

“Tide Pool”

Vomiting trepidation

-

Miniature of Art Environment

A Thesis

Submitted to the Faculty

of

Laguna College of Art & Design

by

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In Partial Fulfillment of the

Requirements for the Degree

of

Master of Fine Arts

Master of Fine Arts Thesis Approval Signature Page

Title of Thesis: *(Auto)Biographical Landscape*

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ACKNOWLEDGEMENTS

I would like to thank my mentors Kent Williams, Lola Del Fresno, Aaron Smith and advisors, Perin Mahler, Peter Frank, Joe Gerges, Scott Hess, and Bonnie Blackburn who have guided me through the process of this essay. I would also like to thank my fellow LCAD students, especially Geáanna Anstey, Robin Hextrum, and Tara Fogel Norwood, who have been invaluable peer mentors and my lovely children Jeongsoo, and Heesoo.

ABSTRACT

A personal confession can be a meaningful articulation of how individuals are all related in society, nature and the fundamental aspects of humanity. Those records can give us a deeper appreciation of life and understanding of who we are and where we live. The relationship between the identity and environment drastically interact with each other and create uncountable fears because we are not able to predict how life goes exactly. The fear represented by personal landscapes such as Costco, freeways, cityscapes or the oceans' tide pool with water components. My artwork is an autobiographical exploration through people and spaces from my memory and experience. These are normally things which I see regularly, know intimately and can treasure an enigmatic beauty inspiring me to paint them in order to understand how they reflect me. I am drawn into the activity of painting and through that effort, my memories imprint upon the subject as the process deepens. In compositions, I juxtapose the divergent landscape from outside and inside of my memory utilizing both abstract and representational expression. My methodologies include photographic expression, ideas from time sequence components and certain illustrative brush strokes from animation techniques, originally derived from ancient Asian paintings with a blank background which promotes imaginative meditation. Through my personal experience and background as a woman, Asian, and an artist, who has recently become independent, and immigrated into a foreign culture, I have been extremely sensitive to fear from every aspect of the practical world. Expelling concrete anxiety, apprehension from the unconscious is necessary to recognize and overcome panic. Through the process of constructing a painting with a projecting mental chaos, eventually the identity of fear will be revealed. My work emerges from a process of dialogue with memories, people that have influenced me in life with keen observation of even the most banal and universal human experience.

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DESCRIPTION

Early painting- Observation

My work is a constant exploration of deeply personal views relating to the context of my surroundings and my own autobiographical emotive reflections. I find inspiration from people in my life and figure out the connection between their lives and my own experience. The landscape of my paintings reflect experiences which construct in visually stimulating ways, often presenting a sense of gravity or beauty. In these places, it is easy to hold on to the first impression of a single object, which is allowing this object to become the symbolic portrait and landscape melded to my personal memory. The first impression is not always definite or entirely reliable. Wherever I go, first impressions are made which evoke emotions and lasting memories.

Through the various transitions of emotion and aesthetic value, I can see every single place that I have painted is one of the channels in the course of my life. The places I paint constantly provoke my own memory of the past, and connects to the present environment continuing to transform into a new concept of painting imagination. It started as a normal silent diary image and evolved into a colorful clamor such as banal scenery inside or outside the home, market, or unfolded on the 405 Freeway. What results is the combination of memories, emotions, and images which combine into a singular representation. The painting, "Heesoo-Going Out," is a snapshot of a passing moment in a routine day and peaceful afternoon. It started as a single moment of atmospheric expression of light and my desire to represent the feast of light. However, while I was painting, I was pooling together my old memory and scenery and I was painting not only about the location, but also my nostalgia.



Fig 1. 2010, Heesoo-Going Out, 96x30 inches, oil on canvas



Fig 2. Tara, at the Garden, 2011, 48x36inch, oil on canvas

“Tara, at the Garden” is another example of a painting which captures a specific moment in time and experience. She was seated in a garden to paint and I was looking at her in that environment. I started to paint simply because it was an interesting scene to paint, but while I painted, some specific aspect of my memory surfaced. It was a memory of traveling in Europe. Plentiful amounts of sunshine reminded me of the weather in southern France, where the color was unconsciously influenced by numerous impressionist paintings. This is part of the process of how I become a painter. In this painting, I painted Tara, and also the memories of nature which showed sunshine, warmth, floral aromas, and memories studying impressionist paintings.



Fig 3. Monet, Claude
Garden at Sainte-Adresse, 1867
Oil on canvas
98.1 x 129.9 cm (38 5/8 x 51 1/8 in.)
Metropolitan Museum of Art, New York



Fig 4. Monet, Claude
The Japanese Bridge, Probably 1918-24
Oil on canvas
89 x 116 cm (35 x 45 3/4 in.)
The Minneapolis Institute of Arts

The paintings of “Tara” and “Alex” are portraits, but also descriptions of my memory of the people. In the paintings, their characteristics are combined with the typical California climate and atmosphere along with with my personal impression of them as unique personalities and also my own. The painting, “Vacant,” is a painting that describes a moment from my life. I painted the scene because of the beauty of empty space and feeling of the peaceful Sunday morning.

Human beings instinctively have the desire to talk about their emotions and ideas about themselves with others. We share the information we learn, the topics of interest, hopes we have, and the commonality within our society which give a sense of unity within the world. Through



Fig 5. Vacant, 2010, oil and charcoal on canvas, 46” x 36”

this, we understand our role or identity. A musician composes music to express feelings or emotions to audience. A writer conveys to their reader what is the core principal in life by using narration and dialogue from imagined characters. In this way, painting is my language, my tool, and the instrument which allows me to share in my ideas, desires, and aspirations. Painting is the instrument for sharing moments and talking to people. I use my tool as a language of expression about my life experiences. The work is about spaces and people which define us, where I can clarify concepts from that living experience. This process gives me clear purpose and confidence in painting what I see and what I know.

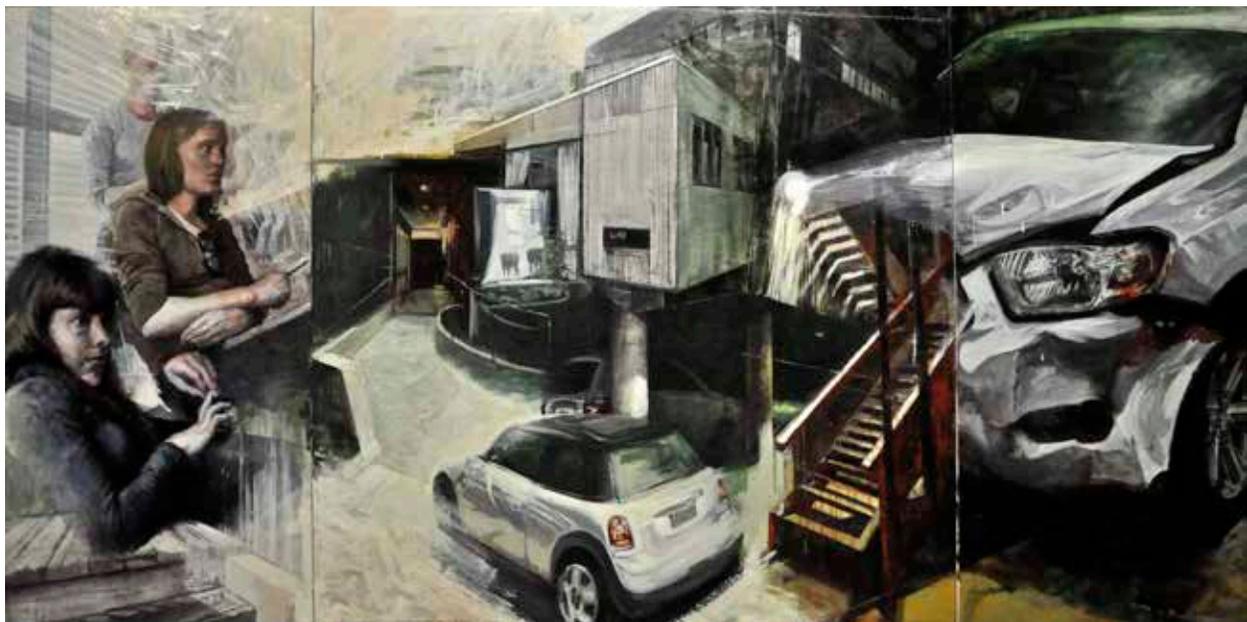


Fig 8. A day of MFA building - Time Sequence, 2011, 48 x 96 inches, Charcoal and oil mounted canvas on panel

