

Kim, Jung A

E-mail: junga_rtist@naver.com / artistja@me.com

Solo-exhibition

2012 Maum, Daewoo Securities Co., Ltd., Gallery
2011 Maum , Insa artcenter
2010 Adamas, Aka Gallery
2009 Mary your favorite shoes? , My favorite .
2008 A breath of fresh air, Gallery Seo-Ho

Art Fair

2012 4th Seoul Modern Artshow (aT center)
2011 11th Kcaf KOREAN CONTEMPORARY ART FESTIVAL (Seoul Arts Center)
A Pair exhibition
2015 **walk side by side** (Aka Gallery, Seoul)

Prize

2010 11th Korea Art grand prize, Grand prize

Group Exhibition

2015 A Rosy Love (AK Gallery)
2014 Breeze Art Fair (Samsung Bluesquare Nemogallery,seoul)
2014 HOUSES (GAGA Gallery, Seoul)
2013 landscape (Hwa Bong Gallery, Seoul)
2013 MUT (Pale de Seoul)
2013 Present (TopoHouse)
2012 Be accompanied by a priest (Insa artcenter, Seoul)
2012 S.C.A.T. Art Fair (MoonSin Gallery, Seoul)
2012 be released on bail (Gallery H, Deagu Korea)
2012 CAYAF (KINTEX, Gyeonggi-do, Korea)
2011 Sookmyung and Sydney Exhibition - Sookmyung women's Univ. & Sydney Univ.
2010 Kill Heel (Speedom Gallery, Gyeonggi-do, Korea)
and many others

Collaboration

Recycle Art Gallery - Elle girl & Origins
CLINIQUE BEATY GALLERY_ ellegirl & CLINIQUE

Movie Collaboration

Alice: Boy from Wonderland

A Study on the Expression of Mind in Painting

- Focused on My Artworks -

Jung A Kim

Western Painting Major
Department of Formative Arts

Graduate School of Sookmyung Women's University

This study, with focus on my artworks, aims to examine the 'pictorial expression of mind.' I came to choose such subject for I have become interested in practicing asceticism for my mind such as understanding the importance of mind and controlling it or mind study, which is, of course, important in human lives, as I worked on art pieces. It can be said that asking me questions about mind is the most fundamental question. What is mind and how should I control it are the core content of my works.

This study looked into mind which is expressed throughout my works. And it argued that the painting realized by senses - senses as the moving and flow of mind, - come from mind. It is to consider the relation between painting and mind by examining the senses for expressing the invisible inner side I, in the art pieces, used jewel to express mind metaphorically and expressed it with senses. And I presented the birth and polishing process of jewel to express the flow and asceticism of my mind in the works. Such mind, in other words, is 'one mind,' 'mind considered as the only true being,' 'unconsciousness,' and 'innate pure mind' which all are based on my Buddhist belief. Realizing being unconscious and becoming one's true self is attaining a happy medium that avoids extremes; it means being completely empty. In this way, one can 'become his or her true self' can be possible through mind control. Regaining one's own innate pure mind and coming to have a peace of mind is enlightenment and nirvana- the process is the Zen meditation. I consider the process of artworks as the process of such enlightenment and regard it in the same light as Zen meditation.

In addition, the cause of all phenomena is unconsciousness and painting is the manifestation of such unconsciousness. Thus, painting is like 'all things are made from the mind.' Such sense is the very first physical experience through which one can understand the world as it is - I intend to realize this in paintings. This painting, completed by such sense, can be the existence 'just being as it is.' This is the same as the true state in Buddhism meaning the true nature of all existence. Therefore, the painting

expressed through senses is just as it is and the true being of an existence.

For this reason, I intend to realize the actuality through senses in my artworks. The characteristic of my works is the combination of the photographic realism and expressionism. Some of the former's attributes include photographic image use and close-up; the latter includes some characteristics in expression. Having these attributes, my works can be defined as simulacra, a new existence.

I also intended to extract rare images by enlarging the details of objects through close-up filming. The effect of such close-up brings an emphasis on the theme and presents new images - such features are expressed through already experienced fact. This is led to the concept of 'chair' of Merleau Ponty. The utilization of pictures is to capture the images of my views. A view, as a flow of sense, is 'chair' itself. And the close-up of objects on large screen leads to immersion, going together with the enlarged image of the object, and the materiality of paints, and makes a new existence.

And the expressivity of my works has two characteristics: the brush-touch that expresses the shining of jewel and drawn lines of the background portion. Such expressivity is connected to Deleuze's definition regarding senses. He considers senses as absolute factuality and the action of recognizing the world for the first time before thinking or learning. Hence, understanding a thing in a sensible manner is seeing 'as they are,' thus painting that realizes this is realistic. Since senses cannot be always the same, paintings completed by senses are always new. For this reason, my work can be defined as simulacra - a new existence.

My pieces, from the initial work until the present, have changed and expanded through the change and realization of my mind. Thus, such process of working did not happen in a day; it has naturally continued as an extension. Based on this, this study, by examining the concept of my works, is to give a progressive support for my works to be done in the future.