

Jin Kim



Jin Kim gazes at things about her. All events taking place in reality stay in the category of her gaze. All things, on the table of her studio, photographs of commodities like vegetables, fruit, and meat on advertisement flyers, photographs of various events reported in newspapers, and situations she underwent come close and are embedded in her paintings, when the painter is seized by a chain of thoughts and strange unfamiliarity. Gazing eyes have mouths asking a question. Painters capture and depict object features. Looking at things Kim takes debris from things, drawing out their distinctive characteristics. The debris is related to a feeling behind things, texture, and light, creating pathos. How does a specific object come close to me? How can pathos from debris be expressed? Kim replies to such questions in painting. Kim sensuously represents fragmentary thoughts about Hegel's 'owl of Minerva', lighting for riot-suppression (suggestive of public power and violence), miscellaneous things on his studio table. In her paintings colors, texture, and lines coexist without outline defining the form of objects. The artist said she was captivated by calligraphy by the Chinese artist Wen Zhengming (1470-1539). She was attracted by the brushwork, tremendous power of Wen's brush strokes, and exquisiteness in a finite space. It seems Wen's work served as momentum for Kim to reconsider the possibility of two-dimensional painting. Audacious brushwork, agility and speed from segmented brush strokes are sensed in Kim's painting. Physical property revealing the trajectory and order of brushwork also stand out. Her brush strokes are not simple lines but connote color and material. Her brushwork is free of rational judgment and composition: it is sensuous arrangements of material bearing color.

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All objects place in the spirit of one who sees them. British empiricists saw sense as the source of all cognition. Maurice Merleau-Ponty believed sensuous characters are not in human consciousness but exist in the world beyond consciousness. He regarded objects as a mass of the senses. He saw a thing as a mass of color. All things around us are given to us through color. Art above all emphasizes sense. Painting is arranging sensuous content; that is, presenting or representing an object's abundant, profound sensuality. Isn't Kim's painting thing like this? Kim also depicts what an object associates with. An association can be the basis of ideas to form a system. Association here refers to working of ideas in the spirit. An idea is like an impression. Why does some idea come to mind when seeing a thing? Some philosophers asserted all emotions and thoughts are ideas, and such ideas exert their power by association.

Edmund Husserl considers recognition begins when the self is stimulated by objects. An association occurs, irrelevant to a subject's will, by the fundamental force of the spirit the subject cannot address. Any imagination derived from objects is thus beyond intention. A painter's ability can be determined by how such association is broad and profound, which also determines the power of his imagination. Things Kim portrays are what she perceived. An object is a bundle of ideas. Merleau-Ponty stated that "The body is not always one's own." With this she refers to a divided self, not a pure self. The self is very vague and uneasy to recognize. The self is newly formed, meeting and contacting numerous things and objects. Kim's painting tries to capture and represent things in contact with herself, feeling and emotion derived from her connection with objects. What comes across to one's consciousness is 'manifestation' (representation). The artist manifests and represents her pathos captured in events she experienced through things and images about her daily life.

Kim's painting is akin to still-life painting featuring daily things, pervasive in our lives. In a naked state things are beyond our want and desire, transcending any specific situation. Transcending a specific situation means a situation is too much for the subject. If the subject intends to access the arena of objects, the subject should be ready for death, giving up its true nature. The domain of things is a sphere distant from the domain of humanity or arena of want and desire. To approach the sphere of things means descending to the level of animal, discarding humanity, as Gilles Deleuze stated, or coming the level of the sense or flesh as Jean Paul Sartre and Maurice Merleau-Ponty cited. The object is not distinguished from sense. The object becomes a mass of senses. If we come to the domain of objects, things and humans tangle as a mass of senses. Sartre thus regards sticky texture as ontologically the most intense trait. Stickiness means a melting of objects as a mass of senses. Kim Jin is also lured by masses of sensual texture of a thing, and the light the thing emits. She pays attention to the world of things departing from connections with devices and situations. In this sense her paintings depict things on the table in unintentional brushwork and still-lives erasing or destroying the system of the referent, with the inherent colors of things wriggling like a mass or light. This is dazzling light, violent light, scaring light of desire making us lose our sight of capitalism; the light of bringing life to dead things. The

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things of her still life paintings are not dead: the French 'nature morte' referring to still-life, means 'dead nature'. Kim's painting is characterized by a plethora of brush strokes, projection of excessive light, space with a destroyed perspective, gaze concentrating on a thing's skin, and emphasis on the flesh of a thing. She contacts the flesh of being through the flesh of painting. Kim represents pathos she feels in things through sensuous brush strokes, paint's materiality, the possibility of painting by light.

- Young-taek Park

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Jin Kim (b.1970, Ansan, Korea)

■ Educations

- 2002 DNSEP Ecole Nationale Supérieure d'Art de PARIS-CERGY, Cergy, France
- 2000 DNAP Ecole Nationale Supérieure d'Art de PARIS-CERGY, Cergy, France
- 1999 DAP Ecole des Beaux-arts de Versailles, Versailles, France
- 1994 BFA Seoul Women's University, Seoul, Korea