“A Day of MFA Building-Time Sequence” was another autobiographical document of special experience. The day started peacefully with a quiet class and afterwards I had a car accident on the way home. The day was ruined by the accident. This description of a normal day is a triptych painting which juxtaposed two conflicting components; day and night. A tranquil atmosphere (class) is compared to the car crash. A routine everyday and an unexpected unhappy drama is shown in the scene which looks like an overlapped panoramic movie scene. The subject of this painting is how the objects can be converted in life. The surroundings of the studio transform between day and night however, the MFA building is never changed. Depending on the time, the object shows totally different color and value. The car accident can be shown as a



Fig 6. Tara, 2012
Oil on canvas
46" x36"

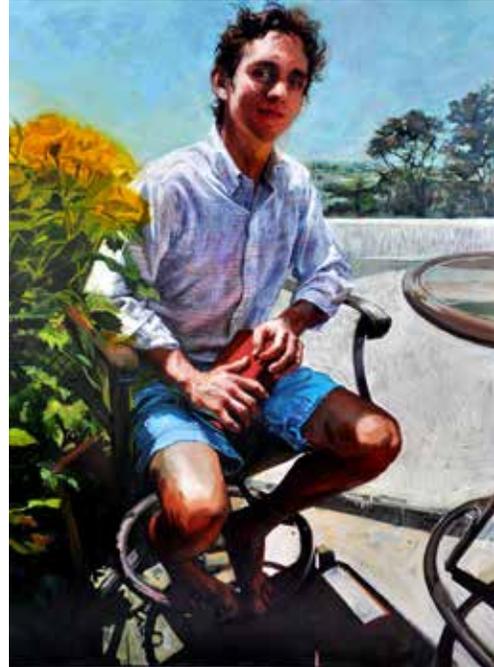


Fig 7. Alex, 2012
Oil on canvas
46" x 36"

misfortune, but it can be still seen as a normal part of life. One of the big components of this painting is time. Our perceptions of time can be changed by our way of thinking about any occurrence. An unplanned element, in this instance a car crash, is an object for the subject of my autobiographical painting.

At present, I live in the United States. But I was born in South Korea, grew up in Seoul where the capital has been for over 500 years. To summarize the Korean mentality, it is historically complex, strongly conservative in point of custom and philosophy. My country, located far from the Western world, is geographically and culturally inflexible with convention. I went to a westernized school and learned basically similar contents by as is found in western educational systems. However, my fundamental viewpoints of life have been influenced by strong conservative Asian culture, especially Confucianism. The legacy of Confucianism remains one of the most substantial influences from China which has become a fundamental part of Korean society, shaping its moral system and way of life, social relations between old and young, man and woman, high culture, and the basis for much of the legal system. Strong elements of

Confucian thought still are deeply respected practices within ceremonies such as the coming of age, marriage, death, as well as the anniversaries of the death of the ancestors. As a woman, a lot of the conventional parts of the system were especially hard to consent to. An unacceptable example was marriage.

My father had two wives including my mother. This uncomfortable, specific cultural convention in my personal background was tolerated in our society of that time, but for me, a daughter, not a son, it could not be easily comprehended. Conventional customs surrounding me were too rigid, not allowing me to break free from it. This specific experience stimulated my anxiety of the society that I belonged, gave me eagerness for freedom from inflexible social systems and conventional constraints. These personal, historic and cultural backgrounds have sharpened my senses and my ability to observe the world that somewhat still irrational or unreasonable. Nonetheless, these impressions remain critical for me in viewing an object even if it looks moderate or acceptable.

Upon studying abroad in Osaka, Japan, I began to be more skeptical of my life in Korea, a concept repeating itself during my time in the United States. Because everything was new for me, having no preconceptions helped me to look at objects in more personal ways. Since I have not been here a long time, and the customs, culture, and language are new to me, I am able to see things from an impartial, almost naive, perspective. These new experiences made me rethink even the most general things.

Through these experiences traveling over 30 countries in Asia, Europe and The U.S., my view of the world has been reexamined and I have re-imagined a concept of what it means to be human. Since I made the decision to paint, politically and culturally the United States has had a great influence over me. This most widespread of cultures is not just a 'Pan-global culture' to me. My interest in American culture did not only stem from my country's political ties to the US; a relationship which began in the twentieth century, the most unstable time in history. As an art major focussed on American modern art of the 1950s, I had always wanted to see exactly what American culture was. I had grown up with icons of American pop culture. However, what was the core source of culture that made it 'American?' I was very intrigued by this power of 'Americanism'. I began to look for something 'American', but was unable to find that in typical

places people go because it had already become too widespread. The exception that I finally found is not considered beautiful and amusing. However, it was the most impressive and interesting place to me. It was a market, an American style market, called Costco.



Figure 9. 'Part of Upstream', 2011
charcoal and oil on canvas
67 x 67 inches

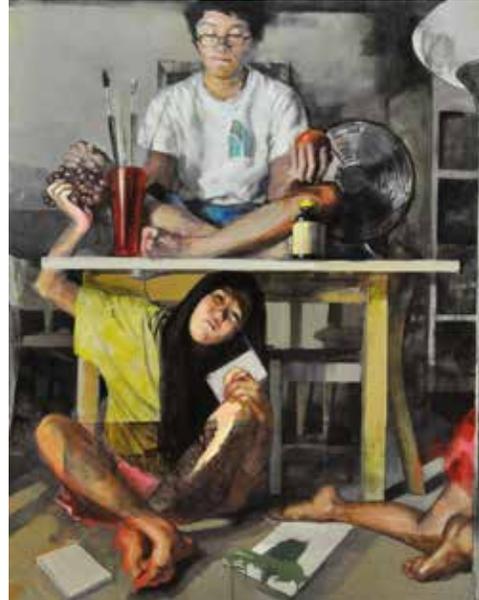


Figure 10. 'Dangun', 2011
graphite and oil on canvas
48 x 38 inches

The wholesale store's substantial size was the primary fact which impressed me. To a person from one of the most dense cities in a geographically tiny country, the size of Costco was, at first, almost impossible to comprehend. The height of the building is abnormal compared with an average market, and the large scale shopping carts are also incredible to anyone from my country. The massive carts appear much too large for an average-sized family, but most customers completely fill their cart with a variety of super-sized products. Secondly, the simplicity and easy access to products as well as the complete absence of decoration contribute to the popular market experience. This style was not true of regular American markets, but this gigantic consumption system has become normal to consumers. The inattention to atmosphere or decoration is valued as a practical aesthetic at places like Costco. (Figure 9. "Upstream")

In the painting, "Upstream," the layout of the store and the organization of its management suggests a sensible and basic approach to shopping but in reality, it requires the consumer to assume membership costs and buy into the 'rewards' system and deals on bulk

items. This system encourages the consumers to believe that they are being economically sensible while in reality they are wasting more resources. gratification from a huge amount of products contrasts with the uncertain longing to fill their insecure lives. This conflict of two different components is the subject that I gravitated toward on this canvas. This unique aesthetic from typically American space represents cultural backgrounds and how humanity and variant cultures have evolved. In this manufacturing landscape, the products. As a woman I felt compelled by American culture to join this consumer society. For women, the constraints of social systems are at times too high-handed, one-sided, and appear as inflexible as a steel beam. This may be a too personal reflection, but the experience of Costco's practical construction and regulated shopping system is overwhelmingly formidable. A good example of the tight environment within my personal history is illustrated in the image "Dangun" (fig. 10)

Although it is undeniably profitable, the scheme's bigger advantage lies in the marginalization of the individual. My personal realization of this concept came from my culturally inflexible conservative background. With the aesthetic visual components of an iron beam and shelves in a huge space, I inserted my self-portrait to talk about a the position of woman in society. I focused on the scale and structure, allowing the beauty and simplicity of the basic construct to unfold, and combined the sublime of industrial aesthetics with figures representing both liberal western and conservative eastern societies. The repetition of simple, gigantic forms was juxtaposed with the sparseness of the landscape, while the consumer's gratification at being presented with a huge amount of products contrasts with the uncertain longing to fill their insecure lives.

The conflict of these two different components is the subject that I gravitated toward on this canvas. This typically American space represents how humanity and variant cultures have evolved their own unique aesthetic. In this manufacturing landscape, the products on the shelves can be viewed as a reflection of various lifestyle distinctions and social divisions. I could see attributes of a rigid society within the organization of the Costco landscape. In this way, Costco is a microcosm of what the greater social system represents. It is also a place I regularly visit and it is a part of my life and the society I live in.

