

Poetic impressions of passed events or episodes remain as a vulnerable photographic image in one's head. Daily circumstances also turn into past as we perceive them, and also vanish from our memory or remain as distorted condition. Likewise, scenes of the past recalled by visually captured moments occur vaguely in one's present sense. Sensation and following thoughts which are evoked in the middle of stillness without any external intervention or gaze awaken the moments of passing life that were not fully recognized.

It is perceived that one photographic image is not able to document sensory memories that are personally experienced as a whole. Therefore I attempt to transform these comprehensive experiences into sensible language of painting. The work aims to retain unpredictability in reality by embodying and transforming the sequence of landscape in one photographic image.

The ways of painting including the movement of body, selected grayscale, vestige of time, maximization of texture generate the space of time. Fixing gaze on a certain situation and closing the distance between objects and myself by physical intervention, in other words, is an effort to reveal things which are hidden beneath the surface of subject. I argue the peculiarity that inherent in the scene of various situations is able to be kept not when color delivers sentimental impressions on views, but when colors are detached from views and anonymized(or decolorized). It intends to investigate on the process of perception of the reality by suggesting reconstituted landscapes that are psychologically represented.

The thesis describes what intervene during the process of perceiving subjects in prior the act of painting; how image can remain liberally from interventions of gaze and explicit denotation. Ubiquitous landscapes which are personally experienced acquire a unique perspective of the painter from the spatial and temporal space that are generated during the process of transforming landscapes into paintings.