

Artist's Notes

I have been expressing the internal experience of a process of “acceptance.” My personal goal was the expression and determination of my inner self through my works. But ultimately I want to share and feel the emotions and thoughts which can be felt by anyone through the process of completing my inner self by making artworks.

I want to become aware of what I experience inside by expressing my inner experiences through my works, and ultimately, I want to practice “acceptance,” acknowledging things for what they are. My process of work is “observance,” in which I become aware of and verbalize what I feel and what I think about, and more.

If I define a painting as “myself,” the support for it is my inner self, and actions, such as scraping and brushing, are the means of expressing myself as images. Expressing my sensations, feelings and unstableness, among others, enable me to visualize my inner self through my works. I exchange the process of verbalization of “observance” for visualization, and I experience visualized works to become aware of my inner experiences. Through the process of “observance,” I become closer to “acceptance.”

By applying to my work what I learned from *psychotherapy based on mindfulness**, I hope to comfort my spectators as well as to healing myself. The spectators can meditate through my works and have deep inner experiences by involving themselves with them. I attempt to carry out my work as a certain type of psychotherapy or a practice that heads towards “acceptance” and try to complete works that can heal myself and others.

I view my work as meditation, practice, or psychotherapy. The spectators can also meditate through my works as paintings, or within the space of the artwork, and have deep inner experiences as they involve themselves. If you see the exhibited works as small elements, they can be called paintings; if you see them as a whole space, they are installations. I try to study paintings as installations and make a variety of attempts by installing them at exhibition halls. My work is completed when the whole space becomes a piece of art, using pictorial elements and installation elements.

I would like to explain how my world of art has developed, centering around my solo exhibitions as integrations of my work.

* Relevant explanation: <https://www.dbttherapy.com>

	The spatial aspect	The pictorial aspect
<p>First solo exhibition <From Awareness To Acceptance, Insa Art Center, Seoul, South Korea, 2018></p>	<p>As I was influenced by Lee U-fan's world where pieces are in relation with the space, or where pieces are related to each other, and the episode in which he arranged his works without trying to avoid the column in the exhibition hall, I displayed in my solo exhibition in 2018 two of my paintings of the same size symmetrically between the doors standing side by side on the walls of the exhibition hall. The balance in the symmetrical space formed a meditative atmosphere. From the center of the screen, the two paintings were divided into symmetrical images on the left and the right side, and this gave off a feeling of them relating to each other. By adding “relationship” to “acceptance,” I expanded its meaning into relating and accepting each other. Additionally, I brought the idea of the woven paintings of Cha Seung-eon, who made the canvas frames see through, and had canvas frames be transparent by covering them with cotton cloths. When I saw the paintings with the see-through frames, I felt the feeling of passing through, a feeling of flowing. I applied this to “relationships (accepting each other)” to express the paintings at the exhibition hall relating each other. Later, I developed the role of frames to make works that symbolize incompleteness.</p> <p><i>Thoughts and emotions that change frequently are imperfect. Through the process of “awareness,” imperfection becomes an open world, not a closed world. It turns into an open space which can let something go by making a crack, from a closed space where something does not flow and stand still. Through a crack, the space is filled with something else and it makes relationships with others. If this process is called “acceptance,” imperfection becomes an open space through “awareness,” and the open space becomes a new world through “acceptance.”</i></p> <p><i>Excerpt from Artist’s Notes</i></p>	<p>As I saw dried oil paints, I felt the paintings are calm and deeper. The static and dispersed images that I expressed using brushes (I alter their hair texture by drying them differently with paints) and scrapers (I use scrapers with paints by scraping them onto the canvas utilizing the unevenness of its surface) while concentrating on my inner self gave a deep meditative feeling as time passed by.</p> <p>The works expressing my inner self allow me to become aware and also allow me to observe. The process of mixing different colors to find the closest to that of my inner self also makes me concentrate on and observe my inner self. By experiencing deep and calm works, the spectators also look into their inner selves and meditate. In this sensation, I entitled my works displayed at my solo exhibition in 2018 as just colors that were used in them, instead of titles that contain feelings or content, in order to let the spectators, define them on their own through meditation.</p> <p><i>Shapes made accidentally by brushes and scrapers are beautiful in themselves, but on the one hand, they were also quite intentional. It is because thoughts and emotions which come up without stopping for a moment permeate the whole body and mind, and right after that, they are passed to tools, and then they are expressed as shapes on canvases. The process of expressing and the process of experiencing the expressed shapes make me enter the process of “acceptance” It is because expressing by concentrating on the tools, the whole body and mind, and experiencing the expressed shapes is the process of “awareness”, and through this process, I can start the process of “acceptance.”</i></p> <p><i>Excerpt from Artist’s Notes</i></p>

	The spatial aspect	The pictorial aspect
<p>Second solo exhibition</p> <p><Embrace, Art Center White Block, Paju, South Korea, 2020></p>	<p>After the solo exhibition in 2018, I focused on the meaning and the roles that light plays at the exhibition halls. I wanted it to be a part of my work, to make it create an atmosphere in the space or go well with the meaning of my works, not just be used as a tool that helps people see clearly.</p> <p>As a result, when I conjured up the naturalness and warmth of natural light, I thought it allowed for things to be shown as how they were as well as embracing them with warmth. I viewed natural light as an element to best express the meaning of my works of showing things for what they were and for embracing them; I attempted to use a space with natural light to incorporate it into a piece of work. Therefore, in my two solo exhibitions in 2020, I let the spectators feel a meditative experience by creating a meditative atmosphere and showing them what it is to reveal as is using natural light, instead of artificial light.</p> <p>Embrace, my solo exhibition in 2020, was filled with a meditative atmosphere in a space with natural light.</p>	<p>If cotton cloth was used to make the frame see through to deliver the meaning of “relationship” in my solo exhibition in 2018, I later on used cotton cloth as an advanced meaning of “embracing.” When I see cotton cloth, their texture and colors felt warm. The warmth looked as if it was embracing something. The wooden frame (canvas frame) covered with a cotton cloth looked as if the frame was being embraced by the cotton. Using this effect, I conveyed my willingness to embrace incompleteness by covering the wooden frame with a cotton cloth and putting oil (linseed oil which causes yellowing as it dries, to give a feeling of trees, a feeling of depth; this is both the color of my inner self and the color that gives off a feeling of meditation) on the surface to allow the silhouette of the wooden frame to be seen from the outside.</p> <p>Or, I expressed things, such as images of my inner self and lines portraying my inner incompleteness, on cotton cloth covering the frame, using it as an objet to reveal my incompleteness and a painting to observe my inner self, trying to get closer to completeness through the process of revealing and accepting my incompleteness.</p> <p>The wooden frame (canvas frame) is constituting the backside, or the inside, of the canvas, as its skeleton. When I saw it, it reminded me of the bones of a fish (the bones inside the flesh), or the bone in an X-ray of a human (the bones inside the body), making me ponder on the incompleteness inside of humans. I use the wooden frame as an objet to symbolize incompleteness and the frame that is seen (revealed) through to the surface seems to expose the inner incompleteness.</p> <p>To deepen this meaning, while I covered the spaced parts of the frame with cotton cloth in my solo exhibition in 2018, I covered the non-spaced parts of the frame with cotton cloth in my solo exhibitions in 2020 to better reveal the frame.</p>
<p>Third solo exhibition</p> <p><Observe: Narrow and Deep Tunnel, CICA Museum, Gimpo, South Korea></p>	<p>Like sunlight through trees in a forest, natural light from the exhibition hall ceiling created a space with a calm and meditative work in harmony with the standing paintings as installations (embodying trees standing in a forest and open arms that embracing).</p> <p>Observe: Narrow and Deep Tunnel, my solo exhibition in 2020, used an exhibition hall that was long and narrow but with light coming in, making the spectators feel as if they were in a dark, narrow, and deep tunnel but with light coming in from the windows that symbolized hope, emitting a meditative ambiance.</p> <p><i>I expose the incompleteness by exposing frames.</i></p> <p><i>I record myself in it.</i></p> <p><i>My thoughts, emotions, and feelings are transferred to the canvas.</i></p> <p><i>I record “myself” of today</i></p> <p><i>that is like trapped in a deep and narrow tunnel.</i></p> <p><i>I look at ‘myself’ as an object.</i></p> <p><i>I “observe” the unstable and incomplete “myself.”</i></p> <p><i>Excerpt from Artist’s Notes</i></p>	<p><i>I don’t try to control.</i></p> <p><i>I don’t try to be perfect.</i></p> <p><i>I utilize my body to flow the lines that are not straight to the canvas.</i></p> <p><i>The unstable incompleteness is revealed.</i></p> <p><i>I embrace the revealed imperfection.</i></p> <p><i>I embrace it kindly and warmly.</i></p> <p><i>The incompleteness I embraced becomes completeness.</i></p> <p><i>“The boundary to what we can accept is the boundary to our freedom.”*</i></p> <p><i>I pursue the expansion of freedom or boundary, through the theme of “acceptance.” As a process of “acceptance,” I express my inner experiences, and through this process, I complete my inner self. I express my inner self through my body and canvas, which are my own tools. Through the procedure of expression and experiencing this, I experience “awareness.” Simultaneously, I show the incompleteness by exposing frames. Incompleteness is not a problem that should be removed. “It is a natural part of existing.”**</i></p> <p><i>I show the imperfection naturally and I accept it. Through the process, I try to aware my existence and my deepest longing and discover my own complete freedom.</i></p> <p><i>Excerpt from Artist’s Notes</i></p> <p>* Tara Brach, 『Radical Acceptance: Embracing Your Life With the Heart of a Buddha』(Bantam, 2004), p.44</p> <p>** Tara Brach, 『Radical Acceptance: Embracing Your Life With the Heart of a Buddha』(Bantam, 2004), p.21</p>

	The spatial aspect	The pictorial aspect
Fourth solo exhibition <The Window that Penetrates Through the Bones, Art Center White Block, Paju, South Korea, 2023>	<p>For my fourth solo exhibition, my goal was to create an immersive experience that would leave a lasting impression on the audience. By evoking a sense of awe and wonder, I hoped to capture their attention and guide them towards a state of deep contemplation and relaxation.</p> <p>To fully realize this vision, I made a deliberate choice to use natural light in all exhibition spaces. By letting in the sunlight, I aimed to showcase my art in the most authentic way possible, with all its nuances and subtleties on full display. Natural light allowed me to best express what I wanted to convey through my works, to see as is and embrace (accept) any inner imperfections with warmth.</p> <p>In one of the exhibition halls, the exhibition hall 4, large pieces are installed on the lower portion of the walls while various sizes of paintings arranged around them to create a sense of awe. The high ceiling of the exhibition hall is imposing, but at the same time, the natural light that streams in from almost the entire ceiling area, also created a sense of warmth and relaxation. Rather than installing the paintings at uniform spaces, the paintings were randomly placed to create the feeling of windows on the wall. This was intended to evoke the feeling of looking through a window and peering into one’s own mind.</p> <p><i>Bones symbolize the incompleteness within oneself, while a window represents the act of opening something and looking inside. Just as we look through a window, the artworks based on psychotherapy techniques aim to penetrate through the mind and observe the incompleteness, thoughts, feelings, and emotions within oneself. The natural light that illuminates every corner of the exhibition hall is a crucial element that embodies the central theme and my commitment of the artwork: acceptance. As the weather changes and time passes, the brightness of the exhibition hall fluctuates, depending on the intensity of the sunlight, and the change in lighting can alter the perspective and feeling of observing the mind. It can also create a meditative atmosphere that helps them to focus and relax. The aim is to offer an experience that goes beyond merely viewing the paintings, by enabling the audience to delve into their inner selves and cultivate a sense of “acceptance” within a space where the entire environment becomes a work of art.</i></p> <p><i>Excerpt from Artist’s Notes</i></p> <p>In the rectangular exhibition hall 3 with a lower ceiling, I was able to create a meditative atmosphere by focusing attention on one spot. The natural light that came down from the side of the ceiling also provided relaxation and increased focus.</p> <p>In this space, I aimed to experiment with the experience of observing one's own mind by installing paintings on the floor rather than on the walls. I placed 45-by-53 paintings, which represented the process of rice-planting. The paintings on the floor of the exhibition space functioned as an installation that evoked the image of rice-planting. If one canvas is equivalent to one seedbed, the paintings on the floor of the exhibition space resemble a collection of seedbeds or rice-planted paddies, with their inner images visualized. I wanted to observe the mind by planting the paintings on the floor. If the entire exhibition hall 3 represents the mind, then the paintings on the floor are windows for observing the mind.</p> <p>Reflecting on the process that led me to think of rice-planting, farmers plant rice and care for the fields with a mind like that of a practitioner of mindfulness until they harvest the rice. Rice-planting is the starting point. In the same way that a farmer plants the rice with a mind of practice to make the soil fertile, I felt that my creative process, which seeks to observe and care for my inner self with mindfulness, was similar to planting rice. From this inspiration, consider my mind as the land, then the act of “observing” serves as the starting point for my mind to achieve a state of "acceptance" (into a fertile one) just as rice grows on the fertile land after rice-planting.</p> <p><i>As water fills the parched land, rice seedlings are planted, and what was once mere labor transforms into the nurturing and caring act of turning the entire land fertile. Through this process, the laborer gains patience and insight, becoming whole. This labor then becomes a part of their practice, leading them to the path of a practitioner of mindfulness. If I approach my work with the spirit of planting rice, even with my imperfect mind, it will lead me to the path of practice, which includes love and care, observance and insight, patience, and acceptance. As a practitioner of mindfulness, I hope to plant rice and transform my incomplete land into a fertile one, just as the once barren land has been transformed.</i></p> <p><i>Excerpt from Artist’s Notes</i></p>	

I put a colored dot to mark my working methods based on the DBT Skills.

DBT Skills Training	Core Mindfulness Skills (Taking Hold of Your Mind)	Observe●	Noticing, Teflon Mind● (Allowing emotions, thoughts, images, and sensations to come and go)
		Describe●	
		Participate●	Immerse yourself in the moment
		Nonjudgmentally	Describing reality as “what is”
		One-Mndfully	Doing one thing at a time
		Effectively	Doing what works to achieve your goals
	Interpersonal Effectiveness Skills	To achieve objectives, To maintain relationships, To enhance self-respect	
	Emotion Regulation Skills	Naming Emotions●	Love, Happiness, Anger, Sadness, Fear, Shame, etc.
		Increasing Positive Emotions	Doing pleasant things
			Be mindful of positive experiences
			Be unmindful of worries
		Letting Go of Emotional Suffering	Observe your emotion
			Experience the emotion as a wave
	Distress Tolerance Skills (Reality Acceptance Skills)		Radical acceptance of emotions
		Distracting●	
		Self-Soothing	Focus on the five senses, feel comforting
		Improving the moment	Leaving the stressful situation
		Attending to the breath●	
		Half-Smiling	
		Practice Exercises for Awareness●	To experience one’s unity with the universe
		Reality Acceptance●	Radical acceptance, Accepting limitations, Acknowledge, Endure, Accepting reality as it is, Make an inner commitment to accept (Turning the mind), willingness

* Reference: Marsha M. Linehan, 『Dbt Skills Training Manual, Second Edition』 (The Guilford Press, 2014)

–Observe●Describe●Naming Emotions●

I replace the process of observing and describing, where you can realize and verbalize what your feelings are, what you feel right now, etc. with my work of art. If a painting is myself, the support is my mind, and actions, such as scraping and brushing, are the means of expressing my visualized inner self. That way, I can express my sensations, my feelings, my thoughts, my determinations, my unstableness, etc., visualizing my inner self through my works. By replacing the verbalization process of observing and describing to that of visualization, I realized my inner experiences by experiencing the visualized works. This process allowed me to become closer to “acceptance.”

+ 「Cranberry harvesting」: One way to harvest cranberries is to fill the field with water and use a machine to sweep the berries off the vines that are submerged underwater. Analogously, this process of cranberry harvesting can be likened to the process of observing one's inner self and removing cluttered thoughts from the mind. The cranberries submerged under water represent the deep-seated debris within our minds. Similarly, as a machine is used to sweep the berries off the vines and bring them to the surface, observing these thoughts can bring them to our conscious awareness. In the same vein, the blank canvas can be compared to the mind, with debris settled at the bottom like charcoal bits. The charcoal bits left after burning are the residue, representing the deep-seated clutter within. On the other hand, the charcoal bits depicted on the canvas are like the cranberries that have risen to the surface through “observance,” representing the debris that has surfaced in our minds. The intention was to observe the debris that has settled deep within our minds (by bringing them to the surface), much like harvesting cranberries, and express it on the canvas (by removing the debris from the canvas).

–Teflon Mind●

I base my work on the Teflon Mind, the state of mind where all experiences and thoughts I feel can come and go like those on a coated frying pan. When I thought of a coated mind, it gave me an image of an unabsorbing mind. I associated an unabsorbing mind with one of my childhood art activities, where I drew with a wax candle onto a sheet of paper, put paint on it, and saw the parts with the wax drawings remain white without being covered by the paint. Based on this idea, I dripped wax on the canvas (symbolizing my mind) to convey my prayers and determinations for the Teflon Mind. The candle also symbolizes a wish, or a prayer. I embody my wish and determination for the Teflon Mind into the action of dripping wax, drop by drop onto the canvas, and by dripping drops of wax much like how I solder my mind without coating, I wish for my incomplete mind to become complete. I use a syringe to drip paint, drop after drop, to flow down. This symbolizes the passing-by of thoughts and feelings in my mind. The drops of paint flow by much like how my mind's agony flows by as well. The paint flows on the wax drippings like experiences and feelings coming and going, and the paints absorbed in the canvas, or the wax express the thoughts and feelings that have been absorbed, or pooled, in the mind, instead of flowing away. On the other side, the numerous drippings of wax also represent the countless feelings and thoughts in my mind. These form a dispersed and distracting image, which seems to show an anxious and confused state of the mind.

–Participate●

Through the training of participating, or concentrating right at the moment, I practiced to realize when a different thought comes and return to what I had been doing. I applied this training to my work of art, and I replaced the practice of participating by concentrating on my work. While I continued to work as I held my mind distracted by various feelings and thoughts, I sometimes found myself with a tidy mind. The very method of my work was participating, that is, concentrating, and the expressed images represent the states of my mind including the state of distraction and that of concentration. If I call the state of distraction the “dispersion” and the state of concentration the “immersion”, the “immersion” and the “dispersion” were sent from the mind to the body, from the body to the tools.

–Distracting●

In my childhood, during times of distress, I used to draw a calendar with squares on an empty sheet of paper. As days passed by, I would cross out the squares one by one. Then, I would count the days that had not been crossed out to see how many days were left, and how much long I had to endure. Now that I learned the distress tolerance skills, I recall the past days and cross out on a graphing paper with square boxes. Putting forth efforts to concentrate on the moment I draw the cross, I try to be distracted from my pain.

–Pay Attention to my Breathing●

I base my work on paying attention to my breathing, which is to bear the pain and keep balance in the mind by observing the body's sensations or the length of each breath while concentrating on the whole process of breathing in and out. I attempt to pass the pain and balance my mind through breathing (inhalation and exhalation). I applied this process to my work and my “breathing” onto the canvas, making my work a kind of practice or psychotherapy. Breathing in and out reminded me of an art activity from my childhood: dripping paints on paper and then blowing on them with a straw. I brought this idea on to my canvas. I dropped paints on the canvas and blew on them with a straw to embody my breathing. I gathered up my mind while breathing in and exhaled all the thoughts and feelings I had been stuck with while breathing out.

–Practice Exercises for Awareness●

By practicing exercises for awareness, I became aware of the connectedness between the universe and myself and expressed what I felt through my works. The black lines between the sections represent the connectedness. This expresses my realization on the interconnectedness between every being. I realized that all beings are interdependent and interconnected. Based on this fact, I described the state of all beings that exist separately and together at the same time. Multiple colors were used to express the world of the coexistence of diversity. Each color, or each section, represents a being. My works show that in this world, a variety of beings coexist, and sometimes just the fact that these beings exist together can be beautiful enough.