To paint Costco is to paint an autobiography. When I saw flowers in the stiff and cold industrial atmosphere of the market place, the divergent subject matter was jarring. For me it functioned as an allegory of an awkward encounter with art within the confines of the banal. In this particularly pragmatic place, finding an unexpected bouquet in a shopping cart on top of potatoes and pasta aroused a strange disharmony. Buying flower bouquets is not always necessary in practical life, but such actions definitely play an important role in modern life. I liken these flowers to the position of art in the world today. From my perspective, art doesn't fit easily or smoothly into the normal economics of society. Like art, the flower bouquet sold in the efficient space of Costco feels out of place. It is not a practical item like milk, coffee or juice. However, even if flowers are not practical or essential, in some respects they are necessary for mental satisfaction.



Fig 11. Art in Mart, 2011, 48x60 inches
charcoal and oil on linen



Fig 12. Art in Cart, 2011, 48x60inches
charcoal and oil on linen

The painting, “Art in Cart”, is therefore a the metaphor for the complicated, everyday art world. This project gave me the inspiration to paint the two series of artists “Inspirations” and “Young Artists”. The flower on the cart is a metaphor for an artist in the midst of real life.

Because I am not painting for entertainment or leisure, I have to consider what is the actual role of artist in society. If I view the market as a metaphor for actual life, the location of where the flower is in the market is meaningful in terms of the status of art in society. This is a dilemma of most artists' in terms of the practicality of art in real life. For me, the bouquet of flowers can be considered like the artist, as a symbolic existence in the socioeconomic world. Flowers are beautiful but vulnerable, so they require careful presentation to be sustained in the market. This is another important concern for artists.

By painting the artist series, "Inspiration" and "Young Artists," I wanted to portray the uncertainty and anxiety of being an artist. Those portraits are all about peers that I met in my MFA program, who are struggling along on the path of being an artist. Initially, I painted the artists in the "Inspiration" series because I simply wanted to paint them as a source of inspiration, but while I was painting I started seeing the anxiety and concerns that plague artists on the faces of my subjects. While I painted the 'Inspiration Series', I was able to feel that they gave me something very important topic of conversation from life. It was 'Query', 'Sensibility', 'Incarnation', 'Karma', and 'Prospect'.

In the series, the first painting "Aaron Smith –Query" (Fig13) is about my confusion along with exploring of what exactly art is. Through the conversation with Aaron, I was very curious how I define my work, how I construct my expression, and what is the ultimate aim of my art work. From the time I start to question, I was able to instinctively look for what I wanted to paint first and I started to paint something constant on my mind. It is sometimes anxiety, fear, longing and people who have the big voice.

Second painting, "Kent Williams –Sensibility" (Fig 14) is condensed intuition. Kent Williams, who was my main mentor in the MFA program, lectures, painting and philosophy have influenced me a lot. Because of his Asian coloration in the backgrounds of his paintings, I was able to be comfortable learning from his sharp sense while developing my painting skills and concepts, and I could unfold my sensibility. Since I started to talk about a painting with him my paintings became more visceral and emoting a freedom of expression. His painting is definitely very sensory and easily expressing something in a very honest way, and it has contributed a lot of change for my aesthetic perspective.

In the third of the series, “Lola Del Fresno –Incarnation”, (Fig 15) Lola was my first mentor in the MFA program. Lola Del Fresno is a Spanish artist and now one my close friends. This is something meaningful to me. For a long time, the profession of ‘artist’ was something intangible for me because I have vague conception about being an artist. This is because I have heard many hazy theories about being an artist, they are all born by destiny. So I thought I had to be gifted by nature. I have loved to draw and paint from the time when I was very young, but I thought this was too far from something about art. Even if I was not born as an artist, and still I was not able to figure out what is the definition of ‘art’, I believed I could learn from school. Then, I think I can taste something similar. Becoming an artist is for me almost unrealistic. However, since I met Lola, the admiration for an artist’s skills has changed from the time when she said, “You already have it!” This might be just one comment to encourage students from the process mentoring, but it was huge word for me at the time which was an especially trying time in my first MFA program in an uncomfortable new culture. From that time, I could be proud of myself making something I would like no matter whether the subject of the painting was ideal or not in terms of constructing art. Through each meeting we had been talking about life and art and becoming closer, finally I realized art making is not something disconnected from the practical real life. Now I am able to think being an artist, and myself so I can be free from the immature idea art is never being realistic. Art definitely exists in real society and influences each other.

Kim Heja is a very famous actress in Korea. (Fig 16) I painted the symbolic destiny of an Korean women that partially can be my self portrait. She has given me uncountable messages by her numerous movie and TV drama from the very long time ago since I was about 8, 9 years old which able to consider what is human being’s role. She has played a lot of typical roles as a woman, mother, and sometimes professional expert. While she show her play, she taught me the way women live in my area. I was in very sensitive age so I learned most of social norm by that kind of media along with books that I read at the time. Of course she is not a only source of the way to concrete my philosophy to live in my place, my solid social common ideas had been built through many ways such as school education, political policy, and even from my mother who is the biggest influence for my life. However, since I encountered accidentally here, the concept

about destiny has somehow become stronger and stimulated me to paint. Even if she does not know me well, other than I am a painter, I felt a strong connection between us, and even that there are elements of 'Karma' in each and every human.

The final project of the series is "Hope Railey –Prospect" (Fig17) was an inspiration giving me potential prospect in uncertain condition. Personally my problem figuring out people here in California because of the lack of information about the culture and language barrier. Everything which is considered normal is a difficult transition for me, especially understanding characteristics of people is big challenge for me. Even though I have a lot teaching experience in my country, not just talking, teaching college students art –which is very vague world– is a gigantic immense confrontation. As a person who dreamed of the intangible job of 'Artist', a practical job of 'art teacher' could be big support in economic terms. Hope was the instructor who I used to work with as a teaching assistant. It was an exceptional three semester long period in figure drawing class. It was my first experience of teaching, and of course a very hard challenge for me because I had to speak in English which is still very uncomfortable. Not only for the language barrier, the cultural gap I had to overcome was yet another obstacle. In that situation, Hope gave me a chance to think that the handicap or human's shortcoming is not concrete, there definitely exists prospects in a life. Whenever I listen to her lecture in class, I was able to adapt myself to a totally different art class culture in foreign language, and I could get fresh perspective to move forward. In the painting, I paint some potential hope with uncertainty of reality in her portrait along with some part of atmospheric spring landscape which shows yellow green and gray colors. These colors tell two different components of world: hope and reality.



Fig 13. Aaron Smith- Query, 2012
Charcoal and oil on canvas, 46" x36



Fig 14. Kent Williams-Sensibility 2012
charcoal and oil on canvas, 46" x36



Fig 15. Lola Del Fresno-Incarnation, 2012
charcoal and oil on canvas, 48" x36



Fig 16. Kim Heja-Karma, 2012
charcoal and oil on canvas, 48" x36



Fig 17. Hope Railey -Prospect,
charcoal and oil on canvas, 46" x36"

After I had experiences to create “Inspiration Series”, I was eager to paint the “Young Artists” series in order to focus more on the typical characteristics of an artist, especially young people who did not have enough knowledge but a lot of agony to become an artist within society. While I painted people in my “Inspiration” and “Young Artists” series, I was actually painting myself on the journey of becoming an artist.



Fig 18. 1; Young Artist series, 2012
24x24inches each, charcoal and oil on canvas



Fig 18. 2; Young Artist series, 2012
24x24inches each, charcoal and oil on canvas

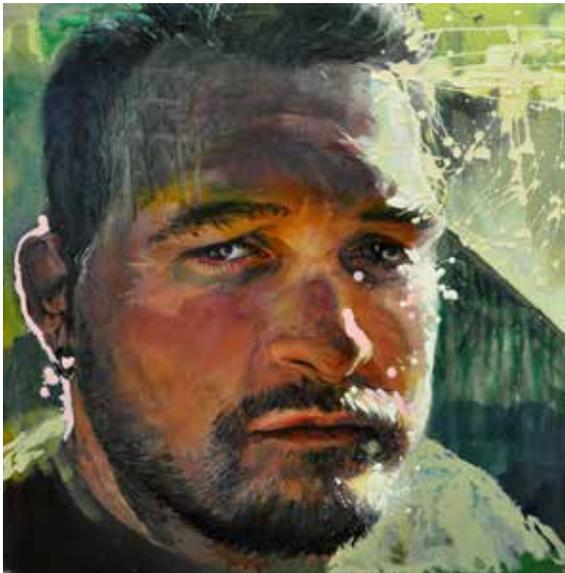


Fig 18. 3; Young Artist series, 2012
24x24inches each, charcoal and oil on canvas



Fig 18. 4; Young Artist series, 2012
24x24inches each, charcoal and oil on canvas



Fig 18. 5: Young Artist series, 2012
24x24inches each, charcoal and oil on canvas



Fig 19. Upstream, 2011, 67x67 inches, charcoal and oil on canvas

In the painting “Upstream”(Fig18, the pattern spread out on the majority of the ceiling is composed with beautiful pipes and electronic wires. The gorgeous light junctions create abstract components with the shelves. The ceiling accompanies the strong frames with products wrapped and filled on the endless shelves. Another image which “Upstream” is clearly an autobiographical painting. But I began the work as a landscape painting.

