

Approximation

Sueyon Hwang, Kim Jipyong, Jazoo Yang

13 January – 25 February, 2023

We often speak of “loving” art, but what is it about art that we mean to say that we love? Sadly, this love seems to come with many pitfalls. The first is deception. Deception is something like the grief that occurs when our love for art relies on the value judgments of others. When our perspective on the object is obscured by things like the zeitgeist or the rhetoric of people seen as established authorities, this love amounts to little more than retreading mediated affections.

The second pitfall is distrust. Sometimes, distrust arises because we know too much. “Knowledge” and “concepts” are merely part of the process of working to truly see an object; they cannot be allowed to repackage the object’s truth. Our intense questioning based on knowledge and concepts only bears fruit when it is in the service of loving the object. Too often, however, we are so taken by the linguistic properties of knowledge and concepts that we disbelieve what our own eyes see.

The third pitfall is purpose. A goal-oriented state is one of being single-mindedly focused on things that have nothing at all to do with loving art. Goals tend to distance us from solitude, and provides convenient excuses for the familiar and wrong decisions that the foundation of our conscience knows. Purpose may provide a driving force, but it cannot be described as “love.” Art in this case becomes a sleek, polished tool for approaching goals.

Not many people are able to elude the three aforementioned traps. Perhaps the best we can aim for is to command ourselves to disregard them. A more awkward outcome arises when we seek to obscure those pitfalls with florid rhetoric, with excessive justification, and with an affected attitude of speaking for the “common good.” This exhibition offers a glimpse at the work of three artists, Sueyon Hwang, Kim Jipyong, and Jazoo Yang. Each of them has applied their own learning, preferences, thoughts, and talents to create a distinct artistic vision. Those worldviews manifest materially as artwork that occupies space.

Matter is a terrifying and wondrous thing, in that it shows the false to be false and the true to be true. The journey of material realization includes moments of stepping into the inevitable traps and efforts to find ways around them. Each work of art is a totality: while not all of an artist’s past decisions can be incorporated into a single artwork, the current work could never appear without all the decisions made in the past. How do we view the object before us when we have no plausible “knowledge” of it, clever “concepts” or “meanings” given to us like a set answer? How can our knowing give rise to intuition? How can our own intuitions encounter the artwork? This may ultimately be a quite secretive act. Among all those secrets, the approximate sense — the one that never perfectly aligns — may represent the feeling of love. And while it may only be an approximation, I see this as a love that can be trusted.

*Nouskop

Additionally, the Nouskop program will be held three times over the course of the exhibition to practice a leisurely perception, recognition, and observation of art. *Nouskop* is formed of the Greek words *nous* and *skopeo*; *nous* is most commonly translated as “mind,” “intellect,” “reason,” or sometimes “soul,” while *skopeo* means “to look at” or “observe.”

Suzy Park (Curator)



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Sueyon Hwang (b. 1981, active in Seoul)

Sueyon Hwang received her BFA in Fine Arts from Seoul National University of Science and Technology, and her MFA from the same institution. From paper, foil, sand, stone, 3D printing, and more, Hwang employs a variety of matter in her focus on form and material property. She has held solo exhibitions *Parts*, Hakgojae Gallery, Seoul (2021); *Material Manifestation*, DOOSAN Gallery, New York (2019); *Humming Head*, DOOSAN Gallery, Seoul (2019); *Three Teeth*, Dimension Variable, Seoul (2017); *Spinning Egg*, Kumho Museum of Art, Seoul (2017). Hwang's work has been presented in group exhibitions at the National Museum of Modern and Contemporary Art, Korea, Buk-Seoul Museum of Art, Kumho Museum of Art, Art Space 3, Chapter II, DOOSAN Gallery, and the Gwangju Biennale.

