

Seung-Hwan KIM



San Clemente Palace
Kempinski

VENICE



HARMONIENINE
GALLERY
PARIS



Seung-Hwan KIM



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he explores the changes
in natural forms
by using rhythmically twisting surfaces
to show their superficial complexity



About Seung-Hwan KIM

(1962 ~)



Seung-Hwan Kim was born in South Korea and, in 1984 graduated from the Seoul National University College of Fine Arts. He has participated in 38 individual exhibitions and 410 group exhibitions, and won the Seoul Contemporary Sculpture Contest, the Kim Jong-Young Statue, and the Milan Art Fair Critic Award. In 1990, he went to study in Pietrasanta, Italy, where he attended Carrara Academy, working at the Sem Studio stone sculpture workshop and participated with a number of international sculptors, including world-renowned artists César and Avoscan.

The period 1985-1995 constitutes the early years of Seung-Hwan Kim's work. Experimenting with materials and textures, he tried to show the sensory integrity behind the impressions on his sculptures by emphasizing the roughness of the human head and bust with grotesque forms, which are enhanced by his use of clay. To emphasize the human spirit rather than the facial expressions or anatomical muscles of specific characters, realistic figures were hidden and expressed with metaphorical expressions and distortions. No anatomical forms, facial expressions, or contemporaries are shown in his human sculptures under the theme of 'Exploring Eternity' between 1996 and 2004, no anatomical forms, facial expressions, etc etc. Rather than a small form of composition, he tried to see the human body as a mass, which was in line with attempts to escape reality shown in the Muse of Brancusi and move into the mental world.

Through a simple, trimmed, human head, Seung-Hwan Kim emphasizes abstract mental images that omit nonessential features. Through this, he tried to understand the structural order of things and further explore the spirituality and permanence of them. In order to emphasize the image of spirituality, he has sought his own language of sculpture from a simplified human head. After a long period of targeting the human body, Seung-Hwan Kim gradually changed his subject after 2005, and the form of natural objects has given him great inspiration and motivation. In some cases, his sculptures are inspired by the form of flora and fauna, especially petals and stems. Through these derived forms, they attempted to explore the eternal nature of humans, nature, and even the universe. His abstracted form, as if exploring the structural order of nature, is deeply related to his long experience of sculpting the human body. Eternity was sought through organic forms that brought motifs from natural ecology, flowers, animals and plants.

In the 'Organism' series, Seung-Hwan Kim explores the changes in natural forms by using rhythmically twisting surfaces to show their superficial complexity. Its inner structure

seeks to resemble the order of nature. It may be that he wanted to capture life as it appears in animals and plants. The surfaces bite into each other, its rising sense of movement and points that soar outward meet in its center, drawing an excellent parabola. His recent works have resulted in flowers, and in addition to flowers, there are variations that develop into thorns, pinwheels, starfish, and holes.

His consistent themes of 'Eternity' and 'Organisms' are well represented in his art. His basic ideas are central to shaping organisms because they explore what processes they repeat for eternal recovery. His conclusion of this stage is to borrow the form of an organism and highlight its infinite trajectory as revealed by its regression line. For example, if a particular organic form chooses one singularity of the regression line at a certain time while following an indefinitely repeated trajectory, special shapes such as human bodies, flowers, spines, pinwheels, starfish, and holes will be created on top of it. He is currently living and working in Seoul and in Paris. and He is a Professor at Incheon Catholic University College of Fine Art & Design, Department of Environmental Sculpture.



ORGANISM
2020-8
Stainless steel
60x60x100cm
2020



ORGANISM
2021-14
Stainless steel
82x25x77cm
2021

ORGANISM
2021-16
Stainless steel
26x25x100cm
2021



ORGANISM
2021-15
Stainless steel
28x28x100cm
2021



ORGANISM
2020-10
Stainless steel
24x25x100cm
2020



**ORGANISM-
From The Nest
2017-6**
Bronze
22x22x78cm
2017



**ORGANISM-
From The Nest
2017-12**
Bronze
24x23x80cm
2017





His abstracted form, as if exploring the structural order of nature,
is deeply related to his long experience of sculpting the human body

