

韓美華 / 日本

1976年東京生まれ、日本在住の在日韓国人3世。

朝鮮大学校美術科卒業後、U美術研究所にて有森正氏に学ぶ。

絵を学び始めたころは油彩で人物や自身のアイデンティティの在り方を反映した作品を描いていたが、マークロスコ、タピエスなどの抽象絵画に感銘を受け、心の内を自由に画面にとどめたくなり徐々に抽象画に移行する。

30歳での出産、子育てを機に、油彩に代わり、幼いころから親しんできた水彩や東洋画をヒントに得た墨やアクリルなどを使った制作へと展開する。

偶然性と人為の対話が織りなす制作方法は繊細かつ大胆な造形と豊かな質感を感じさせる。また、装飾性を排除したような色使いと余白や間などを感じさせる画面はしばしば身体的、音楽的と評される。

現在は個展、グループ展、アートフェアなどを中心に活動中。

日本、アメリカ、ドイツなど個人コレクションも多数。

Artist Statement

「私は作品を作るうえで、色面と色面の間、境界に常に関心を持ちます。

私にとってそれは、ちょうど夜から朝へグラデーションのように時間が移り変わる事象や、人と人を分け隔てたボーダーラインのようにも見えます。

完全な黒はなく、完全な白はありません。制作はパネルに綿布を貼り、下地を施した画面の上に目的地のない旅が始まります。

アクリル絵の具や油性鉛筆の即興的な線を重ね、ある時は消し、道具との言葉のない会話をくりひろげます。自分の奥底の無意識と意識のあわいに形が立ち現れてきたときが旅の終わりです。

情報が溢れて加速化していく現在において身心一如という言葉があるように、自分の心と身体に耳を澄まし、実感をもつことはとても大切なことに思えます。

作品は人の五感や遠い記憶を呼び起こす装置のようなものでありたいです。」

Miwha Han / Japan

Born in Tokyo in 1976, she is a third generation Korean living in Japan.

After graduating from the art department of the Korean National University, he studied under Tadashi Arimori at the U Art Institute.

When she first started to study painting, she used oil to paint people and works that reflected her own identity, but was impressed by abstract paintings by Mark Rothko, Tàpies, and others, and gradually shifted to abstract painting as she wanted to freely express her inner thoughts on the canvas.

At the age of 30, after giving birth and raising her children, she began to use watercolors, which she had been familiar with since childhood, and ink and acrylics, which were inspired by oriental paintings, instead of oil. Her method of creation, which is a dialogue between chance and artifice, evokes delicate yet bold shapes and rich textures. In addition, his use of colors that seem to exclude ornamentation, and the blank spaces and pauses in his works are often described as physical and musical.

He is currently active in solo exhibitions, group exhibitions, and art fairs.

He also has many private collections in Japan, the U.S., and Germany.

Concept

In my work, I am always interested in the boundary between color surfaces.

For me, it is like the gradation of time from night to morning, or the borderline that separates people from each other.

There is no perfect black, and there is no perfect white. The production begins with a journey without a destination on a panel covered with cotton cloth and primed with a screen.

The improvised lines of acrylic paints and oil pencils are layered, sometimes erased, and the wordless conversation with the tools is repeated. The journey ends when a form appears in the space between my deepest unconscious and conscious mind.

In today's world of overflowing and accelerating information, it is very important to listen carefully to one's own mind and body, and to have a sense of reality.

I would like my work to be like a device that evokes the five senses and distant memories of people.