

Jung Moon-Kyung: Journey to the Unknown

Observed from her recent exhibition, “Tear Yourself Away”.

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For a while, Artist Jung Moon-Kyung has created her work through a circular process of painting and washing out. This method is done through letting the procedural process and the resulting piece to be brought forth solely by her free-will. However, without rigorously analyzing and understanding the space of canvas—this is impossible. And it is through this rigorous understanding that her paintings are given off as extemporaneous, natural, and, at the same time, very sensitive. Therefore, this ‘free-will’ should not simply transpire out of an indiscriminate naiveté, rather, it should emerge from a solidified vista of understanding, self control and discipline—for a true free-will is rightly freed only when restricted under these rigorous circumstances.

Recently, the artist has often been using the collage technique with not only paper, thread, and strings, but also with any kind of material she can find in her daily life. While her works may suggest a strict structuring, calculated composition, or organized partitioning of forms, one would recognize instead, a more casual, unresting flow in the piece and see that each and every piece of material in the ‘canvas’ is propagating itself into one another—intersecting and uniting with the others that are in its enveloping neighborhood—producing their own chords and chimes, and orchestrating different harmonies in different fields of the ‘canvas’. This sort of ramification is actually a product created from a reflection on the artist’s own life experience—as washing out was a process developed by the artist as a means of escape from the conflicting cultural discourses that were present while she was in America. But now, she has turned what was sought to be a means of escape into a passionate pursuit of an apologetic integration and forgiving reconciliation such as the harmonies in the canvas. Because of this, the façade of her work comes out as considerably passionate, confident, and immediate. This is readily seen in her works, “A Desired Diversion” and “Mission Part.” While her unconventional use of the edges, sides and the back of the canvas in these two pieces signifies the artist’s impressive capacity to move in and out of the traditional understanding of space, all these washing, gluing, removing, and drawing—her wide gamut of creative maneuvers with the materials—implies that she has already clearly understood that all these possible maneuvers are composed of in one single realm.

In case of, “Journey to the unknown: energy” and “Journey to the unknown: Space”, by expressing through only black and white, the artist has augmented the cohesiveness and the spreading of the artist’s speculation. These two paintings discharge the notion of the artist’s fundamental questioning of the purpose of her existence as solitude that boldly left her own niche and jumped into a foreign land. As a result, pockets of nostalgia seep out from these two paintings that are turned into refined and elegant vibrations. The subtly discrete surfacing of the burlap in the black background is interpreted as the ash of her previous self—and the artist’s boldness to pull up that kind of silenced past and paint the nadir of her life in order to understand herself shows the remarkable depth of the artist’s audacious mindset. “Sue and Tom” and “Belong to Yourself” represent the process of washing out and adding (gluing), therefore, symbolizes the artist’s life by using dots, lines, planes, colors and letters. Her works such as, “White Light” and “Symphony In Red”, are seen as an attempt to blow liveliness, passion, and hope into us, the people who are emotionally diluted, sucked up of hope, and washed with terror from the tall, thunderous wave of the days of progressive technology and information. And this booming liveliness seems to have originated from what the artist has wrote in her note as, the Journey to the Unknown.