

Fishy Scene

Through painting work, Jaemin Jang represents common landscapes unusually using limited colors and unique structures that resemble a still shot. The themes in his landscapes are a reconstruction site, a forest, and a remorse and desolate reservoir being away from cities. With quick brushstrokes, the artist brings back to his canvas his triggered senses from facing the deserted place. This solo exhibition, KumHo Young Artist, 『Fishy Scene』, chooses one particular place, a reservoir as fishing site out of a variety of places he has visited. Korean fishing sites located in several suburban areas are, due to its distinctive environmental characteristics of isolation, places where people can escape from all the intervention from daily routines and encounter the fronting sight most sensuously as they are.

In the first exhibition hall on the 3rd floor, the artist's keen senses are generated through the seven pieces of work. 「Always there」 and 「A Pedestal on the Water #1」 illustrate the moment where the artist's view lingers. The other paintings like 「Night Fishing」 and 「A Keep net」 contain scenes of an anonymous back figure who is fishing and another figure taking out of fish from a fishing net. The interesting aspect is that those figures in the paintings are not clearly revealed like other figures in landscape, but only part of their bodies. Moreover, the objects that appear in the paintings do not tell stories or imply anything. Just as part of the landscape, the figure as objet meets the landscape and that makes scenes. The artist's paintings show still landscapes as state. In the second exhibition hall, 「Fishy Scene」, the 150 sized five pieces of the reservoir sight, and 「Cliff」 and 「Freshwater Fish」 are displayed as space installation. With the specific time of seeing the landscape considered, each painting in 「Fishy Scene」 makes a whole. The projected landscapes extend to the sphere of the white wall of the exhibition and embrace the spaces where those figures in the other paintings belong. This way of installation stimulates spectator's imagination as if it were moved and restructured in the three dimension exhibition hall as a setting from which the artist felt the unique senses.

With features of strong omission tactics and instant texturizing, Jaemin Jang's paintings do not disclose any contents or incidents. Looking at the picture taken from the deserted place and bringing back his instant senses generated from the place, his paintings are completed. This is not only a process of finding and reporting the unusual senses rarely found in our daily lives, but also a psychological landscape fragmented and reconstructed through his time and experience. Starting from a unique place, a fishing site, this exhibition triggers an opportunity to reflect on an individual's life which becomes numb with changes and senses, but still alive in a complicated daily life.

by Kumho Museum Of Art