

ARARIO GALLERY

追梦人 LIFE GOSE ON

郑江子 JUNG Kangja

2023.11.3 - 2024.1.6

Opening: 5pm - 7pm, 11.3 (周五)

河南路英商上海法租界上海路7号芒果广场D栋一层
Mango Hub #D, 7 Longai Rd, Xuhui District, Shanghai

JUNG Kangja: *LIFE GOES ON*

Nov 3, 2023 – Jan 6, 2024

Arario Gallery Shanghai

ARARIO GALLERY SHANGHAI is pleased to present the solo exhibition of Korean artist JUNG Kangja (1942-2017) from 3 November 2023 to 6 January 2024. The exhibition will include not only paintings from different periods of her career, but also showcase the installation work "*To Repress*" created in 1968. As a pioneer of performance and experimental art, JUNG has had a profound impact on the Korean art world and even on Korean society. Archives documenting her early artistic practices will also be displayed, offering viewers a more comprehensive picture of JUNG's artistic journey.

During the military dictatorship of the 1960s and 1970s, Korea was experiencing rapid economic growth but social unrest and suppression of citizens' rights. Against this backdrop, JUNG graduated from the western painting department of Hongik University in 1967, and joined the avant-garde Korean art groups "Shin Jeon" and "The Fourth Group." In the same year, she participated in the landmark exhibition titled "Korean Young Artists Association Exhibition", which gathered a group of young artists who challenged the mainstream of art by introducing politics into the context of art, attempting to resist the rigid societal ideologies.

In 1968, JUNG collaborated with Korean artists Kang Kukjin (1939-1992) and Jung Chanseung (1942-1994) on a performance art titled "*Transparent Balloons and a Nude (1968)*", in which audience were invited to hang transparent balloons on her half-nude body, subsequently popping them one by one. When all the balloons were burst, JUNG left the stage. The performance itself challenged the conservative social norms of the time. Throughout the performance, JUNG was completely passive and at the mercy of others, and the transparent balloons, on the other hand, served as a tangible metaphor for women's circumstances: from the balloons being affixed to the female body (society's expectations of women's roles) to being burst (the body being gazed and utilized) and their deflation process (gradually losing value as time passes by) until they appeared shriveled (being discarded). The performance revealed the societal situation of most women in that era.

In 1969, the installation "*To Repress (1968)*" was first displayed at "*Hankook Ilbo Invitation Exhibition*" in Seoul. It "depicts the oppressed existence of women," the artist stated. The work consists of the soft cotton pressed down and deformed by a heavy steel pipe, unable to withstand the weight of it. By the comparison of flawless white and mottled rust, soft warmth and rigid coldness, viewers can perceive a palpable tension and sense of pain from the work. Compared to the performance art she created around the same period, this work didn't receive adequate attention. However, the artist herself attached great importance to this work. With the sketch and the photo of the installation, in 2018, this work was remade and exhibited again in the last solo exhibition she prepared before her death.

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At the dawn of the 1970s, the Korean government began to impose severe sanctions on radical art movements. In 1977, JUNG moved to Singapore with her family, and returned to Korea five years later. From 1982 onward, she gradually shifted her focus to painting, through which her expression on social consciousness and sense of identity continued. She began to travel frequently to faraway places untouched by modern civilization and drew inspiration from her journeys. She traversed the vast Sahara Desert in Niger, painted lions and giraffes at the foot of Mount Kilimanjaro, and women in the clothing markets of Gambia... This series of works captured the raw vitality of distant lands, and embodied JUNG's fantastic imagination, as well as her dreams and passions.

In the later stages of her artistic career, JUNG continued to seek breakthroughs and new challenges. While she maintained an interest in tangible objects from reality, she was not confined to any specific paradigm. She deconstructed every object into its geometric form of a semi-circle, and believed that circles and straight lines, as the smallest units of all objects in the universe, represent the most fundamental essence. She wanted to liberate herself through "imagination that I stretch in my own way in an unlimited, free space that is bound to nothing".

JUNG's creations at every stage unfolded along with her journey of life and mirrored her dreams and loneliness. She was active at the forefront of Korean experimental art in the 1960s and 1970s, but was underappreciated until 2000, when her artistic achievements were rediscovered and recognized. Recently, JUNG's debut work, "*Kiss Me*" was showcased in the touring exhibition "*Only the Young: Experimental Art in Korea, 1960-1970s*", curated by the National Museum of Modern and Contemporary Art (MMCA) in Seoul. The exhibition is currently on view at the Guggenheim Museum in New York and is scheduled to tour the Hammer Museum in Los Angeles early next year.