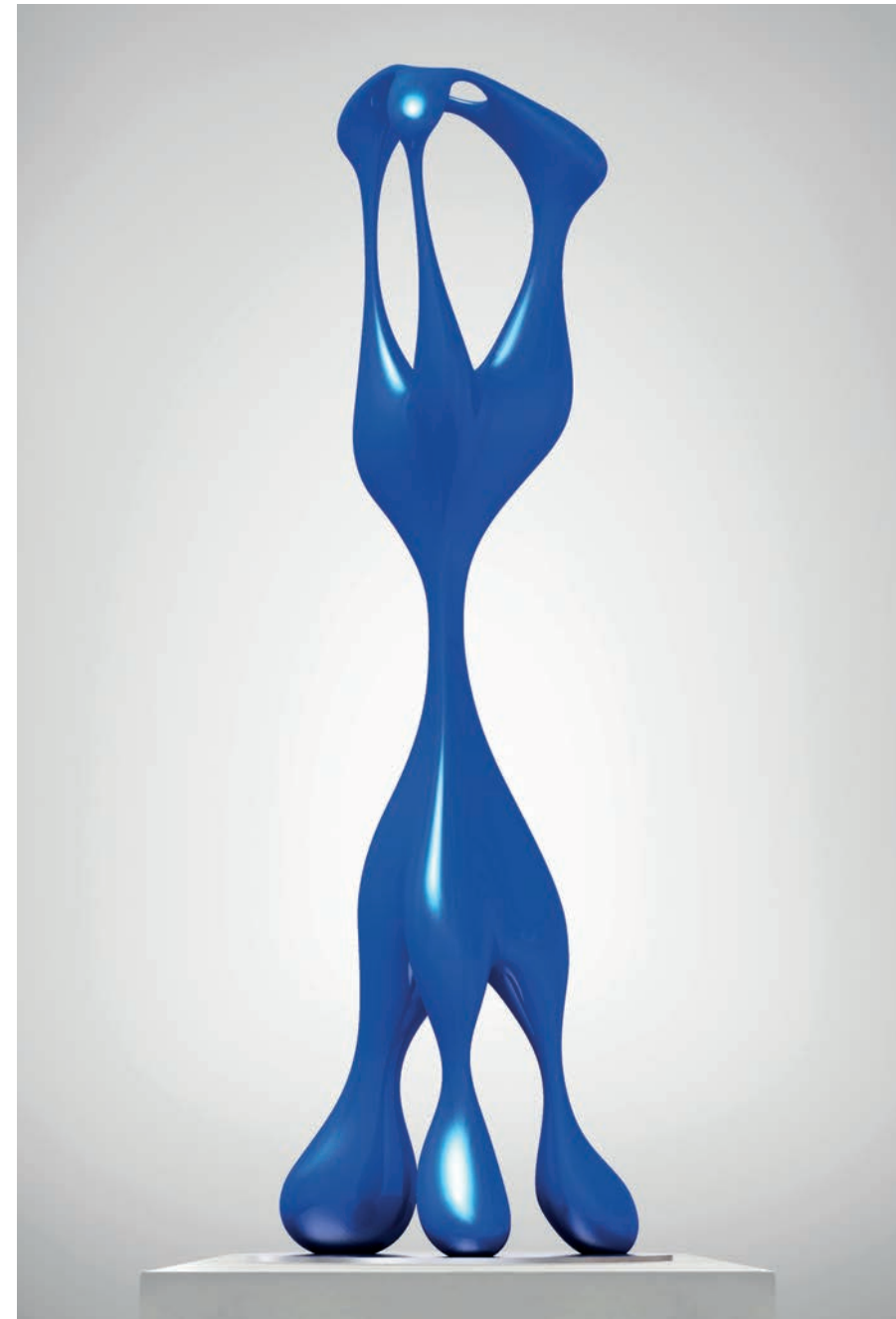
ORGANISM 2019-5
Granite · 35x35x21cm · 2019

ORGANISM
2007-12
Bronze
95x90x20cm
2007



ORGANISM-THORN
2007-2
Bronze
70x70x29cm
2007





ORGANISM
2020-9
Stainless steel
(Uretahne coating)
30x24x100cm
2020

ORGANISM
2022-2
Aluminum
(Urethane coating)
73x32x80cm
2020



ORGANISM
2022-3
Aluminum
(Urethane coating)
75x32x92cm
2022



It is a long-standing tradition in art history to distinguish Venetian painting and art for their use of colour and light, as compared to the design of Florentine painting.

Colour and light: enriched by the teachings of Leonardo and his “sfumato” technique invented to render the haze and density of the atmosphere, the art that flourished amidst the lagoon city’s canals from the sixteenth to twentieth centuries preserves an intense awareness of the environment, which dialogues, so to speak, with time, space, the here-and-now and its inimitable light, dilated and softened by the reflections on the water. The works that Seung-Hwan Kim has chosen for his first major Venetian exhibition seem to want to pay tribute to this fundamental principle, to this local art tradition that makes it unique.

ambiguous intermediate bodies, uncertainly poised between materiality and immateriality

Today as never before, the Korean artist challenges the codes of his language – sculpture – and takes it to the very limits, driving it towards comparison with immateriality, the void, lightness and colour. The titles only partly help us to understand: for a number of years now his works have all been called Organism, a word that refers to a fully structured living being capable of producing the reactions and processes of life within itself. Ultimately, Pygmalion, Daedalus and the great mythological creators all hoped to bring their statues to life, to instil in them the miracle of movement and sensibility. Seung-Hwan Kim is no different in this sense, although the life he seeks is not that of the “classic” human figure but one

of soft, almost fluid proportions and forms that seem to have arisen through spontaneous germination, in harmony with an internal principle of their own rather than resulting from an external will, namely that of the artist.

Some of these works have contained proportions, they could live on a table top or against the wall, while others are monumental and it is no coincidence that the artist assigned a second name to the biggest examples: Cloud. Indeed, despite their objective consistency – tonnes of Stainless Steel – these works appear light and immaterial like clouds that have settled on the ground, concrete clouds, related to the playful and scenic clouds of Correggio and Bernini, which are foamy screens, veils and labyrinths and ambiguous intermediate bodies, uncertainly poised between materiality and immateriality.

Seung-Hwan Kim sees clouds as elegant structures that vibrate in the surrounding atmosphere and reflect it, solid but perceptively fleeting and centres of incessant change; they therefore reflect the nearby area, opening up to the landscape and the surrounding light. The soft, curved, perfect and polished surfaces are gleaming, designed like a mirror that reflects the world and opens the volume up to the void and to light.

I have known Seung-Hwan Kim for several years now, and I have already had occasion to recall the great lesson of the avant-garde that these extraordinary works of his have absorbed, especially their affinities with Brancusi and Arp. However, here I feel it is important to reiterate the relationship with nature that the artist has always patiently and respectfully cultivated, the nature of things that contains and dispenses every wonder. I believe that through this respect, this love, Seung-Hwan Kim has refined his sensitivity over time to such an extent that today he knows how to gather every drop of beauty that nature offers, received and welcomed in the innumerable, imperceptible concavities and convexities that

constitute its forms, its “clouds”.

Here, suspended on a small island set almost like a gem on the Venetian lagoon, the artist’s delicate, imposing and open forms offer and show the best of themselves, receiving the caress of the humid air, the blue-veiled light, the mellow and deep atmosphere. They are and seem to be imbued with this unreal place, which is so dense and saturated with history, and yet they are completely contemporary and equipped to live other lives, in futuristic cities and distant worlds.

And there is not just reflective steel: in recent years, these years that the pandemic has made so difficult and yet, in other respects, so focused and contemplative, Seung-Hwan Kim has resorted with increasing conviction to colour, to blue or gold, sky-blue or lilac-violet patinas, which create the aura of the work in question without disturbing its transparency, its polished perfection. The colour here does not cover the surface but spreads, vibrating from within the body of the work, just like a reflection, a radiation.