■ Selected Solo Exhibition

- 2022 Ars Moriendi, Yoonsun Gallery, Daegu, Korea
- 2021 No PINK, PLACEMAK2, Seoul, Korea
- 2020 Awarding Artist Exhibition of Jeon Hyeoklim Art Prize, Jeon Hyeoklim Art Gallery, Tongyeong, Korea
- 2018 no(t) PINK, Indie Art-hall GONG, Seoul, Korea
- 2016 Woman in the dunes, Indie art-hall GONG, Seoul, Korea
- 2012 THE OWL OF MINERVA SPREADS ITS WINGS ONLY WITH THE FALLING OF THE DUSK, Gallery Dr. PARK, Yangpyeong, Korea
- 2011 I AM AFRAID OF MY FEARS, Gallery Kunst Doc, Seoul, Korea
- 2009 GIANT'S EYES ARE EVERYWHERE, SPACE OF ART ETC, Seoul, Korea
- 2008 JIN KIM, Gallery THE K, Seoul, Korea
- JIN KIM 'CLOSED IN' View, Gallery WAI BANG, Seoul, Korea
- 2007 JIN KIM, Gallery KING, Seoul, Korea
- 2005 JIN KIM, Gallery Soup, Seoul, Korea
- 2002 JIN KIM, Galerie Airport d'ORLY Orly, France

■ Selected Group Exhibition

- 2024 KIAF Seoul 2024, COEX, Seoul, Korea
- Korea Galleries Art Fair 2024, COEX, Seoul, Korea
- 2022 A Language of Our Own, Muse Sseum Gallery, Ulsan, Korea
- Tongyeong International Triennale Exhibition, Jeon Hyeonklum Art Gallery, Tongyeong, Korea
- PARS PRO TOTO, Cian Museum, Yeongcheon, Korea
- 2021 Past Now Haje, Chungmunkyu Museum, Heyri, Korea
- Scenery of Record, Object of Memory, Kara's Gallery, Seoul, Korea
- 2019 PINKFACADE, dohing art, Seoul, Korea
- 2018 Taste of Paintings, LEE & BAE, Pusan, Korea
- facebook-ing, Indieart-hall GONG, Seoul, Korea
- 2017 100 Artists Media Facade, Chang Uchhin Museum of Art Yangju City, Yangju, Korea
- International Contemporary Art Project Ulsan, Space 42, Ulsan, Korea
- 2016 2nd Studio, Cianart Museum, Yungchun, Korea
- A TRUE PAINTING(vol.1), Indieart-hall GONG, Seoul, Korea
- LINE, Baekmin Art Museum, Bosung, Korea
- 2015 Open Studio 'Pear of Newton', Cianart Museum, Yungchun, Korea
- CORRESPONDENCE, Gallery MOA, Heyri, Korea

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- Midfielder, Gallery Woul, Ilsan, Korea
- 2014 Winter Art Show Gongzong, Indie Art-hall GONG, Seoul
Eye of Asia, Boseong-gunBaekmin Art Museum, Bosung, Korea
GONG for : IMAGO, Indie Art-hall GONG, Seoul, Korea
- 2013 midfielder, Gallery GMA, Seoul, Korea
Poetics of waterfall, Songwon art center, Seoul, Korea
Sem ART RODE 77, Art Space With Artist, Hyeiry, Korea
- 2012 KIAF Preview & Review Exhibition, Gallery Dr. PARK, Yangpyeong , Korea
Painter, he looks the painter, EVE Gallery, Seoul, Korea
Artists of Dr. PARK GALLERY, Gallery Dr. PARK, Yangpyeong, Korea
social art_ project '1001 Arabian Nights', Savina Museum, Seoul, Korea
project 'Dialogue about Invisibility-Invisible Exhibition', non site
- 2011 Kunst Doc 2011-Artist Cluster, Gallery Kunst Doc, Seoul, Korea
adagionon molto, Eon Gallery, Seoul, Korea
Drawing Festival, Gallery Kunst Doc, Seoul, Korea
Gather of Painting, Gallery Dr. PARK, Yangpyeong, Korea
The last letter from Huynh MAI, Gallery SangsangMadang, Seoul, Korea
- 2009 Seokyo Nanjang, Gallery KING, Seoul, Korea
divisionde la Terre, Monstre Gallerie Snack, Seoul, Korea
interview, SPACE OF ART, ETC, Seoul, Korea
Portrait Sign, Gallery KING, Seoul, Korea
- 2008 New Generation Art Fair, Gallery KING, Seoul, Korea
10 Captinsin Indeco, Gallery Indeco, Seoul, Korea
VoiYou-Les imagedes autres", GalleryKunstdoc, Seoul, Korea
Delphic Games, Velvet incubator, Seoul, Korea
NEGATIVE tv, Television 12, Seoul, Korea
20/20 YAF 2rd, Gallery Kukminilbo, Seoul, Korea
Art maket, Ether in coffeecup, Seoul, Korea
Hongge river projet, Hongge river, Seoul, Korea

■ Artist Residencies

- 2015 Cian Museum Creative Studio, Yeongcheon, Korea
2006 Haje Artist Village, Paju, Korea
2001 46eme Salonde Montrouge, Culture Center, Montrouge, France

■ Awards

- 2019 Prize of Jeon Hyeonklm Art Gallery, Tongyeong, Korea
2001 Prize Painting Novemvrea Vitry, Vitry City Gallery, Vitry, France
2001 Prize Portrait PAUL-LOUISWEILLER Concours International, Academie des Beaux-Arts, Paris, France
2000 Prize Painting Novemvrea Vitry, City Gallery, Vitry, France
1999 Prize Portrait PAUL-LOUISWEILLER Concours International, Academiedes Beaux-Arts, Paris, France

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■ Public Collections

Art bank of National Contemporary Art Museum, Gwacheon, Korea

Cian Art Museum, Yungchun, Korea