JUNG's works radiate a vibrant vitality, yet her path of creation has been a lonely and arduous journey. Despite this, she never ceased creating, but regarded art as her life and constantly pursued the dream of ideal. Now, she left us, but her spirit will continue to exist alongside her works.

郑江子：追梦人

2023.11.3 – 2024.1.6

阿拉里奥画廊上海

阿拉里奥画廊欣然宣布将于2023年11月3日至2024年1月6日呈现韩国艺术家郑江子（1942-2017年）个展“追梦人 *Life Goes On*”。展览将不仅涵盖其不同时期的绘画作品，也将展出艺术家创作于1968年的装置作品《压》（*To Repress*）。作为韩国二十世纪六七十年代现场行为艺术与实验艺术的先驱，郑江子对韩国艺术界乃至韩国社会产生了深远的影响。在本次展览中，记录她早期艺术实践的影像档案也将同时呈现，期待观众对郑江子的艺术有更全面的了解。

二十世纪六七十年代的韩国正值军事独裁时期，尽管彼时经济处于快速增长的状态，但社会动荡、公民的权利被压制。1967年，郑江子从弘益大学绘画系毕业后，便加入了韩国先锋艺术团体“新展览小组（Shin Jeon）”和“第四小组（The Fourth Group）”，并参与了具有里程碑意义的展览《韩国青年艺术家协会展》（*Korean Young Artists Association Exhibition*, National Public Information Office, Seoul, Korea, 1967），该展览集结了一众挑战主流艺术的年轻艺术家，他们通过身体和表演将政治引入艺术语境，以此来对抗当时僵化的社会意识形态。

1968年，郑江子与韩国艺术家姜国振Kang Kukjin（1939-1992）、郑灿胜Jung Chanseung（1942-1994）合作完成了行为艺术作品《透明气球与身体》（*Transparent Balloons and a Nude*, 1968），在行为表演现场，两位艺术家将郑江子的衣饰退去后，邀请在场观众在她半裸的身体上悬挂透明气球，然后将其一戳破。当所有气球被戳破后，郑江子离开舞台。在表演进行的过程中，郑江子处于完全被动、任人支配的境遇，揭示了当时韩国女性的社会地位。而透明气球则可看作是女性境遇的具象比喻，从气球被固定在女性身体上（社会对女性社会角色的期望），到气球被戳破（身体被观看、利用），再到气球泄气的过程（时间流逝渐渐失去价值），最后气球呈现干瘪的状态（被舍弃），在这一连串的过程中，透明气球的遭遇，即是当时那个时代大多数女性的命运。而这次行为表演本身也是对当时保守社会风气的挑战。

1969年，装置作品《压》（*To Repress*, 1968）首次展出于《韩国日报邀请展》（*Hankook Ilbo Invitation Exhibition*, 1969）。郑江子称“这件作品是女性被压迫的象征”。轻柔的棉花被沉重的钢管压制，却始终不敌钢管的重量而发生形变。无暇的棉白与斑驳的铁锈、前者柔软温暖，后者坚硬冰冷，艺术家运用举重若轻的艺术手法，赋予了这件作品直观的矛盾张力及痛感。相较于郑江子同时期的行为艺术作品，这件装置作品在当时并未受到足够的关注，艺术家本人却十分重视这件作品。根据作品照片和草图，2018年，在她生前筹备的最后一次个展上，《压》（*To Repress*）被重新制作并再次展出。

七十年代伊始，韩国政府开始对当时激进的艺术活动实施严厉的制裁。1977年，郑江子随家人移居新加坡生活，1982年返回韩国。在新加坡期间，无论生活境遇如何，郑江子始终保持着对创作的热情与持续投入，她学习了印度传统蜡染（Batik）并在新加坡完成了一系列蜡染作品。1982年起，她逐渐将创作重心转向绘画，通过抽象绘画延续她在社会意识和身份认同上的表达。她开始频繁前往那些未受现代文明侵蚀的远方，并从旅途中汲取创作灵感。她穿越尼日尔的浩瀚的撒哈拉沙漠，在乞力马扎罗山下画狮子与长颈鹿，在冈比亚画服装市场里的妇女……这一系列的作品记录了远方原始的生命力，也承载着郑江子梦幻的想象，以及她的梦想与热爱。

郑江子：追梦人

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阿拉里奥画廊上海

郑江子在她艺术生涯的后期仍然在寻求突破和新的尝试。她依然对现实中具体的事物保有兴趣，但不会将自己的创作局限于某种特定的范式。她将所有的物体还原为几何形式的半圆，并通过这种新的艺术语言进行创作实验。她认为圆和直线作为宇宙中所有物体的最小单位，是最本质的存在。她希望通过“自己的方式在一个无限的、自由的、无拘无束的空间里展开想象，解放自我（imagination that I stretch in my own way in an unlimited, free space that is bound to nothing.）。”

