

Song Myung-jin solo exhibition, 2005. 11.2-13, Kumho Museum of Art

Lim Dae geun (Curator, National Museum of Contemporary Art)

The color green is all over Myung-jin Song's landscape painting. Although there is no better color than green for landscapes, the green here in her painting is a little bizarre. It seems to have a bit of everything, but something important is missing in it... Yes, it is the light. The glimmering sunlight that the grass green brings along is just not there. What's left here is the scene that has only the color, green paint dripped over the canvas. What if the painted surface is all scraped? Would there be the real trees and soil? Wouldn't the scraping leave a damage as it would on skin?

Very simple at a glance, but her landscapes brings layers of diagrams together to represent the scenic object. Her favorite green, opaque oxide of chromium communicates with the nature green through diagrams, not representations. Trees and grasses in her paintings are no more symbolized than what is minimally required to remind viewers of their natural presence.

Shades which normally imbues mysterious substantiality to objects seems to be contented with its automated rendering of the 3-dimensional mass its models portray and try no more, and even shadows are indifferent of the lights in real life and signify its presence in the paintings.

The visual delight and sensual existence of her landscapes, however prevent the viewer from stepping into the realm of diagrams and patterns. The visual delight reminds viewers of the fact that the extremely flattened surface suddenly come across to make up a true landscape that is no less than a real one, and gives them a magical moment where the simple lines, colors, and surfaces change into the third object. This all comes from the illusion the viewer himself created. Symbols only bring you knowledge, never experience. Sensual existence are an enormous existence that touches the viewers' sensory neurons far before the symbolic interpretation kicks in by minimizing details and emphasizing monotonic surface and shades. While enjoying the world of analogue sensors, the story that sat over at the indifference of digital signs creeps out. The huge space between signs and senses, there spreads an attractive space of green that Myung-jin Song has out for her viewers.