When I wanted to paint Costco, I was first inspired by industrial elements of the tremendous space, and the scale and height of the iron frame. In my painting, the angles of the iron frames are sometimes dramatically exaggerated or sometimes boldly omitted for simplicity..

The pattern of construction spread out on the majority of the ceiling is composed of beautiful pipes and electronic wires. The gorgeous light junctions create abstract components with the shelves. The ceiling accompanies the strong frames with products wrapped and filled on the endless shelves. Another image which complemented my painting, that I purposefully stressed, was the water. I use a different material that flows under all the space to represent something that is present in all our environments. It is fear for me.

For “Upstream,” to represent of my personal fear, I use the aesthetic language of surrealism. The water does not belong in the market, but it is there to express my psychological state. Water represents something familiar but also obscure, giving a sense of anxiety because of our inability to really understand or control it. Try to recall your first impression of deep water. It might have been in a bathtub or in a swimming pool when you were a child. You may have felt cowardice or anxiety in actually coming into contact with the water. I can swim well, but somehow still feel fear concerning water. It is because difficult to figure out what it in there, how it deep. My purpose of using water as an element in my painting is to act as a symbol of warning and caution of fear. We are not cognizant of what happens under water, because we are not creatures that are able to breathe under water.

Even though we may not know what is happening under water, we constantly imagine what may exist. We endlessly conjure these imaginings whether we are conscious of them or not. And we imagine the strong current of the water has the potential to take us to places without our consent, causing anxiety or fear. This anxiety is very similar to the art world for me. My parents and my non-artist peers warn me that I need to be aware of how the road to becoming an artist is not easy. They have the prejudice that being an artist is hard. While I partially agree with them, for me the art world is like an inviting ocean; its depths are unknown and are a source of fear, yet I want to swim in it. The fear is doubled for me as I struggle to become an artist in a unfamiliar country away from my friends and family. I represent this fear in the painting, “Upstream,” with the river of water running through the market.

“Upstream” is a self-portrait. The woman standing in the forefront is me, struggling against a strong current of fear and the pressure of society’s conventions. There is also another woman in the back, supporting me. The two women in the painting reveal that a woman’s role

need not to be confined to familial roles as a “good” mother and wife. The two figures reveal that they can be independent and freed from the current, which represents the social expectations of how women should be. These women resist the water and go against the pull of society's conventions.



Fig 19. New York Lost, 67”x67”
oil and Charcoal on Canvas



Fig20. Tide-pool, 67”x67”
oil and Charcoal on Canvas

“Tidepool” is an other miniature of the fear, in art world society. It displays the intricate segregation, and loneliness in one common space that developed as an artist within my time at the MFA. It draws symbolic figures that isolate and disconnect even though they exist while sharing space and common purpose that show being an artist and teaching art. The two images of each person reflect their dual purpose and the difficult balance they are trying to achieve teaching and creating. The symbolic role of water emerges in the painting ‘Tidepool’. For two and half years in the MFA program, I have experienced a sheltered part of the art society. If the whole art world is metaphorically represented by the ocean, and an environment of art school can be seen as a tide-pool. The water in the pool is also a part of the world, but still sheltered because of our protected status in the art society. In the ocean of the art world the depths are immeasurable. Also in this painting, the images from Costco reemerge in the background, setting a stage to represent the duality of life in the elusive art world and reality. These totally different aspects harmonize

with the metaphor of a tide-pool; the MFA is our protected pool, and the ocean is the broader art world. I might have a huge fear about the ocean.



Fig 22. Flip Side-Life and Death , 2012, 67 x 67 inches
charcoal and oil on canvas

The juxtaposed composition of unconnected images another memory painting in ‘Flip Side, Life and Death’. This painting is another autobiographical painting. The figure stands on the 405 highway where the figure has never physically visited, but these two unrelated components come from my memory. The roses are also revived from my memory. A typical scene from my current everyday life, depicted by the 405 highway, is overlaid with a Korean landscape featuring my mother who is past away a year ago. I have an emotional connection to both parts, and their sum represents a sense of nostalgia for my mother and my specific personal history. The aesthetic is still connected to Seoul, my hometown which represent my past, negative side and to the real world which I am living in that represents my present and positive side. Both two contradictable components stand together and say they are ultimately not

separate. The entire atmosphere vibrates with the movement of automobiles and uncertain emotions. The banal image from a normal moment gives the viewer a sense of sentimental memory and homesickness. This colorful memory is absolutely personal but it fades away with the time sequence. Since my mother was still alive in my mind, it was hard to divide two areas for me. In the painting, I barely distinguish between life and death. The time to paint about the memory of my mother was extremely helpful to alleviate my grief and fear that I do not have anybody that I can be a child to any more. No matter how old we are, the fact that we do not have any parent or safeguard to protect us is truly scary. To escape from the chaotic world, I painted "Flip Side" and tried to think I am still connected to my mother.

RESEARCH

I draw my influences from all aspects of my life, movies, literature and everyday activity; however, in this paper I will discuss the influences specifically from my time at the LCAD MFA program.

Sam Francis

Since I studied watercolor painting, I have found that using water is comfortable but its permanence is weak. Therefore, I tried to use oil paints combined with galkyd oil, gamsol or Gel medium for a fluid effect. I cannot give up the freedom of feeling like a fish swimming under the water as an alternative way of maintaining the flowing appearance of watercolor. An example of this is in a painting by Sam Francis located at the Norton Simon Museum in Pasadena, California. I was very impressed by Sam Francis's use of oil painting which imitated watercolor. As you can see in the image, it appears to be a watercolor painting, but is oil. In most of his oil painting the blank space is rarely shown, but his style leaves him free to leave emptiness so that his painting method can extend the rules of the oil painting.

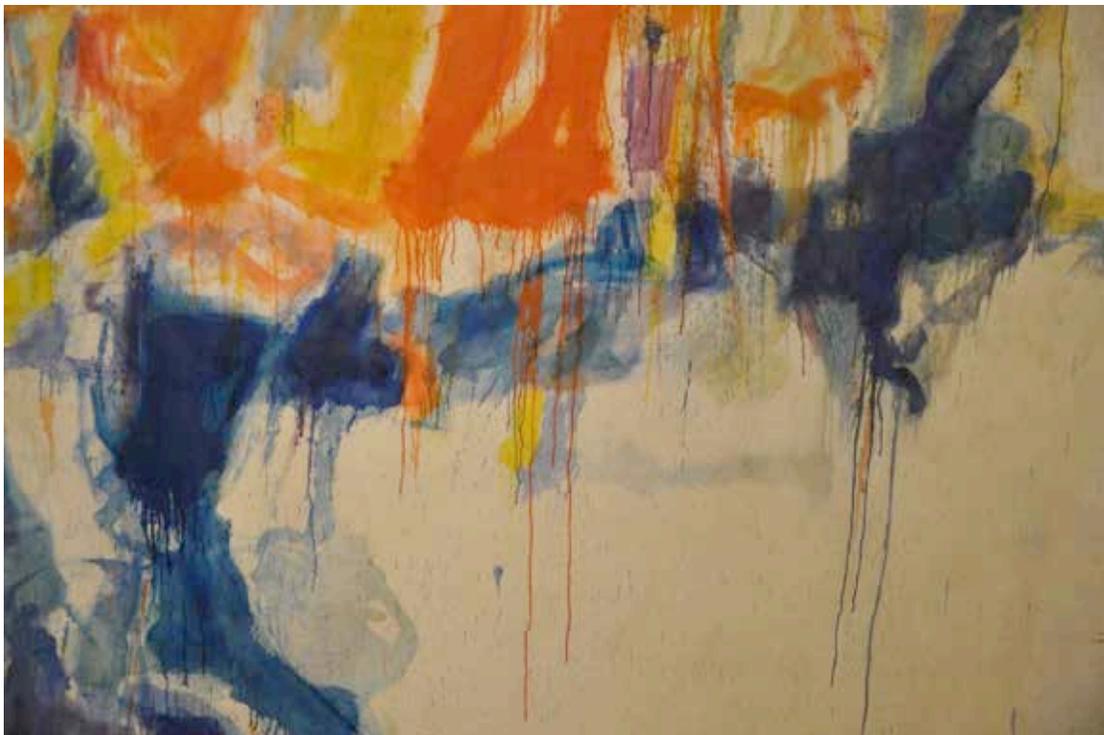


Fig 23. Sam Francis, Basel Mural III, Fragment 2, 1956-1958
Oil on canvas, 388 x 111 cm, Norton Simon Museum, Pasadena

Justin Mortimer

Mortimer uses the color black in his work in a way which is impressive. The detail, at first, seems to be lacking. If one looks closely though, the viewer can not only see the details, but also see how skillfully painted they are. His beautiful application of black gives the illusionistic space a greater sense of depth. I borrowed this application technique simply for the deep space it creates. Mortimer's subject matter is often shocking or disturbing. One of his main focuses are the oppressed victims of war, but the accuracy of the technique is sublime. His paintings are some of the most distressing images concerning the conflicts around the world. This political criticism is an important component of contemporary art's role. As an artist following this example, I want to talk about the role of women, their position in society, how they continue to struggle within the system, and the sacrifices which must be made to function in today's world.