郑江子每个阶段的创作都伴随着她的生活足迹展开，也映照着她的梦想与孤独。她活跃于二十世纪六七十年代韩国实验艺术的前沿，却未被重视，直到2000年她的艺术成就才被重新发现及肯定。近期，郑江子的处女作《吻我》（*Kiss Me.*）在首尔国立现当代艺术博物馆（MMCA）策划的巡展《永远年轻：1960-1970年代韩国实验艺术》（*Only the Young: Experimental Art in Korea, 1960-1970s*）中呈现，展览目前正在纽约古根海姆博物馆呈现，并计划于明年初巡展至洛杉矶哈默博物馆。

郑江子的作品展现出昂扬的生命力，但她的创作之路却是一段孤独而艰辛的旅程。尽管如此，她却从未停止创作，她视艺术为生命，一生都在追求艺术之梦。现在，她已然走出了时间，但她的艺术生命将通过她的作品继续存在。

郑江子行为表演现场, 1968年

《透明气球与身体》(姜国振、郑江子、郑渊胜), 1968.5.30, C'est Si Bon Music Café, Seoul, Korea

Performance by JUNG Kangja, 1968

《Transparent Balloons and a Nude》(Kukjin Kang, Kangja Jung, Chanseung Jung), 1968.5.30, C'est Si Bon Music Café, Seoul, Korea





To Repress | 压

Cotton, steel pipe 棉花, 钢管
200 x 258 x 28 cm
1968

First installation of original work with the artist
图为该作品首次展出现场，右为艺术家郑江子

<To Repress, 1968>

The work *To Repress* was exhibited in 1968 at Hankook Ibo and only consists of one photograph, one installation sketch, and a brief statement from the artist that it "depicts the oppressed existence of women."

This installation work, featuring a steel pipe placed on large pieces of cotton, symbolizes the oppressed existence of women as the light cotton is weighed down by the heavy steel. This work went unnoticed during its time due to other so-called 'happening' works by JUNG, such as *Transparent Balloons and Nude* (1968), and *Murder at the Han Riverside* (1968).

JUNG had requested the reproduction of this piece for her solo exhibition at ARARIO GALLERY in 2018, which she had prepared during her lifetime, but unfortunately was unable to see the reproduced work because she had passed away prior to the exhibition opening.

Although JUNG never referred to herself as a feminist, her works overall project an awareness on feminism as well as the dynamics of gender ideologies and politics of those times.

作品《压》于1968年在《韩国日报》上首次露出，仅包含一张照片、一张作品草图和艺术家简洁的声明，艺术家说到这件作品是“女性被压迫的象征”。

在这件装置作品中，一根钢管被放置在了数块棉花垫上，轻盈的棉花被沉重的钢管所压制、形变，象征着女性被压迫的存在。彼时，郑江子的其他‘偶发’作品更受瞩目，如《透明气球和裸体》(1968)和《汉江边的谋杀》(1968)，而这件作品在当时并未受到大量关注。郑江子生前曾希望在2018年阿拉里奥画廊的个展中再次展出这件作品，但不幸的是，她在展览开幕前去世，未能亲眼再次见到这件作品。

尽管郑江子从未称自己为女权主义者，但她的作品在整体风格上都展现了对女权主义的认知，以及当时性别意识与政治间的动态关系。



Installation View of Jung Kangja's solo exhibition "Life Goes On" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



重生 / *Rebirth*

布面油画 oil on canvas

161 x 260 cm

1985



Installation View of Jung Kangja's solo exhibition "Life Goes On" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



