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權能 Kwon Neung

BIOGRAPHY

1990 Born in Seoul, Korea

2018 B.F.A Painting Department, Hong-ik University, Seoul

SOLO EXHIBITIONS

2021 Solo Exhibition - Coexistence: Timeless / Beijing, China

GROUP EXHIBITIONS & ART FAIRS

2021 Art Central Hong Kong / Hong Kong
Art Taipei / Taipei, Taiwan

2020 Art Central Hong Kong / Hong Kong
Art Taipei / Taipei, Taiwan

2019 Art Central Hong Kong / Hong Kong
Art Taipei / Taipei, Taiwan

2018 Art Kaohsiung / The Pier 2 Art Center / Kaohsiung, Taiwan
Art Formosa / Taipei, Taiwan

2015 Imagine, bungee jump (Artcompany GIG, Seoul/Korea)
Young Art Taipei / Taipei, Taiwan
Doors Art Fair / Seoul, Korea

2014 Young Art Taipei, Taipei, Taiwan

KWON NEUNG

創作論述

在街角的咖啡廳裡，草間彌生面對窗外熙攘的人群，像旁人一樣等候著外帶的熱咖啡。藝術史上的幾位知名藝術家像學生一樣並肩圍坐在教室裡，而佇立在眼前的大衛像變成這堂課的裸體模特兒。林布蘭、梵谷、安迪沃荷以及村上隆等，彷彿走入時光機般，又回歸到學生時所經歷的一切。原本在歷史上遙不可及的藝術家們，他們最原初的一面卻在權能的繪畫中表露無遺。對於觀眾而言，應該很難想像這些大師曾在某個階段是跟我們如此貼近，同樣在工作室裡邊吃著速食邊趕圖熬夜或是玩個小遊戲來排遣這冗悶的夜晚。

權能擅長挪用現今的通俗符號以及套入美術系學生的日常生活，將這些特定時代的偉大藝術家重新詮釋一遍，也將歷史和當代並置在一個空間之中同時發生。然而，權能以寫實的繪畫技巧臨摹各時期的名作與相異的藝術風格，卻能將主角與環境之間產生一種相呼應的關係，形成當代藝術流行的混搭風格。作品中除了呈現時間的更迭或是身份的轉變外，他也向社會反映現在韓國美術系學生面臨的狀況。就這個多元化的時代來看，我們確實很難以單一的藝術風格去描繪這個世界的變遷。而在流行、經典與文化的交織下，權能利用詼諧幽默的元素創作時，除了當代藝術與生活之間出現密不可分的關聯，對於觀眾來說，也具有真實感受的對話。



Selfcamera of Gustave Courvet _ Oil on canvas _ 116.8 x 80.3 cm _ 2016



Selfcamera of Gustave Courvet
(局部圖)

Finding a place between extraordinary and ordinary

— Jeong juwon (Artist)



Artistic Afternoon _ Oil on canvas _ 233.6 x 91 cm _ 2017



We learn about many artists who are already famous in art history. About their lives and works. Their recorded lives and paintings are great. To borrow a title of a artist's work, beg, endure, or become greater. People recorded in history will surely belong to the great side of the three. We encounter their lives and work indirectly through books, exhibitions or documentary films.

The gap between their lives and the lives of ordinary students of art colleges seem quite distant. It's closer to the "enduring" side. It is a daily routine to wear a group jumper in an art room, where canvases are scattered in the corridor, eating delivery food. A nude croquis lesson in a workshop in the Art department under fluorescent light where there's a light-gray colored pillars, walls, and ventilators. Left over silver wrapping papers are flung down at the corner.

Kwon Neung mixes them up. It mixes the images of everyday scenes that ordinary Korean art students encounter and experience with the images of artists they learned in textbooks. Would Andy Warhol order Mac delivery while painting at night as well? If Van Gough had lived on his own, his place must've been very messy. Would Kusama Yayoi eat bubble tea in a cafe? Kwon Neung draws this light imagination intensely over a long period of time, and draws it as a realistic image with solid perfection. Would he envy or yearn for the famous artists who appeared in his work? Or does he want to emphasize that they are not so different from us. If not, does he feel a sort of amusing joy of delight to have the option to place them however he wants when drawing? I don't know exactly, but I think it's all three. It's as if he's saying, "You are as special as Kusama Yayoi" or Kusama Yayoi is as ordinary as you are."