Kim Jipyong (b. 1976, active in Seoul)

Kim Jipyong studied Korean Painting at Ewha Womans University, and received her M.Ed in Art Education from the same institution. From 2001 to 2012, she worked under the name Kim Jeehye, immersing herself in contemporary reconceptualizations of traditional art, recently expanding this practice to new forms of expression through the reinterpretation of material and theory fundamental to Korean painting. Solo exhibitions include *Friends from Afar*, ART SPACE BOAN 1, Seoul (2020); *Giam Yeoljeon*, GalleryMEME, Seoul (2019); *Jaenyo Duk Go (A Talented Woman Has Higher Virtue)*, Hapjungjigu (2017); *Splendid "Gyeol"*, Gana Art Center, Seoul (2013). Her work has been presented in numerous group exhibitions, notably at SongEun Art Space, Gyeongnam Art Museum, Seoul Museum of Art, Art Space Pool, Busan Museum of Art, and Daejeon Museum of Art. Public collections include Seoul Museum of Art, National Museum of Modern and Contemporary Art Art Bank, KEB Hana Bank, Whanki Museum, Heungkuk Life, Gyeongnam Art Museum, Yangpyeong Art Museum, Amorepacific Museum of Art, among others.

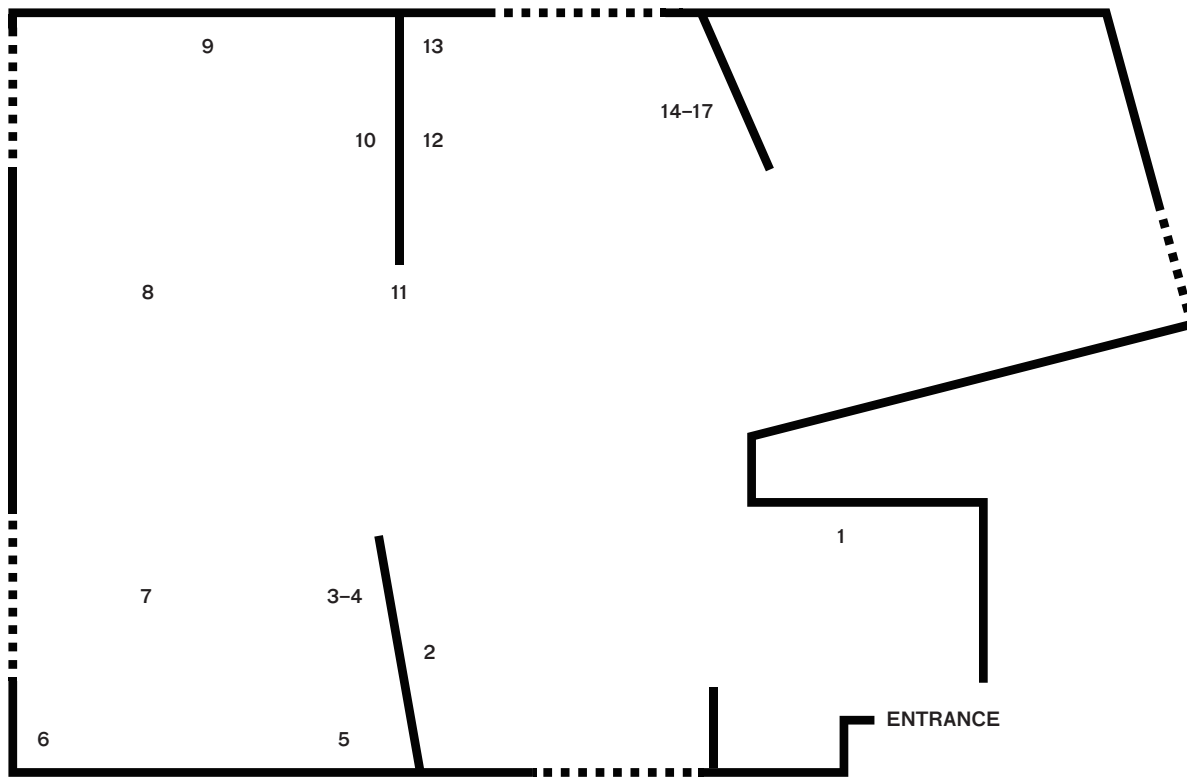
Jazoo Yang (b. 1979, active in Berlin)

Jazoo Yang has employed a painterly identity to a limitless multidisciplinary practice counting installation, live painting, street art, and more. Recently, Yang has begun implementing methodology enabling an attitude of artistic intervention within the city alongside material autonomy, and has presented work that clearly reveals the convergence of material characteristics and action. Solo exhibitions include *Greetings to the others*, SOMA Art Space, Berlin; *Site Collective*, Space K, Gwacheon (2019); *Stolen Times*, Maison de l'Architecture de Franche-Comté, Besançon (2018); *WALL*, Space CAN, Beijing 798 (2014). Yang's work has been featured in group exhibitions at Kunstraum Kreuzberg, Haus am Lützowplatz, Saatchi Gallery, Frieze London, Jeju Biennale, Nuart Festival, and Castlemaine State Festival, and as live painting performances at Tangyang Art Center and Busan Biennale Sea Art Festival. Key public collections include musée du temps de Besançon, Oh-woon Cultural Foundation, and BOAN1942.