就算明天是世界末日..... / *Even If the Earth Falls Tomorrow...*

布面油画 oil on canvas

160 x 130 cm

1995



龙与自画像 / *Self Portrait with Dragon*

布面油画 oil on canvas

162 x 130 cm

1991

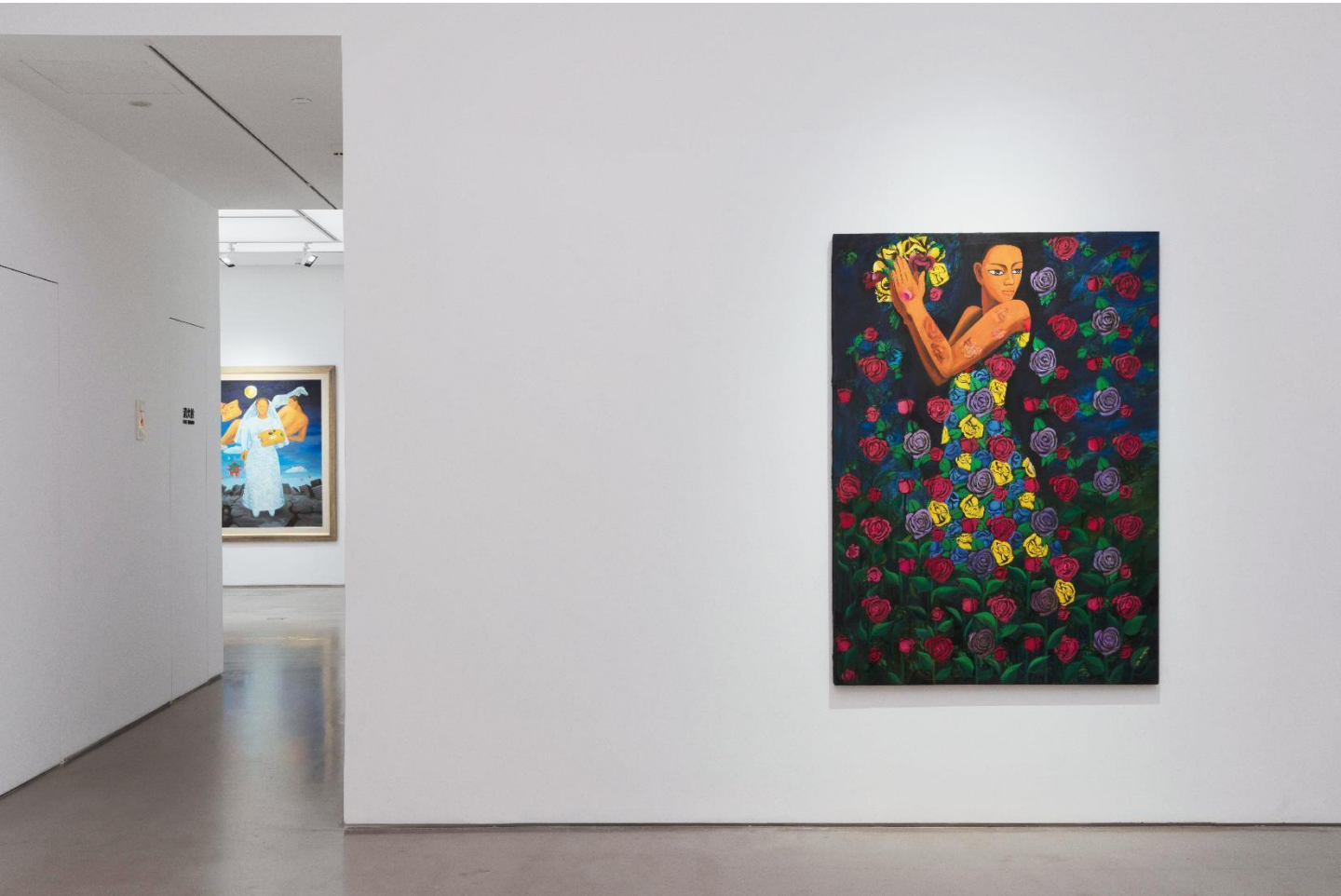


龙与景观 / *Landscape with Dragon*

布面油画 oil on canvas

162 x 130 cm

1990



Installation View of Jung Kangja's solo exhibition "Life Goes On" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



玫瑰节日 / *Rose Festival*

布面丙烯 Acrylic on canvas
170 x 122 cm
1986



Installation View of Jung Kangja's solo exhibition "Life Goes On" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



花与两位女子 / *Flower and Two Women*

布面丙烯 Acrylic on canvas

162 x 122 cm

1990



服装市场里的妇女(冈比亚) / *The Women in a Clothes Market (Gambia)*

布面丙烯 Acrylic on canvas

160 x 200.5 cm

1989



Installation View of *Jung Kangja's* solo exhibition "*Life Goes On*" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



花瓶与玫瑰 / *Vase with Roses and a Nude*

布面油画 oil on canvas

53 x 46 cm

2007



芙蓉花与鸟捉鱼 / *Hibiscus and Bird Catching Fish*

布面油画 oil on canvas

53 x 46 cm

2009



无题 / *Untitled*

布面油画 oil on canvas

61 x 73 cm

2003



Installation View of Jung Kangja's solo exhibition "Life Goes On" at ARARIO GALLERY, Shanghai, 2023
郑江子个展《追梦人》展览现场，阿拉里奥画廊上海，2023