I don't know what the future generation will call this time of era we live in, but art has evolved over and over again in the thesis-antithesis-synthesis paradigm of trend and I think it is a time of diversified value that is difficult to bind to one trend at present. 'In the midst of that, what kind of artworks do I have to do in Korea now and what kind of pictures should I draw'. Kwon Neung looks at the lives and work of the artist in history and to ponder the identity of himself as an artist. Then, few jokes are interpreted into the picture that could have been slightly sad or heavy.

The charm of Kwon Neung's artwork seems to come from the reality of the extremely realistic subject and sense of realism of photograph. In fact, artists always carry their camera and take pictures for artwork, whether it is for business or pleasure. Like the artist, who says that art becomes daily life and daily life becomes art, he enjoys life really hard and works as hard as he enjoys. For him, extension of work is enjoyment, and extension of enjoyment is work. That's why I wonder how the work will change whenever his life changes. In fact, when he became a famous artist, I wondered in which direction the work would develop if there was no sense of difference between the background of his painting and the face of a famous artist. I am curious and looking forward to know what kind of work will be done when that happens.

在平凡與偉大之間找落兒

— 鄭朱源（藝術家）



Sculpture Class
2016
Oil on canvas
162 x 110 cm (No. 100)

我們瞭解到很多在美術史上出名的藝術家，包括他們的生活和作品相關知識。被記錄的他們的生活和作品都是偉大的。對於一個藝術家而言，要麼討飯，要麼堅持，要麼變得偉大，記錄在歷史當中的人肯定屬於偉大這一邊。我們會通過他們的相關書籍或紀錄片，記錄、展示，間接接觸到她們的生活和工作。

他們的生活和韓國平凡的美術大學學生的生活之間的間距看起來很大，但都是在堅持。在走廊裡堆滿油畫布的美術大學實踐室裡，穿著一身棒球外套打夜作，點外賣吃的日常，在螢光燈光下有煙灰色的牆註和牆面、排風機，還有角落裡隨便堆積的包裝作品後剩下的銀色包裝紙的美術大學工作室上的裸體素描課。

權能融合了這些內容，融合韓國平凡的美術大學學生所感受和體驗的，通過日常生活和書籍上瞭解到的那些藝術家的形象。安迪·沃霍爾曾經也會在打夜作的時候點外賣吃麥當勞的漢堡嗎？如果文森特·梵高自己生活的畫，那麼他的房間肯定會是亂七八糟。草間彌生也會去咖啡廳點珍珠奶茶喝嗎？權能經過長時間的努力將這種輕鬆的想像描繪出來，難道他是羨慕或憧憬作品當中經常出現的著名藝術家嗎？還是想強調他們也跟我們一樣？還是至少在畫畫的時候可以隨便安排他們並隨便玩樂的一種遊戲當中感到喜悅嗎？我不能準確明白是什麼原因，但個人認為這三點都會有。他好像是在說：“你也跟草間彌生是一樣特別的人”，或者說：“草間彌生也是跟你一樣平凡的人”。

我不知道該如何稱呼現在我們所生活的時代，但藝術都是通過反覆思潮的正反合得以發展的，現在是很難綁定為一個思潮的多元化時代。“在那期中，以及在韓國創作的我該往哪個方向走？該畫什麼樣的作品呢？”，權能在看者記錄在歷史的藝術家的生活和作品，作為藝術家，很容易變得嚴肅或悲傷，他在苦惱上加一些玩笑並描繪成了一幅畫。