It is surprising that the artist can master effects such as these without becoming decorative, “easy”, in the same way that his works can also sometimes verge on design and be interpreted as tables or lamps, without in any way sacrificing their depth and the complexity and richness of the research behind them.

The variety of reflections in the recent coloured Organisms recalls that of gems, all similar in terms of the transparency and texture of the crystal, all different as regards their gleam and the quality of the vibration. And by quality I mean light refractions, the lengths and frequencies of the electromagnetic waves that, to our eyes, make light and thus vision. Seung-Hwan Kim plays at modifying them, imprinting specific connotations on them, which converse with the forms and movements of the works, helping to make a point sharper, almost painful, or a drop more rounded, almost liquid,

ORGANISM
2021-04
Stainless steel
140x134x180cm
2021



surprisingly attracted upwards.

In all cases, from 2017 onwards – that is, throughout the period documented in this important exhibition – the centre of the work, its fulcrum of expansion or, if you prefer, its “soul”, is always empty, it is an immaterial core around which the design of the work is arranged like a sensitive and dynamic network, an epidermis that is both caressing and intangible. Also with regard to this compositional “strategy”, I have had the opportunity to point out the virtual friendship between Seung-Hwan Kim and Henry Moore, who was perhaps the first to develop all his sculptural work in the twentieth century with respect for the cavity, the layer of air that separates bodies. Again, however, in this circumstance, it seems more urgent to me to emphasise the natural dimension, the underlying process hidden in this way of proceeding, the fact that nature composes living organisms in layers, in small leaves separated from each other by crucial hollow gaps, as embryology teaches us.

Kim studies nature and its tactics, knowing well that he belongs to them despite the aseptic and ultra-contemporary, almost futuristic appearance of his works. He looks at nature in a very Eastern way, bringing to mind Katsushika Hokusai when he said:

By the age of 6 I had already started drawing all sorts of things. By the time I was 50 I had already drawn a lot, but nothing I did before my seventies really deserves to be talked about. It was at the age of 73 that I began to understand the true form of animals, insects and fish and the nature of plants and trees. It is therefore evident that at 86 years of age I will have made more and more progress and that, at 90, I will have entered deeper into the essence of art. At 100 I will have definitively reached a wonderful level and, at 110, every dot and every line of my drawings will have its own life.

It takes time, rhythms and natural syntax are difficult

and, for an artist, it is even more difficult to draw close to them, to confer the convincing fullness of actual life to one's works. As I wrote a few years ago, despite the fact that Seung-Hwan Kim's work is fully in line with modernist thought in terms of geometric purity, morphological originality and, I would add, choice of materials and working techniques, “there is no doubt that the artist's gaze often turns to nature and the natural world, in harmony, moreover, with a very ancient Eastern tradition, aimed, perhaps more than any other, at extolling pure symbols, abstractions and rituals from nature.”

Seung-Hwan Kim has studied in South Korea and Pietrasanta, working with all kinds of materials, from bronze to clay, resin, iron, marble, stone and terracotta. Over the course of years and decades he has studied statuary and figurative sculpture, in search of himself. He has produced groups, stelae and large monuments. He has sought traces of a powerful, universal style in the classical and Egyptian worlds, in African art and primitive, archaic cultures. In around 2005, a major turning point led to his work becoming drastically simplified: the anthropomorphic form opened up to a more comprehensible synthesis perfumed with eternity and spirituality; the quest for universality, both literary and artistic, now turns to biological themes, reading with intelligence and freedom from the great book of nature.

Today Seung-Hwan Kim is an artist that is fully and responsibly mature. His works are unmistakable at first glance and combine that sensibility and empathy for the environment with a profound formal autonomy. They have renounced volume to allow themselves to be gently penetrated by the void, by a great, powerful and light cosmic sensibility permeated by light. Here, in the intimate dimension of the island and the extended dimension of the lagoon, we have the ideal setting to appreciate all this and be grateful for it.

