

Profile (detailed)

Young Bo Keum

BFA in Painting Dep. of Hong-Ik University

MFA the Dept of Western Paintings College, Hongik University.

Solo Exhibition 16times.

Over 250times of Group and invitation Exhibition in the inside and outside of the country.

Korea International Art Fair 5times (KIAF).(COEX Seoul)

Shanghai Art Fair 3time (Shanghai China)

Beijing Art Fair 2times (CIGE). (Beijing China)

Korea Galleries Art Fair (Seoul Art Center Hangaram Museum. COEX)

Seoul Open Art Fair 6 times (SOAF).(COEX Seoul)

Daegu Art Fair(DAF). 6times (EXCO Daegu)

Hotel Art fair 5times(seoul.tokyo.Hongkong.singapore)

Hongkong Art fair 2times

Address: 4F studio,674-53, Anyang 1-dong, Anyang-si, kyeonggi-do, korea

Artwork description

My drawing is constantly confirming the 'aesthetic sense' that is accumulating in me and is still forming continuously. Aesthetics are caused by the climate, time, and blood-line environment that raised me. When I feel the original beauty of an artwork based on traditional aesthetics, It makes us realize how meaningless it is to discern whether the artwork represents a beauty of the past or that of the present. Art has no future or past. it is better for me if piece has a sense of period aesthetics and at the same time it goes beyond time and conforms to the modern consciousness structure.

I do not describe the object directly. The object is held for a long time and then moved to the screen when necessary. The specific description of the object - detailed form, three-dimensional space by light, perspective, etc. - is also excluded as much as possible. I Intuitively view, simply filter out images, and plot pictorial combinations on the screen.

In addition, I put a lot of effort into the base of the screen. To make a rough base, I knead "Dak" which is a raw material of Korean paper. and then tap, attach, scratch and cut it to make a primary base. after that, I overlay oil and dry it many times to make a second base. In this way, the images on the screen can be felt as if they are scratched on the earthen walls rather than the real sense of reality. -This process is a dialogue with the screen, an encounter with the inner world, and my own projection. Sometimes it can feel like a rough texture or a thick but soft yellow clay.

My paintings, as I mentioned before, are created by 'a climate temperament'. This does not mean by "traditional". I have an artistic tendency to communicate with some collective aesthetics resulting from endemism and this is the identity of 'I as a writer'. I put down the imaginary roots into the immutable aesthetic power corresponding to all these phenomena. And 'self-generation' is something that always produces something with power.