–Reality Acceptance●

In Toward Acceptance, the works I created in 2017, based on the spirit of acceptance, the spirit that makes you accept reality for what it is, I tried not to damage the nature of the support, to capture it as is, and further expressed its essence, pursuing acceptance. By emphasizing or contrasting the colors or the textures of the cloths, I tried to accept the essence of the cloth itself. Reveal, my work in 2021, contains my determination to reveal my inner incompleteness and accept the person who I am. I covered the non-spaced parts of the frame with a cotton cloth, partially applied linseed oil onto the cloth, and made part of the frame symbolize the incompleteness revealed. I used this way of work to serve my determination to exposes a part of my inner incompleteness and to acknowledge it. In addition, the cotton cloth that covers (embraces) the frame, or the incompleteness, shows my willingness to warmly embrace and accept my incompleteness.

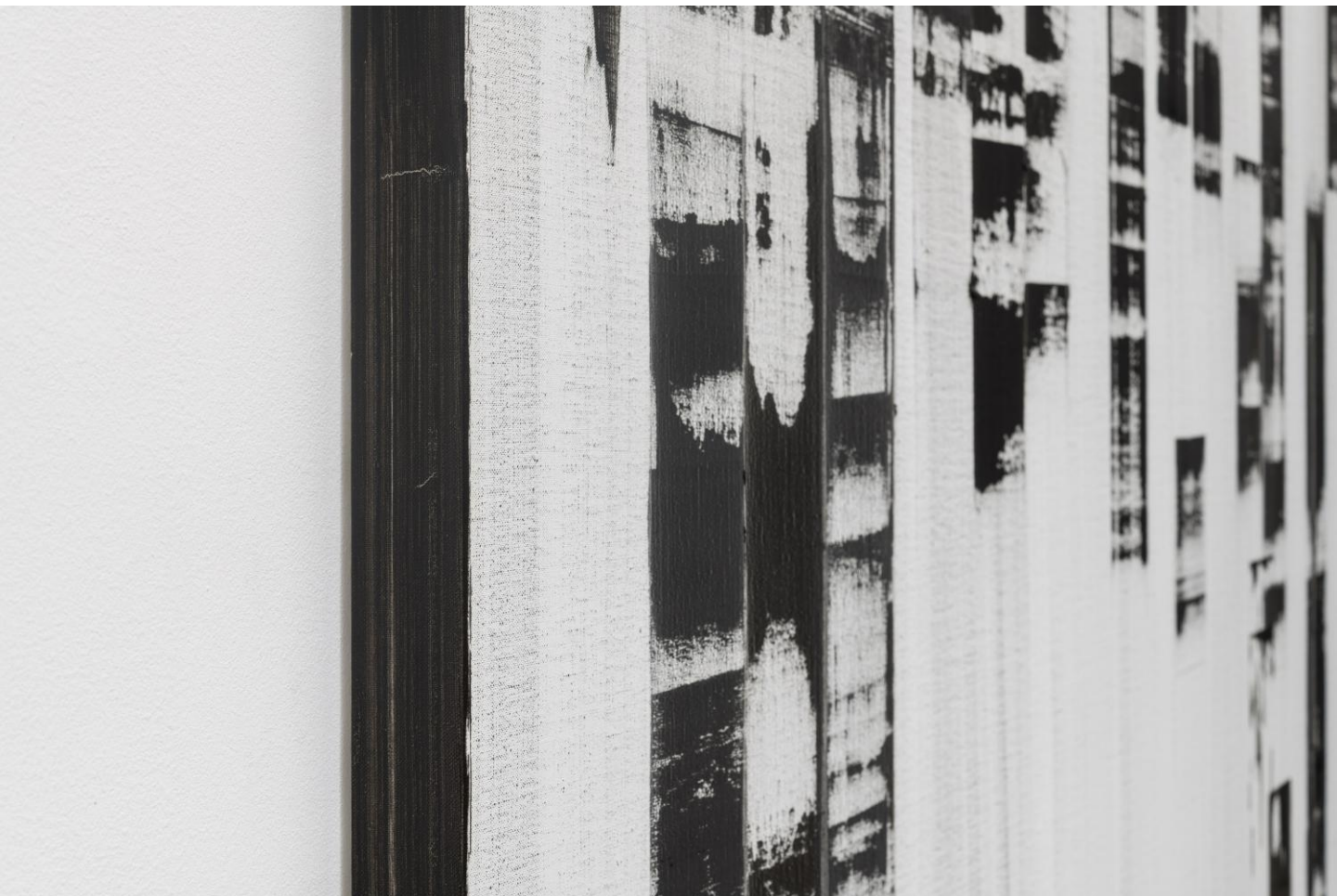
+ 「Ketupat」: Ketupat is a food with a symbol of atonement made by weaving coconut leaves and filling them with white rice. While ketupat also represents prosperity, happiness, and defeating evil spirits, what caught my attention was the use of white rice and the act of weaving the leaves, which convey a message of atonement. The intricate leaves represent one's wrongdoing and sin, while the white rice symbolizes the purity and clean heart that follows forgiving others. I wanted to incorporate these symbols (weaving and whiteness) into my artwork to create a piece, that represents completeness and wholeness, much like how making a ketupat symbolizes and conveys the message of atonement. I wrapped the canvas frame, which symbolize my incompleteness, with white canvas fabrics, which represent a sense wholeness as well as completeness. The act of weaving represents a prayer for completeness, while the act of weaving the fabric and wrapping it around the canvas frame symbolizes the concept of “acceptance” that embraces incompleteness.







● Ununified, 2022, Oil on canvas, (Left)210x315cm (Right)210x420cm





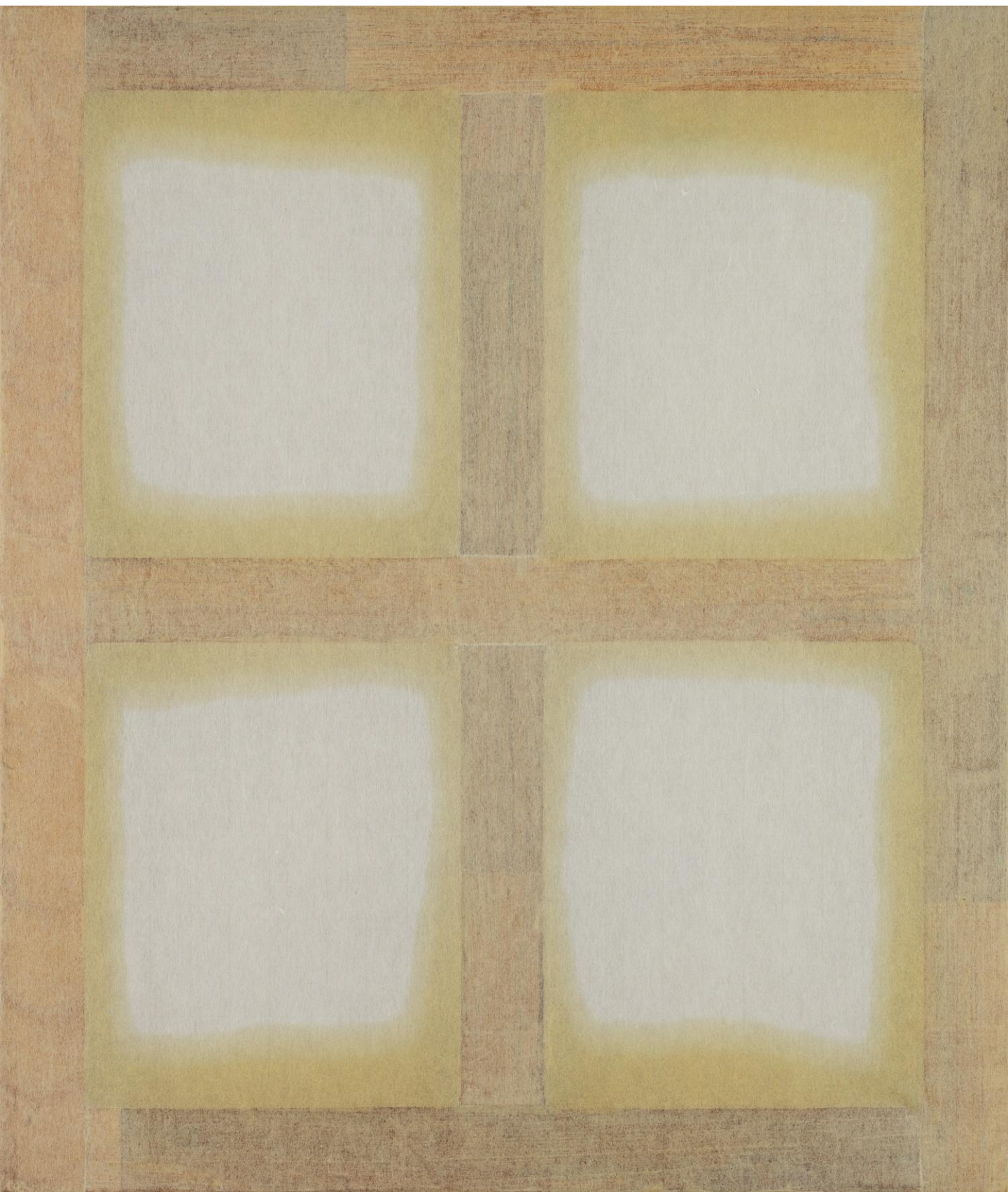
● Breathing, 2022, Oil and linseed oil on canvas, 210x158cm