Fig24. Justin Mortimer, Bureau, 2011, 184x243 cm, oil on canvas

Lola Del Fresno

Lola Del Fresno's life-sized figures inspire me. When I look at her paintings, I feel as if I

am having a conversation with her subjects in real life. Appropriately, it was the painter's intention to create a conversation between her figures and the viewer. In this way, I agree completely with Del Fresno. When I view a mural or any large scale masterpiece, the impression has a greater impact if the figures are life-sized. The water that is portrayed in "Upstream" reminded me of my childhood fears and anxieties towards water. As a result, the use of water in my own painting is a very personal expression of these fears and anxieties. [if this is part of the same paragraph, then the jump from one subject (size) to another (water) is too abrupt]

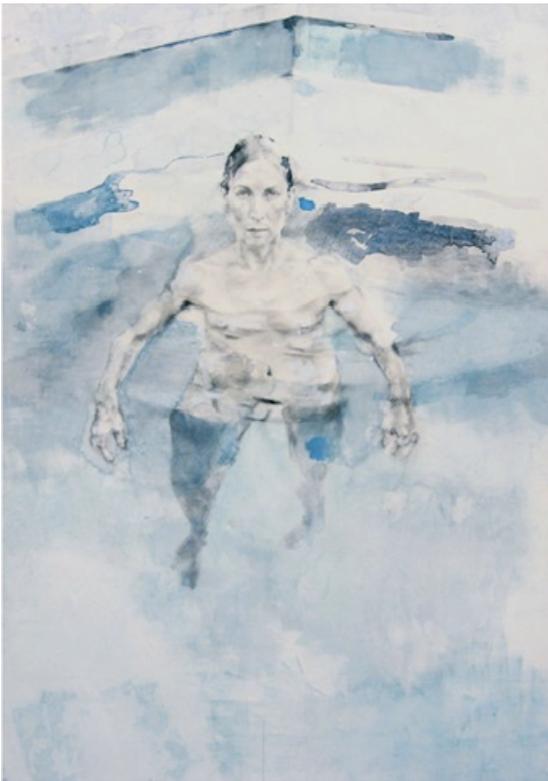


Fig 25. Lola Del Fresno, Blue, 40x72inches mixed media on paper mounted on panel

Kent Williams

Kent William's stylistic expression of the figure is very familiar to me as the viewer. I feel a certain intimacy with his work and especially the portrayal of his figures. His use of color as well as his brushstrokes reveals a sense of freedom and gut-wrenching starkness that I very much admire. The artist said that the libido, which is very apparent in his work is the drive and the basis of that work. In my own paintings, I feel the same need to express my figures with a similar connection between the figure and me. His way of depicting the figure utilizes more empty space on the canvas, and a background derived from oriental calligraphic brush work

which is more meditative than descriptive in relation to the subject or figure. The open background allows the viewer an unlimited scope for his or her imagination. I use abstract symbolic forms in the backgrounds of my figure paintings because their psychological content is transferred to the figures directly by jogging our memory and emotion. Those memories and emotions are hard to convey in such specific ways, but the use of abstract language helps to create a subliminal form of communication.



Fig 26. Kent Williams, Mother-and-Daughter,, 42x50inch, oil on linen

Jerome Witkin

As a documentary artist, Witkin's drive comes from historical, cultural, political and social events as well as topical issues. Witkin uses sequence in his paintings to express these topical issues, contributing to, in my opinion, significant speed in the viewer's internal reconstruction of the depicted events. His quick expressions reveal a sense of a contemporary reality which shocks his viewers. Upon studying his work, I learned the impact of the use of the line. Whether reflecting the immediacy and pace of the contemporary digital world, or expressing a very natural and liberated state of self, Witkin's use of line has influenced me to adopt a similar style in my own work.



Fig 27. Jerome Witkin, Kill-Joy, To the Passion of Kathe Kollwitz (Kreischerville Wall), detail (1975-76) 74 x 79 inches Oil on Canvas

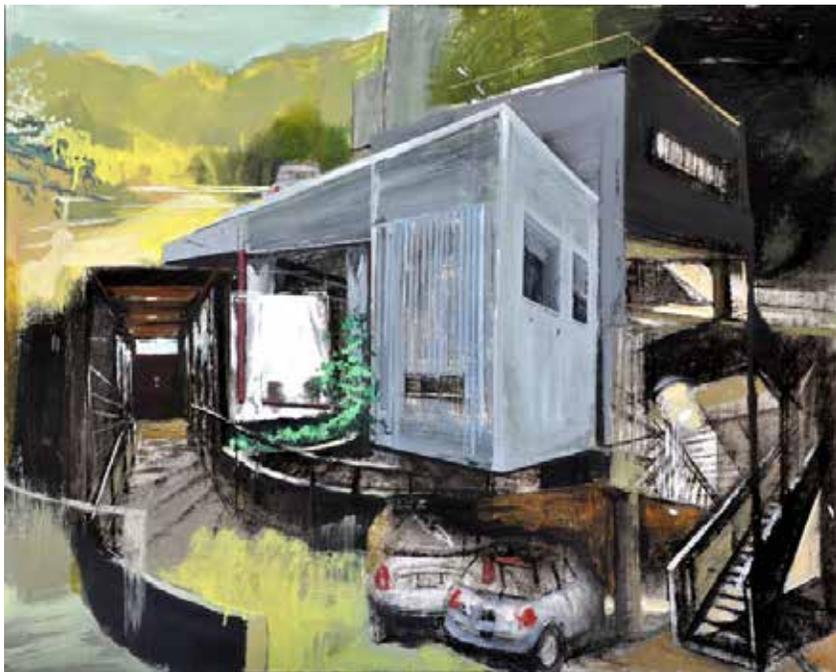


Fig 28. Study of 'Time Sequence', 2010, 40x38inch, mixed media on paper on board

From his example, linear components have been integrated into my work. This line work adds a dynamic element and allows the artwork to transform into a living sequence. Similarly, in my painting, the sharp lines split the composition, and thus promote a constant tension and anxiety within the viewer. I acquired this time-sequence theory from one of my MFA program professors, Perin Mahler. His time sequence theory taught me that one could express multiple points in time in one painting. That theory set me free in time-restricted motifs. This influence is shown in my painting 'Time Sequence - A day of MFA Building'.

METHODOLOGY

Two components in my paintings can be smoothly juxtaposed for my thesis. Usually, my paintings consist of a landscape and a figure. The figure in the painting acts as a representation of the main idea, while the landscape helps to further emphasize the history or background of the figure and concept. This methodology helps to construct a composition contrasting a product which represents material reality and the figure which symbolizes a spirit. The principal element of the landscape represents the world and the establishments within it. In order capture the sublime of contemporary imagery the landscape utilizes strong, rigid linear brush strokes and a limited color palette, with a focus on monochromatic grey tones. in order capture the sublime of contemporary imagery.

To depict feeling, I used decisive keen lines as in the style of Jerome Witkin's paintings. The depth of the image is influenced by the way Justin Mortimer has strategically placed deep dark shadows in his paintings. The other principal element is the figures that are drawn with more rounded, organic lines in contrast with the rigid lines of the background. The body is bright in stark contrast to the darkness of the industrial landscape, because the human figure represents all that is liberal and unique. These two disparate elements may appear to create an unnatural collision; however, they also collaborate to form a more personal expression. In order to communicate my ideas with others, I use mainly oil, with charcoal, sometimes acrylic, and if I needed, I have used collage to construct my subject matter.