我想權能作品的魅力在於，過於現實的拍攝對象和照片的現場感。實際上權能隨時隨地都會攜帶相機，不分公私地拍攝工作照片。就像是藝術成為日常，日常成為藝術，他真的是熱愛玩，熱愛工作。對於他來說，工作的延長線就是玩，玩的延長線就是工作。因此我很好奇每當他的生活有所改變，他的作品會有什麼樣的改變。實際上當他成為著名的藝術家，當我們對他的畫的背景和著名藝術家的面容失去異質感的時候，他的作品會往什麼樣的方向發展呢？我真的很好奇他會創作什麼樣的作品，而且很期待。

[藝術人語]預展唔夠一小時 賣清畫作 畫家權能隔空玩轉藝朋友

2019-04-10

文化

蘋果日報 撰文、攝影：鄭天儀 部分圖片由受訪者提供



被形容為「荷蘭的維納斯」的Johannes Vermeer 名作《戴珍珠耳環的少女》經常出現在權能的作品，在他的作品《Artistic Afternoon》中，她真的遇上了維納斯，穿上熱褲還一點沒有違和感。

[藝術人語]

在今年的Art Central，我親眼目擊了一道藝壇奇景。在觀止堂《Admira Gallery》擺放了一位南韓藝術家的系列畫作，在VIP預展當日展出不到一個小時變賣清，接著ig和面書不少朋友都放了他的作品出來大呼過癮，洗了一陣子版。接著，有韓國的藝廊人在問，為甚麼從來不知道有這樣一位畫家？

「因為我的工作室和住處已搬到深圳四年了，而且我從不讓人來看我工作。」畫家以半鹹半淡的普通話回話。這位我應該不能稱他oppa的「oppa」，今年11月才滿29歲，名為權能(Kwon Neung)。他以高超的寫實油畫技巧，畫出無數知名藝術大師的臉孔或作品，甚至市電影明星、卡漫人物，在他的天馬行空中，帶觀眾穿越時空。他以當代語境作為敘事背景，充滿著黑色幽默及反諷的情節，充滿達達主義的荒謬與超現實主義的時空錯置。

我的眼球，最先是被他那幅名為《Artistic Street》的超現實作品吸引。背景是香港尖沙嘴鬧市，港市經典霓虹燈加藥房，Edward Hopper《夜遊者》(Nighthawks)孤獨的咖啡室換上現代感的Starbucks、Julian Opie的線條人偶在街上行走；《蒙娜麗莎》抱著奈良美智筆下的小孩；旁邊是普普藝術大師Andy Warhol和性感女神瑪麗蓮夢露，還有帶著墨鏡法國電影《這個殺手不太冷》的男主角Leon，神祕塗鴉大師Banksy就在他們背後的巷子創作。畫中央是《英雄本色》

的周潤發；街上還有《甜蜜蜜》中踩著單車的黎明和張曼玉，Beatles四子經典橫過的馬路換了在香港，卡通Simpson在踩板；名畫《拾穗》出走的清道夫，正彎腰撿一個裝著意大利藝術家Piero Manzoni的大便罐頭，想丟進垃圾桶裏。最右邊還有八十年代經典電影《回到未來》穿梭時空的戰車，上面當然坐著男主角Michael J. Fox和老博士。這幅畫最大最貴，最後也被買走了。

著住膠拖鞋的梵高

就算平時揶揄「藝術識條鐵？」的草根，看到權能如此玩盡後現代風格和流行文化符號，也一定會心微笑。當然，熟讀東西方藝術史或藝術圈中人，見到熟悉的古今中外、各式各樣的大師被網綁性地「炒埋一碟」，看得特別痛快。

在場的另一張作品，權能利用幻想力，把梵高的頭繪於疑似大芬村畫師的身上，腳上穿著廣東的膠拖鞋。梵高重現於廿一世紀，抽著的不是煙，是孤獨與潦倒。讓人思考：若梵高生於現世，他的人生也一樣坎坷嗎？回家在網海打撈，他2014年創作的一幅《Artistic Dinner》也很抵死、Andy Warhol、草間彌生、梵高與疑似Basquiat坐在畫室的地上一齊吃「老麥」，邊關看曾梵志的《面具》系列畫作，相距逾百年的人可以在畫布中相聚、其實幾浪漫，有種在看Woody Allen的穿越電影《情迷午夜巴黎》的平面版，更有幻想空間。