Suzy Park (Curator)

Suzy Park is an independent curator based in Seoul. Park currently manages the curatorial agency RARY and is one of eleven curators co-operating the joint exhibition platform WESS. Having studied economics as an undergraduate, then receiving her Master's in aesthetics, Park has worked as curator at the independent culture spaces AGIT and BOAN1942, served as chief editor for the art and culture criticism journal B•ART, and was a coordinator on the curatorial team of the 2017 Jeju Biennale. Previously, Park took interest in the praxis aspect of friendship, love, religion, and queerness as political and aesthetic allegories of contemporary art. More recently, she has been considering the possibility of an abstractness that does not lean on questions outside of art, and abstractness itself as an attribute of art.





- 1 Sueyon Hwang, *Small and sharp, an evenly slight and shallow wind*, 2022, Graphite on paper, stapler, wire, 51.5×32.2cm
- 2 Jazoo Yang, *Hanok, Yeongdeok*, 2022, Collected materials (wooden framing, reeds, earth, ceramic roof tiles) from traditional Korean house 'Hanok' on paper, 180×180×5cm
- 3 Kim Jipyeong, *Janghwang #3 Chaekgeori*, 2022, Collage with traditional mounting materials (paper attached fabric, mulberry paper, paper tape) and ink on black Korean paper, 87.5×42.5cm
- 4 Kim Jipyeong, *Janghwang #2 Chaekgeori*, 2022, Collage with traditional mounting materials (paper attached fabric, mulberry paper, paper tape) and ink on black Korean paper, 87.5×42.5cm
- 5 Jazoo Yang, *Immanence no. 20220428*, 2022, Collected variety materials from street, resin, silicone, 50×50×2cm
- 6 Jazoo Yang, *Immanence from London no.2*, 2020, Collected variety materials from Silver Building, London, resin, 25×20×1.5cm
- 7 Sueyon Hwang, *Fine Flatfish – Cold Cockroach*, 2022, Paper, extruded PVC foam sheet, acrylic medium, spray paint, epoxy putty, 3D print, wire, dimensions variable; 3D modeling source (flatfish): National Science Museum
- 8 Kim Jipyeong, *Double Screen*, 2023, Collage with traditional mounting materials (paper attached fabric, mulberry paper, paper tape) on Korean paper, Two-panel folding screen, 130×100cm
- 9 Kim Jipyeong, *Janghwang #4 Chaekgeori*, 2022, Collage with traditional mounting materials (paper attached fabric, mulberry paper, paper tape) and newspaper on silk, 55×43cm
- 10 Jazoo Yang, *Immanence no. 20220426*, 2022, Collected variety materials from street, resin, silicone, 103×103×2cm
- 11 Sueyon Hwang, *A broken small, long nose sharply layered and hidden*, 2022, Graphite on paper, mechanical pencil lead, 51.8×27.2cm
- 12 Sueyon Hwang, *Sculpture and Yellow*, 2022, Brass plate, extruded PVC foam sheet, aluminum foil, polyimide film tape, 38.5×120×83cm
- 13 Sueyon Hwang, *A small, deep hole breathed into the sharp darkness*, 2022, Graphite on paper, stapler, 49.2×28.8cm
- 14 Kim Jipyeong, '≡(Rieul)' – *Mul, Bul (water and fire)*, 2022, Linocut print, pigment on Hwaseonji, 31×24cm
- 15 Kim Jipyeong, '≡(Rieul)' – *Byeol (stars)*, 2022, Linocut print, color pencil, gold and silver leaf on Hwaseonji, 31×24cm
- 16 Kim Jipyeong, '≡(Rieul)' – *Mul, Bul, Byeol, Dal, Nal (water, fire, stars, moon, day)*, 2022, Linocut print, pigment, color pencil and gold leaf on Hwaseonji, 31×24cm
- 17 Kim Jipyeong, '≡(Rieul)' – *Dol (stone)*, 2022, Linocut print, mineral pigment on Hwaseonji, 31×24cm