

Life ... Cultivating through the Process of Removal
— Towards “Roads Exhibition” by Jung Moon-Kyung —

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The key technique used in Jung Moon-Kyung's recent works is to deliberately erase by deluting parts of the reiterated colors from the composition. She does such work right after the colors (Chae Mook; Korea's traditional technique) dry up.

She often adds several uneven lines and makes repetitive color drippings, which draws energy from the empty space of the background.

The shapes implicitly placed, as a rule, have no perceivable outlines but contain the stained colors produced by repetitive brushing touches.

The color effect naturally created as it dries up helps suggest the track of time of the composition.

Jung Moon-Kyung's erasing method gives an important meaning to the process of making works as well as to produced works themselves; the process of positive removal and temperate drawings provides a special symbolism for the artist.

The artist exerts herself to plow a field placed in her inner mind as which she recognizes a canvas.

From this point of view, erasing work is one method of identifying her existence living in this world and can at the same time be said to the philosophical meditation about human beings running between creation and extinction.

The reason that her compositions contain the footprints of meditation and implied poetic feeling lies in there although the immaturity of trimming still remains in her works.

The artist takes pains investing much more time and effort to the process than are needed in finishing a piece of work. She is forced to do so.

Because the process of making work is, as for her, no less important than a finish work.

After all, Jung Moon-Kyung visualizes the concept of process that she suggests through the object of roads.

Road means not a destined place but a process itself to lead somewhere.

It thus symbolizes the journey of life in the spot of living and is compared to spiritual discipline for the sake of absolute worth.

In this respect, Jung Moon-Kyung's works are concerned with the world of religion based on practice with no purpose beyond knowledge and desire. But the role of artist is to seek for intrinsic nature by artistic expression, not by religious practice.

In Jung Moon-Kyung's works, the process of removal and the representation of roads eventually has propriety in the frame of the composition.

There are no real figures of roads, which are merely expressed as some implicit lines and color fields.

It is therefore not advisable to try to find out the real forms of roads in her works.

Whereas the drawing lines and volumn of restricted colors by reiterated brushings are sometimes seen as parts of natural landscapes.

Her paintings reveal the world of complicated recognition and synthetic, intuitional world that is encountered in the voyage of life apart from individual forms of images.

Despite the exclusion of outer image depiction of objects or literary description, the artist's abstract images have the emphasis of reality about nature with the peeling generated by intuition.

On the other hand, it seems that the result of drawings on the ground plays more important role than the energy obtained by the removal work.

For example, the dripping marks of colors, lotus, tree roots and restrained forms that are associated with fruits have their respective expression and occupy the composition

These are considered as factors corresponding to the positive removal act that the artist tries on canvas. The meaning of empty is, however, ironically not far from filling with other proper things.

It cannot be overlooked that Jung Moon-Kyung's removal act is perceived as a variation for filling with something.

At this time when speed and noise, information and violence overflow like flood, Jung Moon-Kyung's removal work is as fresh as the rain to wash out the smog that covers the whole city.

But the artist's composition looks like a series of lyrical poems rather than narrative poems to represent the order of nature.

Her works imply the plain poetic feelings and deep rooted meditation led by the urban life.

Leaving behind the past memory that she tried to combine the idea of the different cultures through the life of studying in New York, the artist now holds in her bosom an abyss of a lonely lane found in nature.