眼前的權能，戴著粗框眼鏡、穿著潮tee，跟地鐵戴著耳機打機的九十後無異，笑起來眼睛眯成一線，像個小孩。我問他，對作品「清倉」有何感覺？梵高一生也賣不出一幅畫（有記載賣了一幅），但權能未到三十已賣了梵高幾世的畫。「開始Art Central前一天睡不好了，聽到那個消息以後超級開心，也睡得很好。」權能說。

「靈感來自日常生活」

以「當代藝術語境」作為作品的靈感，是小子的營銷策略嗎？「小時候我愛畫周圍的風景，現在也是畫我周圍的風景，我們的日常。過去的所有歷史與藝術已經融入了我們的日常生活當中，新的歷史與藝術重新開始在我們的日常生活中誕生。」權能再三強調：「我的靈感來自於我的日常生活。」他的藝術家宣言也記載，「坐在我旁邊的朋友對工作的熱情與馬奈的相似，我們工作時面對的孤獨與梵高的孤獨相似，我朋友喝咖啡味道會像Johannes Vermeer一樣。我聽音樂，街道的風景，彼此面對的人，我在日常生活中的各個地方傳播我的想像力。」權能說，在咖啡的香氣裏、在沿途的風景中、在飄來的音樂裏，他與素未謀面的古今藝術家相同。「我會忍不住的去想像，他們所要面臨的生活瑣碎，去思索他們可能經歷的煩惱。」

我問他的黑色幽默是在反諷嗎？還是用藝術說當代藝術史？他說：「可以是反諷、悖論、誇張、矛盾，或者在說藝術史。」他認為，是找孤獨煩惱？還是看到幽默，現代日常的不確定性上存在我們的生活，有各種各樣的看法，各自歡迎對號入座。

畢業於韓國弘益大學的繪畫系的權能，跟他的學長和啓蒙老師畫家金准植住在同一棟大廈。當年，金准植請他休學幾年好好創作和思考未來，「因為一百個念藝術出身的人，最後都沒多少當得成藝術家。」

最想畫內心的風景

結果，權能真的先休學，再當兵，後作畫。23歲時，他向觀止堂的老闆自薦，搬到中國的新環境和新經歷，正是他需要和得到的。但談到南韓文化產業的興旺，他又變回同齡的九十後。「我也常常看韓劇和電影，經常聽歌，好看的或不好看的也一概接收。最近看了《我的大叔》，真心好看。但我發覺，有時候中國朋友關心，懂得的韓劇都比我還要多。」問未來，小子想一想說：「畢業之前主要畫學校裏的風景，現在畫的是深圳、香港、台北的風景；以後最想畫是內心的風景。」

我問權能若上天容許他飛越時空去見一個人、問一個問題，他會想見誰？他想了想說：「想見戴珍珠耳環的少女，想問她的電話號碼，她是我的夢中情人。」



“作品中，我不區分現實與想像；過去與現在；東西方；藝術與日常生活。我們平凡的生活取決於偉大的歷史和藝術，而歷史和藝術也會在日常生活中展現出來。”

— 韓國畫家權能(Kwon Neung)



權能說，港產片是他成長的養分，《Artistic Street》中他以尖沙嘴街頭作場景，把《甜蜜蜜》中的黎明與張曼玉，與Beatles和Simpson crossover（上圖），右邊還有《回到未來》穿梭時空的戰車（右圖）。





