

Biography

Choi, Hyesim

2020.10



Choi, Hyesim

Born in Gyeongju, Korea, in 1957

2007. Daegu University, major in painting, M.F.A, Korea

1978 - 1980 Hochschule Kaiserslautern, Germany

1985 - 1987 Hochschule der Bildenden Kunst Saar, Germany

Solo Exhibition

- 2018 SM Seaside City Cebu, Philippines
Insa Art Space, Seoul Korea
- 2017 Hanover Mühlen Museum, Germany
- 2016 Hotel Sejong Gallery, Seoul Korea
- 2015 Seoul Arts Center (ACAF 2015), Seoul Korea
Gana Art Space, Seoul Korea
- 2014 Beomeo Art Street, Daegu Korea
- 2013 Insa Art Center, Seoul Korea
Hyangam Museum of Art, Seoul Korea
- 2012 Daegu Art Center, Daegu Korea
Istanbul Besiktas Belediye Museum of Art, Turkey
- 2011 Gallery Sonamu, Daegu Korea
Hong Kong National Exhibition Gallery, HongKong
- 2010 Woobong Gallery, Daegu Korea
- 2009 Seoul Arts Center Hangaram Art Museum, Seoul Korea
- 2008 Gallery Sonamu, Daegu Korea
- 2007 Debec Plaza Gallery, Daegu Korea
Weihai city Museum, China

Art Fair

- 2013 Art Gyeongju Special Exhibition
Hong Kong Art Fair (AIAA)
Hong Kong Hotel Art Fair
- 2012 Korea International Art Fair (KIAF)
Busan International Art Fair
- 2011 Shanghai Art Fair
- 2010 Hong Kong Modern Art Fair

Main Group Exhibition

- 2018 The Art World Exhibition, Seoul Korea
Beijing 1503 Museum, China
- 2014 Taiwan Southeast Artist Association 40th Anniversary Exhibition
Unique story Exhibition (Daegu Cultural Foundation)
- 2013 Western Paintings 4 Artist Exhibition (Comet gallery)
Today's Trend of North Gyeongsang Art Exhibition (Hyangam Museum of Art)
Published in the November issue of Korean-English Monthly 「Power Korea」
Modern Art 20 Artists' Viewpoint & Prospect Exhibition
Invitation Exhibition- International Art Club Comet (Interburgo Hotel, Prado)

Taiwan-Korea International Exchange Exhibition (Beomeo Art Street)
Sharing Hope Exhibition between Yeongnam & Honam region
Selected as 2013 Best Innovation by the Daily Sports Seoul
Gyeongsan Art Fair

- 2012 USA Hawaii Modern Art Festival
Korea-USA International Art Exchange (Daegu Art Center)
Korea-Turkey International Art Exchange (Seoul Museum of Art)
- 2011 The World Athletics Championships in Daegu, Special Exhibition
Thank you, Wales! Exhibition, UK, Cardiff
Seoul International Modern Art Fair
Kim Gui-soon gallery international club Invitation Exhibition
Insa-dong Art gallery Festival (Sinsang Gallery)
- 2010 Sun International Art Festival, Japan
Leading Female Artists Exhibition (Museum Dongwoo, Daegu)
Korean Art Fair (Jeonbuk Art Center)
Painting-Love Exhibition (Youngchun Creative Studio)
Korean Professional Artists Masterpiece Exhibition (Gwangju Museum of Art)
Hanmauem Art Festival (Daegu Art Center)
- 2009 Invitation Exhibition- Comet domestic artists (Dong-a Gallery, Daegu)
Korean Art (Sejong Center for the Performing Arts, Seoul)
Invitation Exhibition- International Art Club Comet (Suseong Artpia)
- 2008 International Group Exhibition (Australia, China, Taiwan, Japan, Korea)- Beyond Time & Space
Yesterday and Today of Daegu (Daegu Art Center)
View and Shape Exhibition (Suseong Artpia)
- 2007 Outstanding Korean Artwork, Fukuoka, Japan
Art Exchange: Korea-Japan, Osaka, Japan
- 2006 Daegu Art Festival
Spring Garden (Dong-a Inter Gallery, Daegu)
- 2005 The Grand Art Exhibition of Daegu
Korean Artists Association Exhibition
Professional Artists Association Exhibition
Hodang Museum Artist Exhibition
- 1980 Homburg Evangelish Kirche Special Exhibition, Germany
- 1978 Gyeongsangbuk-do Exhibition (Daegu Citizen Center gallery)
Design Contest (Daegu Citizen Center gallery)

Activity

Member of Korea Professional Artists Association,
International Art Club Comet
Korean Fine Arts Association

Contact

www.hyesim.com

hyesim_choi@naver.com

+82 (10) 3810-6610

Brilliantly beautiful rough and dreamy scenery

- Choi HyeSim's recent works -

Kim Jong-Keun (Art Critic)

The artist has many teachers. Gustave Moreau advised the Fauvism artist Matisse to have imagination so that Matisse was able to become a magician of color as to see objects and nature with the eyes of imagination. Henri Rousseau, who had no other teacher but nature, like Jean Jacques Rousseau, who claimed to return to nature. He was able to creatively paint a tropical jungle landscape by imagining beautiful nature. Nature was the best teacher for Millet, who was looking for the landscape as saying that only nature is true.

