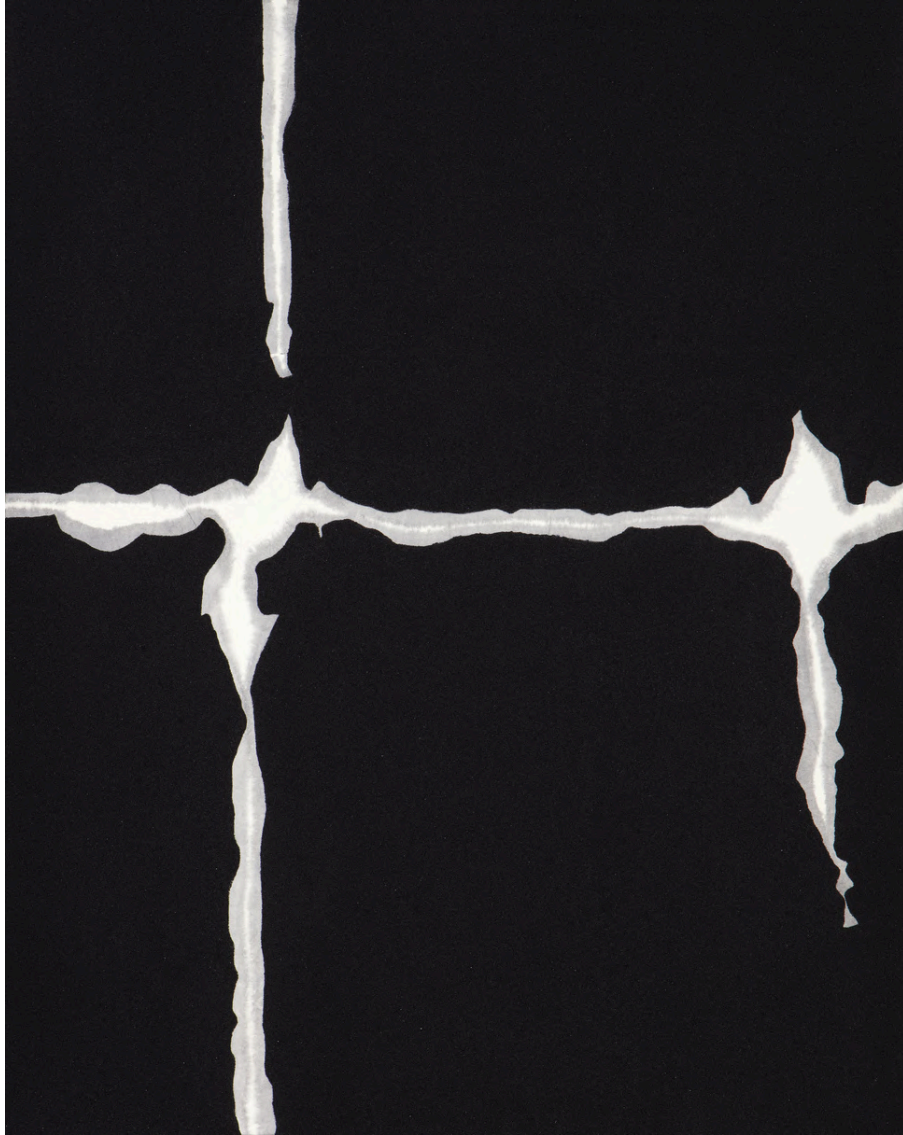
Poetry with Silence 24-02-16, 2024

Chinese ink and silica sand on korean paper mounted on canvas

91 x 72.5 cm

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Kim Jeong Hwan

Poetry with Silence 24-02-20, 2024

Chinese ink and silica sand on korean paper mounted on canvas

91 x 72.5 cm

DIA



Kim Jeong Hwan

Poetry with Silence 24-12-14, 2024  
Acrylic and silica sand mounted on linen  
100 x 80 cm

DIA





Kim Jeong Hwan

Poetry with Silence 24-12-07, 2024  
Acrylic and silica sand mounted on linen  
117 x 91 cm

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