

choe jeong hyeok

BFA in Painting. SangMyung University. Seoul. Korea

Postgraduate for Master of Fine Art in SangMyung University. Seoul. Korea

Solo Exhibition

15 Timec of Solo Exhibition

Group Exhibition, Art Fair

KIAF/ the seoul art Exhibition2011/

14th Asian Art Biennale Bangladesh 2010/

NBusan Biennale Now! Asian artists (Pusan Culture Center)/

ART TaIPEI/ Korean Art Show (NY, US) /

Exhibitionof Korean-American RealismArtgate gallery /

korean Hyperrealism scene (seongnam art center) /

korean Hyperrealism scene (seongnam art center) /

Digital Realism New Artgate gallery,Newyork,America) /

over 70 time of Group Exhibitions

Kim, Yeon-joo

Dankook Univ., Art Critic / Ph. D

Strolling in the Space of Imaginary Play

While Choe's works appear to be hyperrealist renderings of reality at first glance, the core of his intent is in the compress expression of shape and color, as well as intuitive expression for the pursuit of the essence of nature. While the artist appears to depict the real with delicate touches, but such depiction is only possible because he can cunningly apply his intuition when extracting, compressing, and omitting real images. The hyperrealistic expression in Choe's works are a result of the complex relationship between the emphasis and omission of real natural objects, and his aesthetic idea is rooted in comprehensive aesthetic theory based on Eastern and Western artistic techniques of the past and present.

Choe's artistic space can be defined as an "imaginary play space of the realistic unreal" not simply because it provides aesthetic pleasure, but also because he intuitively applied aesthetic ideas and techniques of the East and West past and present, and visualized them via the frame, thereby expanding the space into a sphere of stroll with depth. Choe's objects do not function as symbols or substitutes of something else. Neither do they merely show an interesting view into the realistically unreal space. Choe's creative intent is to trigger interest into objects of nature which the viewer would have passed by inattentively, then draw out a new effect beyond to real from the interest what it reminds the viewer of. The aesthetic device is in transcendence through the real and the relationship with the real, and what he intended through the unreal play space is the Western painting version of "the image beyond the image (象外之象)" and "the boundary beyond the scenery (景外之境)" pursued in Eastern painting. Choe's images connect the aesthetic boundaries between the East and the West, and his works provide a playful yet profound transcendence as hyperrealistic and hyperfactual unreal by reminiscence and imagination. What remains for the viewer but to freely wander into the artist's deep, open space of the unreal?