● Cranberry harvesting, 2022, Oil and charcoal bits on canvas, 210x158cm



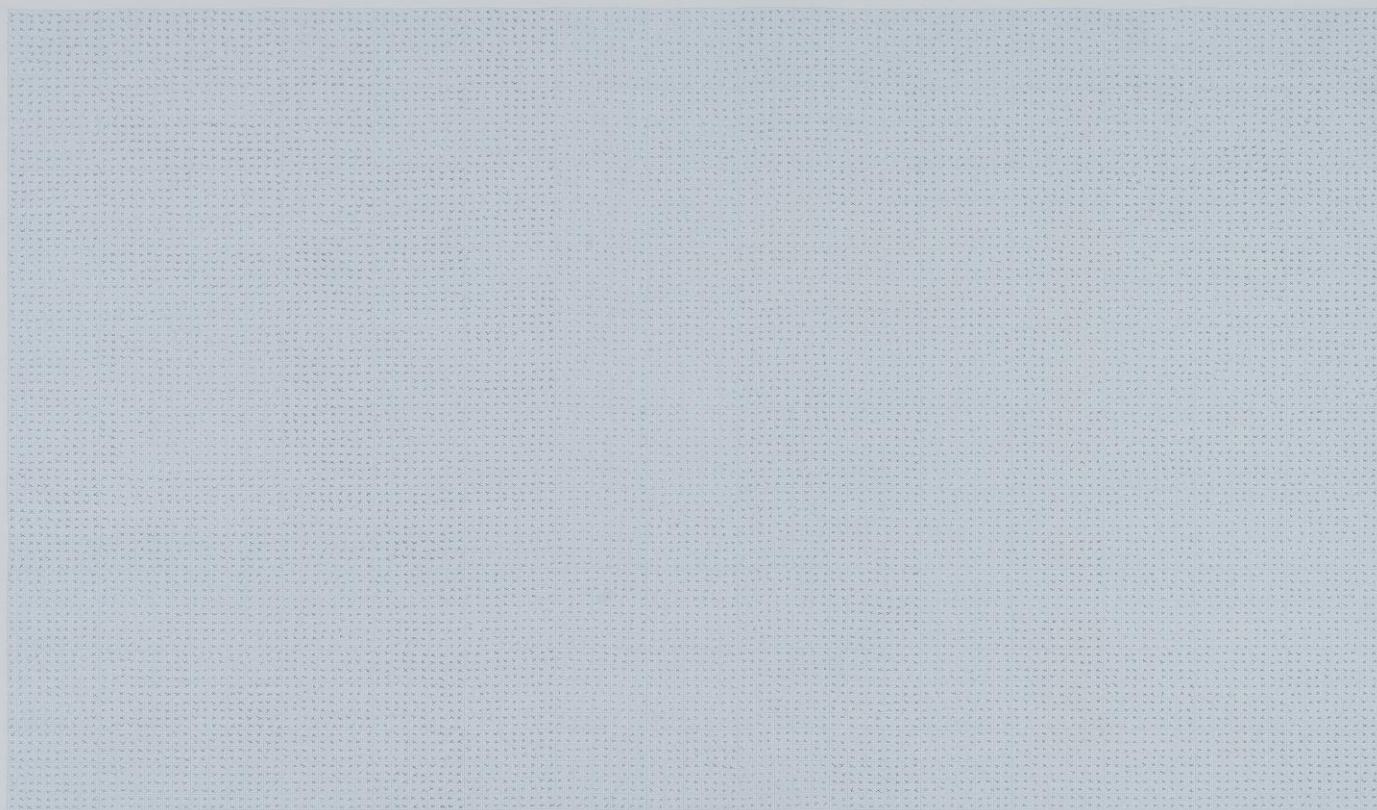


● Reveal, 2022, Linseed oil and hanji on wooden frame, 53x45.5cm





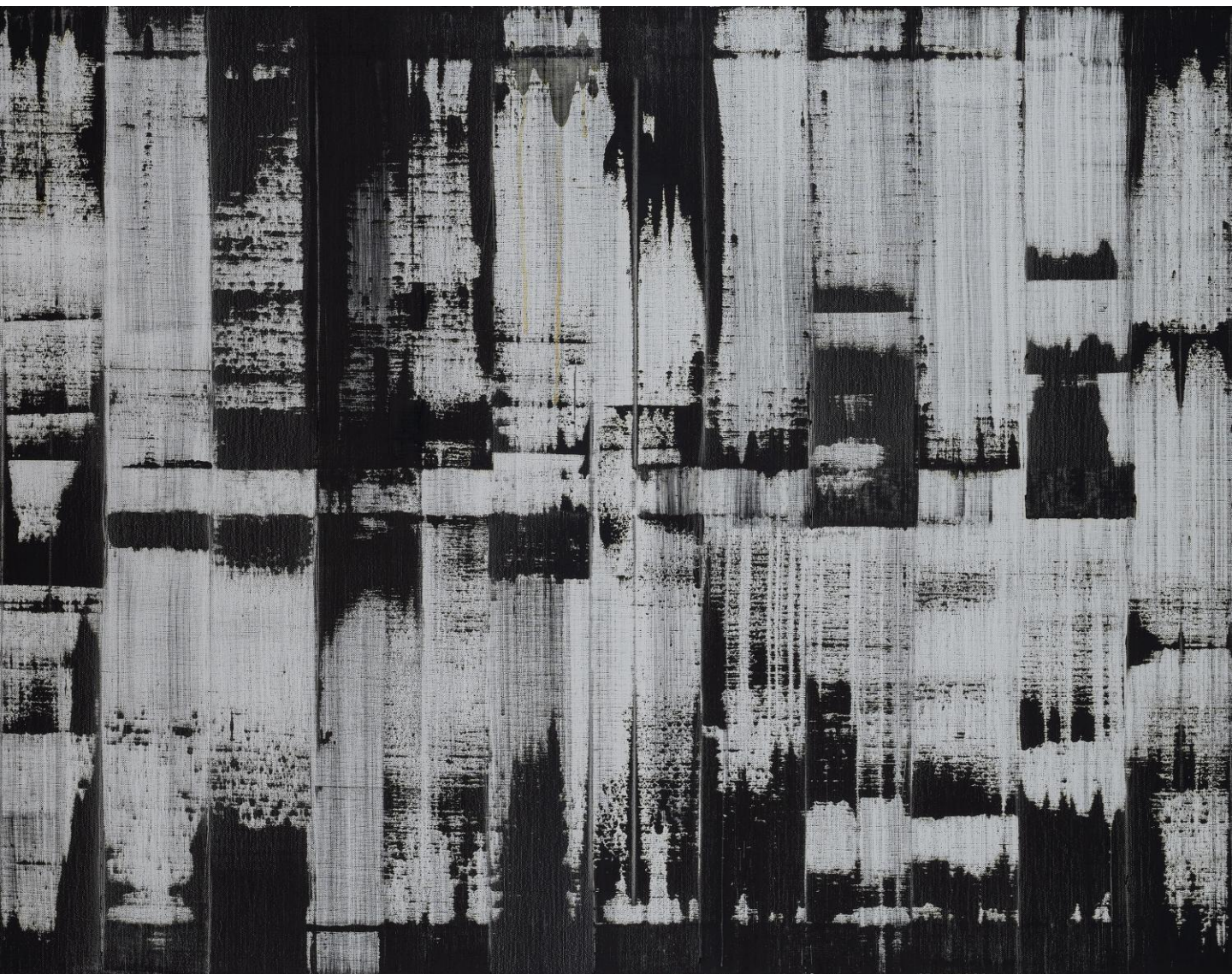






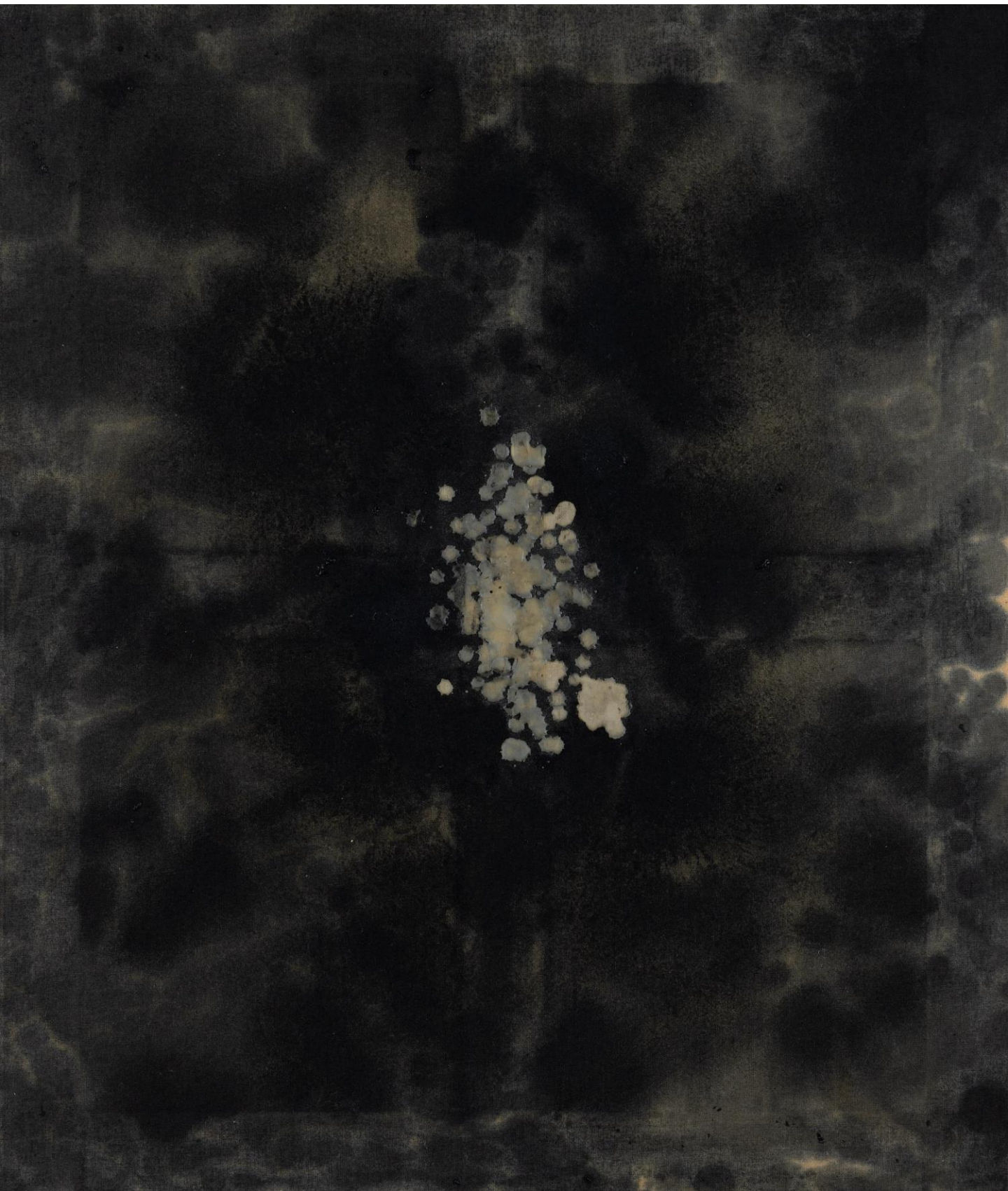


● Reveal, 2021, Linseed oil on cotton, 145.5x96.8cm





● Teflon mind, 2021, Oil, linseed oil and wax drippings on cotton, 53x45.5cm

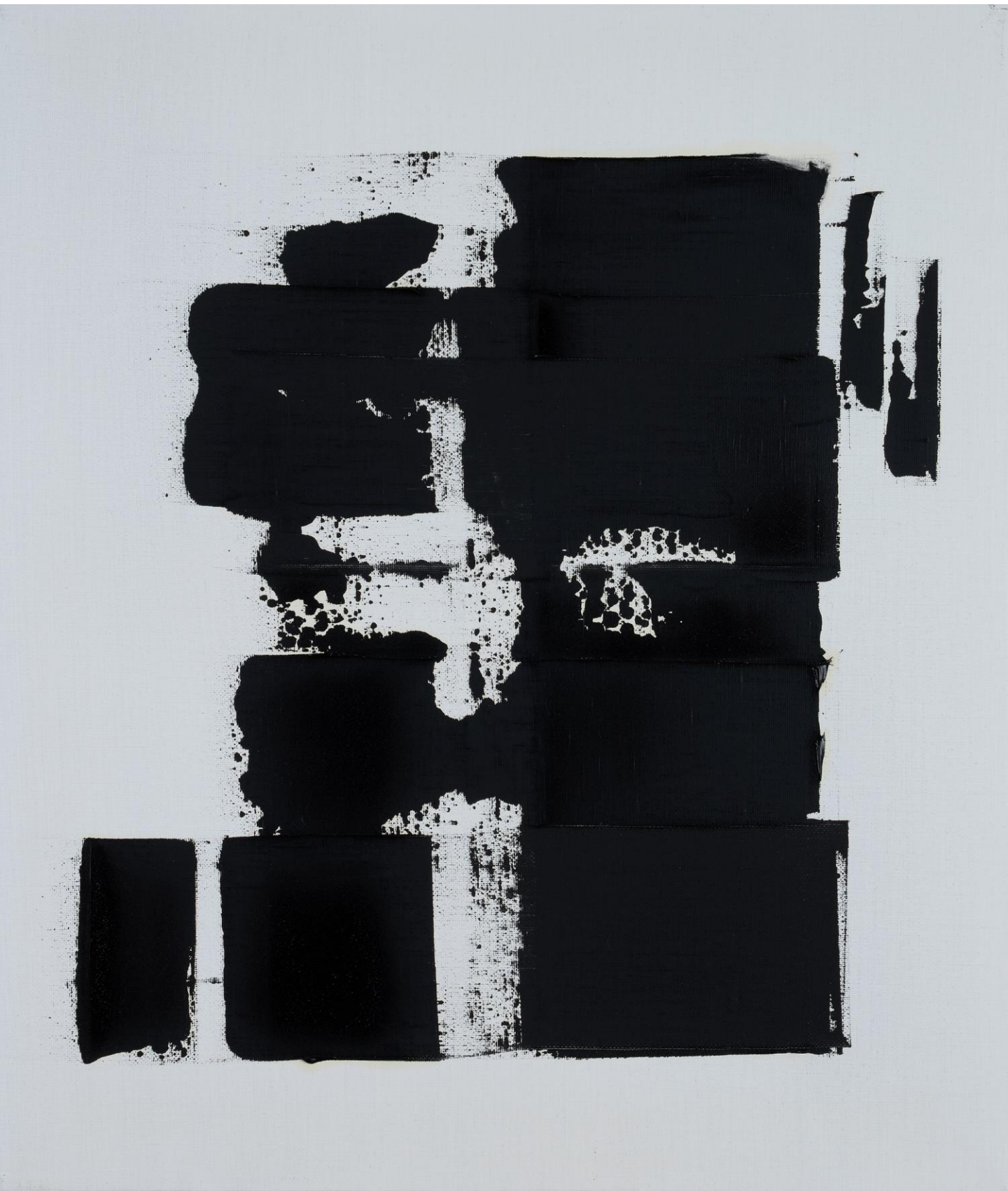


● Teflon mind, 2021, Oil, linseed oil and wax drippings on cotton, 53x45.5cm

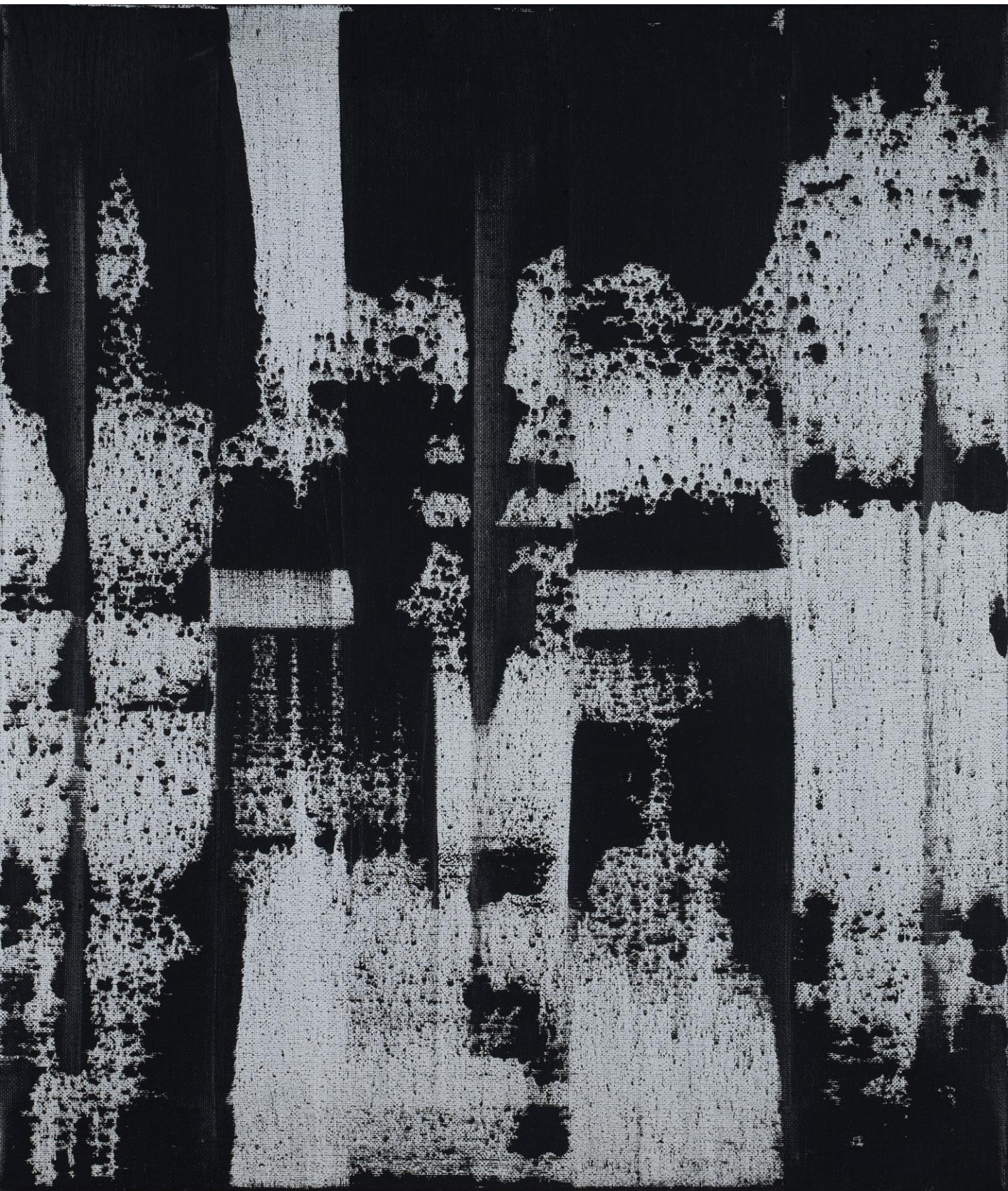


● Teflon mind, 2021, Acrylic and cold wax medium on canvas, 53x45.5cm





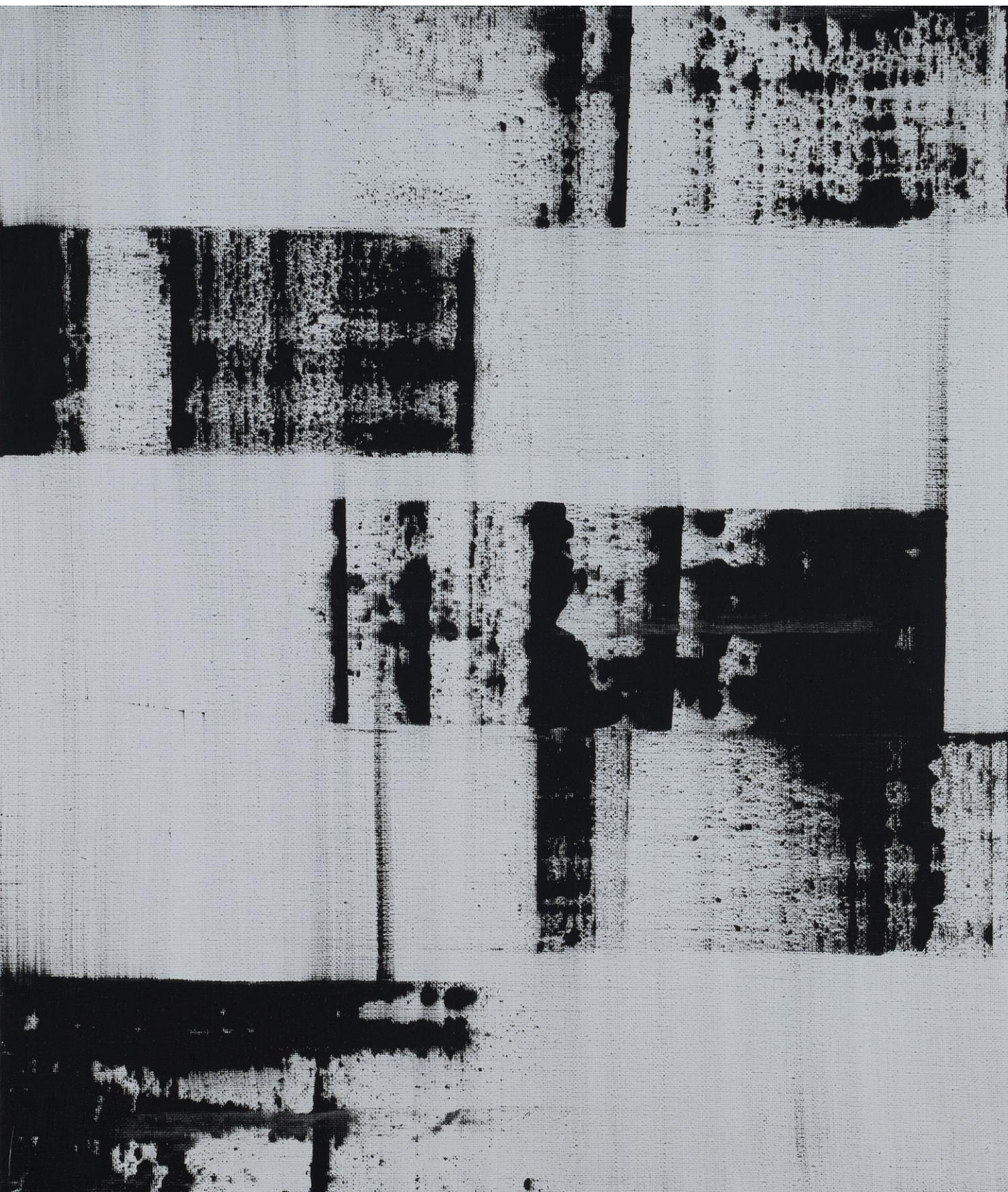
● Room in my mind, 2021, Oil on canvas, 53x45.5cm



● Room in my mind, 2021, Oil on canvas, 53x45.5cm



● Room in my mind, 2021, Oil on canvas, 53x45.5cm



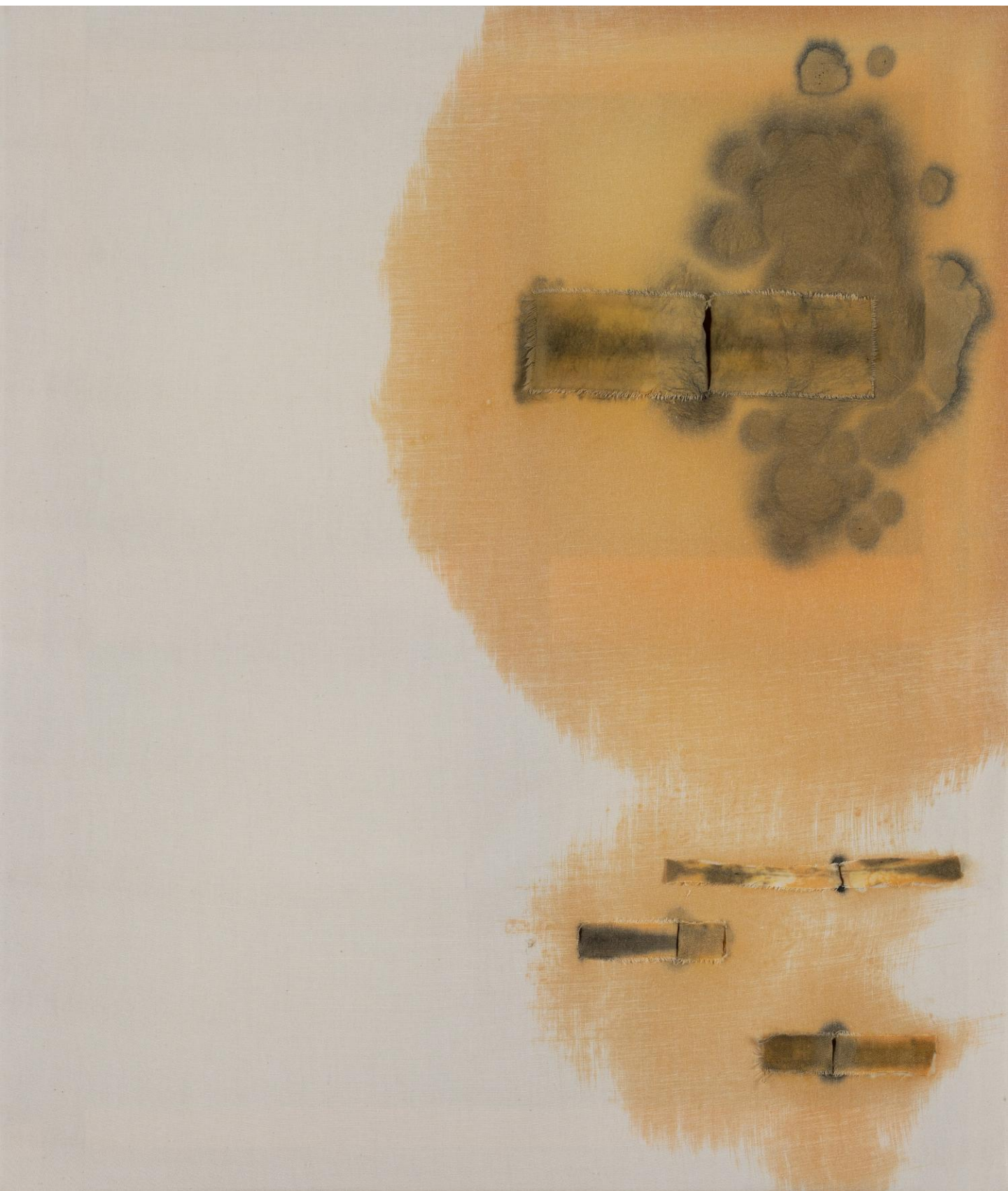
● Room in my mind, 2021, Oil on canvas, 53x45.5cm



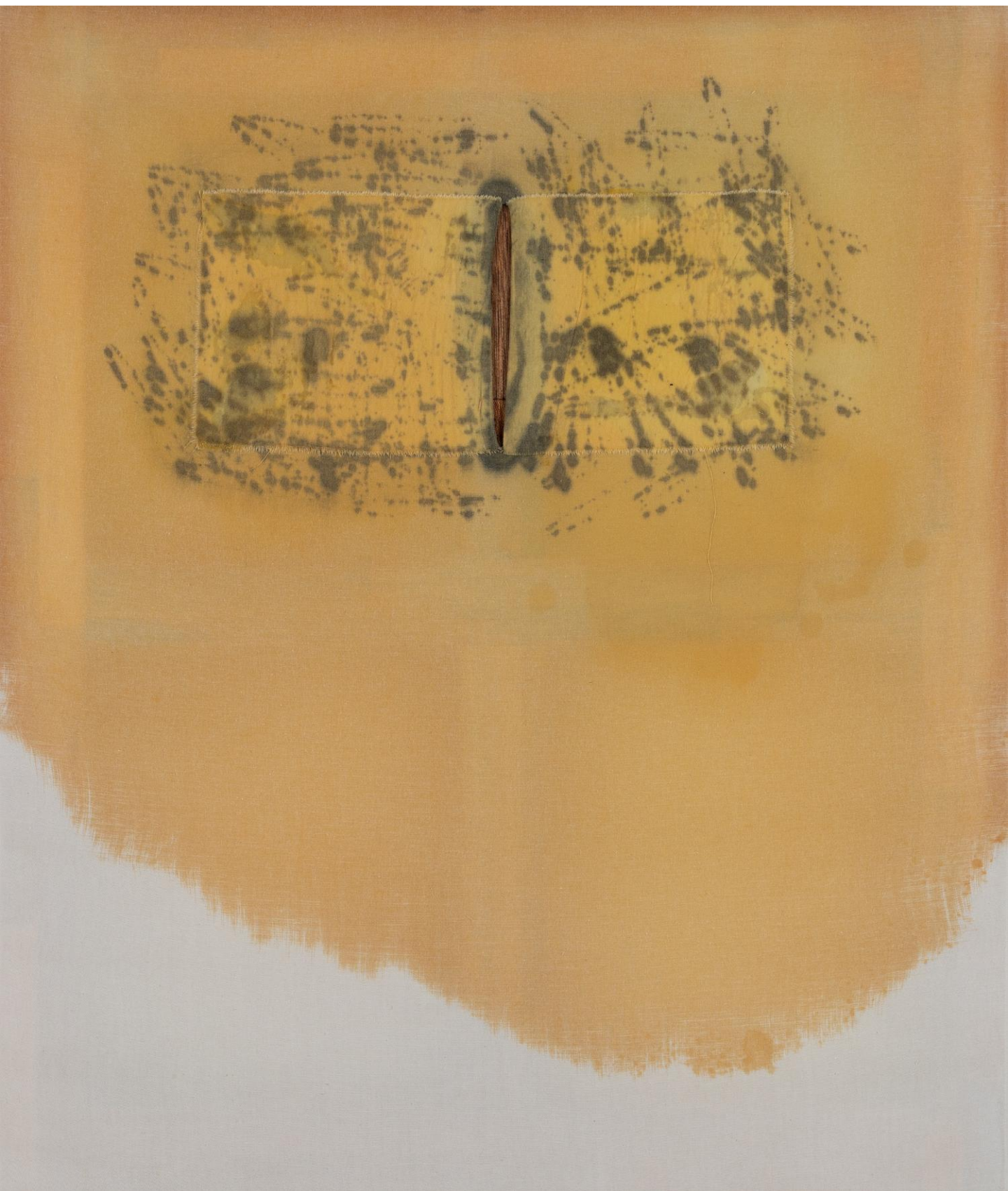
● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2021, Cotton, oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2021, Cotton, oil and linseed oil on cotton, 53x45.5cm







