

GALLERY AFTERNOON

Artist Bio

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Jiyoung Park

Jiyoung Park (b.1985) is a Korean painter, studied design at Daedeok University (Daejeon, Republic of Korea). Her works primarily focus on landscapes. The tranquil splay of nature's rolling hills, greenery, tree lines, sometimes with roads and other structures, are sights that the artist personally enjoys; many have been encounters from her long walks and travel destinations. Most of her paintings are connected to real-world landscapes and sights that have helped move her brush, but imagination blurs in at certain threshold with elusive uncanniness, like a utopian vision.

The recurring scenes on Park's canvas-vibrant blooms in full glory, lush greenery on the brink of bursting, rivers bathed in crimson sunsets-reflect an ideal world beyond actual landscapes. These idealized yet universal vistas evoke a range of emotions in viewers: memories of travels, nostalgia for home, and longing for a time of innocence. In these landscapes that seem to exist somewhere between reality and the ideal, there resides a warmth and gentleness that embrace even the most weary and lonely moments.

Her canvas captures the notion of time and passing seasons through the expression of transient light and shades immediately familiar as nature's gentle colors. In her works, there are people-sometimes just an individual-as miniscule subjects within the landscape, identifiable as family, lovers, friends, or even herself.

The contemplative, expressionless figures appear protected and comforted in the warm and vast embrace of nature. A quiet restfulness exists there, be it a person walking their dog down a sunny street, a person sitting on a bench, or a person leaning up against a tree. The panels are rich with pause that modern living tries to abbreviate. We encourage visitors to take that pause for just a moment and allow the gaze to slowly wander into the frame. Find the silence that the bustling rhythm of life has forgotten. Be at its center.



Sohee Ahn

Sohee Ahn (b.1983) studied Western painting at Jeju University. Native to Jeju, the volcanic island off the southwestern coast of the Korean peninsula, she continues to live and base her painting practice there.

Ahn journals her days as paintings, fleeting thoughts and inspirations caught on canvas, often enhanced with her unique imagination. Some are journals of herself seated in the foreground with nature in the background; couples sliding away into sweet slumber; and peaceful times with pets. Her paintings foreground figures with a delicate brushwork that pauses their deep, enigmatic gazes with expressive ambiguity. They are informed by her exploration of early surrealist portraiture such as Lucian Freud (1922-2011) as well as the more feminine perspective of Chantal Joffe (b.1969).

The eyes carry most of the emotions in Ahn's works, and the vitality of the seeing organs she takes pleasure in capturing. The peculiar pappardelle hair texture and comic-illustration-like elements of meticulous detail add an unexpected hyperreality, beauty, and vitality. From oil paints, colored pencils, and watercolors, Ahn has crafted a distinct original style that can be between traditional portrait and comic-landscape.

Much like her style, she avoids conjuring any real life figures or personal narratives, choosing to blend the mundane with the dreamy and fantastical. Unimagined and unexpected scenes come together in a single frame, from a female figure gazing indifferently to outreached hands, a smoldering piano with a seascape background, and a puppy with a sorrowful gaze.

Ahn beckons viewers into the ambiguously real and fantastical canvas to connect at an emotional level. There are no preset messages here. Smile or giggle; her works will bring back memories of memories and inspirations from the spectator's long forgotten mind-journal.



Jaeyoung Choi

Jaeyoung Choi (b.1987) graduated from the Korea National University of Education with a BFA in Art Education. His current painting practice is based in Cheongju.

The artist delineates the boundaries between nature and humanity, consciousness and unconsciousness. From livestock carcasses such as chickens or pigs, or in the depiction of cuts of meat, he encapsulates human experiences of inner anxieties and hidden desires. Through figures garbed in hazmat suits, he reminds us of our stance toward nature. His recent focus has been on works that incorporate transformations and distortions of nature, like flowering plants.

Choi pursues the most painterly painting, engaged in means to take his practice beyond mere reproduction. After creating an image, he intentionally subjects it to destruction and modification, intentionally infusing randomness. By layering gestures, his works gain temporality, depth, and obscurity.

Jaeyoung Choi's inscrutable mode of expression, reliant on chance and intuition, is his distinctive style. He builds up bold layers of paint with brushes and knives, but uses hands, tissues, and rags to just as boldly erase contours of forms or boldly remove entire sections. His use of vibrant, captivating colors hold the viewer's gaze, invoking a mesmerizing aesthetic experience.