Conceptual Methodology

Photography

Drawing -based on realistic combination

Drawing is a subject that is forever mysterious for most artists for their entire lives. No matter how “perfectly” computer techniques have been developed to depict reality, they cannot draw with the subtleties and uniqueness of the human hand. The line drawn by an artist is like the thread of a spider spinning out its life. Through what is traced and documented we can discover why and how the lines were made, In this sense every line I create can reveal my life and act as my voice on the canvas. In my painting, the drawing component is definitely the backbone of my work.

Painting with the Component of Animation

Cartoons and animation are usually the first field of art that kids come into contact with. It had an important impact on me and piqued my interest in art. I could not associate it with art at the time. However, the lasting effect was a powerful and permanent one for me. The organization of simple lines, expressions, and stories captivated me before I could read.

Though there was not much depth or breadth of content, it deeply affected me. Clear messages and the direct transmission of content in a simple way allowed for an easy connection with the viewer. The strong black lines which outline cartoons present themselves like letters that one reads. This influence is one that is hard to give up in my work.

Painting with the Component of a Transparent Quality

The thing I hold very close to my heart since I began painting is color. Colors have their own secrets. Like a golden liquid newly created by an alchemist, it has the power to impress. I was unconsciously influenced by Impressionism because of the luminous colors. When I studied watercolor the mysteriousness of the transparent over-lapping colors encouraged me to dedicate long hours to painting.

Entangled Divergent Figure

People are an essential part of my life. Family, friends, ones whom I love, and those who love me; these people helped develop a structure in my life. In my youth, the first subjects I drew

were people: those I knew, loved, feared. While I drew these people, I revealed their emotions and hopes. In their front, profile and back views, and through their expressions of sorrow or joy, each message they gave appeared in my painting. They decided the characteristics of my painting. The emotions the figures express are exciting enough to make me feel I am alive and coexist with them in real life. To a large extent people are the purpose in my life. The empathy that I feel through conversations helps to strike at the root of isolation.

Synchronous Landscape

A landscape, for me, has two meanings. A landscape gives a view of space, but also expresses the human experience within that space which gives the message of the composition. Within my work, landscapes do not work on their own but in conjunction with memory. For memory to be conveyed, figures are necessary to express time and human involvement within the space. Consequently, unless people inhabit that space, the landscapes are empty to me. The beauty of memory, and the time expressed within the space is important to me.

Sequential narration

Many artists create self portraits. It is a face one sees every day. One is immediately aware of form and the facial characteristics because he or she is very familiar with the shapes. When one draws a self-portrait, it shows great self-interest. This sounds funny and narcissistic, but the eagerness to want to know and understand the self is a quality essential to the artist. To really comprehend the subjects one is interested in, he or she needs to understand the principles of the world. To understand how the world moves, one needs to figure out what being human is. To analyze how a human is constructed we one must first observe oneself. It is the easiest and most honest way to know how human beings are feeling, learning, and reacting to every object. Many artists create self portraits in order to reveal not only themselves, but something they saw, learned by personal experience, or found out by listening and sharing with others.

It is the artist's or author's job to pursue the human beings' complex and multi-faceted instincts, and to create from those discoveries something passionate, original, and substantial. When I paint a portrait, it is important to make a direct narration about someone's life. When painting myself it can be little awkward because I can be too straightforward, broad, or

suggestive, but these things can also simply tell who I am. If I look for a perfect expression of memories in the space-landscapes, it has to be an emotional face that is centered in my painting. Personal emotions, responses, and even relationships can be shown through just a face. Traces of time and weight are reflected in the faces of my portraits. In a reflection of self, the figures enter the stage of the painting; They are me and I am them through this dialogue.

Technical Methodology

I always begin by drawing before moving into color. In this way, my paintings are composed in two big phases. The first phase consists of fundamental drawing and constructing the compositional framework, using dry material supplies. The second phase is the color phase in which I use wet supplies, mainly oil color. However, the general process of creating an artwork takes several steps: the preparation, drawing, coloring and the re-creation (in which one re-creates the composition by-transferring the work onto a larger canvas).

In the preparation process, I first attach a canvas linen onto the wall. Because my concepts generally require huge formats, as in the case of my COSTCO series, I need a large space to work on the canvas. I use dried material such as charcoal, conté, graphite, and at times, limited color materials. If I use dried material such as charcoal, then a specific coating process will be required, because the powder of the charcoal may lift and scatter. So, the protecting step is really important. For this step I use gel medium, which is one acrylic materials use to prevent the scattering on the surface of part of a drawing. When the gel medium's semi-transparent character is mixed with water, the part coated with the material will look much darker and blurred. This process leads the surface to produce a sense of strength or deep feeling. However, the image that is drawn on the canvas is vulnerable, so it needs to be sprayed with 'crystal clear' which protects the powdered surface from any sort of wet environment. This process is very important for my work, because some parts of my drawing will remain in the final result. For the draft drawing, I sometimes use a projector because of the huge size of an object. When trying to find an accurate part of the object, my sense of proportion easily fluctuates, the size, composition, and even my emotional condition can affect the outcome of an area.

To literally capture what I'd like to present in my artwork, I take pictures of my inspirations. Usually, I take more pictures than I need and end up only using a few. Because of the size of my paintings, occasionally I must carry the pictures to a place where I can look more precisely. With the exception of when I need to collage the photographs freely attach them near my painting. To take a picture, I go out to the desired location; after that, I immediately collect the images for future projects. Most of the subjects are related to each other; even if the imagery seems unrelated to my subject, I keep my mind open to every possibility. In the process of collecting the information for the idea, I utilize experiences that I gain from routine life. Inspirations which spark new ideas for the work, of course, are everywhere. I need to sharpen my senses while observing life around me. Things which touch me most creatively are the amalgamation of light and shadow, color and value which stir my emotions. When I am moved by a scene, it is not only because of the aesthetic components, but also because it is related to experiences and memories that draw out feelings of hope or fear. Sometimes, I am subconsciously moved by thoughts or images, perhaps from dreams or personal desires.

The next core phase is painting with wet materials such as oil color, which becomes the main technical focus of my work. I use galkyd oil because of its quick-drying properties. Its transparency benefits the physical effects of my painting. I use a limited range of colors for the background which complements the monochromatic black charcoal. However, compared with the limited color of the background, the objects, and especially parts of the figures, possess strong values. The dry material drawing which was constructed as the first step also enhances this part. The skeletal composition of my artwork with the use of these dried materials helps to identify the different superimposed subjects. The final process consists of stretching and building a canvas to complete my production. To get a better composition, or to get rid of something I wasn't pleased with, I can crop through the process of making a stretcher. During the construction of my composition, I strive for a peculiarity that reveals my own character. I open my mind and see through many layers trying to appeal to what makes me and the viewer most aesthetically happy.

CONCLUSION

Paintings are, for me, both the language and instrument to communicate with people and to explore universal themes of humanity. Through the process, we explore how our daily experiences etched themselves into our subconscious lives. With that humanity and what the universe is, I need to see, I need to feel, I need to think, and I need to show ; Effective transmission, realistic expression and attractive graphic elements are necessary components in my paintings. Leaving time for the viewer to meditate is important. This meditative space is achieved through an abstract aesthetic that is essential in my painting. Since 2010, the figures and spaces that I have painted for my thesis are a chronicle of my life. It is the documentation of my insights and intuitions about me and my surroundings, because of the world and human beings are very indirect to show their original. I need to save these images and memories through critical emotion. These amount to a self-portrait, even if most of my paintings are about others and just normal landscapes.

My portraits and landscapes are as snapshots of ordinary human beings in ordinary places, but that type of commonplaces in my paintings are mostly mingled with fear. An atmospheric subtle coward exists in every corner of my painting even in a part of the self portrait. The floating fear in the painting compels me to run away or resist by exposing this unconsciously. Through this action of uncovering fear or anxiety, we could inquire into the true state of its origin. While we strive to look at that openly we finally can accept the fact human beings are naturally vulnerable, and eventually it is possible to conquer fear and be able to mold a strong self-identity. Creating portraits of people generates empathy between me and the person, we could share each's life experiences, thoughts, and emotions. This gives power to understand people and the world and create the power to commit to the world. In other words, this is a way to understand how we love each other, staying peaceful after expelling all of negative mental waste, I continue to meditate on the methods required to convey my curiosity about human nature. My chronological documentation of me and other people in the contemporary landscape is a reinterpretation of human responses and queries through painting Developing persuasive visual senses, creating a metaphor for enlightenment history out side of me, and memory inside me is the big process to paint is "I want to paint it anyway !", however I keep discovering why I wanted to paint the place after.