●Breathing, 2021, Oil and linseed oil on canvas, 53x45.5cm

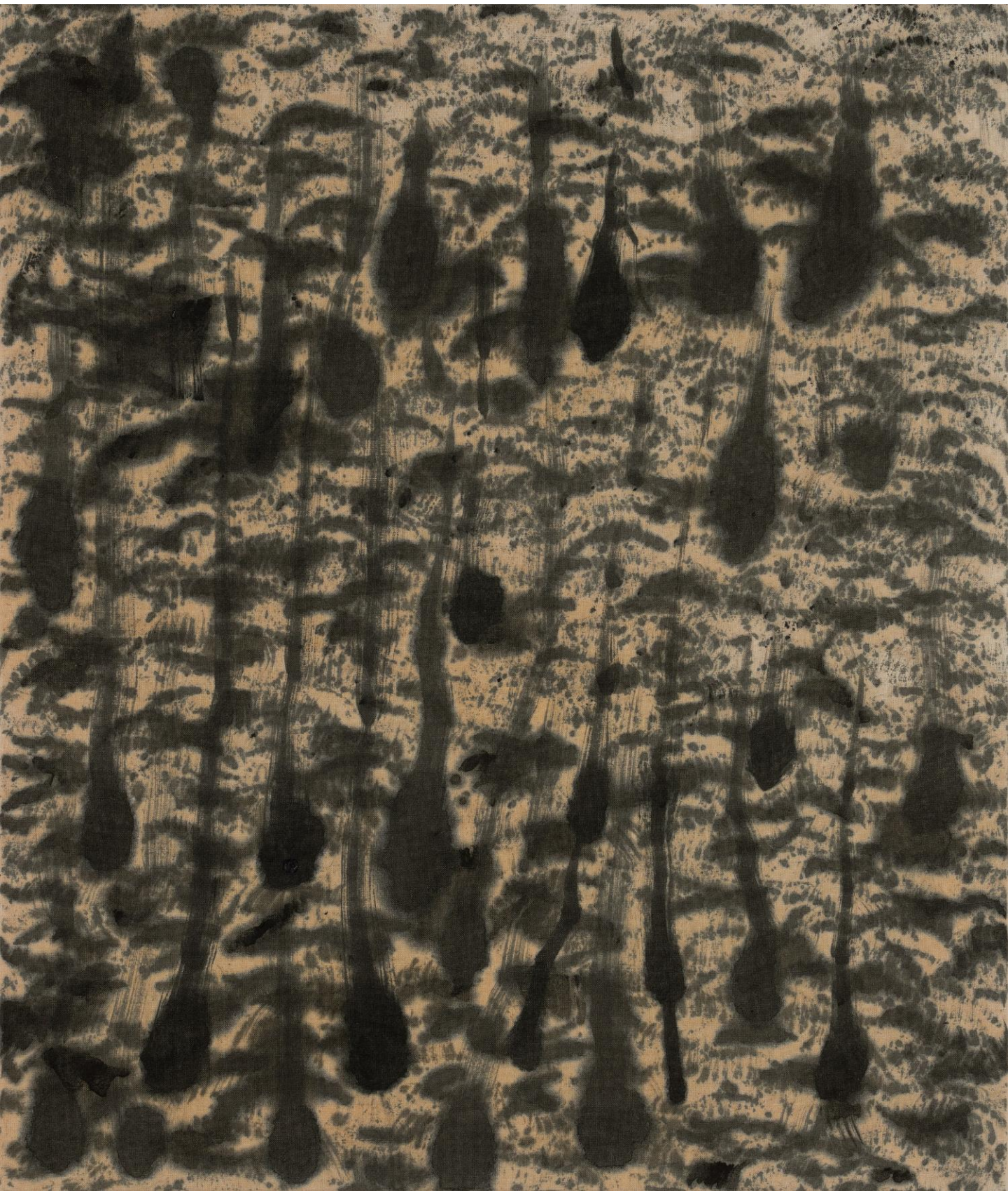


● Breathing, 2021, Oil and linseed oil on canvas, 53x45.5cm





● Teflon mind, 2021, Oil, linseed oil and cold wax medium on canvas, 53x45.5cm



● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm



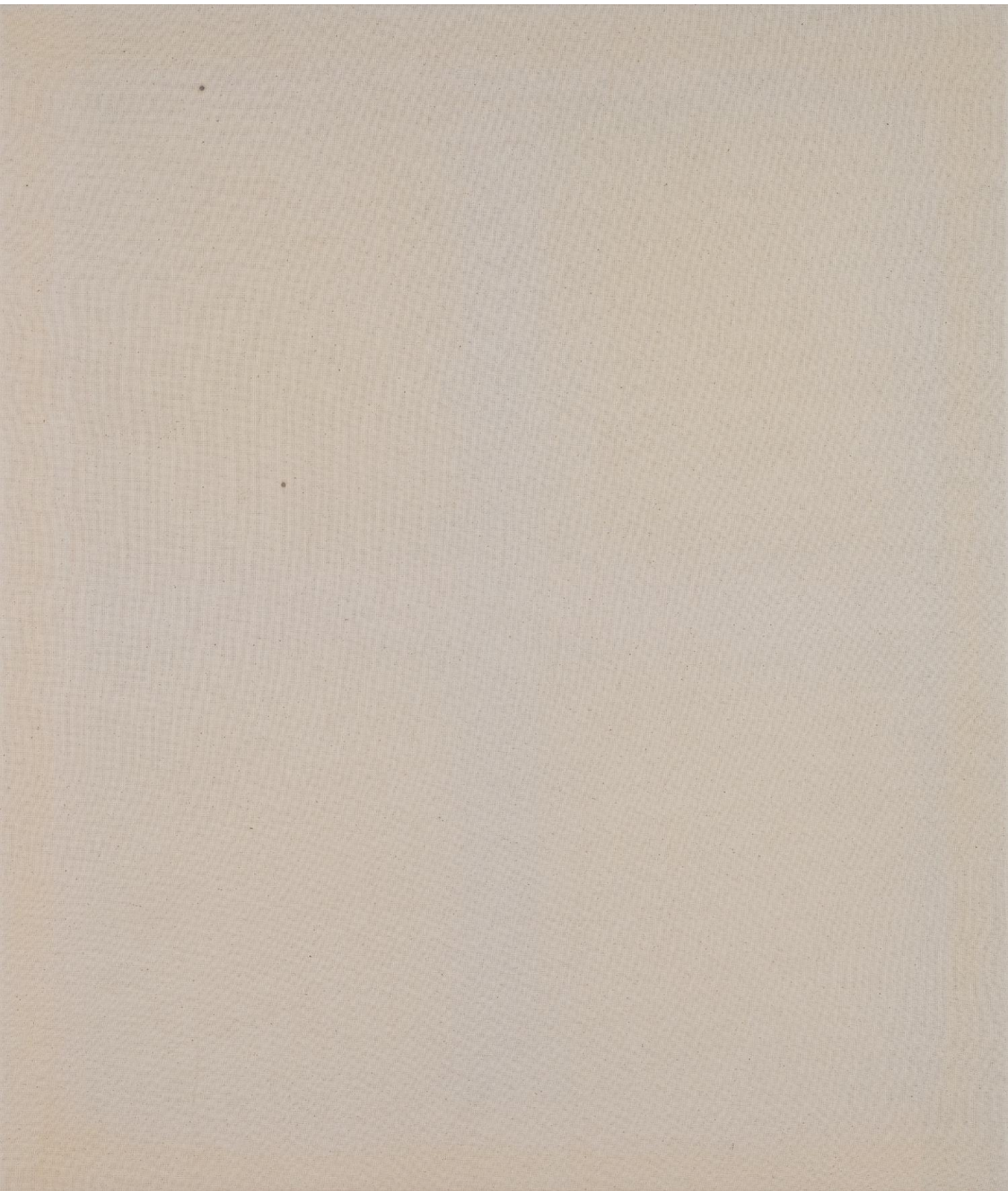




● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm

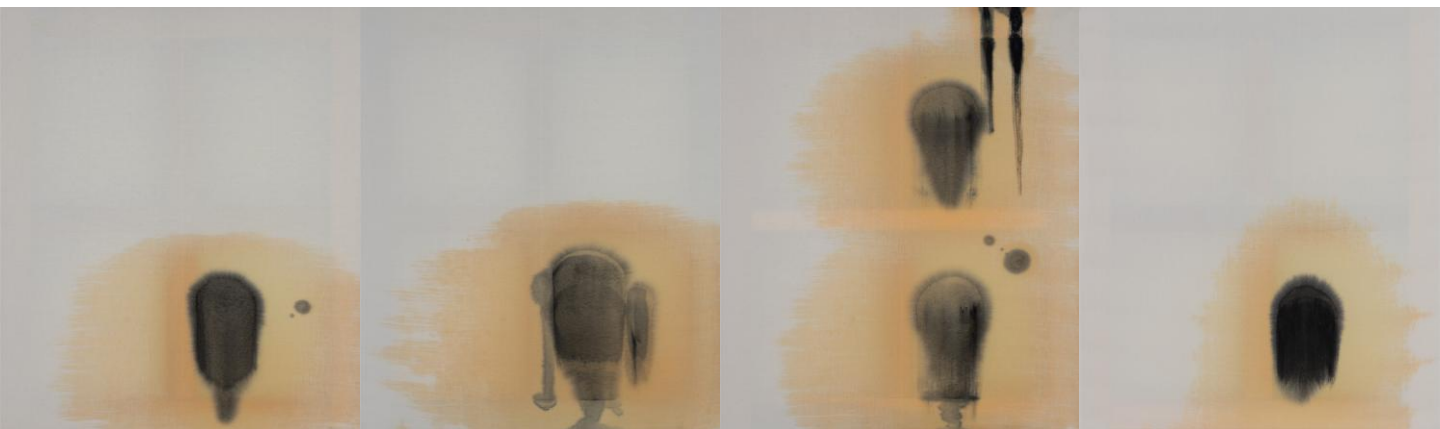


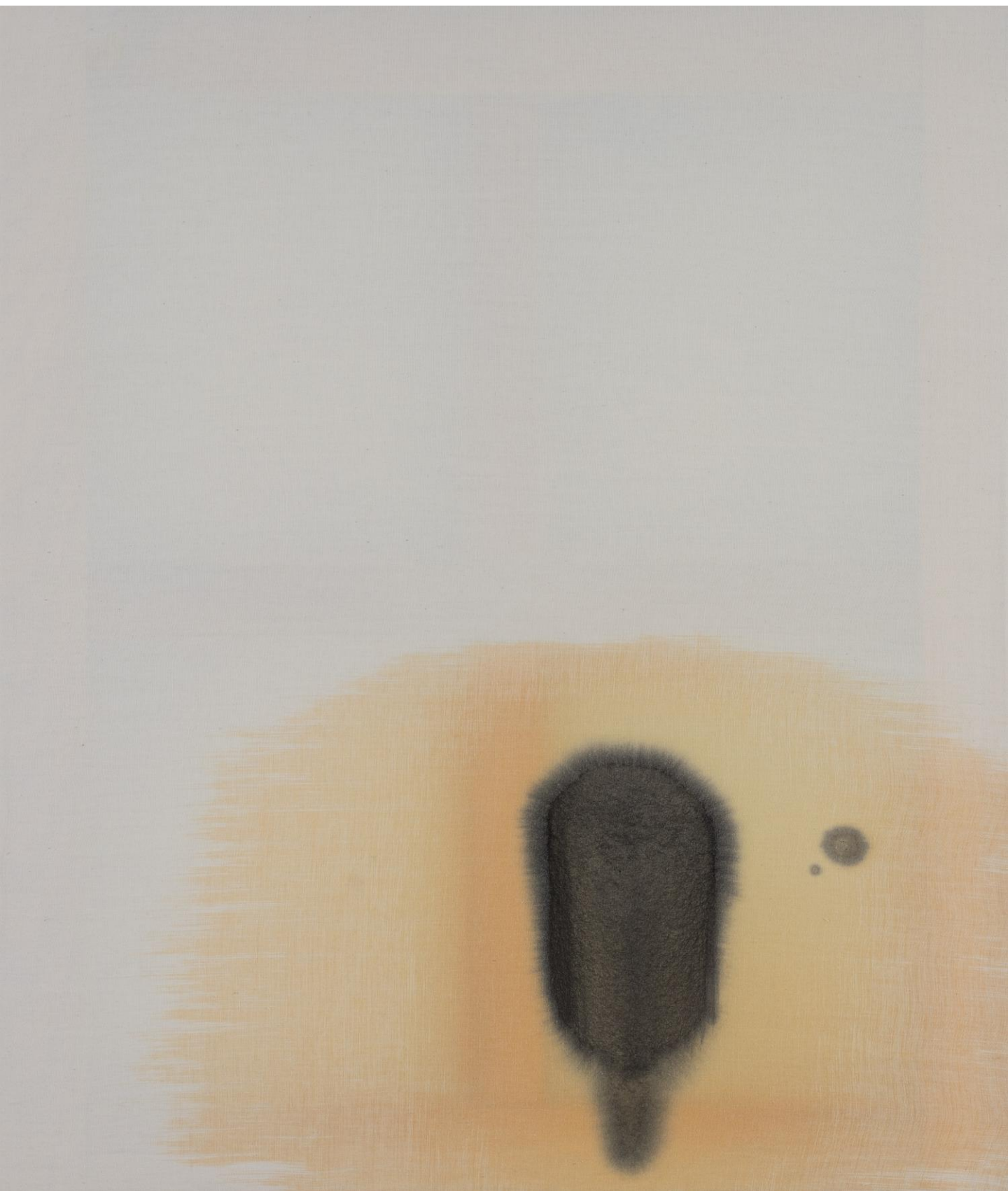
● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm





● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm













● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm

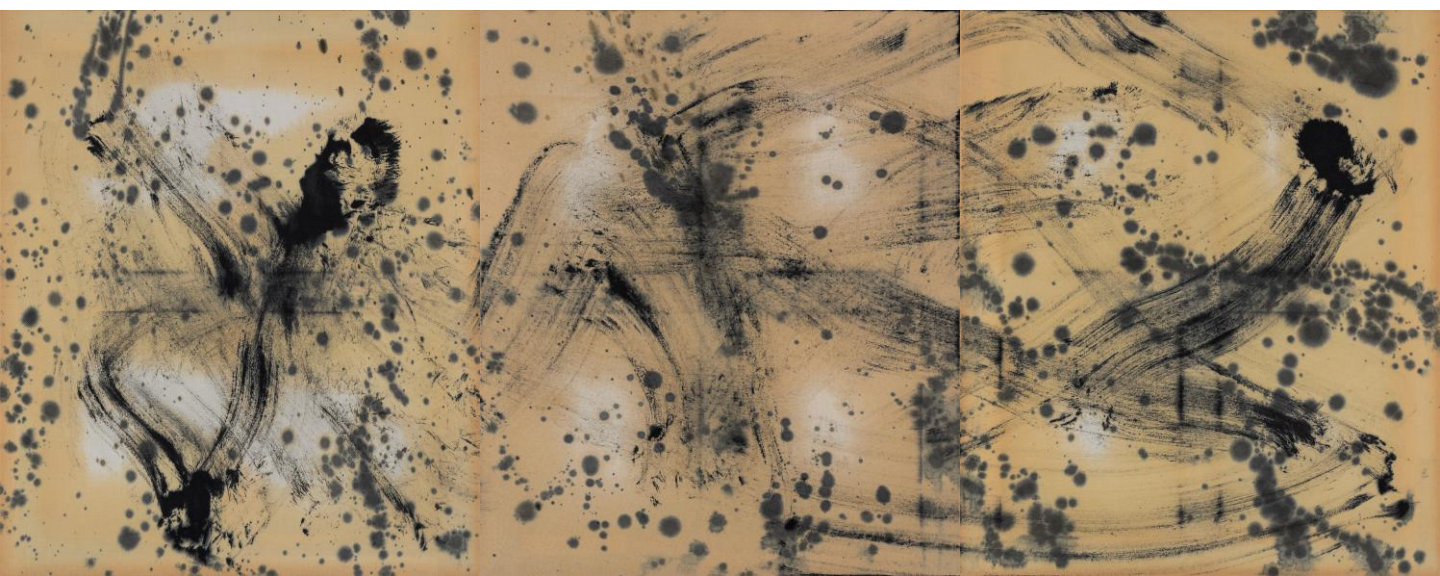


● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm

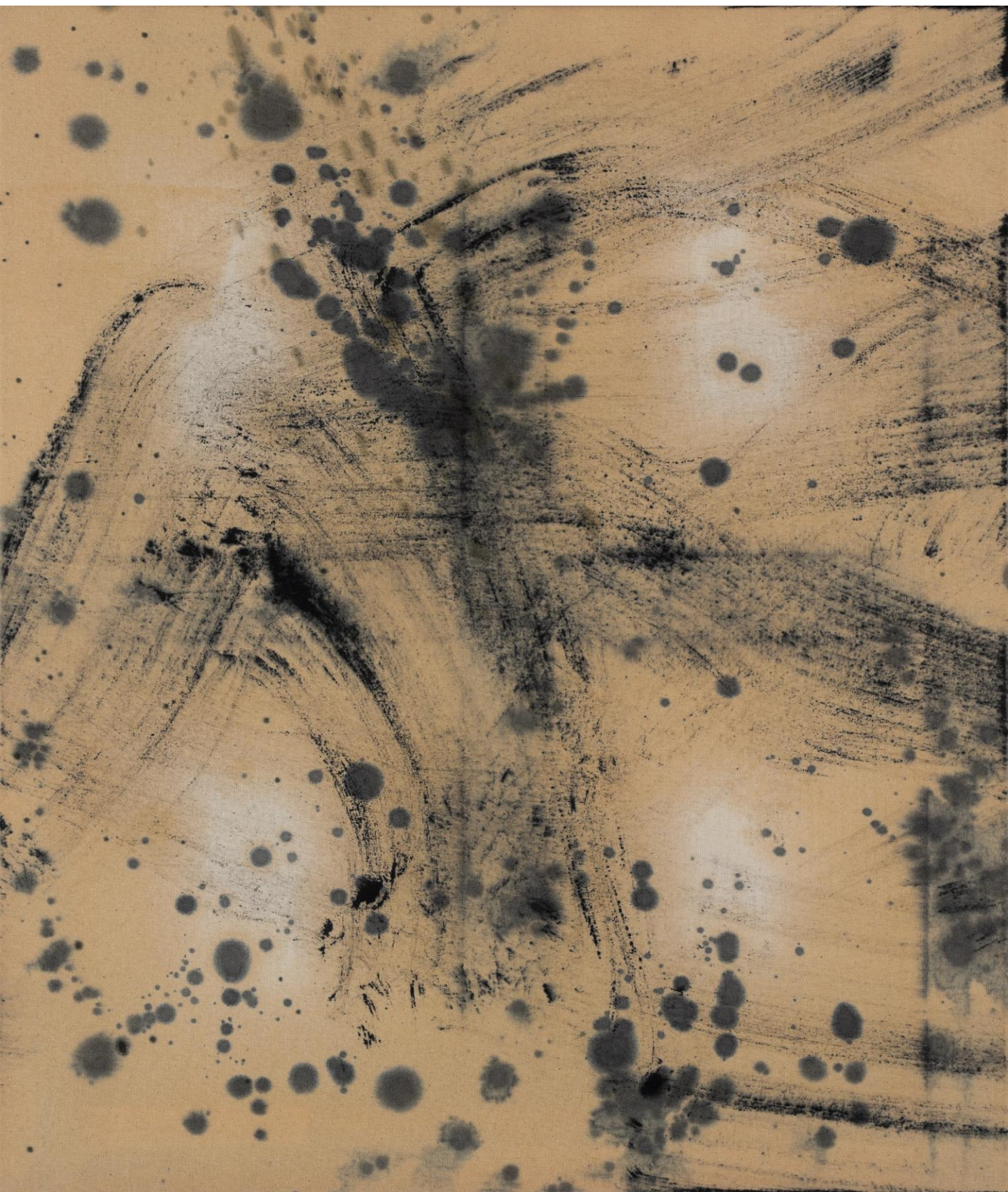


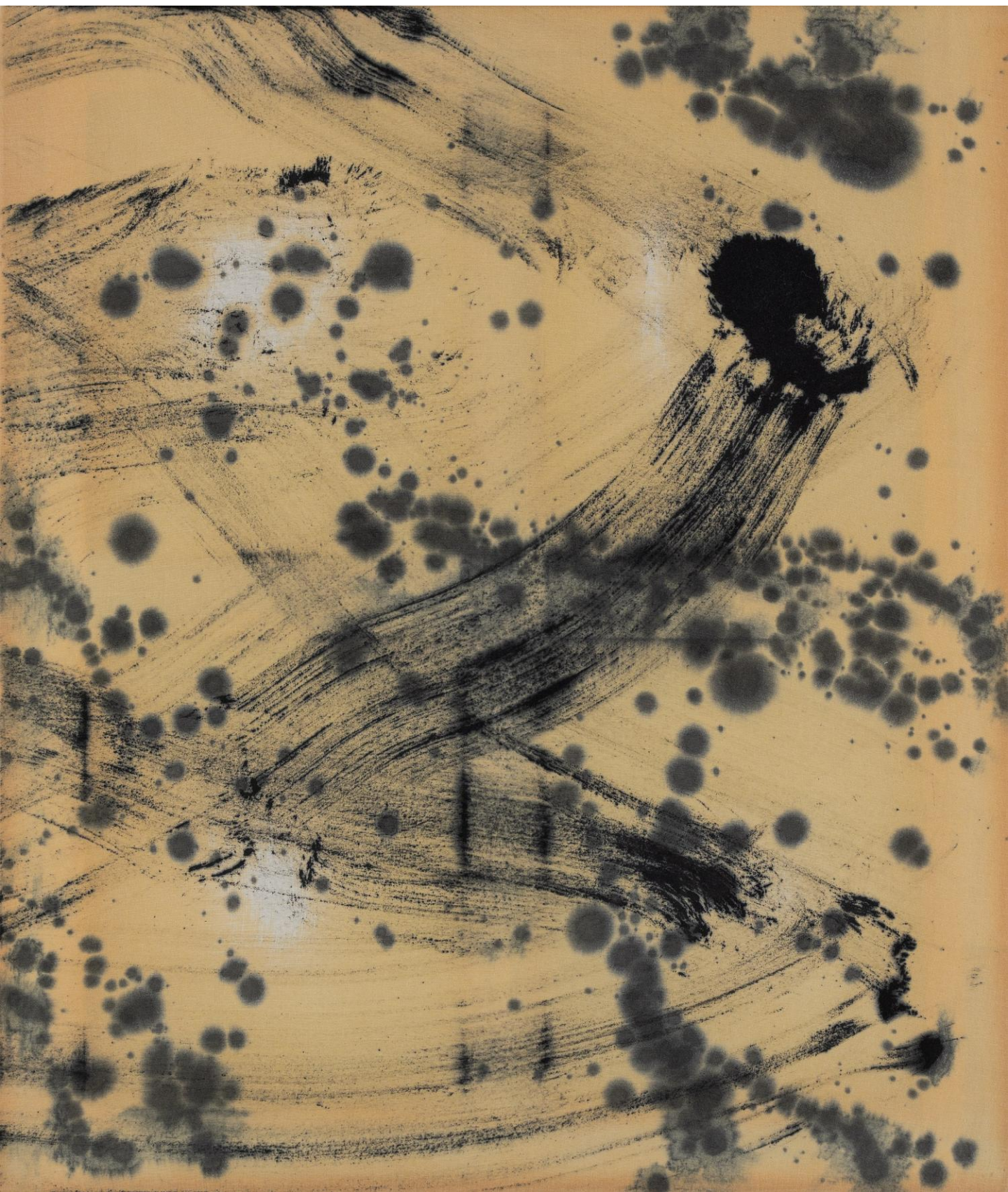


● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm











● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm

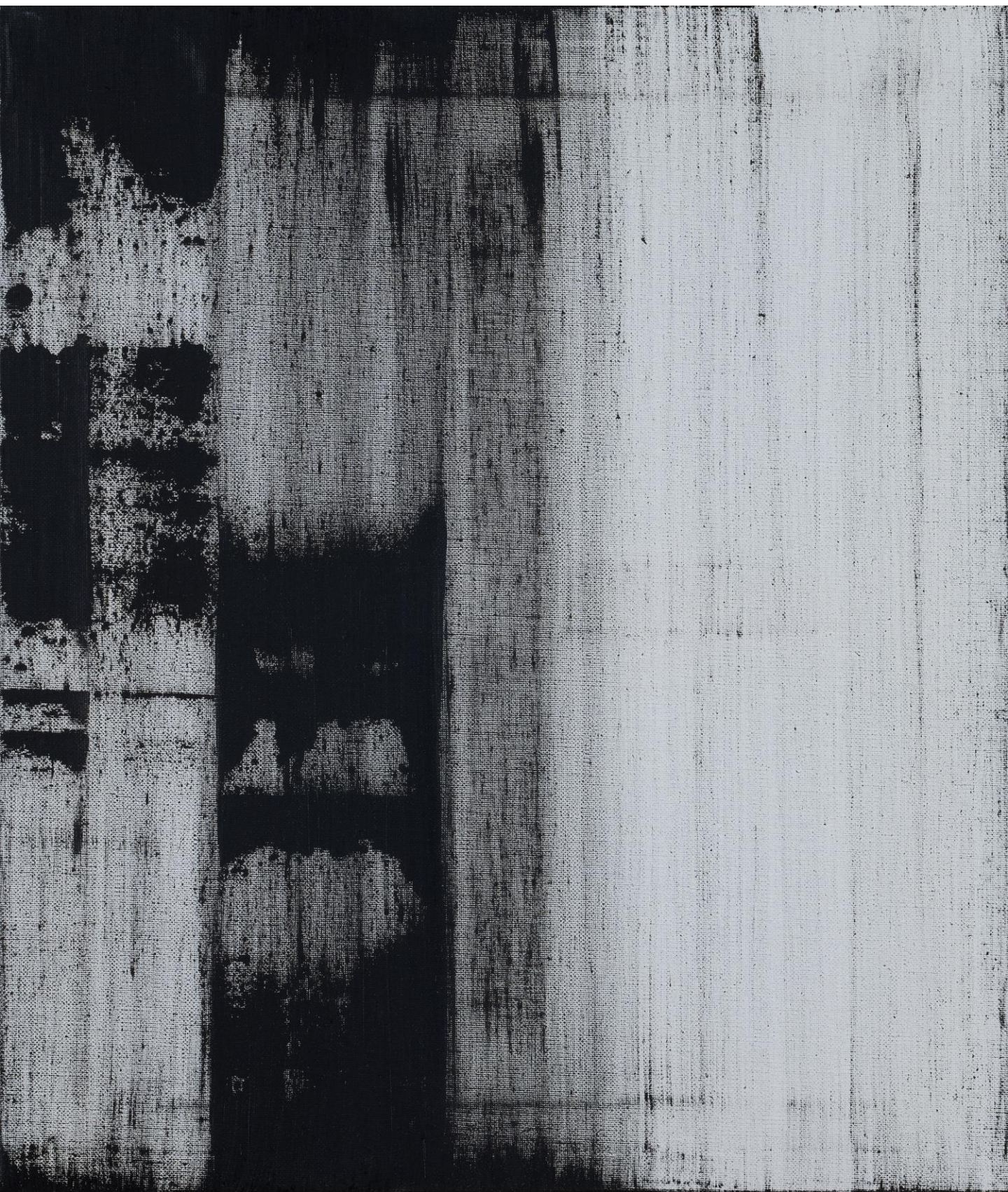


● Room in my mind, 2021, Oil and linseed oil on cotton, 53x45.5cm





● Room in my mind, 2021, Oil on canvas, 53x45.5cm



● Room in my mind, 2021, Oil on canvas, 53x45.5cm



● Room in my mind, 2021, Oil on canvas, 53x45.5cm

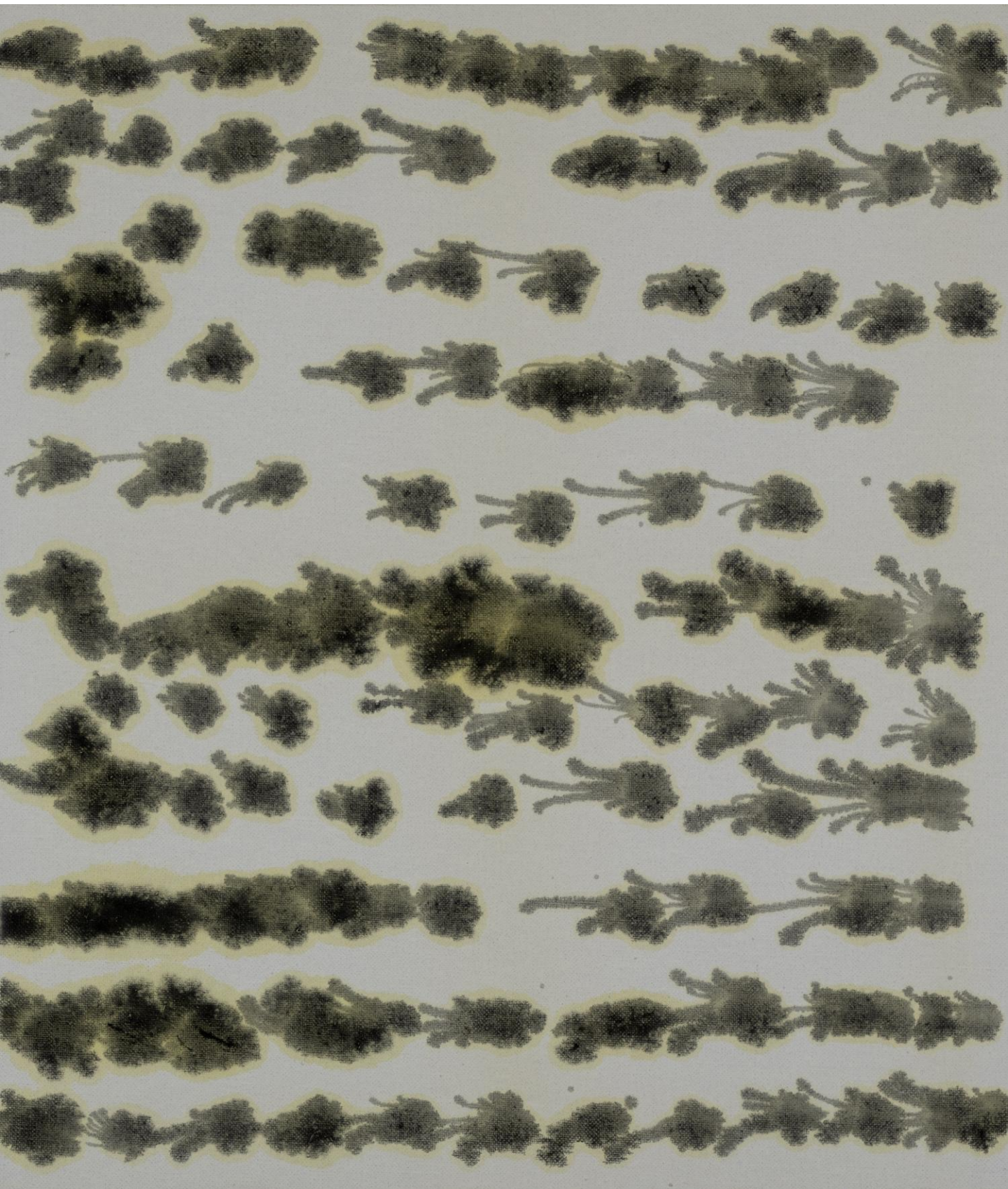


● Room in my mind, 2021, Oil on canvas, 53x45.5cm



● Room in my mind, 2021, Oil on canvas, 53x45.5cm

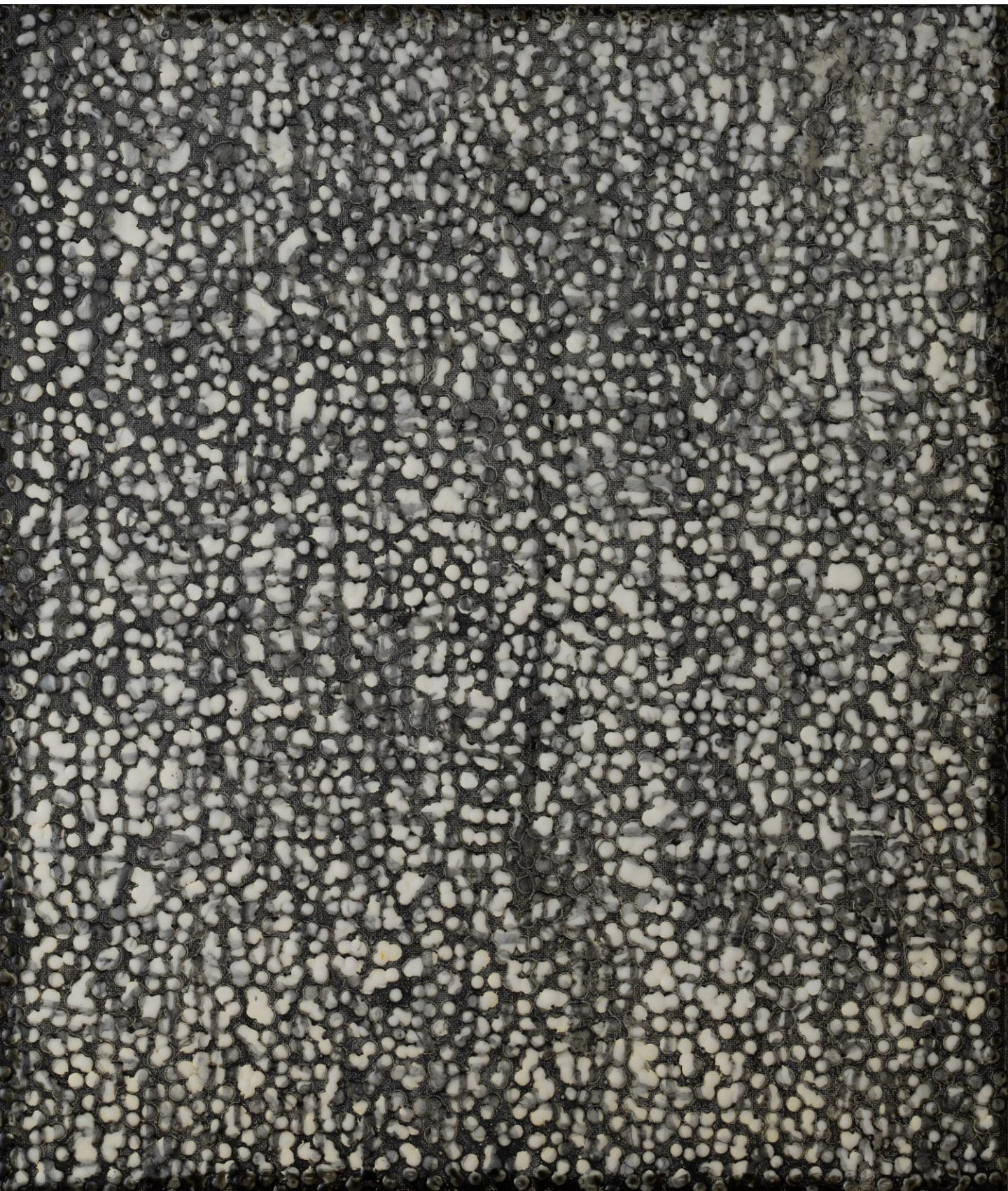




● Breathing, 2021, Oil and linseed oil on canvas, 53x45.5cm



●Breathing, 2021, Oil and linseed oil on canvas, 53x45.5cm



● Teflon mind, 2021, Oil, linseed oil and wax drippings on canvas, 53x45.5cm



● Teflon mind, 2021, Oil, linseed oil and wax drippings on canvas, 53x45.5cm



