

Now, the surface has old times, the insides.

Double spaces overlapping and words II - 2019 Now by Jeong Mun-gyeong

1. Now, here. Fluttering silk lining is drooping and blocking the void space. The linings are nested, so you have to walk the lining with your hands to get there. The space seems to be half covered by a silk lining, and it looks as if it may be seen or may not. To get there, you have to touch your skin to the lining. Translucent silk lining that hits hands, head and shoulders. Silk Fabric(絹). To see the image inside, the lining must be applied to the body and skin. The image there can only be met by hitting the skin.

2. The skin is the surface of the body. Skin surrounds the body and forms the surface of the body. It is the surface that we meet with our eyes. They sense the inside and the inside through the surface. It is the clothing that covers the surface of the body. The second surface or the final surface of the body is terminated with clothing. Clothing that includes shoes and underwear. What may be unknown to the surface of the skin is expressed through the final surface clothes. Desire, attributes, tastes, status, oppression, time, etc. of a body are told through clothes. Our gaze upon the surface reads the words inside it through the surface of the clothes.

3. High heels, underwear. The works you can meet now are Jeong Mun-gyeong's. 2019. The surface of Jeong Mun-gyeong that is unfolding here belongs to the clothes that wrap around the body. These are specific clothes, social clothes, and clothes of desires, clothes of questions about identity. Clothing protects the body but also suppresses the body. Social coercion may be defined or expressed through clothing. Through clothes the body would reveal something invisible. There are social norms, morals, oppression and power. There are also personal inclinations, tastes, and there is something invisible inside. Those are the surface, clothes, and high heels that make them visible. Underwear and high heels forming the artist's surface. Now here is the inside of working of Jeong Mun-gyeong. Clothes and high heels appear between silk fabric and silk fabric made of

silk. Clothes and high heels are between swaying silk fabrics, layered in layers.

4. Now is the surface of time, which implies passing time. Now is the tower of time, where past times are layered. Above the strata of old times. Jeong Mun-gyeong's works now are the process of works in the past time and now the layers of life that have been created. Within the surface of now are many layers of time made by old memories, events, and choices. Some of the layers of time may have gone by independent events, respective of or irrespective of their interrelationships, and some of them may coexist with very different personalities.

5. Beginning of history, birth of work. Events and events that can't be organized in a lifetime, just as you can't say or organize your life in a word. Some memories and some memories remain intertwined. Jeong Mun-gyeong's practice began with entering Korean university majoring in Korean painting. Korean painting, Korean traditional work using Korean paper and ink. It is to be seen that the influence of silk's smudge and space on the whole of Jeong Mun-gyeong's works is the influence of traditional Korean painting with the characteristics of Korean paper and ink, and space processing of space.

6. New York, and 1997-2003. While studying painting in New York, Jeong Mun-gyeong draws her eyes on the origin of works. Travel in search of self identity, the basis of work, looking back on self, finding self, the road of work, the beginning of the road, is the path of painting that began in New York. The work seeks to follow the path that stays in the process of drawing and erasing, and drawing and erasing traces, and the paths that the screen makes. The act of drawing and the traces from erasing the act makes the path of the screen where no traces are set. The artist makes choices and choices again and again on that unset path. That process. The process of choices and erasure remains, forming an overlap of time and making the space resound. What appears in the resounding space is the artist's breath, the path of breathing that the

breath made.

7. The dual structure and overlapping space starts with the dual language of Korean painting and studying painting in New York. A different way of class, a double gaze at things, the strangeness of expression, the way of Korean traditionalization, and the way of expression of Western painting would approach as strange as their material and language. Different ways of life, a different cultural communication, a completely different structure that is approaching as a way of life, the life in general and the life of the painter, The way of words and the way of painting, the double structure, the multi-layered life and the expression of multiple languages, therefore, became the framework that formed the basis for the world of Jeong Mun-gyeong's works.