《Art Class》作品，權能把不同時代縱橫藝壇的著名畫家放進同一班房。



權能利用幻想力，把梵高的孤獨與潦倒重演於廿一世紀。

撰文、攝影：鄭天儀
部份圖片由受訪者提供



↑ Artistic Street (2) _ Oil on canvas _ 90 x 390 cm _ 2019

存夢於日 迂迴於權能的藝術世界

文 | 嚴仲唐 圖 | 觀止堂

「一時和永遠，過去與現在，想像與現實，東西洋變得模糊的世界，在那裡什麼都沒有決定下來，是個需要為了找到解答而不斷苦惱和掙扎的世界。」

—— 權能

韓國當代藝術家權能的藝術語彙對大眾觸及率高，廣度由淺至深，從第一印象開始引人入勝，之後不間斷的引發深度思考，使人無法自拔的迂迴於他奇幻又日常的豐富想像藝術世界。現在的世界當中，人們每天所接觸到的資訊量等於古代人數年的經歷，在資訊量過多的時代，所有的文化、音樂、文學、五官的刺激與歷史創造出大量的痕跡與潛意識語言，權能將這看似無章法的串流記錄下來，作為生活的軌跡，將心靈的痕跡記錄下來，進而成為不尋常的日常。

「過去的所有歷史與藝術已經融入了我們的日常生活當中，新的歷史與藝術重新開始在我們的日常生活中誕生。在我的作品當中，藝術家們將會重新度過無限可能性的瞬間——現在的一剎那，而且重新開始苦惱。我的作品是以現代日常為背景生活的藝術家實際存在相關事由的線索。單純來說，只不過是生活相關的故事。」

他的藝術真切的描繪出日常的概念，無論是林布蘭、昆斯、或是草間彌生，日子總是要過的。對權能而言，藝術處做的每一個步驟，都是思考的結果，在過程中不斷的改變、審視、並且自我推算演練，這樣的過程是一種修行，是他的日常生活，也是一種思想的掙扎。法國文豪安德烈·紀德（André Gide）曾說過：「藝術始於束縛、生於掙扎、死於自由。」（L'art naît de contraintes, vit de lutte et meurt de liberté.）或許就是在這樣的掙扎中，我們感受到存在，體悟到生命！

權能的藝術作品猶如十五至十六世紀荷蘭大師波希（Bosch）一般的複雜，在概念與精神上也猶然宏偉，就像是閱讀曹雪芹的《紅樓夢》一樣，閱讀權能的藝術，他說：「有時候連我自己也會忘記關於登場人物的身份。我想能夠完全理解登場人物的人是極少數的。也沒有必要必須要這樣做，也不可能這麼做。通過我的創作來提供某種事由和想像的線索就是主要目的。就如出現在我的創作的藝術家們在他們的日常生活中通過許多事由與苦惱來自實現出各自的藝術，希望觀眾也變得有藝術感。希望追問自己生活與存在的理由，從而在日常生活中找出某種價值與美麗。」夢與日常融合為一，在現實中也與虛構文學想像一樣，不斷的試驗生命的價值與珍貴。或許夢想越美，現實就更加殘酷，而想像越日常，生活則更多奇幻。

他的藝術存在於現實與想像的邊界前後，既是現實亦是奇幻，在這樣的思維之下，成為了對比。他說：「一切都根據某種基準來相對被認知。就如黑在光的反面，高處下有低處。現在我的工作是有意識地組成的具體形象。對在被展示與理解的所有具體形狀的異面懷有疑問，還在煩惱著該如何表現出那異面可能存在的非形狀的無意識的抽象性。」所以，他的作品中非現實的層面可以被理解成類似抽象的表達，實際上表層的顯現看似寫實卻不盡然。越是看起來不現實，越能了解現實為何物。他的反差除了能給觀眾分別現實與非現實，也賦予了新的定義，重新定位現實。在他的畫中，看見每一位歷史、當代、現實與虛構的人物同時在一起的表象與互動，好比集體潛意識（collective consciousness）一樣的奇幻。