● Teflon mind, 2021, Oil, linseed oil and wax drippings on canvas, 53x45.5cm



● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm



● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm

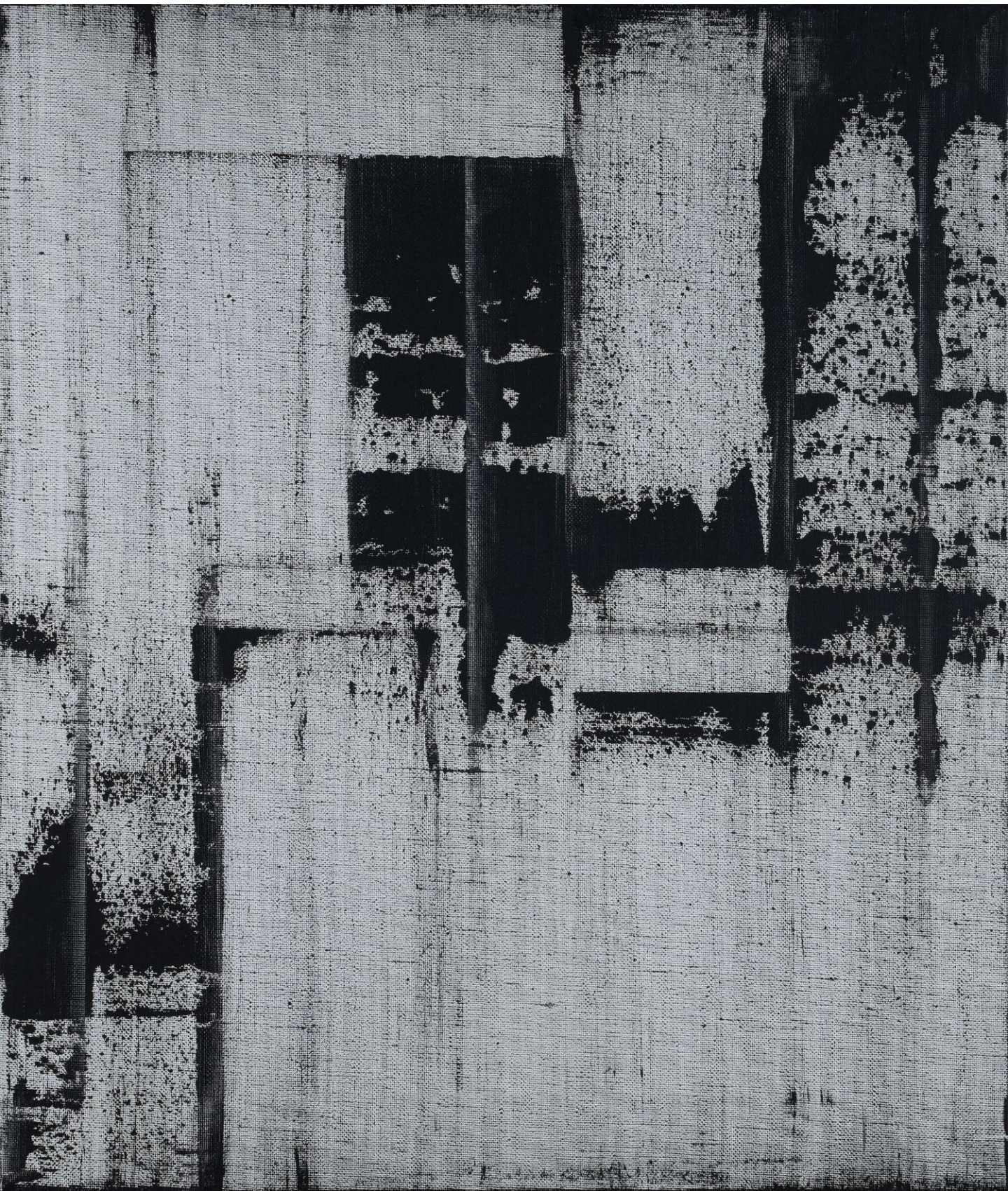


● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm





● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm

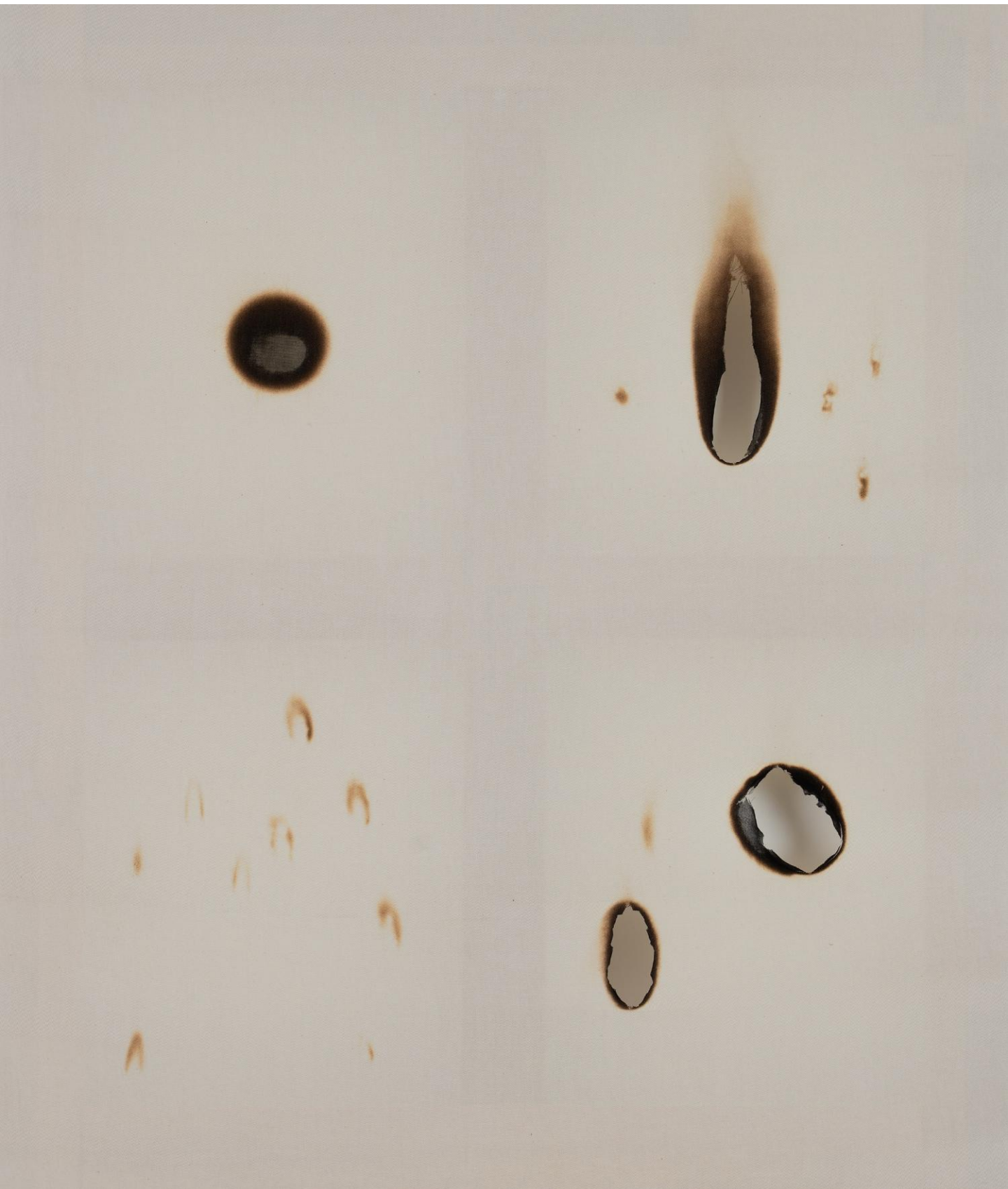


● Room in my mind, 2020, Oil on canvas, 53x45.5cm



● Room in my mind, 2020, Oil and linseed oil on cotton, 53x45.5cm



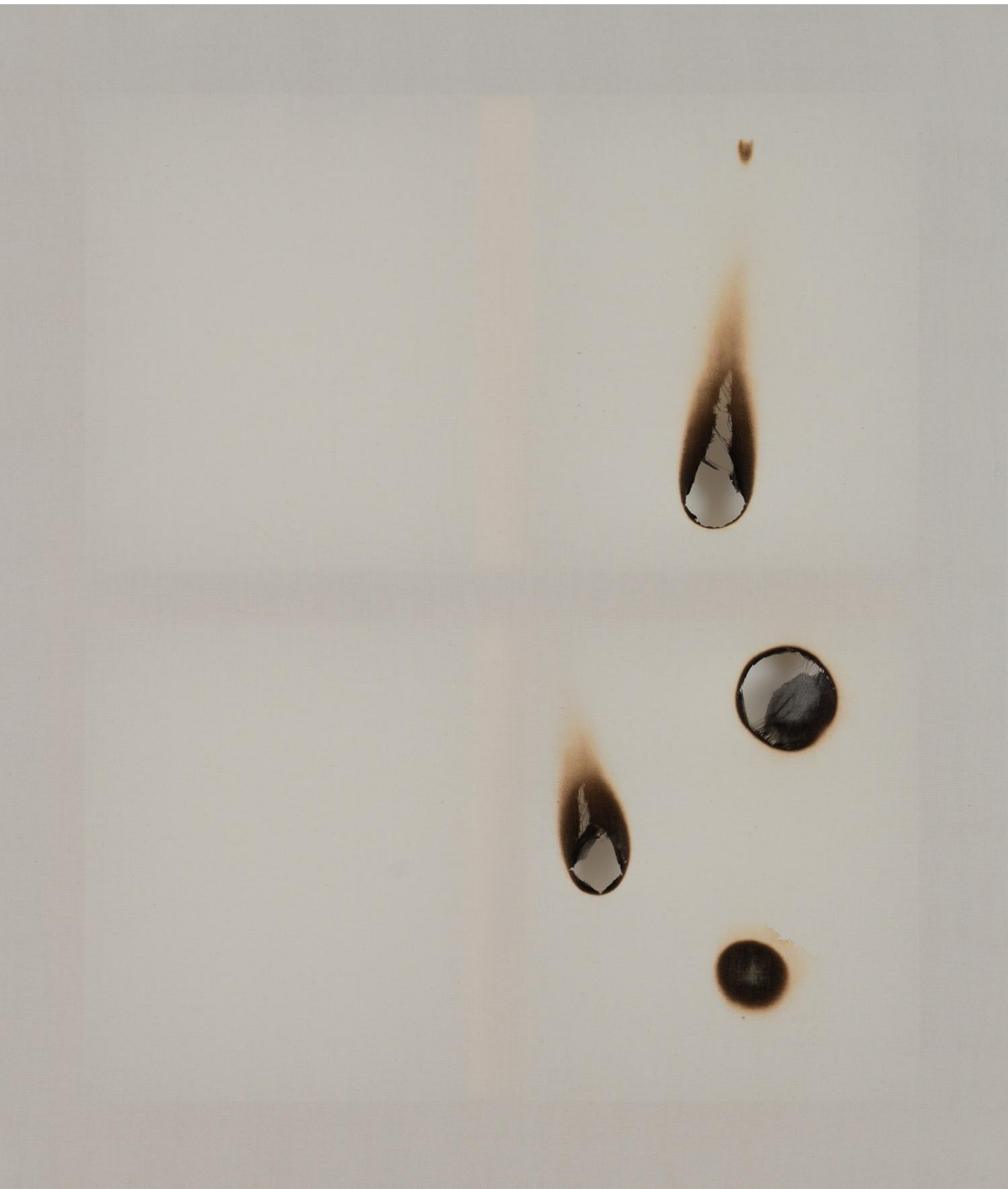
















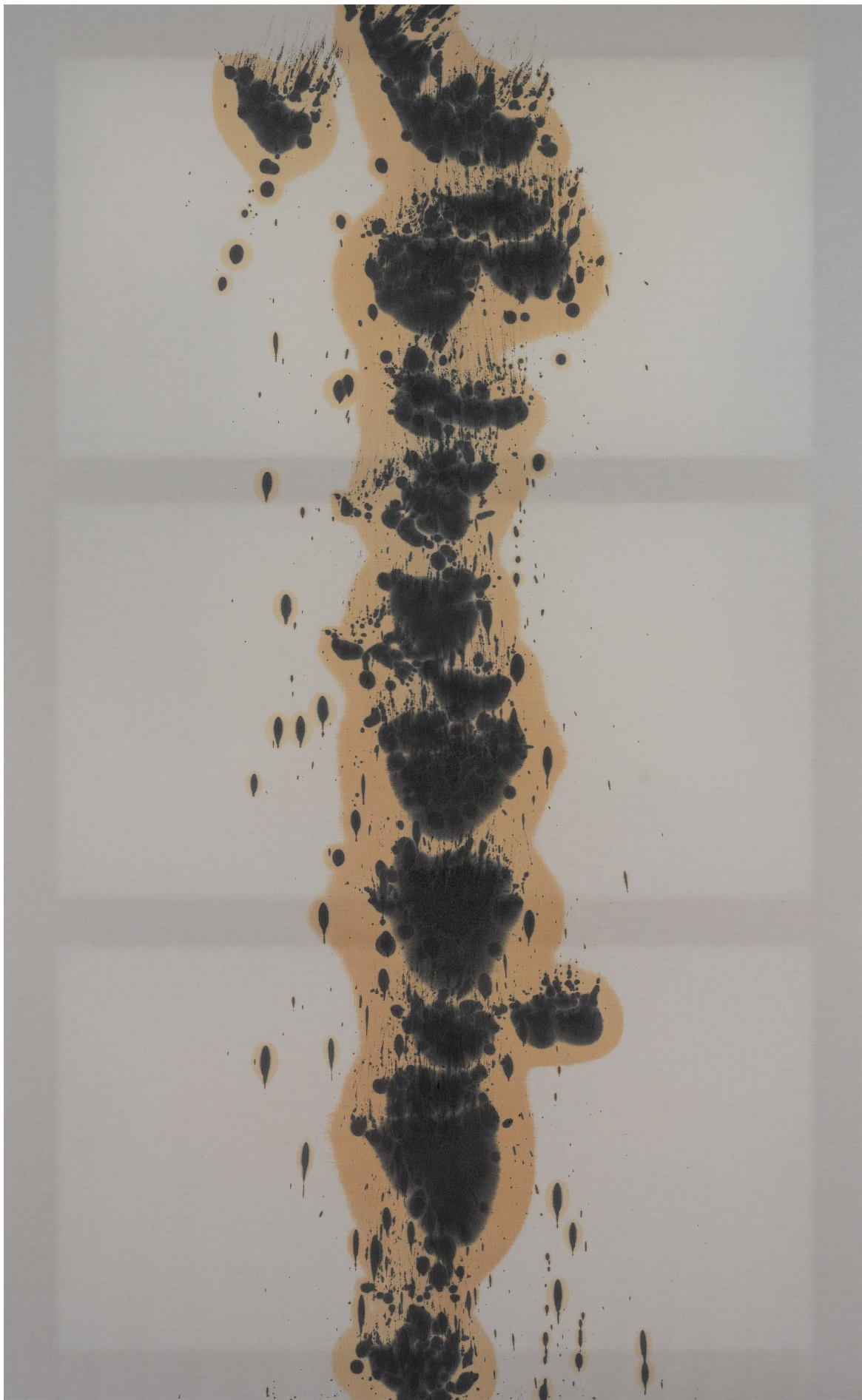




● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm



● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm



● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm



● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm



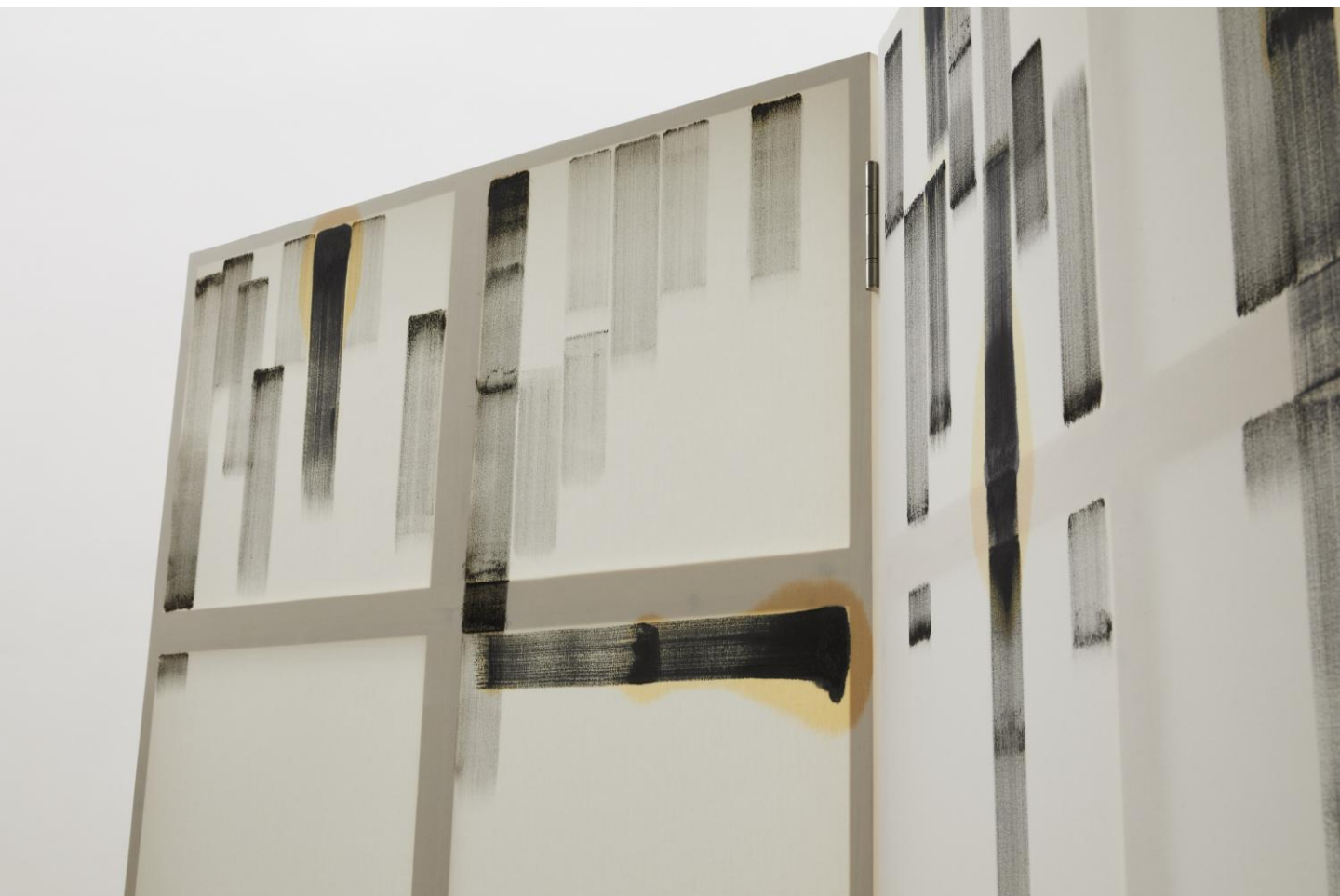
● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm

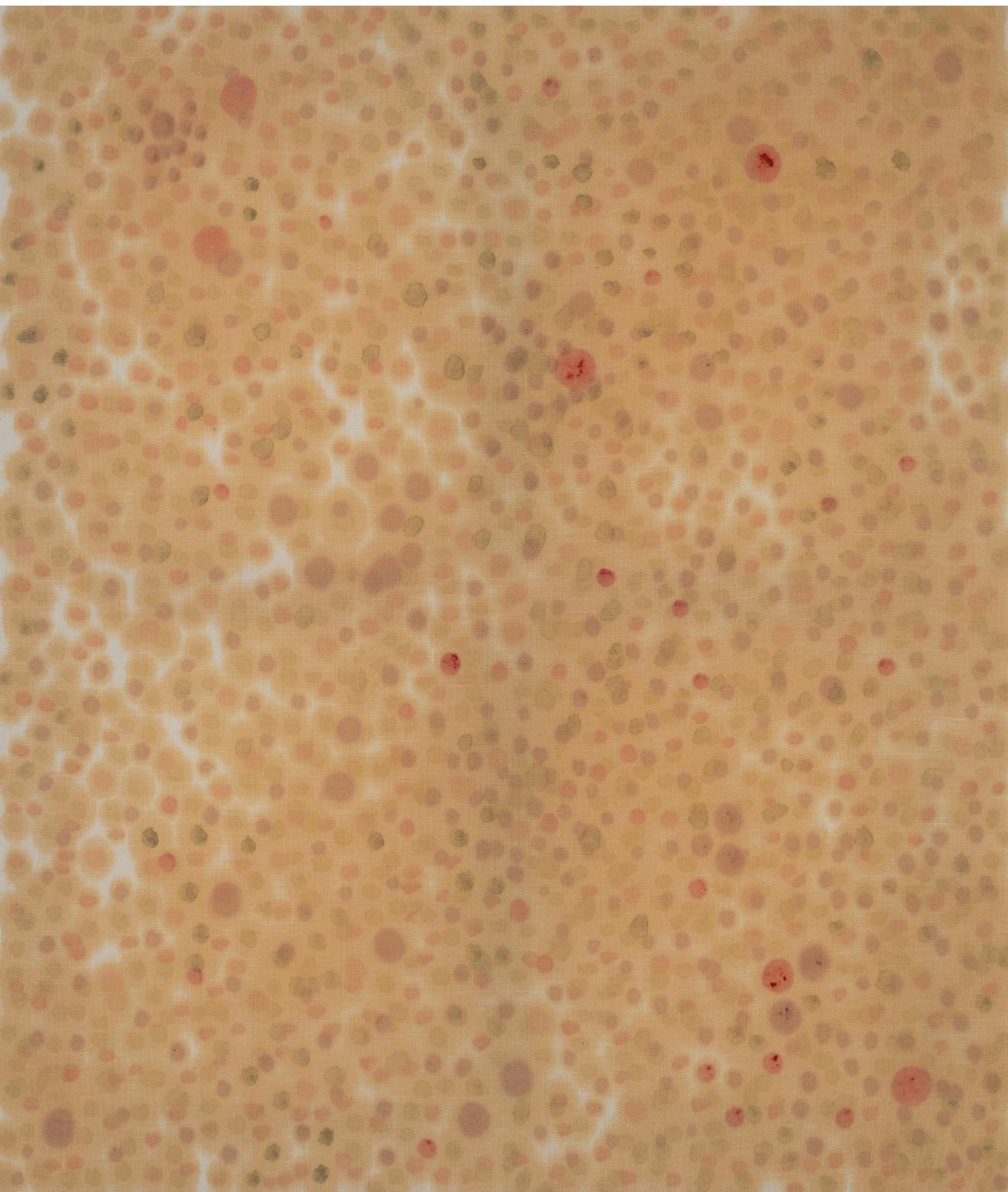


● Narrow and deep tunnel, 2020, Oil on cotton, 145.4x89.1cm



● Embrace, 2020, Oil on cotton (hinged diptych), a wooden chair for appreciation, 194x130.4x10cm 6ea