ORGANISM-CLOUD
2020-1
Stainless steel
310x300x400cm
2020





ORGANISM
2021-06
Stainless steel
265x69x69cm
2021



ORGANISM
2021-07
Stainless steel
170x42x41cm
2021

ORGANISM
2023-1
Stainless steel
250x250x250cm
2023





ORGANISM
2021-01
Stainless steel
57x59x250cm
2021



ORGANISM
2021-10
Stainless steel
73x71x300cm
2022

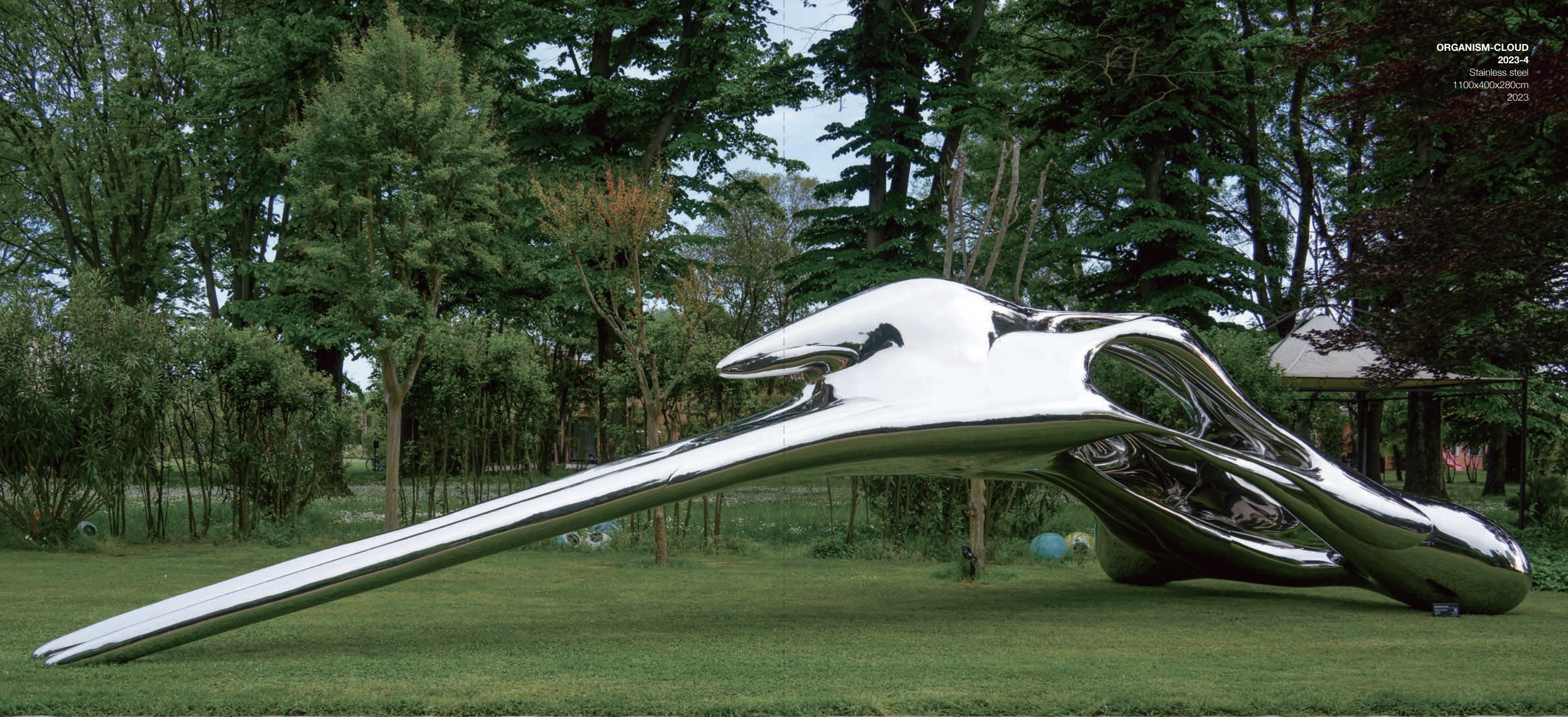
ORGANISM-CLOUD
2023-3
Stainless steel
420x346x240cm
2023



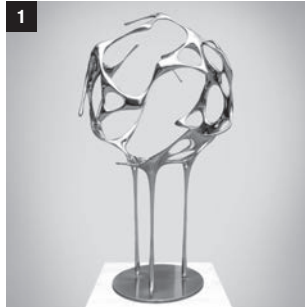


ORGANISM-CLOUD
2023-2
Stainless steel
825x340x170cm
2023

ORGANISM-CLOUD
2023-4
Stainless steel
1100x400x280cm
2023



List of Works



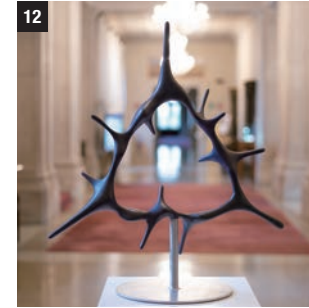
ORGANISM 2020-8
Stainless steel · 60x60x100cm
2020



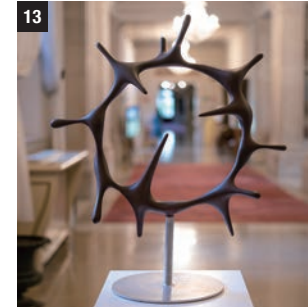
ORGANISM 2021-14
Stainless steel · 82x25x77cm
2021



ORGANISM 2021-16
Stainless steel · 26x25x100cm
2021



ORGANISM 2022-2
Aluminium(Urethane coating) · 73x32x80cm
2022



ORGANISM 2022-3
Aluminium(Urethane coating) · 75x32x92cm
2022



ORGANISM 2021-04
Stainless steel · 140x134x180cm
2021



ORGANISM-CLOUD 2020-1
Stainless steel · 310x300x400cm
2020



ORGANISM 2021-15
Stainless steel · 28x28x100cm
2021



ORGANISM 2020-10
Stainless steel · 24x25x100cm
2020



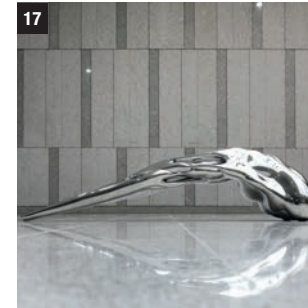
ORGANISM-From The Nest 2017-6
Bronze · 22x22x78cm
2017



ORGANISM-From The Nest 2017-12
Bronze · 24x23x80cm
2017



ORGANISM 2021-06
Stainless steel · 265x69x69cm
2021



ORGANISM 2021-07
Stainless steel · 170x42x41cm
2021



ORGANISM 2023-1
Stainless steel · 250x250x250cm
2023



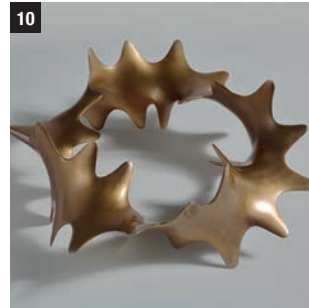
ORGANISM 2021-01
Stainless steel · 57x59x250cm
2021



