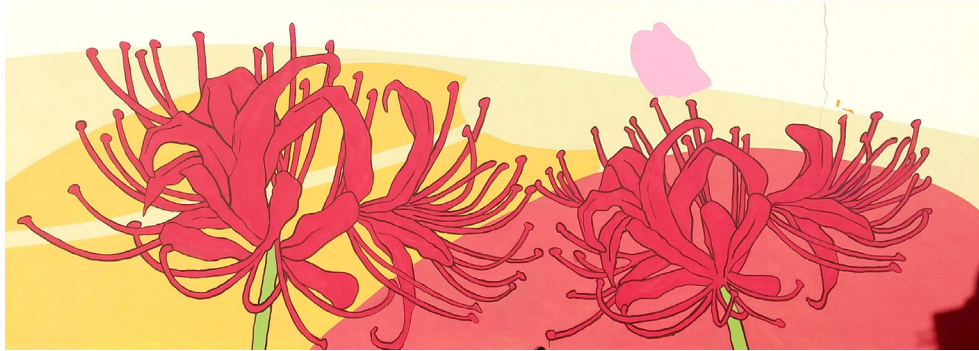
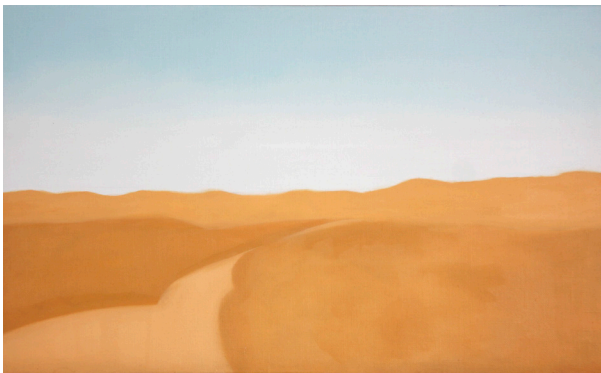


Studio Now



I am planning to work on external wall painting, video for cultural center class, and video of the main work. working on the cognition series.

The explanation of my works



< Cognition - 6 Homogeneity & Inhomogeneity, 2020 >

Like the image, is the sand in the sky and the desert really blue and yellow?

Those who have studies light even a slight bit would know that light is caused by short wavelengths in the atmosphere and that the blue color of the sand is also a phenomenon that is seen by the reflection of light. In other words, studies have shown that the objects of nature are the result of visual-perception actions that recognize and judge light entering human vision by the length of the wavelength. The work above is divided into a desert where visible light is present and visible light is excluded. The reason why we chose the material as desert is because we want to approach the images of objects on Earth from a different perspective, which exclude light (the wavelength of visible light) by setting them in a similar environment to other planets without life in the solar system.

For detailed image, go to webpage on the bottom of next page.

Kim's Essay

Decision and Free Will (1)

Existence takes precedence over substance - Sartre

In the summer of 2018, I visited Beijing, China for group exhibition. One of the participating artist at the time was a Korean professor that taught ancient art appraisal subject and he acted as a tour guide for Korean artists and myself while we stayed in Beijing. First, we visited a city located in north-east of Beijing called Song Zhang city. It was an area made by the Chinese government for artists with around 30 thousand artists living in it, and the city looked similar to that of Korea in the 1970s. The second place we visited was 798 Art Zone and it seemed a lot more undersized than when I visited in 2011. After watching many exhibitions, the professor told us the characteristics of Chinese art scene over a cup of tea.

First thing was that the Chinese art scene distinguishes artists and painters(skilled or craftsman). Artists are those who do not get interfered by their financial state but establish their own artistic world, while painters are those who paint for the money. The two group does not like to interact with one another, but rather look down on the other group. Come to think of it, that was probably the reason why buildings and areas each group uses was different with a street parting them.

Second was that painters are good at imitating. The professor explained with the following example. "Let's pretend that you present a piece at a gallery for the first time today. By tomorrow, a piece identical to that one will be sold at a lower price outside of that gallery. If you get angry and ask the painter selling it, why he is imitating others' work and selling it, he will say, 'You sell your work at a gallery, I will sell it at a low price outside.'"

I was confused.

'What kind of bizarre logic is that? Do they not have any conscience or dignity for themselves?'

I asked the professor why they do such things, he said the following. "In China, lots of painters paint for living. They have good skills for they have been painting for a long time, but they do not seek to think for creation. Instead they think of imitating and slightly manipulating other artists' ideas and thoughts as effective, both financially and periodically. They do not have pricks of conscience for taking other's idea." Hearing this, I understood why the artists and the painters do not like to interact with one another. Many thoughts came to me with the stories the professor told us while we were in China.

I think that human existence is important. But how we exist is also important. Humans having free will means that we can choose how to exist for ourselves. Writing this, I think about the things I chose and regretted in the past. Perhaps this is the coordinate of all lives.