无题 / *Untitled*

布面油画 oil on canvas

130 x 162 cm

2004



丛林中的情侣 / *Couple in the Jungle*

布面油画 oil on canvas

162 x 130 cm

2013



乞力马扎罗山和游猎 / *Kilimanjaro and Safari*

布面油画 oil on canvas

130 x 162 cm

1988



撒哈拉 / *Sahara*

布面油画 oil on canvas

130 x 162 cm

2012



太阳神之舞 / *Dance of the Sun Goddess*

布面油画 oil on canvas

130 x 162 cm

2013



有限之路 / *Limited Road*

布面油画 oil on canvas

73 x 90.5 cm

2000



有限的生命 / *Limited Life*

布面油画 oil on canvas

60 x 72 cm

2014



图阿雷格部落穿越沙漠(尼日尔) / *The Tuareg Tribe Crossing a Desert (Niger)*

布面丙烯 Acrylic on canvas

162 x 130 cm

1989



印度 / *India*

布面油画 oil on canvas

73 x 60 cm

1995



无题 / *Untitled*

布面油画 oil on canvas

53 x 46 cm

2005



无题 / *Untitled*

板上油画 Oil on panel

53 x 46 cm

1989



孩子与母亲 / *Child Playing with Mother*

布面油画 oil on canvas

53 x 65 cm

2011



母与子 / *Mother and Child*

布面油画 oil on canvas

72.5 x 60.5 cm

2004

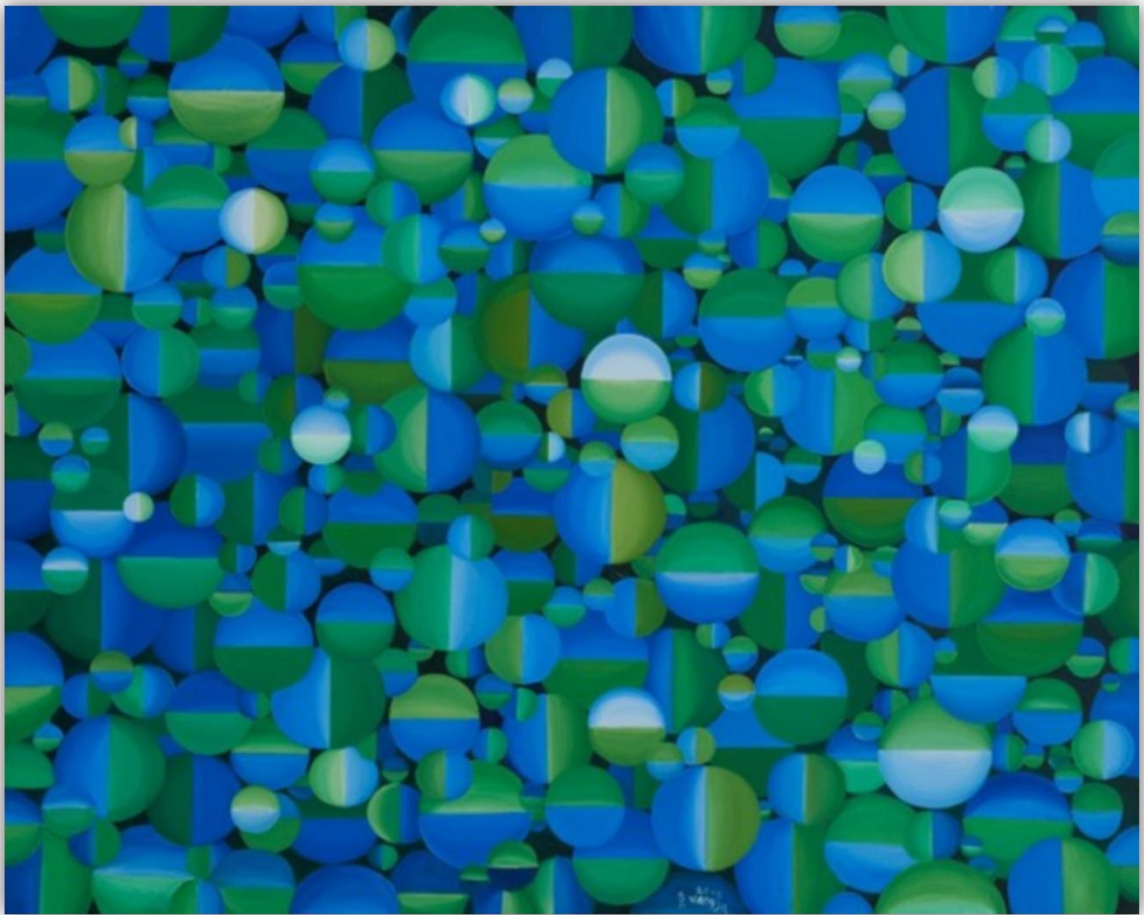


快节奏跳舞的女人 / *Woman Dancing in Rapid Tempo*

布面油画 oil on canvas

162 x 130.3 cm

2015



半圆文字 / *Text of Semi-Circle*

布面油画 oil on canvas

130 x 162 cm

2016

ARARIO GALLERY

JUNG Kangja

郑江子

1942-2017

韩国 South Korea



JUNG Kangja was born in Daegu in 1942 and made her debut in the Korean art scene in 1967 with the <Korean Young Artists Association Exhibition> after graduating from Hongik University, Department of Western Painting. Active as a member of the 'New Exhibition' and 'The Fourth Group' during the 1960-1970s, a time of strong military dictatorship and ideological confrontations, she attempted making social statements through various artistic experiments and garnered significant attention. However, due to government surveillance and sanctions after her 1970 solo exhibition <Incorporeality> was forcibly removed she migrated to Singapore with her family, and as a consequence for over a decade JUNG had to halt her artistic endeavours. Her social consciousness and sense of identity continued through experimental paintings after returning to Korea in 1982.

