

NOTE

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1. Paintings become more mysterious as they are produced in more quantities. Among the mysteries is the fact that I can never produce such works as I wish to paint. It may be said that 'my ability to describe or express objects' is becoming deteriorated. However, there is still something considerably mysterious in paintings that cannot be thought only as such. In general, paintings are created by translating what is conceived in mind onto the canvas with hands and brushes. In this process, not only the mind but the hands operate in a very mysterious manner. Why is it that my hands will not and cannot move as my mind wishes? What is giving orders to my hands? My ego directly encounters the external world through my body. Among parts of my body, the hands have the most frequent contact with the external things. Isn't it for that reason that my hands will insert what my mind does not know into the canvas, based on their own experiences and apart from the will of my self? Such a propensity of my hands result sometimes in better works than conceived or in worse ones in other times. Nevertheless, paintings are interesting to me. What are paintings for if they are created only in such a fashion as I wish? I feel fantastic and wonderful at times when I am faced with what I myself do not know on the canvas. In such times, I can find a new world which I have never explored.

2. While I am trying to segregate only some parts from an image and translate them onto a cutoff landscape painting, I come to unknowingly meet a complete painting standing in front of me. Paintings have mysteries in that they are inclined to become completed (or, have an appropriate composition) of their own accord, despite my initial intention to produce an unusual composition. On account of this reason or that, a landscape painting cannot help describing parts of great nature. Till today, painters have dismantled enormous nature into proper-sized parts and depicted them as complete pieces of paintings. Painters have discussed the composition and balance of a painting while making every effort to express the whole thing onto a small rectangular frame. But all their efforts have ended up with no more than descriptions of parts of a landscape. In contrast, I try to simply reduce paintings to portraits of the said parts themselves, but, to my surprise, it is not so easy. That is why I am creating many pieces of smaller paintings.

Where a single piece of painting takes pride in itself as a complete composition, isn't it possible that the piece should be reduced to no more than a part, if it is surrounded by many other pieces?

3. My paintings, no matter how they are large or small, may be compared to rolling waves on the seas. Isn't it probable that I could paint the whole sea in some day if I continued to paint the pieces of the waves one after another?

4. Each painter recommends this theory of painting or that and/or promotes this technique or that, but paintings will present themselves more in such a way as they wish.

5. Writers have to necessarily produce logical works according to an already conceived plot. That is the way in which general history and artistic history have been recorded. By the way, as our life does every now and then, so paintings tend to get away from logic very often. As soon as the mixture of ambiguous pictorial descriptions is incorporated into the logic of writings, the paintings will begin to lose their radiance but come to fame in the secular world.

6. My paintings, which are remnants of cutoff pieces of nature, become completed while endeavors are making to find out their matrix.

7. My paintings are mainly landscape and figure paintings. However, when creating a work, I do not require any object of nature or figure. It is because lots and lots of images are communicated through the Internet and mass media. So, I do not need to go outside worrying about the weather nor spend money or flatter my acquaintances in order to find a model. It is due to the development of the world. Thanks be to the world!