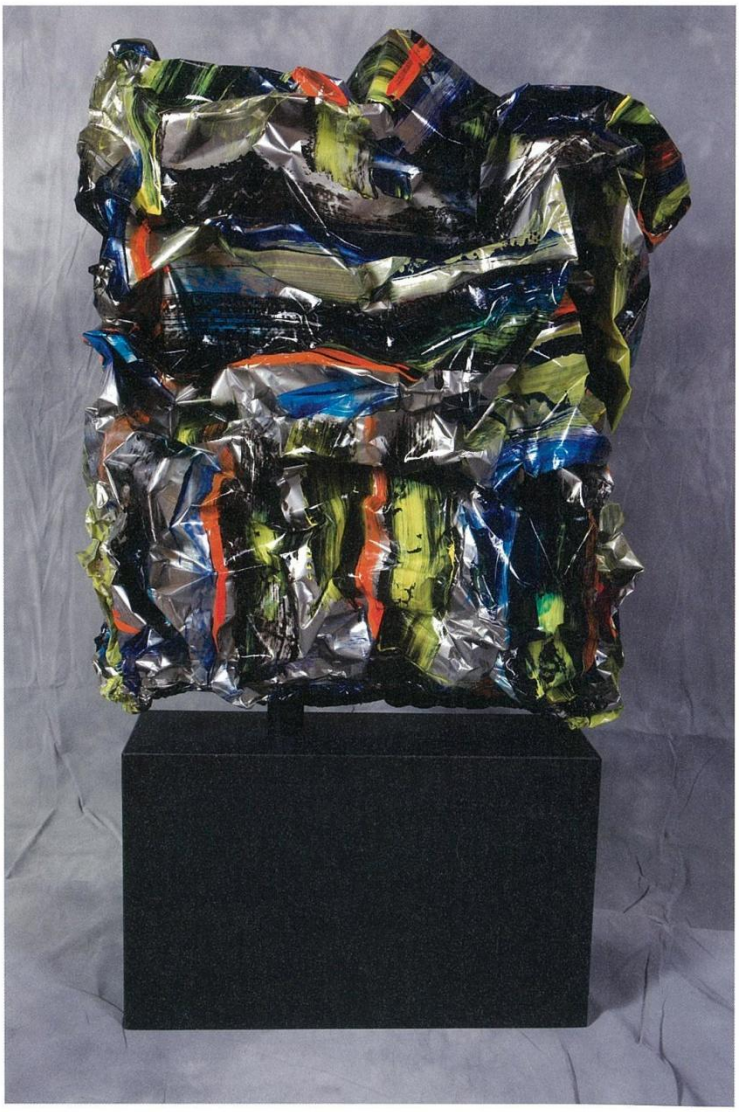
Magazine : 컬처오션 (Culture ocean)



Tablet of Moses #1, 2011, Polymers and stainless steel on granite, 102 x 63 x 28 cm

Simon Raab

SURFACE TENSION

February 24 - March 25, 2012

MICHAEL SCHULTZ GALLERY SEOUL I BERLIN I BEIJING

301 Nature poem, 118-17 Chungdam-dong, Gangnam-gu, Seoul, Korea T. +82 2 546 7955 F. +82 2 546 7957 www.schultzgallery.co.kr officeseoul@schultzgallery.co.kr Open 10am-6pm, Mon Closed

'SURFACE TENSION'

Michael Schulz Gallery is holding Simon Raab's (1952~) solo exhibition 'SURFACE TENSION' in Seoul from Feb. 24 through Mar. 25, 2012. Currently, Simon Raab is active in the United States and Germany. Simon Raab who is introduced first to the Korean audience by this exhibition was born in France and grew up in Canada. He received a Ph. D of surface science and mechanic engineering from McGill university in Montreal. But he would be influenced by his uncle, a famous sculptor in Canada, to become an artist. Taking advantage of his scientific background, he has invented a unique method for his works; he creates a transparent color layer of acryl paint on a large steel or aluminium panel and then, transform the surface of the panel. At this exhibition, he shows some historical portraits by reinterpreting their actual activities as well as his recent sculpture works; the number of the exhibits is 20 and some. Simon Raab held his first solo exhibition in Germany in 2009 and thereafter, he has been active in the United Kingdom, Austria, Italy, the Netherlands and other European countries, the United States, etc. We meet him who expands his arena through this exhibition in Korea to Asia.

Please, tell us your sentiment about your first exhibition in Korea.
I received a very kind reception from everyone. I am impressed by Korea's modern society, its kind culture and profound interest in the arts. Everyone that discussed my art was thoughtful, and was interested in both the philosophy and the technology of my work.

From behind these Bars #8, 2010, Polymers and stainless steel on basswood frame, 112 x 145 cm

Have you ever had an experience of Korea or her fine art?
This is my first experience with the Korean art scene. As an American all we ever hear about is Korea's industrial accomplishments and I was impressed by the depth of the Korean art scene.