ORGANISM 2019-5
Granite · 35x35x21cm
2019



ORGANISM 2007-12
Bronze · 95x90x20cm
2007



ORGANISM-THORN 2007-2
Bronze · 70x70x29cm
2007



ORGANISM 2020-9
Stainless steel (Urethane coating)
30x24x100cm · 2020



ORGANISM 2021-10
Stainless steel · 73x71x300cm
2022



ORGANISM-CLOUD 2023-3
Stainless steel · 420x346x340cm
2023



ORGANISM-CLOUD 2023-2
Stainless steel · 825x340x170cm
2023



ORGANISM-CLOUD 2023-4
Stainless steel · 1100x400x280cm
2023

SEUNG HWAN KIM



Artist's Biography

Seung-Hwan Kim was born in 1962 in South Korea and graduated in 1984 from the Seoul National University College of Fine Arts. In 1990, he held his first solo sculptural exhibition in Seoul, the capital of South Korea. He then moved to Pietrasanta (a Tuscan town where Michelangelo once lived) to perfect his technique at the SEM Studio, joining the apprentices led by the renowned sculptor, César. He also took courses at the Academy of Fine Arts in Carrara during these years. In the 1990's, he began his *Searching for Eternity* project and participated in numerous solo and group exhibitions in: South Korea, Italy, Egypt, China, Australia, Denmark, and Hong Kong, which brought him international renown. He received numerous awards and accolades, including those from the Grand Palais in Paris, where the artist participated in the Figuration Critique Salon and the Salon des Indépendants. In 2004, he returned to his homeland where he was awarded the Kim Jong-Yung Prize. He also started teaching sculpture at the Catholic University of Incheon, promoting his vision of this art; capturing the essence of forms and the expressiveness of their perpetual transformation (inspiring his Organism series). In 2019, he returned to Milan, where around thirty of his most iconic works were selected by MyOwnGallery and by Artbox of Superstudio. The following year, the Copetti Antiquari Gallery in Udine, Italy, presented four of his sculptures in the Braida Copetti sculpture park, which would join those of Giacomo Manzù, Novello and Mario Negri, during the "Scultura del Novecento" outdoor

exhibition. This collaboration with the Copetti Gallery continues with further exhibitions in other European countries. In 2021, Kim Seung-Hwan's works were exhibited at the Studio Museo Francesco Messina in Milan under the patronage of the city's municipality. In 2022, the artist was invited to exhibit his works at the new Harmonie Nine Gallery in Paris as well as at the Pullman Timi Ama hotel in Sardinia, Italy. Seung-Hwan Kim currently divides his life and work between Seoul and Paris, where his sculptures - sculptures of organisms - express the balance between their physical and metaphysical forms, inviting the viewer to participate in a silent dialogue with their brilliant movements and structures that are both contemporary and timeless. In 2023, his solo exhibitions will be held at: the San Clemente Palace Kempinski in Venice, Italy, the Harmonie Nine Gallery in Paris, France and the Copetti Antiquari Gallery in Udine, Italy. Four of his most imposing sculptures and some of his artistic drawings have been selected to be exhibited as part of Milan's DesignWeek at the Superstudio in 2024.

Seung-Hwan Kim has held 38 solo exhibitions and participated in 370 group exhibitions. He has won, among other awards, the Seoul Contemporary Sculpture Contest, the Kim Jong-Yung Prize, and the Critic's Prize at the Milan Modern and Contemporary Art Fair.

Since 2019, Harmonie Nine e Harmonie Nine Gallery has been responsible for the promotion and sale of the Korean sculptor's works.

Seung-Hwan KIM

www.kimseunghwan.kr

Born in Korea in 1962

Currently living and working in Seoul and in Paris

Professor at Incheon Catholic University College of Fine Art & Design, Department of Environmental Sculpture

Education

1990~1994

Studied at Accademia di Belle Arti di Carrara, Department of Sculpture

1980~1984

Graduated from Seoul National University College of Fine Arts, Department of Sculpture

Solo Exhibitions

2024 Milan Design Week Superstudio (Milan, Italy). Harmonie Nine Gallery (Paris, France), Paris Design Week -under preparation (Paris, France)

2023 Harmonie Nine Gallery (Paris, France), San Clemente Palace Kempinski (Venice, Italy), Copetti Antiquari Gallery (Udine, Italy),

2022 Harmonie Nine (Paris, France), Pullman Timiama (Sardegna, Italy)

2021 Museum Studio Francesco Messina (Milan, Italy)

2020 Copetti Antiquari Gallery_ Braidia Copetti Sculpture Park (Giulia Premaricco, Udine, Italy)

2019 Superstudio My Own Gallery (Milan, Italy), Art Box Superstudio (Milan, Italy)

2018 Art Space Plask (Seoul, Korea)

2017 Lee Junga Gallery (Seoul, Korea)

2015 Gallery Space H (Seoul, Korea)

2014 Seoul Arts Center Museum (Seoul, Korea)

2012 Seoul Arts Center Museum (Seoul, Korea), Art Space H (Seoul, Korea)

2011 Incheon Culture & Art Center (Incheon, Korea), Seoul Art Center Museum (Seoul, Korea)

2010 Insa Art Center (Seoul, Korea), Dio Art Center (Incheon, Korea)

2009 Insa Art Center (Seoul, Korea)

2008 Seoul Hangaram Museum (Seoul, Korea)

2007 Manas Art Center (Yangpyung, Korea) ... Noam Gallery (Seoul, Korea)

2006 Kim Jong Yung Art Museum (Seoul, Korea)

2005 Shinsegae Gallery (Seoul, Korea)

2002 Lamer Gallery (Seoul, Korea)

1999 Chooje Gallery (Seoul, Korea)

1997 Chooje Gallery (Seoul, Korea)

1996 Youkyung Gallery (Seoul, Korea)

1994 Subbia Gallery (Pietrasanta, Italy), Gada Arte Gallery (Firenze, Italy). Monza City Museum (Monza, Italy), Lo Scalone Gallery (Mantova, Italy), Milano Art Fair (Milano, Italy), Introspezione Gallery (Piacenza, Italy), Padova Art Fair (Padova, Italy)

1993 Icon Gallery (Seoul, Korea) ... Seoul Art Fair (Seoul, Korea)

1990 Indeco Gallery (Seoul, Korea)

Award

Kim Jong Yung Sculpture Award (Seoul, Korea), Seoul Modern Sculpture Contest-Superior Award (Seoul, Korea), Seoul Modern Sculpture Contest-Special Award (Seoul, Korea), JoongAng Art Contest-Special First Award (Seoul, Korea), Incheon Asian Games_Asian Main Stadium Sculpture Contest_First Pries(Incheon, Korea), Milano Art Fair_Critic Award (Milano, Italy), Fanano International Sculpture Symposium First Award (Fanano, Italy), Grand Prize International Hallstahmmar Second Award (Carrara, Italy), Apricena International Sculpture Symposium -Special Award (Apricena, Italy), Sculpture International Award Gioia Lazzarini Special Award(Pietrasanta, Italy), 8th Contest "Cesare Frigerio" Second award (Milano, Italy), Contest First Award (Milano, Italy), "Antica Compagna del Paolo" Third Award (Milano, Italy),),),