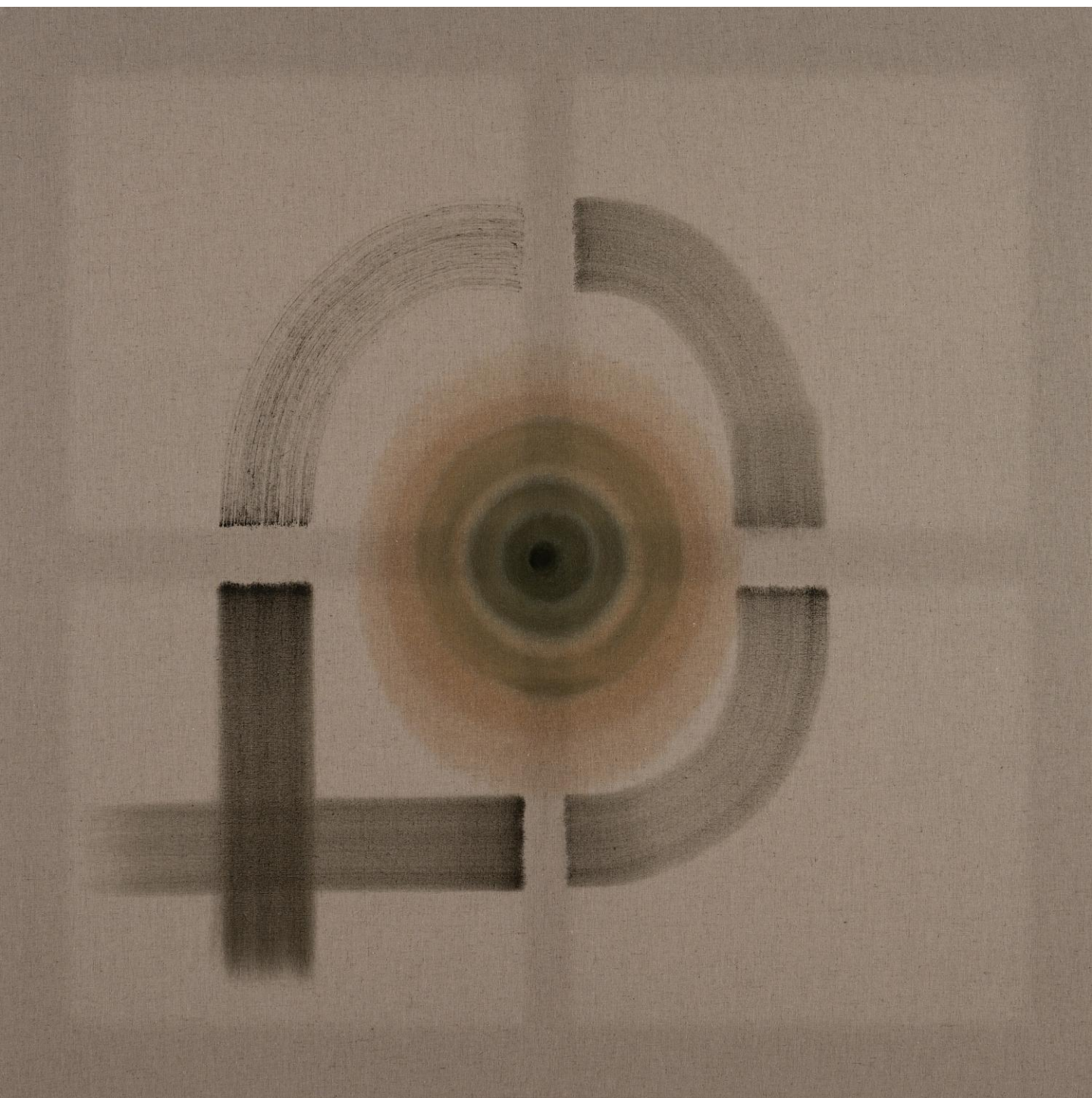


●Diary_191102_Narrow and deep tunnel, 2019, Oil on canvas, 162.3x112.3cm

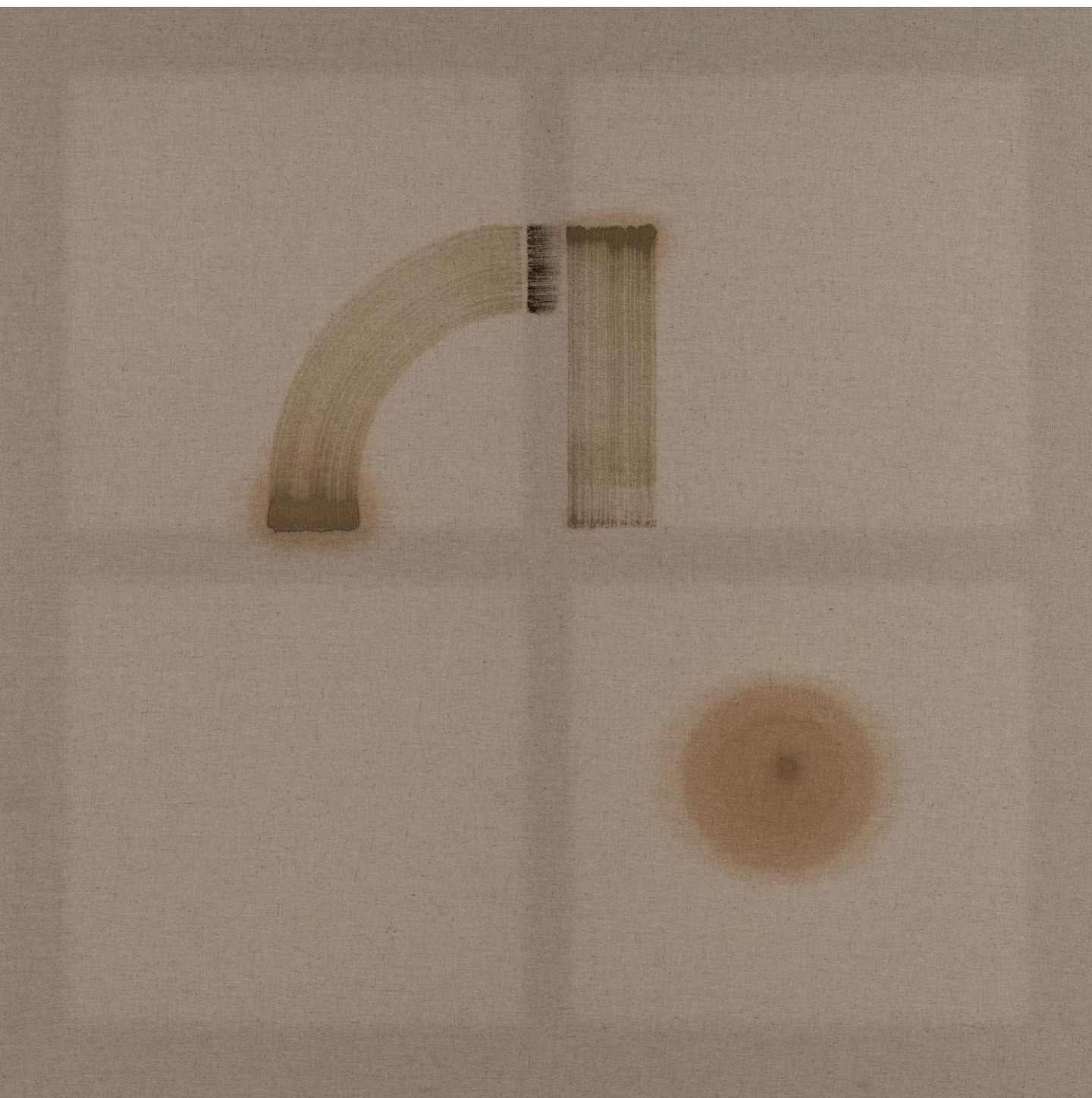


●Diary_191006_A wandering buoy, 2019, Oil on hanji, 53x40.9cm

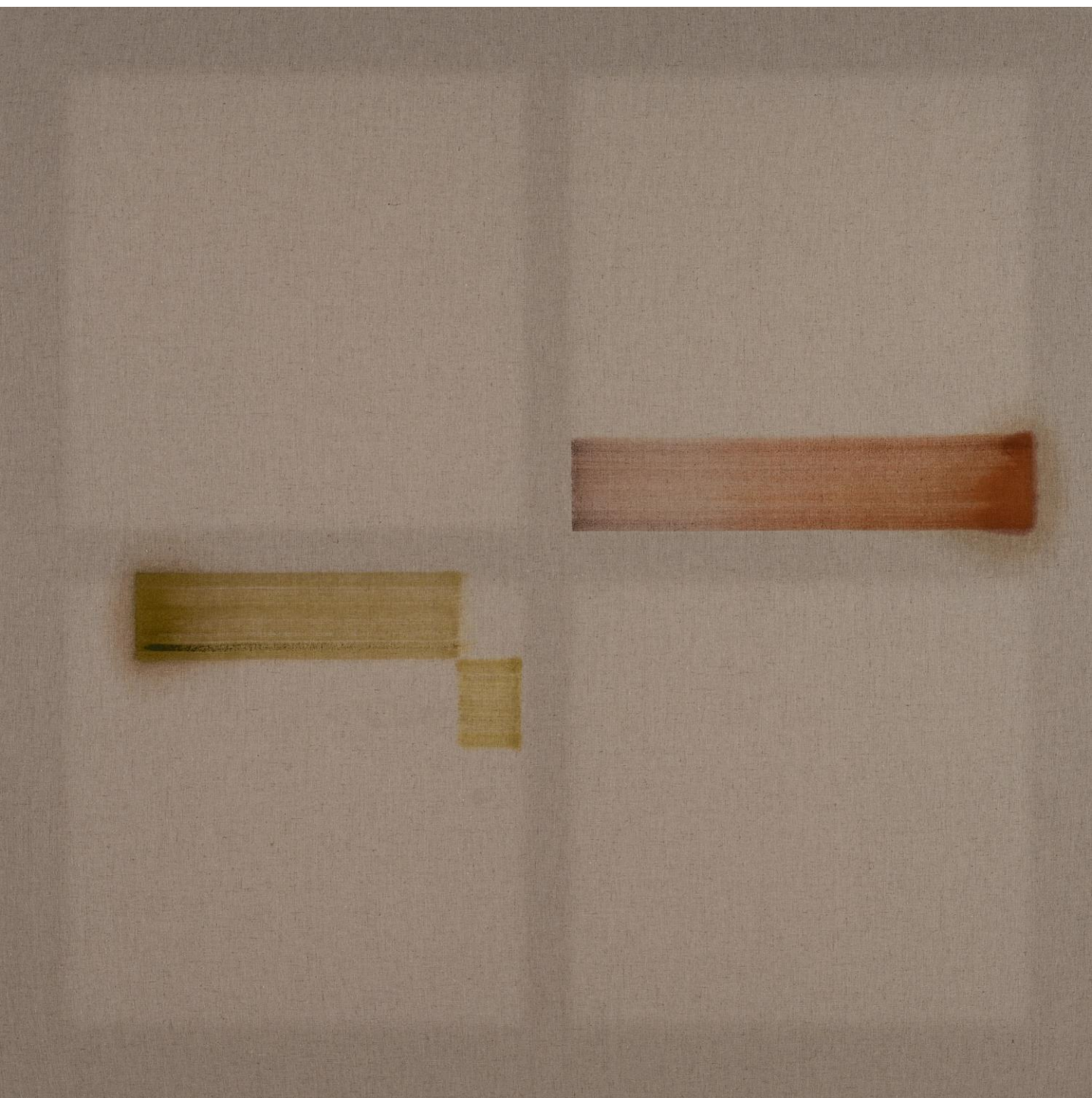




● My deepest longing_Love, 2019, Oil on flax cloth, 90.7x90.7cm



● My deepest longing_Peace, 2019, Oil on flax cloth, 90.7x90.7cm



● My deepest longing_Freedom, 2019, Oil on flax cloth, 90.7x90.7cm











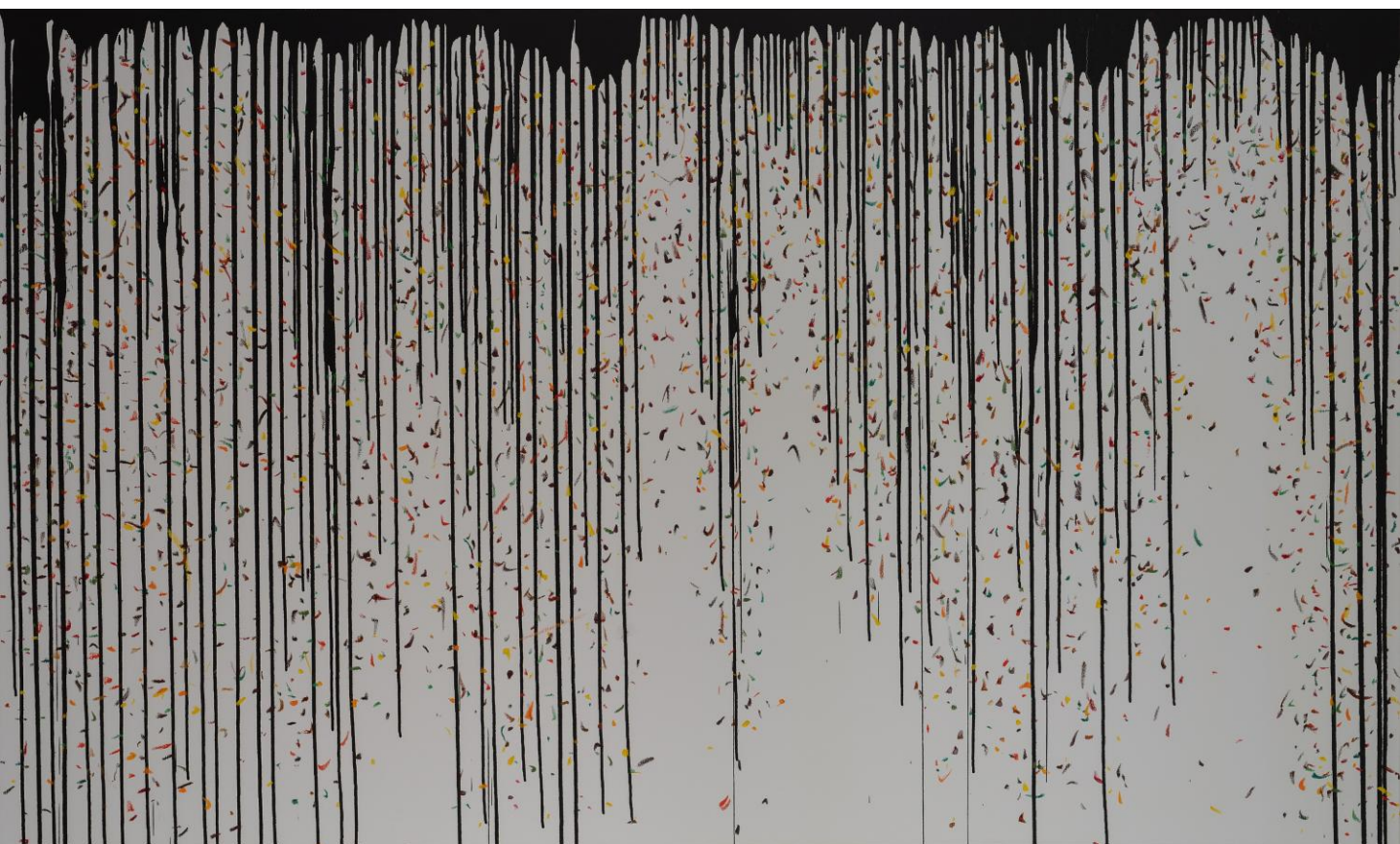


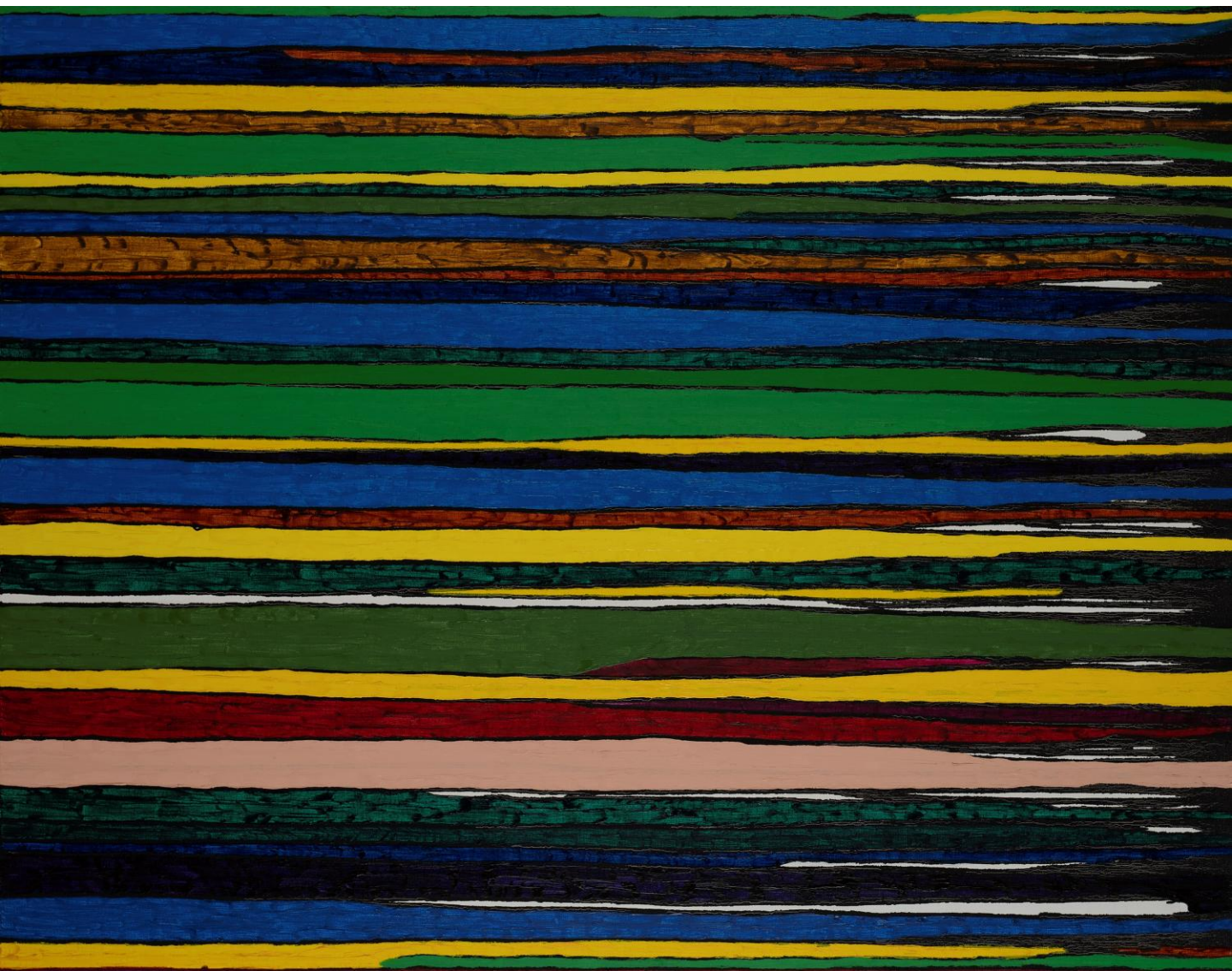






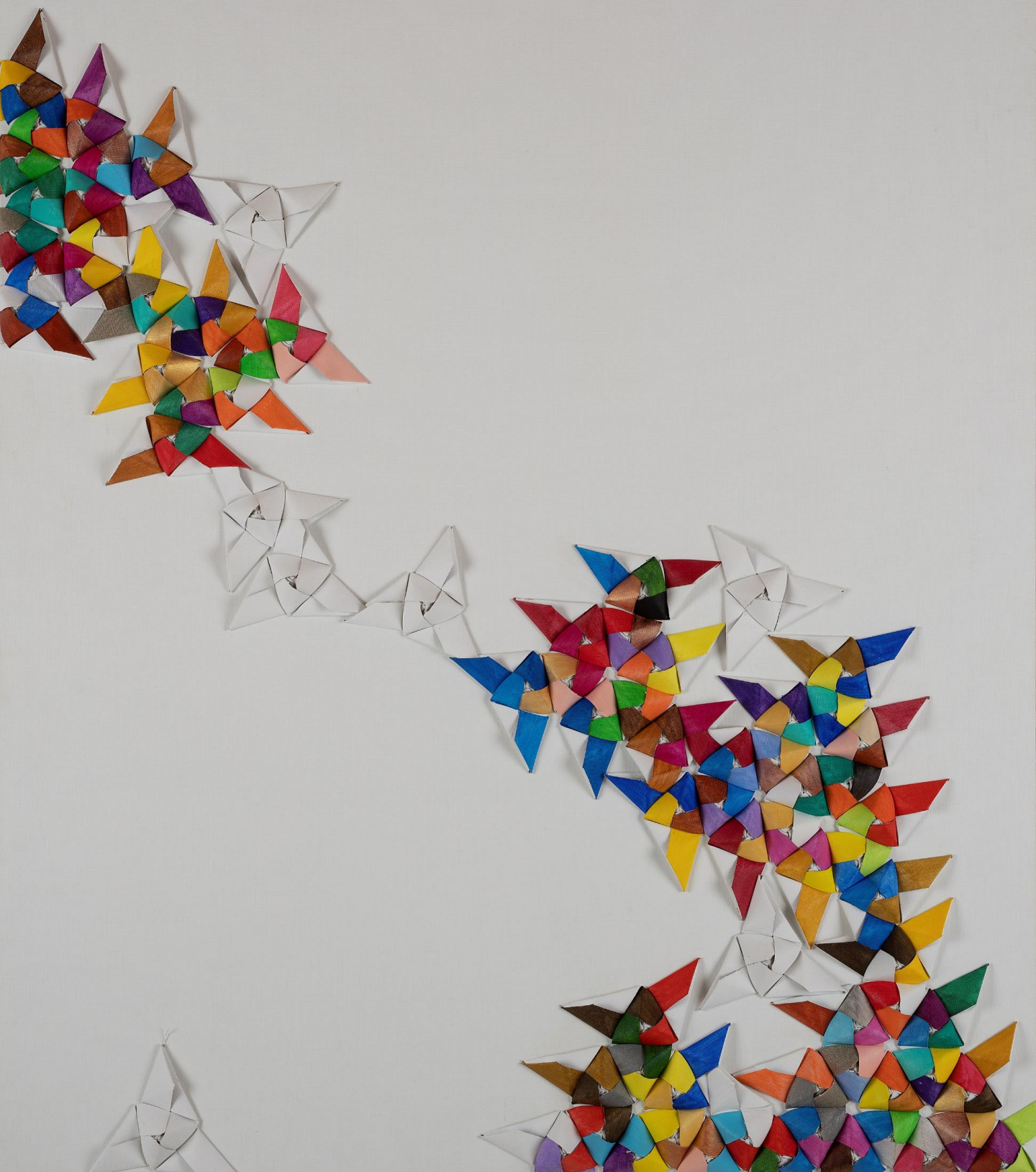