8. Collage - Multi-layered Life Structure between 2004 and 2013. The collage can be read as the result of working in such a way that such a double and multiple language expresses the stuck life. Drawings on self identity, and traces of erasing that were shown in her earlier works, the transition from painting of finding paths to painting in a way of collage can be read as an exploration of contradictory and fateful phenomena of life, which inadvertently clings to life through a double structure. In one phenomenon there are words and forces of numerous invisible structures working inside and outside, the forces can be understood as the consequences of external forces acting and forcing even if they do not want themselves. The letters of the magazine appear on the screen, and the different pieces of cloth and paper come into the screen and bind them together in drawing and colors of processing.

9. The appearance of letters in the works is symbolic of showing that life, living in civilization cannot escape the shadow of civilization. In addition, objects (attached as objects) that can be insignificantly seen in everyday life also appear on the screen. An unfamiliar square, an image of a circle appears, and the attached images are superimposed or arranged in a constant relationship, distance and space, leading to

tension on the screen and breathing of space. An unfamiliar image becomes a part in the inside of the big screen. The parts are gathered together to form a whole, and the parts are not uniform and have a shape of collision or conflict. Of course, there are images that can be classified into similar classes, but they do not appear homogeneously.

10. Two Worlds, or Beyond 2014-2017. Jeong Mun-gyeong's paintings, which have a dual and multi-layered structure that appears continuously, use silk fabrics to become clear when they come to the "Two Worlds or Beyond" series that form the outside and the inside. To show a world that cannot be seen with one eye and cannot speak in a single structured language. The two layers of the image inside and the image outside. When two different layers come together to form a space, it works in a way that shows the multi-layered structure of life. Life in Korea and life in America are different, and life as a woman and life as a writer are different but at the same time they are in the same structure. One linear word cannot describe or express the life that he/she has experienced and the life in reality. The work thus combines two different layers to form an image. An image therefore implies several other meanings and becomes a surface. The surface, the work, is in front of our eyes.

11. The layers that make up the inside and outside are the layers where the power of an age worked. In other words, the present currently operated by countless media. Matrix. A life in which cut contexts do not sit down and disappear. Modern man working by the media. Magazines and objects symbolize such structures. Power that is visible, which is invisible but exists obviously, thus working. Virtual reality does not end with virtual reality, but works with invisible but concrete forces. It is the power of the media that shows such power in detail. The artist shows the structure in which such power works as the major layers of the work. One layer of the screen fills with the symbol of the media and the other layer hides one layer and makes it invisible. Two different layers work together to show and collide with each other, creating a large matrix. The matrix is invisible but working. There is a human between the forces that

are invisible but exist. The artist tries to convey those words through the work.

12. Again now. Double space overlapping and words 2018~. As we have seen in the passage of time, Jeong Mun-gyeong's works are directed at her. She always wants to read and to look at the horizon of what is now. The gaze overlaps in layers with the passage of time to form the present. Now is the surface of the wrinkles created by past time. In that crease, the past overlaps and meets the present time. The interpretation of high heels, underwear means to look at the direction of work to her body. New beginning. 'From things that are always in touch with her body'. Things real but invisible. Underwear. Things that are invisible but they exist. Beginning with self creates an opportunity to look back on the past and creates an opportunity to look at it differently. Like always the first time, the work that starts from one seems to always start at the same point in time, but never starts at the same point.

13. The past beginning of time was in the creases of the past and became the time of history. At the same time, it became a living time by acting as the driving force of the present. As is the orbit of the earth, the paths that always return to the same point look the same, but they are never the same way. The artist tries to look at the life she has lived so far with a whole gaze or a new gaze. There are underwear and high heels there. There is the self who is a woman in a complex structure symbolized by underwear and high heels. She yearns to see herself one step closer or a step away. What she yearns to talk about the life of women and the human life of this age through herself. That is the work of Jeong Mun-gyeong in 2019.

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