Sculptures in the world

Braidia Copetti Sculpture Park (Italy), Aswan City sculpture Park (Egypt), Bondi Beach Sidney City Sculpture Park (Australia), Aarhus City Sculpture Park (Denmark), Capannori City Sculpture Park (Italy), Fanano City Sculpture Park (Italy), Apricena City Sculpture Park (Italy), Pietrasanta Museo Bozetto Sculpture (Italy), Nanto City Sculpture Park (Italy), Jejudo ShinWha Story Park, Nanning group Monument (Korea), Jeju Sculpture Park

(Korea), Sculture Park of Hataecrown Jangheoun (Korea), Busan Olympics Sculpture Park (Korea), Incheon Asian Games. Main Stadium (Korea), Songdo Convention Center (Korea), Chongqing Public Project (China), Hantan River Monument (Korea), Songdo International City (Korea), Namyangju City Hall (Korea), Jeonju Innovation City DabangDMC (Korea), Monument to the 3-1 Mavemnet (Korea), Hyejeon University 30th Anniversary (Korea) ... Momument Portait of Sogang University (Korea), Francesco Monastery (Korea), Yeongjongdo Ara Art Hall (Korea), YeongIn Catholic church (Korea), Lotte Department Incheon (Korea), Shinseghe Sculpture Park_Seoul Shinseghe Department (Korea), Paradise Hotel (Korea) , Yeongjongdo Megastar Hotel (Korea), Busan Haeundae Xi (Korea)

Art Fairs and Selected Foreign Group Exhibition

2023 Braidia Copetti Sculpture Park (Giulia Premaricco_Udine, Italy), Korean artists (Pietrasanta. Italy)

2022 Milan Design Week Superstudio_digital (Milan, Italy), Modenantiquaria Art Fair, Copetti Antiquari Gallery (Modena, Italy), Roma Art Fair Roma Arte in Nuovola, Copetti Antiquari Gallery (Roma, Italy)

2021 Braidia Copetti Sculpture Park (Giulia Premaricco_Udine, Italy)

2020 Scultura del Novecento, Mostra en plein air, Braidia Copetti Sculpture Park (Giulia Premaricco, Udine, Italy) ... MIART digitale, Copetti Antiquari Gallery (Milan, Italy)

2019 Seoul National University of Science and Technology (Seoul, Korea)

2016 Bondi Beach Open Air International Sculpture Exhibition (Sidney, Australia)

2015 Bondi Beach Open Air International Sculpture Exhibition (Sidney, Australia), Hong Kong Art Fair (Hong Kong)

2014 Kim Jong Yung Sculpture Award (Seoul, Korea), Bondi Beach Open Air International Sculpture Exhibition (Sidney, Australia), 3 invited sculptors Exhibition (Perth, Australia), Interchange Exhibition between Korea and China (Beijing, China), Incheon Asian Games_Asian Main Stadium Sculpture Contest First Prize (Incheon, Korea)

2013 Bondi Beach Open Air International Sculpture Exhibition (Sidney,

Australia)

2012 Interchange Exhibition between Korea and China (Xiamen, China), Korean Sculpture Festival (Pietrasanta, Italy), Open Air International Sculpture Exhibition (Aarhus Beach, Aarhus, Denmark), Open Air International Sculpture Exhibition (Bondi Beach, Sidney, Australia)

2009 Exhibition of Icheon Symposium, Icheon Symposium Open Air Exhibition (Icheon, Korea)

2007 Interchange Exhibition between Korea and China (Xiamen, China)

1997 Aswan International Sculpture Symposium (Aswan, Egypt)

1995 Padova Art Fair (Padova, Italy) ... Parma Art Society Exhibition (Parma, Italy), 12 Artist Invited Exhibition (Introspezione Gallery, Italy)

1994 Milano Art Fair Critic Award (Milano, Italy), 8th Contest "Cesare Frigerio" Second award (Milano, Italy), "Borgo degli artist" Milano, Contest First Award (Milano, Italy) ... Grand Prize International Hallstahmmar Second Award (Carrara, Italy), "Antica Compagna del Paolo" Third Award (Milano, Italy), 5th S.Bartolo a Cintoia, (Firenze, Italy), 19th Telaccia d'oro (Torino, Italy), Sculpture International Award Gioia Lazzarini (Pietrasanta, Italy), Exhibition, "Forme del Mare" (Botti Gallery, Italy)

1993 Exhibition of Group (Centro Arte Gallery, Milano, Italy), Exhibition of Group (Barnie Gallery, Paris, France)

1992 Contest "Milano, Milano"-Second Award (Milano, Italy), MBC Sculpture Contest-Special Award (Seoul, Korea), Exhibition Inviedo Group (Pietrasanta, Italy), Officine (Moneglia, Italy), Forme nello Spazio (Marina di Carrara, Italy), Capannori International Sculpture Symposium (Italy), Salon Societedes Arts Independent (Grand Palais, Paris, France), Salon Figuration Critique (Grand Palais, Paris, France)

1991 Fanano International Sculpture Symposium First Award (Fanano, Italy), Apricena International Sculpture Symposium -Special Award (Apricena, Italy) ... Trenta'anni da Sem (Pietrasanta, Italy), Nanto International Sculpture Symposium (Nanto, Italy)

1990 Seoul Modern Sculpture Contest-Special Award (Seoul, Korea), JoongAng Art Contest-Special Award (Seoul, Korea)

1989 Seoul Modern Sculpture Contest-Superior Award (Seoul, Korea)

The Rendez-Vous with Art and

History in The Ultimate Luxury



San Clemente Palace
Kempinski

VENICE



Europe's
Best Hotel Spa



2022
SAN CLEMENTE PALACE
KEMPINSKI VENICE



2022
SAN CLEMENTE PALACE
KEMPINSKI VENICE

Forbes
TRAVEL GUIDE
RECOMMENDED 2022



San Clemente Palace Kempinski Venice




San Clemente Palace
Kempinski
VENICE



A Short Look to San Clemente Palace Kempinski Venice:

San Clemente Palace Kempinski Venice is a true gem of Venetian hospitality, situated on a secluded private island in the heart of the lagoon just 10 minutes from San Marco Square by hotel's complimentary boats. This luxurious five-star hotel offers guests the perfect combination of modern luxury and 12. century historic charm, providing an unforgettable experience in one of the world's most beautiful and romantic cities.