瑞士心理學家卡爾·古斯塔夫·榮格（Carl Gustav Jung）將人格分為三個層面，第一層是意識（conscious），是記憶與思維可被知覺的部分，而自我（ego）則是在意識的中心。第二層是個人潛意識（personal unconscious），包含遺忘與壓抑的記憶。第三層是集體潛意識（collective unconscious），先天遺傳的最深層潛意識，這不是被遺忘的意識，而是自我意識無法察覺到的。而法國社會學家艾彌爾·涂爾幹（Emile Durkheim）將集體潛意識（collective consciousness）歸類為社會大眾所分享的信仰、價值觀與思想。這兩種集體潛意識略有不同，而權能的藝術世界構成則是結合這兩者，再加上深邃精神性的結果。

「我希望親自進入觀眾的心中傳遞他們的想法並與觀眾一起解決他們的苦惱而不是以精緻的語言排列他們的生活與藝術。」

——權能

藝術歷史是全人類的偉大資產，好比冰山，隱藏在深水之下，使用意識是無法完全洞悉整體的，權能作品表面看起來喧囂熱鬧，底層卻蘊藏無盡無限的集體潛意識，是奇妙的濾鏡，或是入口。好比愛麗絲夢遊仙境的兔子洞，帶領人們進入熟悉卻陌生的環境，將自我感知拓展到不同的界域。他的手法直接明瞭，同時奇幻如夢，把夢想帶入了日常。他的藝術賦予了人重新看世界的角度與多種可能性。

觀看他的藝術，觀者成為作品的一部分，每件作品則是進入集體潛意識（collective consciousness）的大門，可以跟所有過去、現在、與未來的現實、虛構角色互動。究竟這是真實還是模擬，每個人會有自己的看法。權能的藝術使人們進行不同維度的思考，質問時間與空間，現實的本質與人性的根本。是的，當你進入權能的藝術世界之後，他的藝術全然的理解各個觀眾的心境，作為一個奇異的經歷行程，對執著釋懷，化解誤會，這種另類的融靈悸動正是藝術史當中眾多藝術家所期望達到的目標。正因為他畫的不是理想，而是他所洞悉的現實，日常生活本身既是奢想，亦是最豐富的平凡。

類夢境的景象與情境存在現實之中，或許是藝術家的想像，被繪畫現實化呈現在我們眼前，也可能是通往不同維度領域的門窗，權能模糊了我們對於現實的刻板認知，進而帶來體驗生活的新視野與觀點。一旦改變這樣的觀點，人生也有不同的體會。存夢於日，有夢最美，何不將夢想實現呢？



↑ Artistic Street (2) _ Oil on canvas _ 90 x 390 cm _ 2019

Day Dream

The Roundabout in Kwon Neung's Art World

Text by Jason Chung Tang Yen

"Ephemerality and eternity, past and present, imagination and reality, a world where boundaries of the East and West is blurred, nothing is certain, it is a perplexed world that undergoes perpetual struggles to find the answer. "

——Kwon Neung

Contemporary Korean artist Kwon Neung's artistic language resonates well from an array of width to the public with a deep first impression the triggers the audience to ponder deeply. This immersive experience is a virtual roundabout in his fantastic yet daily-life-like world of art. In today's world, people experience a large amount of information in a day equivalent to years of knowledge of people in history. In the era of information overload, all the culture, music, literature, sensory stimulations create a mass tracks of subconscious language, Kwon records this seemingly order-less stream, turn it into records of life, imprinted the soul, making daily life extraordinary.

"History and art has merged into our daily life, new history and art are reborn into our daily life. In my works, artists re-experience the sudden moment in infinite possibilities——the sudden moment of now, and it restarts the perpetual mental struggle. My art uses contemporary daily life as a background and basis for the existence of artists, it provides relevant clues. Put simply, it is merely a story about life."

His oeuvre realistically represents the banality of daily life with fantastical elements and characters like Rembrandt, Koons, and Kusama, life must go on. To him, every step in artistic practice is a result of thinking, and it changes constantly, through re-examination, and self-rehearsal. This process is a form of going through tests and trials, it is his daily life, a form of mental struggle. French literary giant Andr   Gide once said: "Art is born from restraints, lives in struggles, dies in liberty." Perhaps it is in this struggle, we feel our existence, reckoning the meaning of life.

