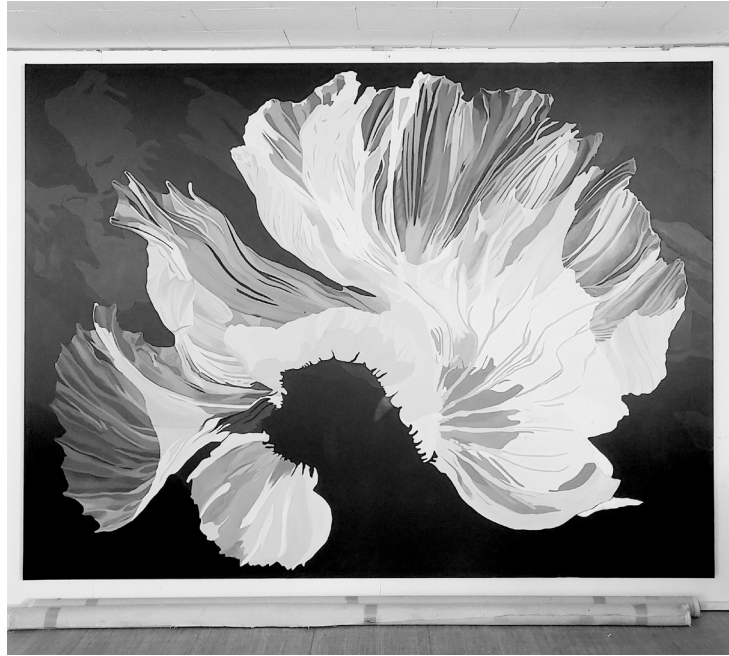
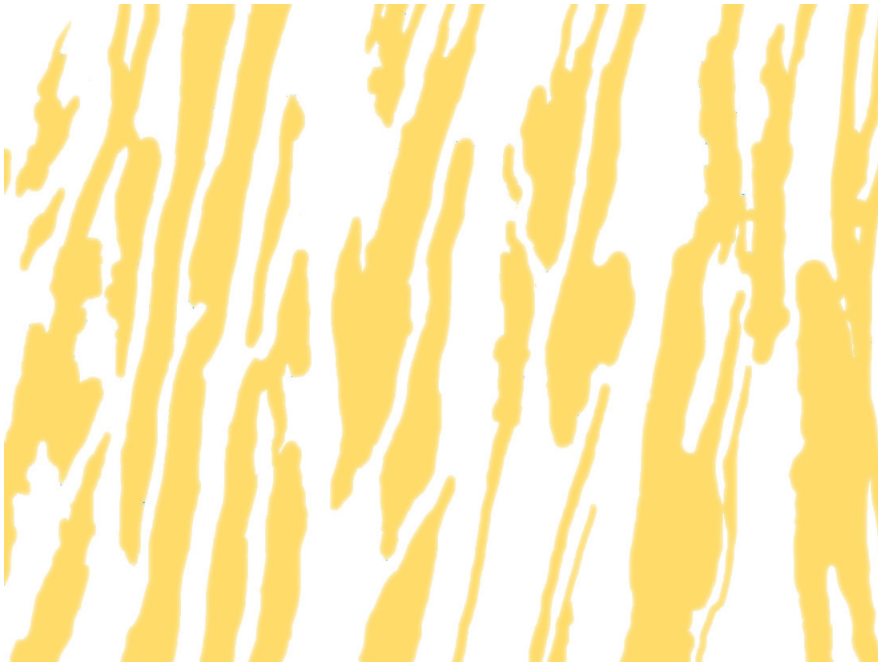


## *Studio Now*



For the September exhibition, I'm working on Cognition 24.

## *The explanation of my works*



<Cognition 27, 2023>

This work is a series of <cognition 3>, <cognition 3\_1>, and <cognition 3\_2>, expressing the image I felt in some landscape by simplifying the light(color) and the space and form.

## Kim's Essay

### Science in art 1

If you think about it, like almost all studies and knowledge, art also had common sense that was believed to be universally correct or taken for granted according to individual beliefs or collective intelligence. However, I think that such truth and common sense existed based on vague or philosophical concepts. However, because science approached based on facts revealed through experiments and research, it provided more systematic and accurate knowledge, and I believe that scientific knowledge obtained in this way has had a great impact on the art world to this day.

For example, the scientific theory of linear perspective developed by Filippo Brunelleschi (1377-1446) based on scientific knowledge during the Renaissance period of the 14th to 17th centuries was later developed by Leon Battista Alberti (1404-1472). It's made official. This made it possible to depict three-dimensional space on a two-dimensional surface, and artists such as Leonardo di ser Piero da Vinci (1452-1519) incorporated perspective, anatomy, and proportion into their works based on scientific observations of humans. . Anatomy. By applying the principle, I started to create realistic and accurate expressions.

The invention of the camera obscura, the predecessor of photography in the 19th century, brought great changes to the art world. Creation using the camera obscura not only raised the level of the artist's reproduction of the subject, but also shortened the time required for accurate sketching. Later artists such as Louis-Jacques-Mandé Daguerre (1787-1851) and William Henry Fox Talbot (1800-1877) developed photographic techniques that involved capturing images using light-sensitive materials. Photography technology has made it possible to capture moments of precision and detail previously unattainable when representing subjects.

On the other hand, Impressionist painters such as Oscar Claude Monet (1840-1926) and Pierre-Auguste Renoir (1841-1919) were greatly influenced by scientific theories of optics. Advances in color theory, including an understanding of how colors interact and are perceived by the human eye, played an important role in the Impressionist style, with techniques such as using complementary colors to create vibrant light and atmospheric effects.

Pioneered in the 20th century by painters such as Pablo Ruiz Picasso (1881-1973) and Georges Braque (1882-1963), Cubism embraced scientific theories of the time. Einstein's theory of relativity, which challenged traditional notions of space and time, influenced the fragmentation and multiple perspectives evident in Cubist works. Artists sought to express multiple points of view, depicting an object simultaneously from multiple angles within a single composition.

Kinetic art, which emerged in the mid-20th century, incorporated scientific principles, particularly those relating to motion and energy. Artists such as Alexander Calder (1898-1976) and Jean Tinguely (1925-1991) created works of art featuring moving parts, often powered by wind or electricity. These sculptures obey the laws of motion. It is inspired by concepts in modern physics such as forces and their interactions.

Today, more and more artists are exploring and utilizing new media and technologies such as computers and digital technology in digital art. Digital art encompasses electronically-based art activities, including computer-generated imagery, interactive installations, and virtual reality experiences. They create art using programming languages, algorithms, and software tools for electronic devices that are completely different from conventional methods and techniques. This form is being accepted as a new art form, breaking away from the boundaries of traditional artistic expression.

I believe that scientific knowledge, which has been newly discovered or improved every era, has brought about changes in the way painters view the world and objects and the way they express themselves.

Now I ask myself.

Does the scientific knowledge I accept satisfy the answers to the questions I agonize over?

Is the change in my point of view suitable for the creative intention I am trying to express?