Then who is Choi Hye-Sim's teacher? The professors who taught her art and the skills she learned from studying in Germany may have been there but her best teacher was also nature. From the earliest work she portrayed the fascinating landscape of the forest or nature sometimes fantastically and dreamily.

Of course the subject has changed slightly from the early works to studying in Germany to the present but has consistently captured various aspects of nature in the canvas. It was a springtime landscape sometimes cool as summer and some paintings were as transparent or dreamlike as the canon in the sea. However the landscape actually did not exist.

All were the scenery in the mind, the meaning itself, like the oriental painting.

The season was not different from looking at the four seasons just like the aurora scenery in a dream. Fantastic pink color and small petals froze like a haze or dance in a huge canvas.

The scenery of the work 5-6 years ago has been more so. If it were a forest shining brightly on a clear day, it would resemble a mysterious festival that shined like a glass bead in the sunlight of a rainbow.

Her work was not limited to this but it was dreamy as if it was sprayed with paint in the sky or it was full of fresh scenery as if it had been blended with paint in the lake. The colors were also dynamic such as blue, purple and red. When open the window the flowers fly like firecrackers on a spring day, or the petals are all over the Milky Way. However each of the paintings radiates a mysterious light, like the stars in a clear night sky.

The flowers she sprayed on the canvas floated like a rainbow cloud or fluffy like a cotton blanket. Another work embroidered with flowers becomes a bundle of flowers from many hydrangeas and it is warm like a dream in the arms of a mother.

In the works before and after 2017, the artist also showed messages and formative attempts on the canvas by writing the word "love" in Korean on the screen to convey the message. To that extent, the

artist put weight on the side that conveys the harmony of painting through colors and messages. This also revealed a strong will of active and positive emotions and vitality on the screen.

Perhaps the artist wanted to speak directly from the painting about the energy of love and happiness which seeks emotional peace through flower images and moods and seeks the joy of life. Therefore her landscape fills the screen with the color of light that is always imaginable, that is invisible rather than the actual existing landscape.

Her confession reflects the writer's mind very well.

“Painting is a long and lonely fight against yourself. I wish I could feel the sweet and sour taste of candy in my picture and see the floral scent.” Already, her canvas is filled with such sweet and sour scent.

It is enough to confirm how strong the passion the artist wants to contain the emotion; joy, sadness, and happiness the artist has in everyday life. It is the fruit of her artistic act that every single joyful time of creating a piece of art are piled up on the canvas to be a grand form.

Choi Hye-Sim strongly desired that her paintings be built by reaching a pure expression of emotion rather than being shaken by the temporary trends and mainstreams of the times.

The artist pursued several changes in the world of art, especially after studying in Germany.

In 2010, the text was drawn when the screen was decorated with vague shapes.

In 2013-4, the painting was completed with fantastic colors as if filling the flower bundles on the screen and the concrete shape of the flowers and trees were captured.

This is another form of her quotation from the text of love in the works around 2010-17 to the canvas. Love expressed through the combination of image and text which was an original form for delivering messages.

I confess that Choi Hye-Sim's recent series of <In Everyday Memories> made the viewers have a strong and deep impression. The masterpiece of grand size canvas "In Everyday Memories," focuses primarily on the landscape with perspective. From a motif or a form, it seems that this work is just only a landscape.

However, the beautiful and vague scenery unfolds so as to tears.

The roughly omitted grass leaves that are not intended for a specific depiction and the tense screen composition that overwhelms space and margins definitely attract attention. This would have been the feeling of seeing Chusa's <Sehando>. At least, being able to find these feelings in landscape painting is a very victorious painting and an excellent expression.

Also it is clear that Choi Hye-Sim has the best artist's virtue of being able to enjoy if you seemed to be able to enjoy such a wonderful scenery without the shape or description of realistic fields or forests. I do not doubt that this series which deals with various expressions of the landscape with clear emotions will be another world of transformation for the artist Choi Hye-Sim.

Choi Hye-Sim's style that creates a new naturalistic landscape beyond Millet's nature will guide us into a world of excitement for a long time.



Places where the sunlight and the wind stay
oil on canvas, 162 x 112cm, 2020



Places where the sunlight and the wind stay
oil on canvas, 162 x 112cm, 2020



On that day
oil on canvas, 162 x 112cm, 2020



On that day
oil on canvas, 162 x 112cm, 2020



Fragrance of love
oil on canvas, 116.7 x 80.8cm, 2019



Fragrance of love
oil on canvas, 116.7 x 80.8cm, 2019



Fragrance of love
oil on canvas, 116.7 x 72.7 each, 2019



Sunlight-Water
Oil on Canvas, 80.8x116.7cm, 2017



Sunlight-Water
Oil on Canvas, 80.8x116.7cm, 2017

2020

Things I want to remember



Places where the sunlight and the wind stay

www.hyesim.com