JUNG's work over the last 15 years does a poignant job of displaying her interest in something concrete and realistic, something that had expanded into interest in human beings through abstract, transcendental forms. In short, she wanted to liberate herself through "imagination that I stretch in my own way in an unlimited, free space that is bound to nothing." JUNG Kangja's work was presented at the National Museum of Modern and Contemporary Art Seoul's <Only the Young: Experimental Art in Korea, 1960s-1970s>, and is currently on view at the Guggenheim Museum in New York and is scheduled to tour to the Hammer Museum in Los Angeles early next year. Additionally, solo exhibitions are planned to be held at ARARIO GALLERY Seoul and Shanghai this coming November.

郑江子，1942年出生于韩国大邱，1967年从弘益大学西洋绘画系毕业后，在《韩国青年艺术家协会展览》中首次登上韩国艺术舞台。1960-1970年代，作为韩国艺术团体“新展览 New Exhibition”和“第四小组 The Fourth Group”的成员之一，郑江子活跃在那个充斥着强烈的军事独裁和意识形态相对抗的时代。期间她通过各种艺术实验发表社会言论，并获得了极大的关注。然而，因其1970年的个展《无实体性》被强制取消，受当时韩国当局的监视与制裁，郑江子与家人不得不移居新加坡，这一事件导致接下来的十年艺术家都不得不中止了她的艺术活动。1982年返回韩国后，郑江子通过实验性绘画延续了她在社会意识和身份认同上的尝试与表达。

郑江子在作品中表现出了她对现实事物的兴趣，这种兴趣通过抽象的、先验的形式扩展到了对人类的兴趣。简而言之，她想通过“自己的方式在一个无限的、自由的、不受任何约束的空间里展开想象”来解放自己。郑江子的作品近期参与了首尔国立现代艺术博物馆（MMCA）策划的巡展《永远年轻：1960-1970年代韩国实验艺术》，展览目前正在纽约古根海姆博物馆呈现，并计划于明年年初巡展至洛杉矶哈姆博物馆。此外，阿拉里奥画廊首尔和上海空间也将分别于今年11月呈现郑江子的大型回顾展。

JUNG Kangja

1942-2017, born in Daegu, Korea

EDUCATION

1967 B.A. Department of Western Painting, Hongik University, Seoul, Korea

SELECTED SOLO EXHIBITIONS

- 2023 Jung Kangja: *Dear Dream, Fantasy, and Challenge*, ARARIO MUSEUM in SPACE, Seoul, Korea
- 2018 Jung Kangja: *I Want My Last Trip to the Moon*, ARARIO GALLERY, Cheonan & Seoul, Korea
- 2014 Jung Kangja, SOOHOO Gallery, Busan, Korea
- 2013 Jung Kangja, Gallery J-one, Daegu, Korea
- Jung Kangja, Hangaram Art Gallery, Seoul, Korea 9
- Jung Kangja, Galleria SOONSOO, Seoul, Korea
- 2012 Jung Kangja, Superior Gallery, Seoul, Korea
- Jung Kangja, SOOHOO Gallery, Busan, Korea
- 2010 Jung Kangja, Insa Art Center, Seoul, Korea
- Jung Kangja, Hana Art Gallery, Seoul, Korea
- 2006 Jung Kangja, *Lonely Voyage*, Gallery Seoho, Seoul, Korea
- 2005 Jung Kangja, Total Gallery, Daejeon, Korea
- 2004 Jung Kangja, *Lonely Voyage*, Gallery Seoho, Seoul, Korea
- 1979 Jung Kangja, International Solo Exhibition, Museum of Modern and Contemporary Art in Nusantara, Jakarta, Indonesia
- 1970 Exhibition of *Incorporeality* (non-body), National Public Information Office, Seoul, Korea