The hotel's lush 7-acre park and gardens are the perfect setting for a relaxing getaway, with a variety of activities to enjoy. Take a stroll through the fragrant Mediterranean gardens, play a game of tennis on the hotel's courts, or take a dip in the sparkling pool while enjoying the stunning views of Venice's skyline.

San Clemente Church:

One of the most unique features of San Clemente Palace Kempinski is its beautiful church, which dates back to the 12th century. The church has been carefully restored to its former glory and is now a stunning example of Venetian Gothic architecture. Guests can attend mass or simply admire the beautiful frescoes and intricate details of the church's interior.





Luxurious Rooms and Suites:

The accommodations at San Clemente Palace Kempinski Venice are truly exceptional, featuring a perfect blend of classic elegance and modern convenience. Each room is tastefully decorated with fine Italian furnishings, plush bedding, and all the amenities you would expect from a world-class hotel. The hotel features 196 suites, rooms and even residences and palazzos with up to 8-bedrooms, surrounded by lush gardens or overlooking the Venice lagoon - spacious havens for the discerning guest who enjoys luxury, elegance and tranquillity in a suitable setting overlooking the lagoon or the Palace's heavenly gardens. Venetian decorations blend with legacy design elements, while typical high Venetian ceilings create a sense of home. Many of the rooms offer breathtaking views of the lagoon, giving you a glimpse into the heart of Venice. San Clemente Suite, a magnificent accommodation with approx. 190 sq m (2,045 sq ft) of living space has been chosen by World Travel Awards as the 'Best European Suite.



Restaurants and Bars:

San Clemente Palace Kempinski Venice boasts some of the best restaurants and bars in the city, catering to all palates with its wide range of culinary delights. Whether you're in the mood for gourmet Italian cuisine, fresh seafood, or international dishes, the hotel has something for everyone. Don't miss the opportunity to dine at the Acquerello Restaurant, which is led by the award-winning Michelin Starred Chefs offers an extensive menu.

The hotel is a place where luxury and relaxation meet, and its Pool bar and Clemente Bar are no exception. The pool bar offers a refreshing break from the sun, serving a variety of cocktails, mocktails, and light bites. After your swim at open pool, you can experience a taste of the Italian lifestyle by enjoying a bellini or pizza. The beautiful Venetian sunset makes for a perfect backdrop to create unforgettable memories.

Clemente Bar is a sophisticated and elegant setting, perfect for a pre-dinner drink or nightcap. The extensive menu features classic and modern cocktails, as well as a wide selection of fine wines and spirits. The bar's skilled mixologists can craft a custom cocktail to suit your taste, or you can try one of their signature drinks like the Clemente Spritz or the Venetian Sunset. With its charming atmosphere and attentive service, Clemente Bar is a must-visit spot during your stay at San Clemente Palace Kempinski Venice.

Spa and Wellness:

The Merchant of Venice Spa at San Clemente Palace Kempinski is a luxurious haven that merges oriental oils with Venetian perfumes to create a unique sensory experience. The spa features a range of treatments, from traditional massages to innovative wellness rituals, all designed to rejuvenate and renew the body and mind.

The spa also boasts a stunning couple's room with a jacuzzi, where you can relax and unwind together. For fitness enthusiasts, there's a state-of-the-art gym with top-of-the-line equipment, as well as an outdoor gym and a jogging path with a 1.5-kilometer trail. Guests can also enjoy a game of grass volleyball or tennis on the professionally designed court, while the 21.5-meter outdoor pool offers the perfect spot for a refreshing swim.

The hotel also features a hair salon, where you can treat yourself to a new hairstyle or a refreshing blowout. And if you're feeling adventurous, take advantage of the complimentary vintage bikes to explore the beautiful island of San Clemente at your leisure. With its exceptional facilities and luxurious amenities, San Clemente Palace Kempinski is the perfect destination for those seeking a truly indulgent getaway.





For Sailors & Families:

The dock pier at San Clemente Palace Kempinski is a luxurious and convenient location for guests arriving by boat. The pier can accommodate boats up to 40 meters in length and provides easy access to the hotel's stunning grounds. Upon arrival, guests are welcomed by lush gardens and beautiful art exhibitions, providing a glimpse into the rich culture and history of Venice.

For families traveling with children, the hotel's kids club offers a range of fun and engaging activities for children of all ages. Parents can relax and enjoy some time to themselves, knowing that their children are in good hands.

Art Works and More:

San Clemente Palace Kempinski is home to an impressive collection of contemporary art, displayed throughout the hotel's public spaces and guest rooms. The juxtaposition of the modern artwork against the backdrop of the hotel's rich history creates a unique and visually stunning atmosphere.

The palace itself dates back to the 12th century and has been carefully restored to preserve its historic charm. The contemporary art collection is a reflection of the hotel's commitment to modernity and innovation while respecting the property's heritage.

The collection features works by both established and emerging artists, including paintings, sculptures, and installations. Guests can explore the art on their own or take advantage of the hotel's art tours, which provide a deeper insight into the individual works and the artists who created them.

The art works exhibited at San Clemente Palace Kempinski not only provide a feast for the eyes but also offer a thought-provoking perspective on the duality of history and modernity. The combination of contemporary art and the palace's rich history creates a dynamic and captivating environment that is truly unique.