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- Fig 27. *Jerome Witkin, 1975-6, Kill-Joy, To the Passion of Kathe Kollwitz-Detail, 74 x 79 inches Oil on Canvas*
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Appendix

Fig 1. *Heesoo-Going Out*, 2011, 96" x 30", oil on canvas



Fig 2. *Tara, at the Garden*, 2011, 48" x 36", oil on canvas



Fig 5. Vacant, 2010, oil and charcoal on canvas, 46" x 36"



Fig 6. Tara, 2012 Oil on canvas 46" x36"



Fig 7. *Alex, 2012, oil and charcoal on canvas*



Fig 8. *Time Sequence*, 2011, 92" x 48", mixed media on canvas mounted on board

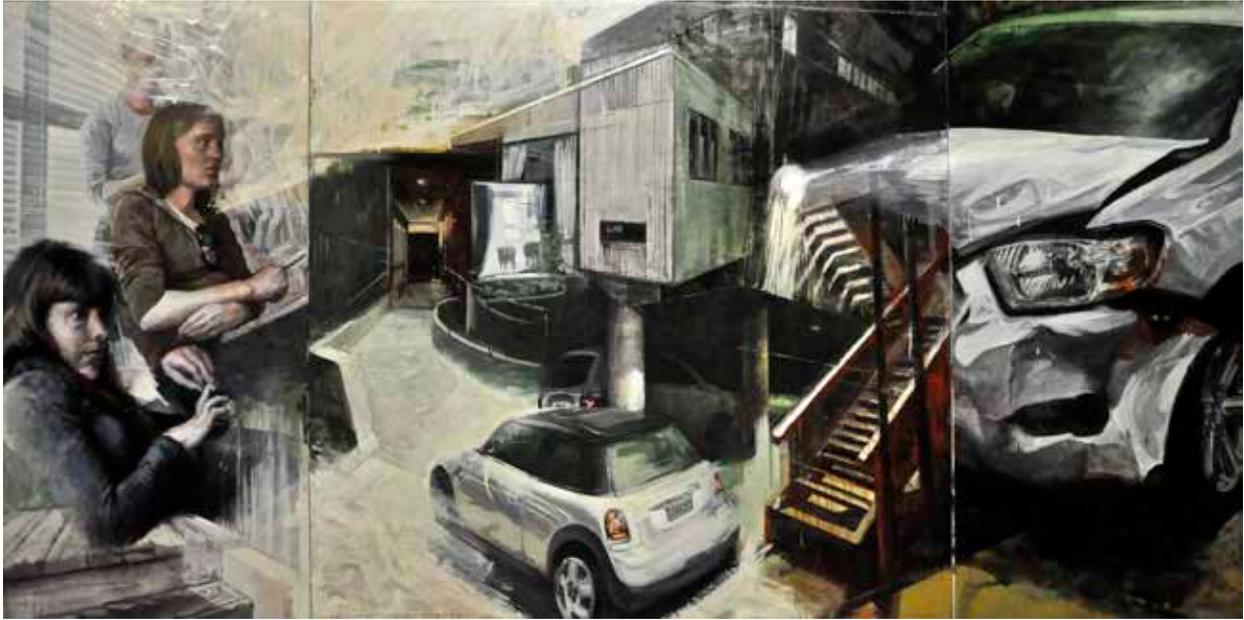


Fig 9. *A part Upstream*, 2011, 67" x 67" inches, charcoal and oil on canvas



Fig 10. *Dangun*, 2011, 48" x 36", graphite and oil on canvas



Fig 11. *Art in Mart*, 2011, 48" x 60" inches charcoal and oil on linen



Fig 12. *Art in a Cart*, 2011, 48" x 60" charcoal and oil on linen



Fig 13. *Aaron Smith-query, 2012, 2012, charcoal and oil on canvas, 46" x 36"*

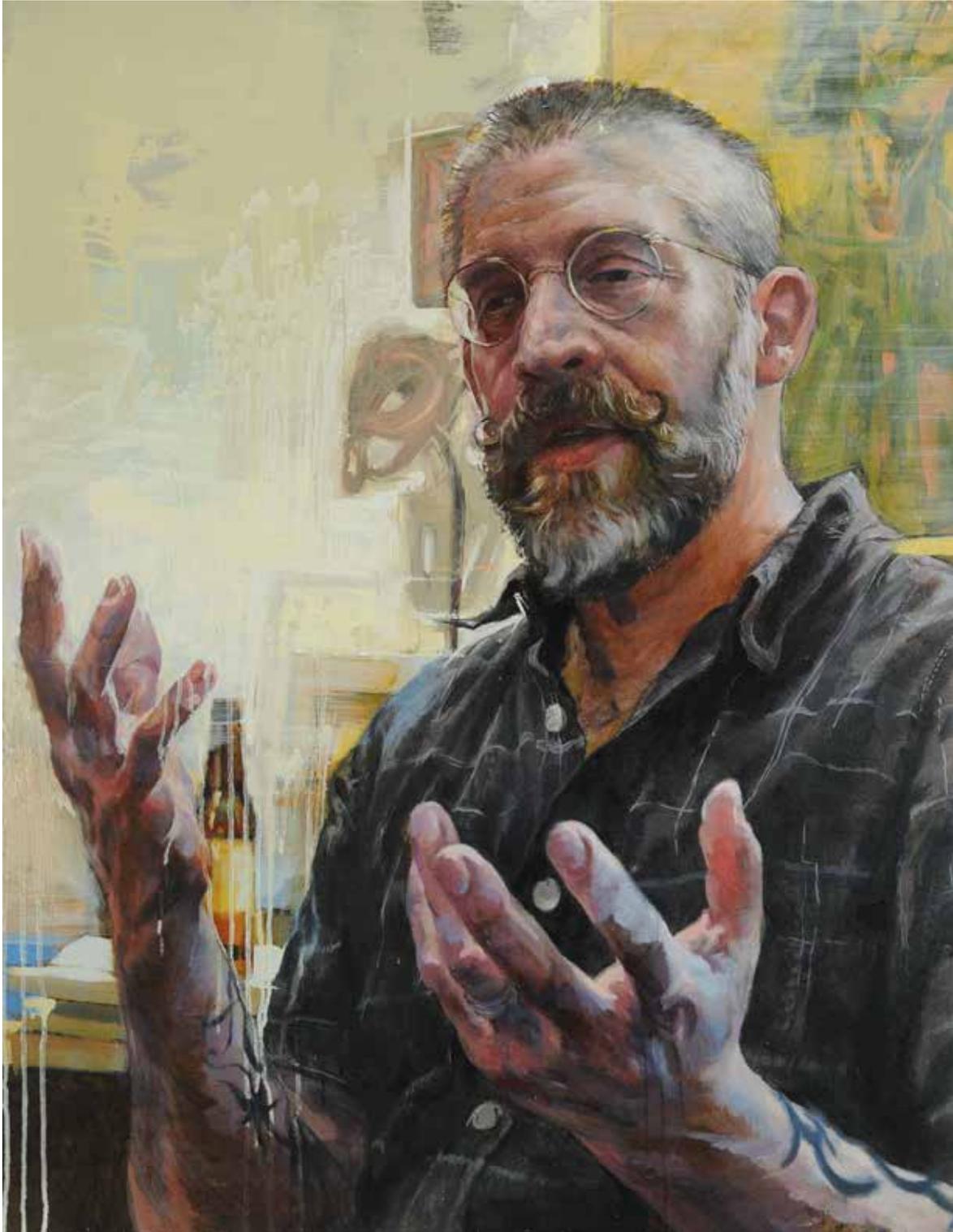


Fig 14. *Kent Williams- Sensibility, 2012, 2012, charcoal and oil on canvas, 46" x 36"*



Fig 15. *Lola Del Fresno-Incarnation*, 2012, 2012, charcoal and oil on canvas, 46" x 36"



Fig 16. *Kim Heja-Karma, 2012, charcoal and oil on canvas, 48" x 36"*



Fig 17. *Hope Railey-Prospective*, 2012 Oil on canvas 48" x 36"