SELECTED GROUP EXHIBITIONS

- 2024 *Only the Young: Experimental Art in Korea 1960s-1970s*, MMCA, Seoul, Korea, Solomon R. Guggenheim Museum, New York, USA, Hammer Museum, LA, USA (touring expected)
- 2023 *Only the Young: Experimental Art in Korea 1960s-1970s*, National Museum of Modern and Contemporary Art, Seoul, Korea
- Action, Gesture, Performance: Feminism, the Body and Abstraction*, Fondation Vincent Van Gogh, Arles, France
- 80 Urban Reality*, Seoul Museum of Art, Seoul, Korea
- SUMA Collection: *Discovering the Star*, Suwon Museum of Art, Suwon, Korea
- Action, Gesture, Performance: Feminism, the Body and Abstraction*, Whitechapel Gallery, London, UK
- 2022 *The Poetic Collection*, Seoul Museum of Art, Seoul Seosomun Main Building, Seoul, Korea
- 2020 *Dancing Queen*, ARARIO GALLERY Cheonan, Cheonan, Korea
- 2017 *Reenacting History: Collective Actions and Everyday Gestures*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- Asia Women Artists*, Jeonbuk Museum of Art, Wanju-gun, Korea
- 2006 *Museum on the Move*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 2001 *The Era of Transformation and Dynamics*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 1999 *Moving Gallery*, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 1992 *The Primitive Sculpture Exhibition*, Shinsegye Department Store Gallery & Moran Gallery, Seoul, Korea
- 1988 *The Seoul International Modern Art Festival*, to celebrate 1988 Seoul Olympics, National Museum of Modern and Contemporary Art, Gwacheon, Korea
- 1980 *The Group Exhibition of Four Countries*, National Gallery Singapore, Singapore
- 1970 *Six Korean Young Artists*, Tokiwa Gallery, Tokyo, Japan
- 1969 *Hankook Ilbo Invitation Exhibition*, Seoul, Korea
- 1967 *Korean Young Artists Association Exhibition*, National Public Information Office, Seoul, Korea

SELECTED PERFORMANCES

- 1970 *Funeral of the Established Art and Culture Performance*, From Sajik Park to Gwanghwamun Gate, Seoul, Korea
- 1969 *Tissue Dress (SON Ilgwang, JUNG Kangja, JUNG Chanseung)*, Jangchungdan Park, Seoul, Korea
- 1968 *Transparent Balloons and a Nude Performance*. The 4th Contemporary Art Seminar, C'est Si Bon Music Café, Seoul, Korea
- Murder at the Han Riverside (KANG Kukjin, JUNG Kangja, JUNG Chanseung)*, the 2nd Han River Bridge, Seoul, Korea

SELECTED COLLECTIONS

- National Museum of Modern and Contemporary Art, Korea
- Seoul Museum of Art, Korea
- Suwon Museum of Art, Korea
- Seoul Arts Center, Korea
- ARARIO MUSEUM, Korea
- Hongik University Museum of Art, Korea
- Long Museum Shanghai, China

郑江子

1942-2017年，生于韩国大邱

教育经历

1967年获韩国首尔弘益大学西洋画系学士学位

部分个展

- 2023 郑江子: *亲爱的梦想、幻想和挑战*, 阿拉里奥美术馆, 韩国首尔
- 2018 郑江子: *我希望最后一次旅行是月球之旅*, 阿拉里奥画廊, 韩国天安和首尔
- 2014 郑江子, SOOHOO画廊, 韩国釜山
- 2013 郑江子, J-one画廊, 韩国大邱
郑江子, Hangaram美术馆, 韩国首尔9
郑江子, Galleria SOONSOO, 韩国首尔
- 2012 郑江子, Superior画廊, 韩国首尔
郑江子, SOHOO画廊, 韩国釜山
- 2010 郑江子, Insa艺术中心, 韩国首尔
郑江子, Hana美术馆, 韩国首尔
- 2006 郑江子, *孤独旅程*, Seoho画廊, 韩国首尔
- 2005 郑江子, Total画廊, 韩国大田
- 2004 郑江子, *孤独旅程*, Seoho画廊, 韩国首尔
- 1979 郑江子, 国际个展, 努山塔拉当代艺术博物馆, 印度尼西亚雅加达
- 1970 *非实体展览 (非身体)*, 国家新闻办公室, 韩国首尔