San Clemente Palace
Kempinski
VENICE



BOAT SERVICE

San Clemente Palace Kempinski is situated in the heart of the lagoon on its own private island. The hotel offers endless indoor and outdoor possibilities for creative events: 7 ha of lush gardens including a tennis court and a heated outdoor swimming pool, a separate conference center and a historical 12th century church. Bespoke event arrangements will be complemented by excellent service and outstanding culinary experiences.

ISLAND INFORMATION

- 1 Group Arrivals and Departures
- 2 Hotel Entrance - Reception - Concierge
- 3 Bikes Parking
- 4 Sunset Hill
- 5 Natural Garden
- 6 Sunset Garden
- 7 Clemente Bar & Sunset Bar
- 8 Acquerello Signature Restaurant
- 9 Historical San Clemente Church
- 10 Church Terrace
- 11 Water Taxi Dock (Boat Service from/to St. Mark's Square)
- 12 Event Lounge
- 13 Clemente Lounge
- 14 Main Courtyard
- 15 Luggage Courtyard
- 16 Oriente Room
- 17 Insieme Restaurant
- 18 Insieme Courtyard
- 19 Secret Garden
- 20 Navigante Courtyard
- 21 Art Courtyard
- 22 Lido Hill
- 23 Central Garden
- 24 Conference Centre
- 25 Lido Garden
- 26 Olive Hill
- 27 Natural Lake
- 28 Golf Pitching Course
- 29 Tennis Court
- 30 Pool
- 31 Palm Garden
- 32 La Dolce Brasserie & Pool Bar
- 33 Kids' Club
- 34 Helipad
- 35 Event Tent Area
- 36 Fitness & SPA
- 37 Lake Hill
- 38 SPA Cabin
- 39 Outside Fitness
- 40 Adult Beach
- 41 Buddha - Yoga Zone
- 42 Open Air Cinema
- Jogging Track

RESTAURANTS & BARS

- 8 Acquerello Signature Restaurant
Fine Dining
- 17 Insieme Restaurant - Breakfast & Dining
- 32 La Dolce Brasserie & Pool Bar
- 7 Clemente Bar & Sunset Bar

ROOMS & SUITES

- | | | |
|---|---|--|
| <p>A <i>Wing Rooms</i></p> <p>118 - 121
218 - 242
318 - 343
225 - Tiepolo Suite
325 - Tintoretto Suite</p> | <p>D <i>Wing Rooms</i></p> <p>163 - 183
263 - 276
363 - 376</p> | <p>G <i>Lermak Suites</i></p> <p>501 - Malibran Suite
502 - La Fenice Suite</p> |
| <p>B <i>Wing Rooms</i></p> <p>101 - 116
201 - 216
301 - 316</p> | <p>E <i>Navigante Suites</i></p> <p>186 - 189 - Navigante Suites
601 - 602 - Lido Suites
185 - Marco Polo Suite
600 - San Clemente Suite</p> | <p>H <i>Giardini Villa</i></p> <p>701 - 702</p> |
| <p>C <i>Wing Rooms</i></p> <p>159 - 162
244 - 262
344 - 362</p> | <p>F <i>Lagoon Suites</i></p> <p>421 - 423
431 - 433</p> | |



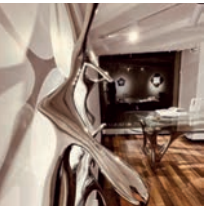
'Harmonie', meaning harmony in French, is the guiding principle of the Harmonie Co. Ltd, based in Seoul, South Korea. The company aims to elevate the profile of art through communication and collaboration with artists both domestically and internationally, pursuing 'harmony'. The company plans to establish a main office in Paris, the principle city of art and culture in France, to explore the value of culture and art.

The Harmonie Nine Gallery in Paris was founded with the purpose of promoting and expanding art and culture through various exhibitions and art programs. The company not only focuses on fundamental artistic mediums, such as painting, sculpture, architectural art and photography but also embraces various other genres including film, furniture and publishing. Harmonie aims to be a center for developing a diverse range of arts and cultural media because, as these works receive more attention, a greater number of people are wanting to become artists and are seeking ways to hone their craft.

Another principle aim of Harmonie Nine's gallery in Paris is to provide a space for artists to pursue public art projects in collaboration with renowned artists from home and abroad to create a brand for themselves while also enhancing the aesthetics of the buildings they are made for. Public art refers to works intended for the general public, such as sculptures in urban parks. They are typically installed or exhibited in public spaces with site-specific designs or requirements. For this project, Harmonie has planned several exhibitions with a renowned Korean sculptor who has been active in Italy since 2019, showcasing his work in Milan, Sardinia, Udine, Venice, and other locations.

Harmonie Nine's designer furniture uses morphological aesthetics based on natural forms and organisms for innovative designs. We take inspiration from motifs in natural objects and study the morphological aesthetics of abstract curves to realize designs with moderate and simple minimalism. By applying these molding processes to more than the functional aspects of existing furniture, Harmonie aims to usher in a new era of futuristic furniture design in the realm of art.

Since 2009, Lanki Jung, the director of the Dio Art Center, has been promoting contemporary art and public art projects in Korea. She has also hosted the Italian Film Art Festival, introducing various cultures to the works of foreign film industries, using movies to break down the barriers between popular art and more traditional art forms in Korea. Starting from 2019, in order to promote cultural exchange between Europe and Korea, a Korean Film Festival was held in Italy, and an art gallery was opened in France.





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Seung-Hwan KIM

24.03-31.10.2023

San Clemente Palace Kempinski

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Thanks to : Selim UYAR of President San Clemente Palace Kempinski and PERMAR Group, Giorgio Copetti of President Copetti Antiquari Gallery, Martina Corgnati, Massimo Copetti, Ernesto Copetti, Claudio Napoli, Riccardo Perrone, Diana Turco, Chantal Gemyel, Staffs Kempinski Venice, Caroline Dufour, Guilhem Vuattoux, Alessandra Mosca, Daniel Maynard

Seung-Hwan KIM



San Clemente Palace
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VENICE



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