Kwon's paintings faintly reminds of the viewers of the complexity of figures in the 16th century Dutch master Bosch's style, it is grand in concept and spirit, like the epic novel Dream of the Red Chamber by Tsao Hsueh Chin, one read the novel like one would read Kwon's art. He said: "Sometimes even I forget the identity of the characters, not a lot of people can decipher all the origins of the characters, it is also unnecessary, almost impossible to do so as well. The main goal is to provide some kind of hint and clues for imagination through my works. Like the artists that appear in my paintings, their daily life is to produce art from their own pain and struggles, I hope the audience can have a sense of art, to question the life and reason of existence, finding some kind of value and beauty from daily life." When dreams and life are intertwined, reality is like fiction, repeatedly testing the value and rarity of life.

Perhaps the more beautiful the dream, the crueler the reality, while the imagination is more banal, life become magic.

His art exists in close proximity of the boundaries of reality and imagination, it is real and fantastic at the same time, in this contextual thinking, it forms a contrast. He said: "Cognition is relative, like black is the opposite of white, when there's height, there's low. Now my job is to consciously form exact representations. There are doubts in the different side of what is shown and understood of all the representations, I am bothered by how to express the possible abstract nature of the unconscious and shapelessness of the different side." Therefore, the layer beyond reality in his works can be understood as almost a type of abstract expression, while the surface seems realistic, it is actually not the case. Reality becomes a comparative standard, what seems unrealistic could help pinpoint reality itself, this contrast helps the audience to differentiate what is real, while at the same time giving reality a new definition. In his paintings, seeing every historic, contemporary, real and fictional characters interact, can be mesmerising like the collective consciousness.

Swiss psychologist Carl Gustav Jung categorised the psyche in three layers, the first is the conscious, it includes memory and the part that can be perceived, ego is in the centre of it. The second is personal unconscious, it includes forgotten and suppressed memories. The third is collective unconscious, it is inherent, the deepest subconsciousness, this is something the conscious cannot detect by itself. French sociologist Emile Durkheim sees the collective consciousness as the shared beliefs, thinking, and values of the mass public. These two: collective unconscious and collective consciousness are different, Kwon's art world is the result of combining these two concepts with deep spirituality.

"I wish to enter the minds of the audience to convey their thoughts, solving their issues together, rather than reorganising their life and art with sophisticated language."

—Kwon Neung

Art history is a great asset to humankind. It is an iceberg hidden deep in the water, which cannot be fully perceived via the conscious, Kwon's work on the surface seems busy and lively, underneath it is connected to the limitless collective unconscious, it is an enigmatic filter, or entrance. Like Alice in Wonderland going down the rabbit's hole, his art brings people into a realm that mixes elements that are familiar and strange at the same time, expanding the boundaries of the conscious into different realms. His technique is direct and clear, also whimsical like dreams, he has brought dreams into daily life, giving us a new perspective to see the world in various possibilities.

Observing his art, the viewer becomes part of the work, each painting is a gate to enter the collective consciousness, to interact with all the past, present and future realities along with realistic and fictional characters. Everyone would have their own definition of reality and virtual reality. His art incites thinking in different dimensions, questioning time and space, the basis of reality and the intrinsic nature of our existence and psyche. Yes, upon entering Kwon Neung's artistic rendering of the world, his art fully understands each and every one of our minds, it is a bizarre sojourn that lets go of obsessions, it dissolves misunderstandings, this unlikely resonance of the souls is exactly what many artists strived to achieve in art history. Because what Kwon painted is not his ideal, but the reality he has explored, daily life itself can be a luxury, it is also the most abundant banality, an oxymoron that exist because all existence can contradict each other sometime.

The dream-like scenes exist in reality, maybe due to the artist's imagination, presented to us in painting, a window or doorway to different dimensions, Kwon Neung has blurred our rigid perception of reality, which has brought a new perspective and view to experience life. With a shifted viewpoint, there's different possibilities in life. The dream is in the day, any dream will do, why not realise your dream?