部分群展

- 2024 *永远年轻: 1960-1970年代韩国实验艺术*, MMCA, 韩国首尔
所罗门-R-古根海姆博物馆, 美国纽约
哈默博物馆, 美国洛杉矶 (预计巡回展出)
- 2023 *永远年轻: 1960-1970年代韩国实验艺术*, 韩国国立现当代艺术博物馆, 韩国首尔
行动、姿态、表演: 女性主义、身体与抽象, 文森特·梵高基金会, 法国阿尔勒
80个城市的现实, 首尔艺术博物馆, 韩国首尔
SUMA系列: 发现星星, 水原艺术博物馆, 韩国水原市
行动、姿态、表演: 女性主义、身体与抽象, 白教堂画廊, 英国伦敦
- 2022 *诗意的收藏*, 首尔美术馆, 首尔细文主楼, 韩国首尔
- 2020 *舞蹈皇后*, 阿拉里奥画廊天安, 韩国天安
- 2017 *再现历史: 集体行动与日常姿态*, 国家现当代艺术博物馆, 韩国果川
亚洲女艺术家, 全北艺术博物馆, 韩国湾州郡
- 2006 *移动中的博物馆*, 国立现当代艺术博物馆, 韩国果川

- 1981 蜡染展, Space博物馆, 韩国首尔
1970 六位韩国青年艺术家, 常盘画廊, 日本东京
1969 Hankook Ilbo邀请展, 韩国首尔
1967 韩国青年艺术家协会展, 国家新闻办公室, 韩国首尔

部分行为艺术作品

- 1970 传统艺术文化表演的葬礼, 从社稷公园到光化门, 韩国首尔
1969 纸巾裙 (SON Igwang、郑江子、JUNG Chanseung), 长春潭公园, 韩国首尔
1968 透明气球和裸体行为艺术表演: 第四届当代艺术研讨会, Clest Si Bon Music Cafe, 韩国首尔
汉江边的谋杀案 (KANG Kukjin、郑江子、JUNG Chanseung), 汉江第二大桥, 韩国首尔

部分收藏

- 国立现当代艺术博物馆, 韩国
韩国首尔艺术博物馆, 韩国
水原艺术博物馆, 韩国
首尔艺术中心, 韩国
阿拉里奥美术馆, 韩国
弘益大学美术馆, 韩国
龙美术馆, 中国上海

关于画廊 About Us



阿拉里奥画廊自1989年创立至今，已在韩国和中国设立3所空间。阿拉里奥画廊在过去的三十年间始终在国际舞台发掘推广亚洲艺术家，持续挑战当代艺术气候。阿拉里奥代理的艺术家涵盖自20世纪70年代至今的实验艺术先锋，创作门类包括视觉艺术、绘画、雕塑、影像以及装置等众多艺术类别，突出展现了亚洲地区令人瞩目的社会历史文化。阿拉里奥画廊特别通过其上海空间的项目关注与推广亚洲与国际艺术家，持续丰富艺术家名单并长期培养支持年轻艺术家。阿拉里奥现代理来自韩国、日本、中国、印度和东南亚国家的五十位艺术家，作品横跨当代艺术领域不同世代，以期开启创意先锋之间的持续对话。

Since its opening in 1989, ARARIO GALLERY has operated exhibition spaces in various regions, including Seoul and Cheonan, Korea; Beijing and Shanghai, China; and New York, US. Today, Arario Gallery maintains three spaces across Seoul, Cheonan, and Shanghai. Under the grand scheme of pursuing and securing the identity of Asian art, Arario Gallery focuses on discovering, incubating, and promoting Asian artists internationally and presenting experimental art from Asia to a broader audience through exhibitions by taking on the role of a leading gallery and guiding the contemporary art scene in Asia.

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地址

阿拉里奥画廊上海
上海市徐汇区龙爱路7号芒果广场D栋

Address

Arario Gallery Shanghai
7 Longai Rd, Mangoo Hub, #D, Xuhui District, Shanghai

固定电话

021-54249220

Tel.

021-54249220

微信公众号



阿拉里奥画廊

阿拉里奥画廊

邮箱: info@ararioshanghai.com
网址: www.arariogallery.com
Instagram: arariogallery_official
微信公众号: 阿拉里奥画廊 Arario
小红书: 阿拉里奥 Arario Gallery

Arario Gallery Shanghai

Email: info@ararioshanghai.com
Web: www.arariogallery.com
Instagram: arariogallery_official
WeChat Official Account: 阿拉里奥画廊 Arario
RED: 阿拉里奥 Arario Gallery