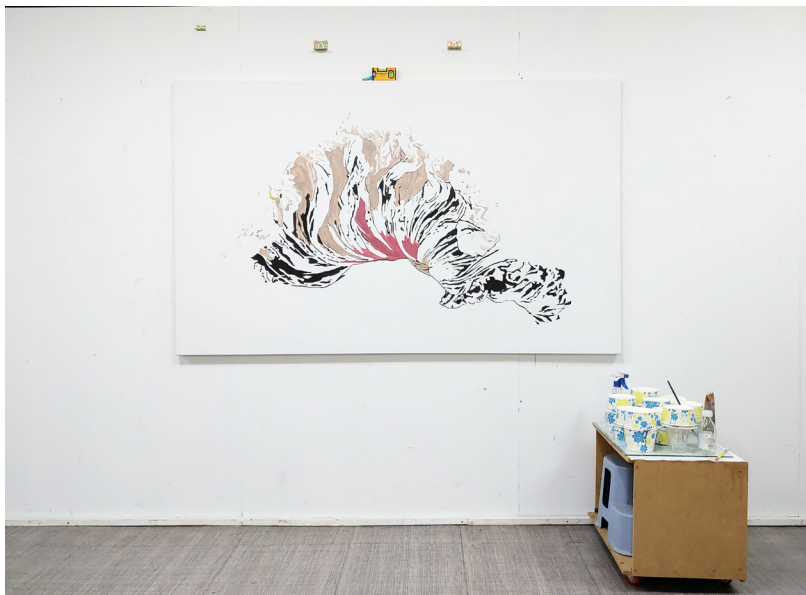


Studio Now



For October, work is on hold due to various external schedule.

The explanation of my works



<Forgetting – City Life 57, 2022>

<Forgetting - City Life 57> is a piece expressing a store and its street closing for the day and is intended to represent the atmosphere of a quiet city as well as the appearance and minds of people living there.

Kim's Essay

Conversation 1

Recently I had dinner with a few artists in their fifties – some I knew from art fairs. We talked about artistic mind and sales of the work.

A: I always think that the buyers of our works focus more on the visual aspect to be presented on their walls rather than the content of the piece. It seems that it is more often the case where they wish to feel the art as it looks regardless of the meaning behind it. So that makes me think if all those times we spend for the meaning behind the art really matter.

B: Well, I had this experience. 10 years ago, at an art fair, I presented a piece with a back portrait of a woman and a viewer looked closely at the piece until he left. On the last day, while I was taking everything down, he came back to buy the piece. He drove from quite far distance. So I asked to why he came all the way back, and he said, “The lady in the portrait reminded me of my wife and I wanted to gift it to her.” He never asked me the meaning behind the portrait – did not seem to care. However, I was more than happy to sell the work to the man who liked my work.

C: Since all eyes view the work in their own perspectives, they should view and evaluate the work regardless of what the artist's purpose was.

D: I simply think it is ironic how it takes lots of time and effort to create a piece, yet those efforts do not play a part in the sales.

E: It reminds me of the interview by Frieze-Seoul associate. “Collectors in Korea do not care about the artist and the work but the price.” Not everyone may be the same, but if the first impression of the Korean art market looked like that from the perspective of someone hosting the first art fair in Korea, I think it is an example of how Korean collectors treat artists and creations and how they will proceed with the art fair in Korea in the future. I think this example is the current state of the Korean art market that shows the difference in perception that exists between domestic artists who create and collectors who deal with creations.

So, our conversations concluded as such – the time when the artistic meaning holds for the artist is from the preparation to the completion. After that, the artist should not interfere with the whereabouts of the creation, even if it is towards the direction of which the artist does not wish it to go. Therefore, since the artist enters his own world from the preparation to the completion of the work, he thinks it as he has been rewarded for his creation by taking that time, the agony of creation can be seen as a meaningful act and the essence of creation for the artist.

If I look at myself now from this point of view, perhaps I'm enjoying my life with my own happy time.