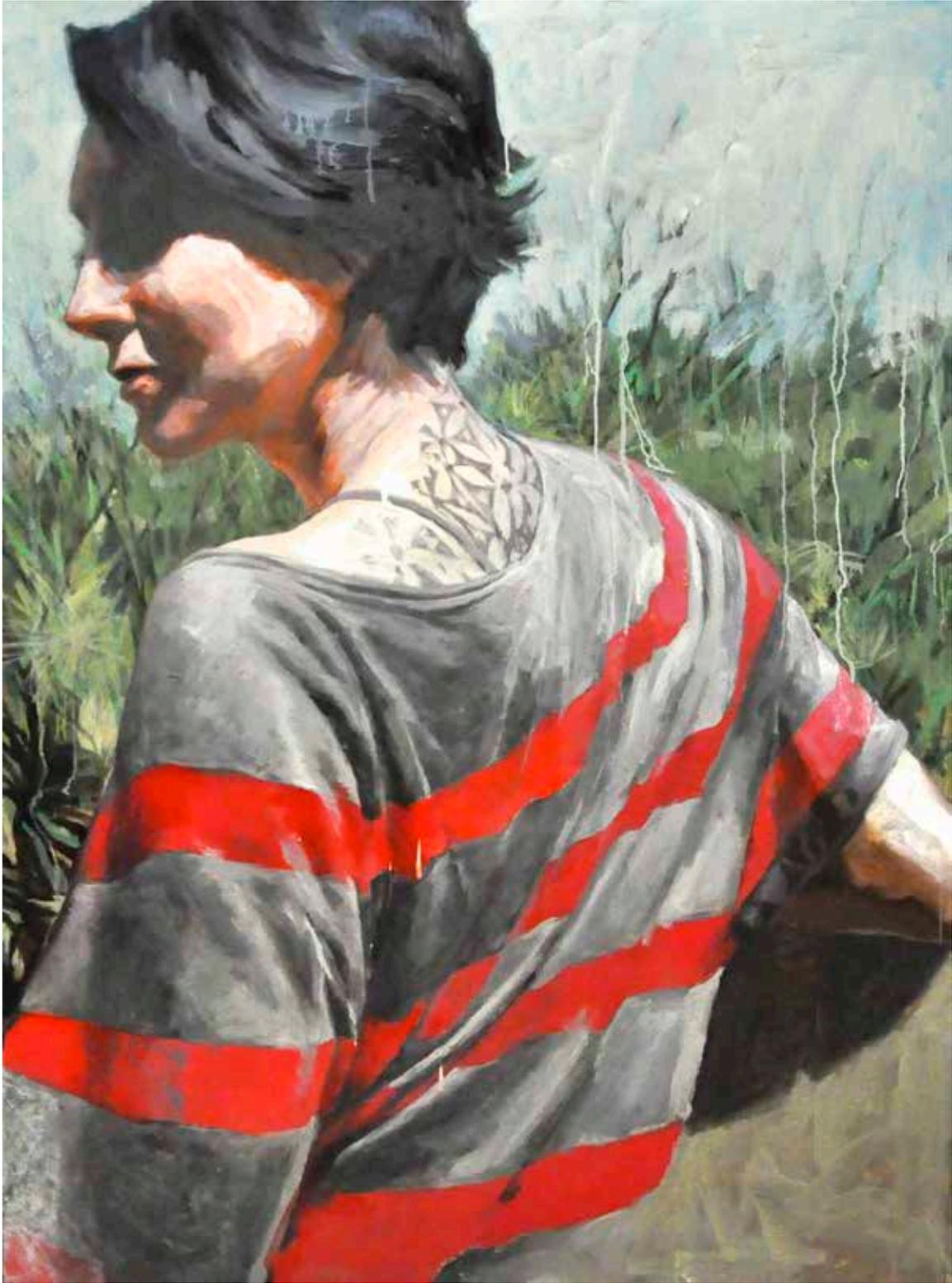
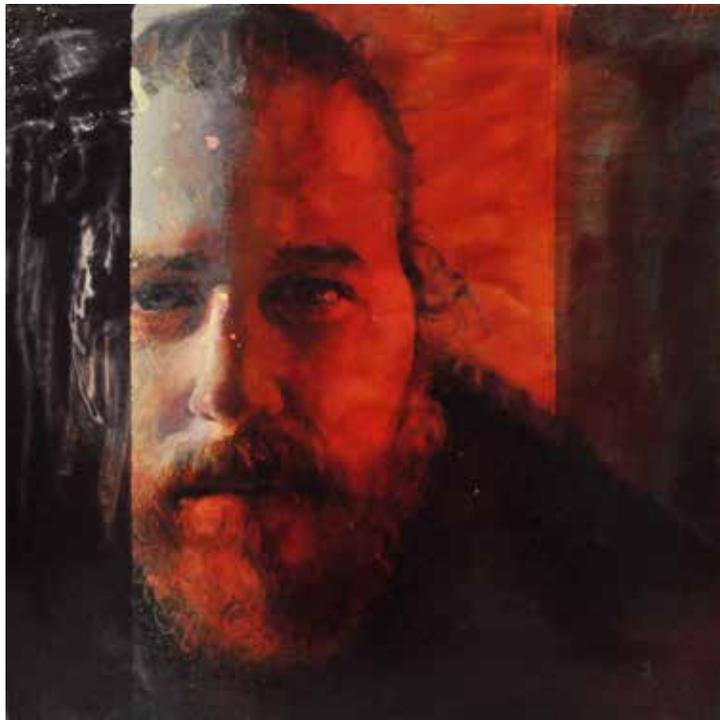
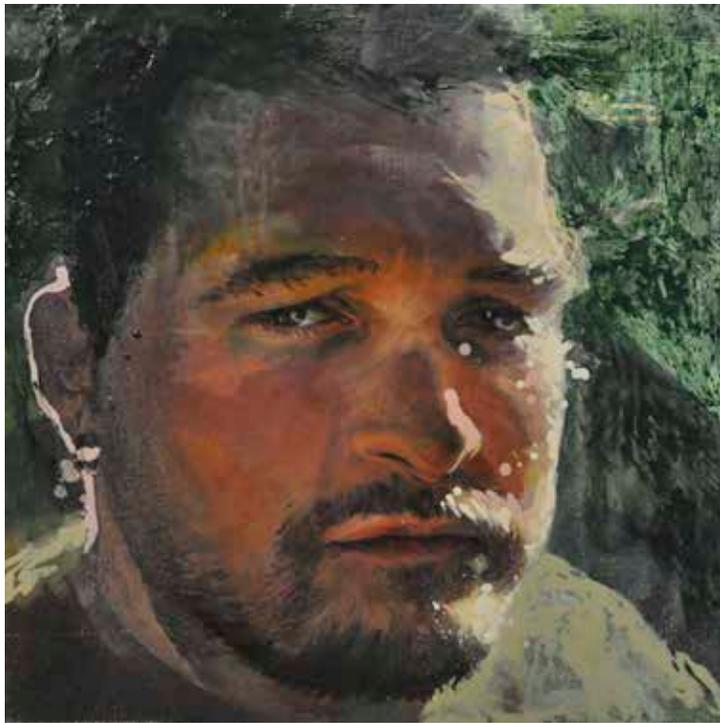


Fig 18. 1~5, *Young Artist series*, 2012, 24" x 24" each, charcoal and oil on canvas





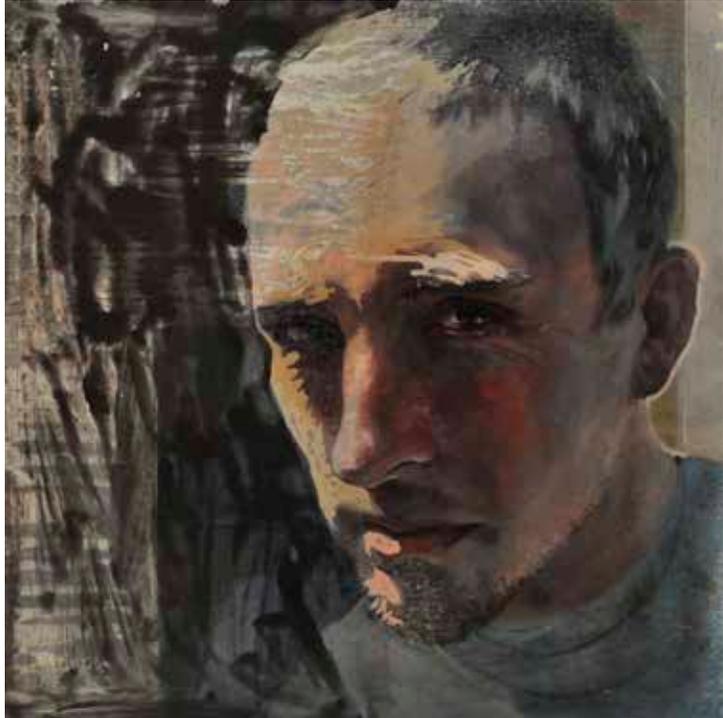


Fig 19. *Upstream*, 2011, 67" x 67" inches, charcoal and oil on canvas



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Fig 22. *Flip Side - Life and Death*, 67"x67" Oil and Charcoal on Canvas



Fig 28. *Study of MFA building, 2010, 40x38inch, mixed media on paper on board, 48 x 96 inches, Charcoal and oil mounted canvas on panel*