We understand that you once were a scientist. When did you start your art activities?
I always had an interest in art. But I also had a deep interest in science. I decided early that I would work hard in the sciences and technology in order to give myself the freedom later in life too pursue my art without worrying about my survival. But I should also make the point that the sciences particularly physics have become very philosophical and enjoy many of the same sentiments as the arts.

We heard that a sculptor or your uncle influenced over your change of job from scientist to artist. What aspects of art attracted you?
Yes, actually my uncle was a sculptor. My father was very much the businessman and scientist but his brother and my uncle was a lifelong artist. My character seemed to be a hybrid of both of them. So first I made my father happy, then I pursued the interests of my uncle. The effective communication of emotion and philosophy through images is what draws me into art. It seems like such an impossible task and I am attracted to the impossible.

We feel that scientist is different from art but that both aresimilar. Have you ever compared their work processes?
There is often much science needed to construct modern art. And now good science and technology benefits from the interpretations and methods of art and creativity in general.
Creativity is common to both and as a process imagination problem resolution, trial and error and discovery are all common.

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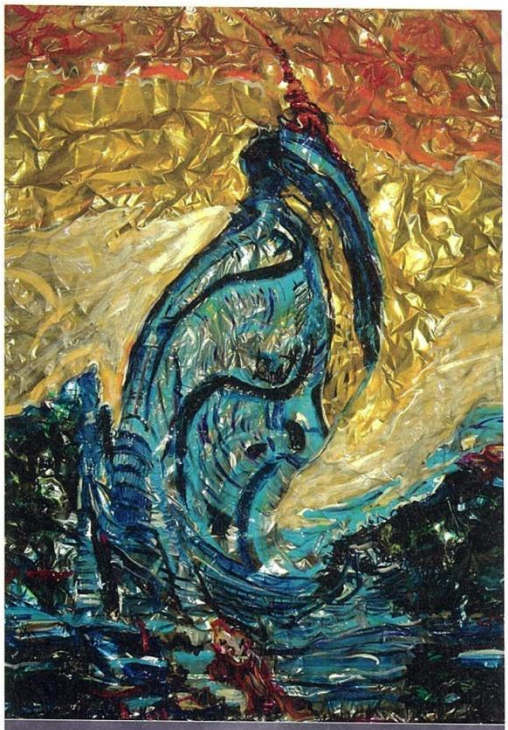
Battalion, 2008, Polymers and stainless steel on basswood frame, 95 x 135 cm

Tablet of Moses #1, 2011, Polymers and stainless steel on granite, 102 x 63 x 28 cm

Caravaggio's Kiss, 2010, Polymers and stainless steel on basswood frame, 142 x 116 cm



Turm aus Wasser, 2010, Polymers and stainless steel on press board, framed in metal frame, 120 x 90 cm

Tablet of Moses #2, 2011, Polymers and stainless steel on granite, 110 x 75 x 36 cm

You use aluminium and steel primarily for your work. Are materials important elements of art works?

Yes, I want materials that have the aura of lasting forever. I love the soft formability of these materials in sheet form. They begin flexible but as you form them they become stiff. It is as if they speak to the sculptor by resisting once the form becomes complex in 3D.

What are your subject matters and origin of insight? And what do you want to tell us through your solo exhibition 'SURFACE TENSION'?

My medium called Parleau, meaning "through the water" from the French par l'eau is about confusion with our reality. The images are fractured and forever moving. Like the truth they change with the light. In this exhibit I examine famous faces, empires and religion. What we know about them is really only skin deep, hence surface tension.

We heard that you were brought up in a multi-culture family. Did your family culture influence over your artistic senses?

Yes this is true.. My story includes parts of Europe, North America and the Middle East.

Parleau and the realization that truth is painted by points of view comes from this mixed heritage.

Was there any artist that influenced over your work or that you like?

Yes a very successful sculptor in California, Aristide Demetrios, has been the most influential friend and mentor who has helped me to see the potential of Parleau.

You have been very active in Europe. Why? What exhibition is most memorable for you?

There was no plan behind this interest in Europe. I went where interest was displayed.

I am grateful for the enthusiasm displayed which has now brought me to Korea.

Please, tell us about your future plan.

I will continue expanding the technique of Parleau and explore its potential.

At the exhibition, Simon Raab continued to make smiles in a somewhat awkward atmosphere, publicizing his works actively. A variety of materials are active together with the luxuriant colors on the steel panel, as if they were sculpture works hung on the wall. Like the gems emitting the colorful lights, his art works named 'parleau' look the lights penetrating the waves. Although he entered the art community belatedly, he seemed to be as much passionate as other young artists. We expect that such passion of his will shine through in Asia, too.

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