

Aspiration for Balance and a Body for its Representation

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People often get embarrassed to find that others' views and life styles are different from their own. Each man has his/her worldview as 'an eye to see the world', which decides various behavior styles. Accordingly, men's conscious or unconscious thoughts and behaviors are influenced by their worldviews. Artists often adapt their worldviews into formative language through projecting them to objects.

In Ji-eun Park's point of view, what he wants to promote in the world is to integrate and reconcile contrasted and contradicted phenomena to balanced factors. He has investigated this spirit through the subject of body since he was in graduate school. He has been especially interested in nerve cells, intestines, sensory organs, etc. He focuses on microscopic units of the body rather than visible exterior views, because microscopic units are the support of fundamental balance to sustain the external figure.

In his work including woodcut prints, object, and media of installation, there actually exists sign and form, abstraction and concreteness, plane and solid, illusionary space and actual space, etc. through the method of juxtaposition. Thus, in front of his works, spectators constantly repeat watching and reading regarding form and content, which is the process of perception and recognition. As the artist says, "it intends that contrasted concepts are regarded as mutually supplementary factors and interpreted as a principle of balance." His formative method is the device that puts a border of similarity on contrasted tendency. Also, the sense of balance promoted by him is the spirit of moderation, which is never lopsided to the extreme.

The phase of contrast presented in Ji-eun Park's work can be divided into a conceptual factor and a formative factor. The method that suggested the symbol of disease and drug through object and character falls into the former. Indeed, he selected various medical instruments such as a compress, an injector, a beaker for experiments for the object, and he repeatedly printed on the silkscreen disease names such as chronic sinusitis, gastric ulcer and drug names including aspirin and trepulsid. In the process of the spectator's interpretation, there appears the conceptual contrast: symptoms of the disease vs. drug as its alternative. On the other hand, the latter includes space matters and simultaneous expression of roughness and smoothness to the touch, which is caused by the solid structure of the most actual object attached on the monotonous plane abstract painting surface. In Ji-eun Park's work, the dialectic process of thesis-antithesis-synthesis can be drawn. For him,

'synthesis' means balance. It is remarkable that each different characteristic is melted and neutralized together in his work in order to reach the 'syntheses.' The strain and discord occurred when independent images were juxtaposed to each other claiming each personality is overcome by formative language that binds them all together.

The image of the bandage, which wraps the whole picture, not only has the meaning of a cure covering a wound but also creates actual spaces bringing up the image of Fontana's spazialismo by the texture of piled bandages. Another example is that the words printed on it promote a pictorial change from linguistic meaning. The reason why he selects English rather than Korean, which can be read easily, is to promote harmony between contents and forms. Consequently, they are characters as well as images; sign as well as form. Also, medical equipment, which makes people stiff and threatened, seemed to be released and adapted for surrealistic poetic language.

Ji-eun Park's work suggests a way to live a life in moderate balance. It might be a sort of stable air view to be made while looking down on the world. On the whole, he calmly keeps talking indirectly and tenderly, rather than forcing his intention with a challenging and unilateral attitude. Isn't it the reason to let watchers think that contrasted image and concept are combined persuasively and seen as if they were capacious and generous?