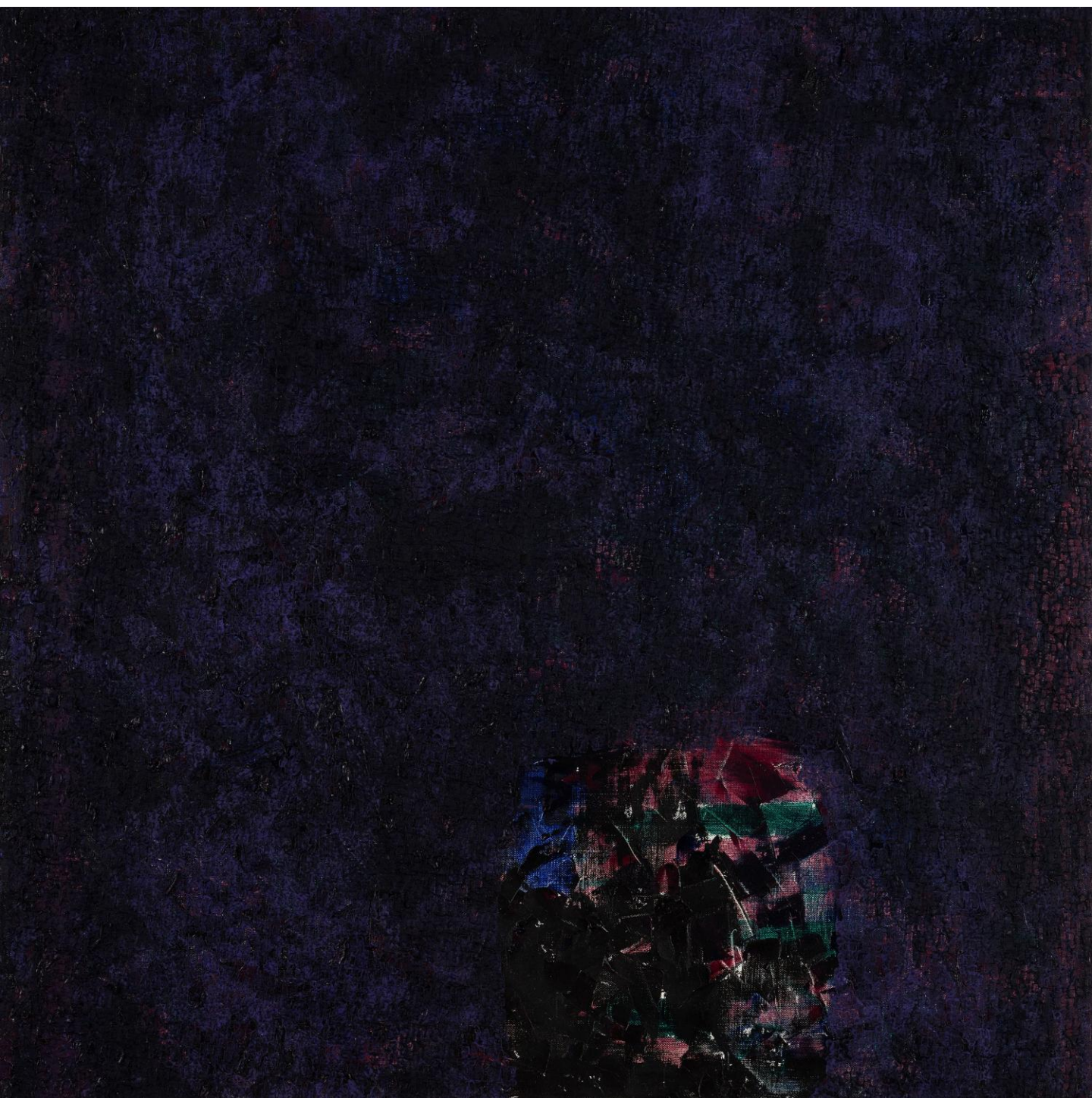


●CO-exist, 2019, Oil and oil stick on canvas, 145.5x112.2cm



●CO-exist, 2019, Acrylic colored canvas fabrics on canvas, 117.3x91.6cm



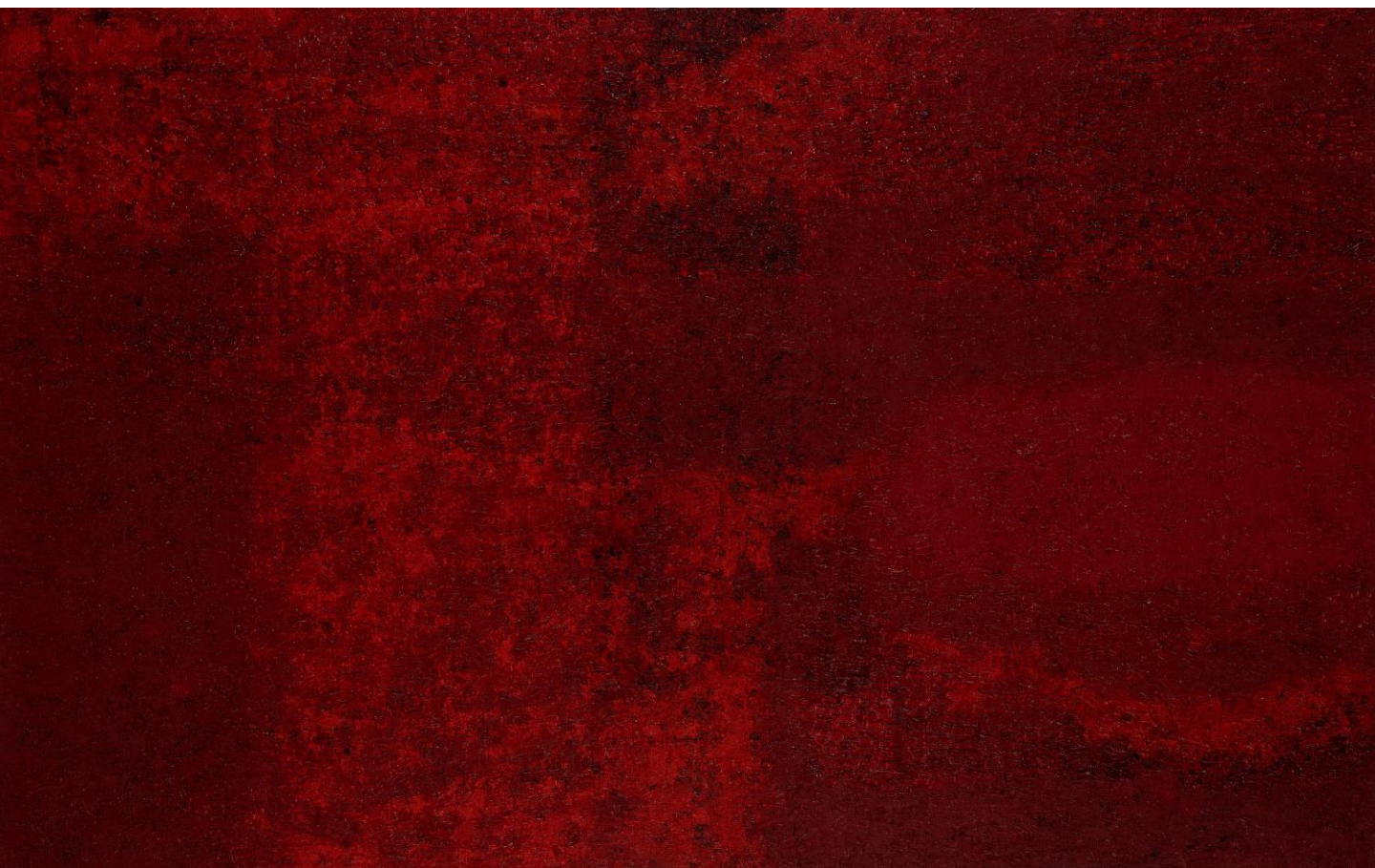




●CO-exist, 2019, Oil and oil stick on canvas, 130.5x96.9cm

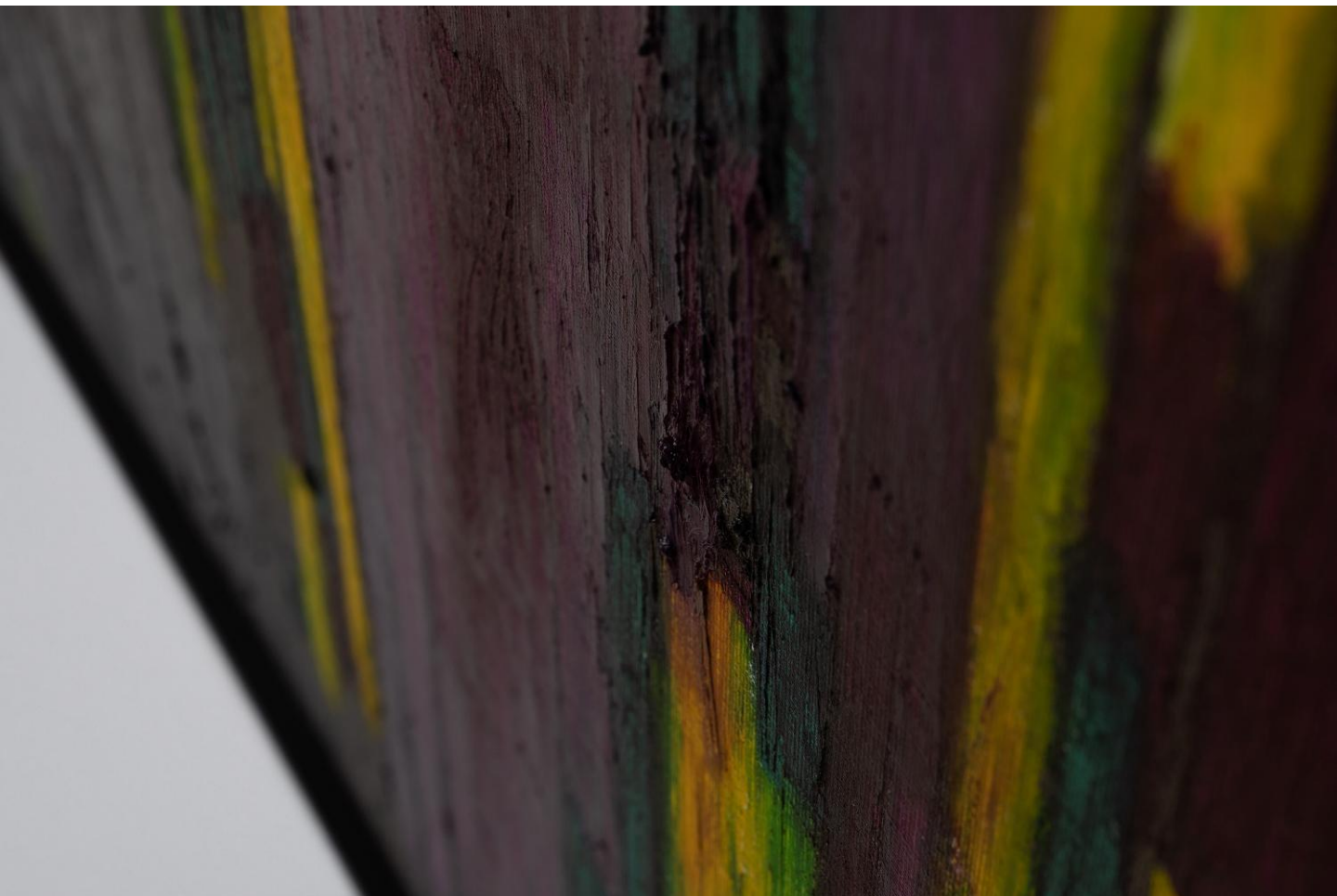


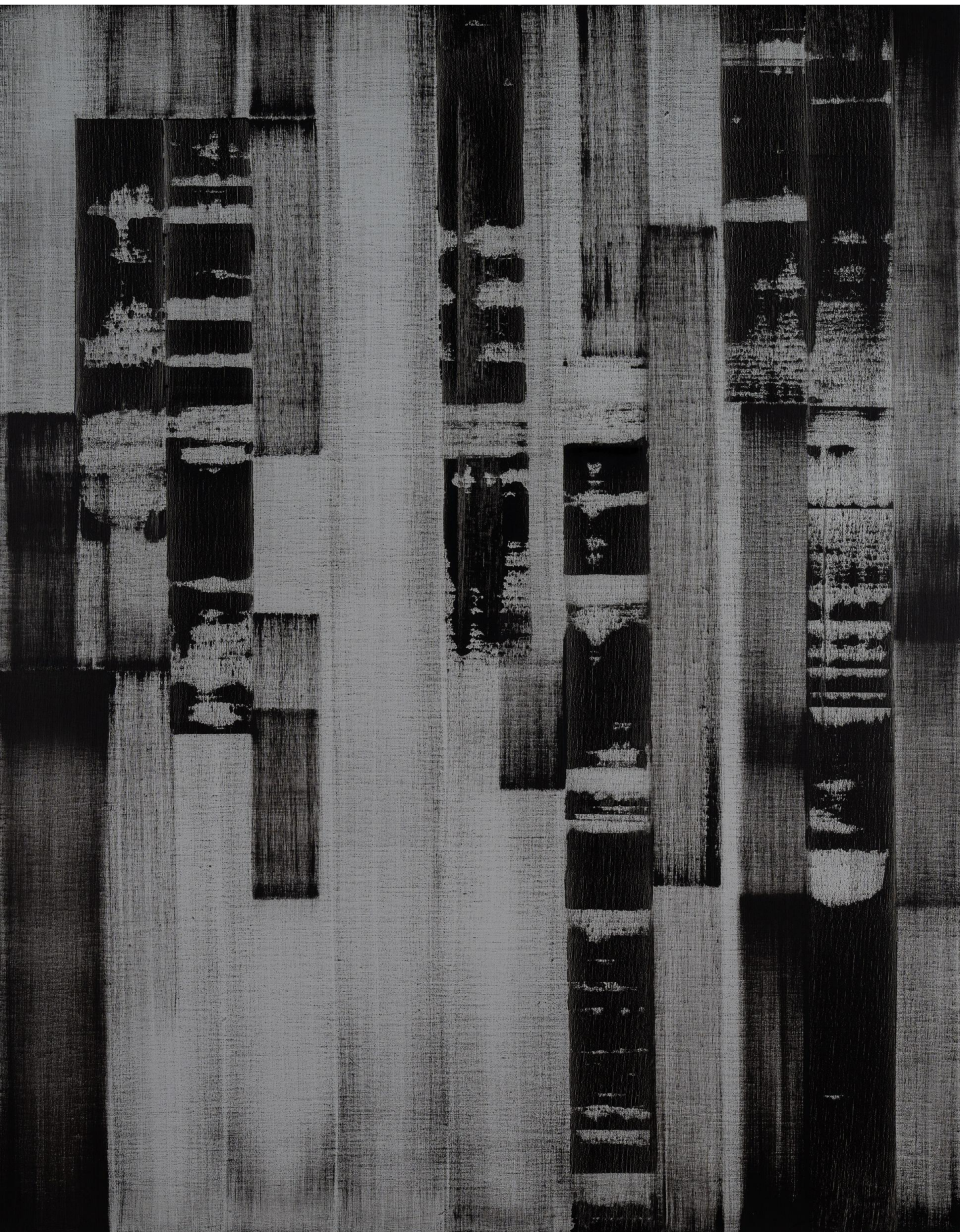
● CO-exist, 2019, Oil and oil stick on canvas, 145.5x96.9cm





● CO-exist, 2018, Oil and oil stick on canvas, 145.4x96.8cm



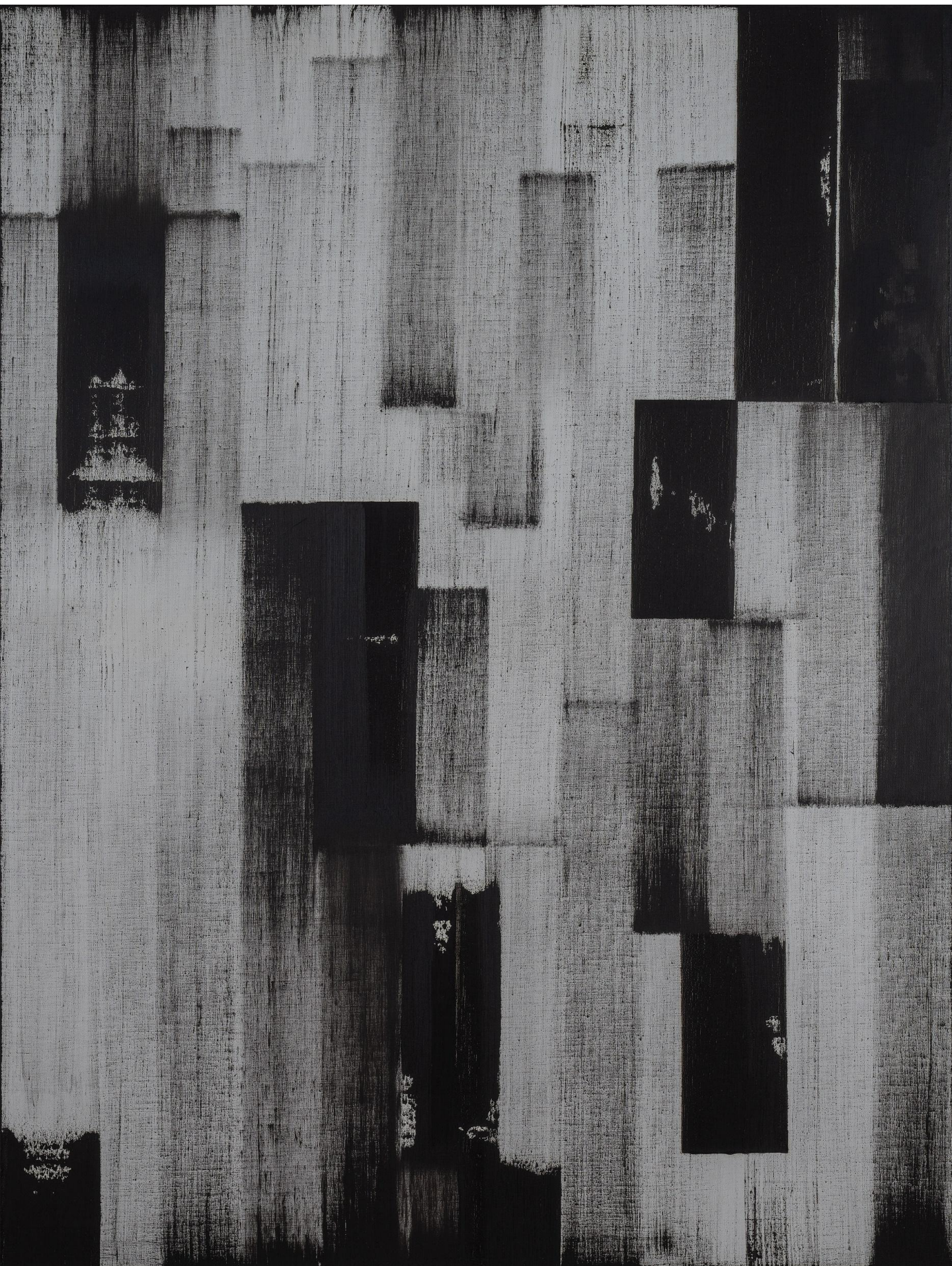




● IVB.SLB, 2018, Oil on canvas, 145.6x96.9cm

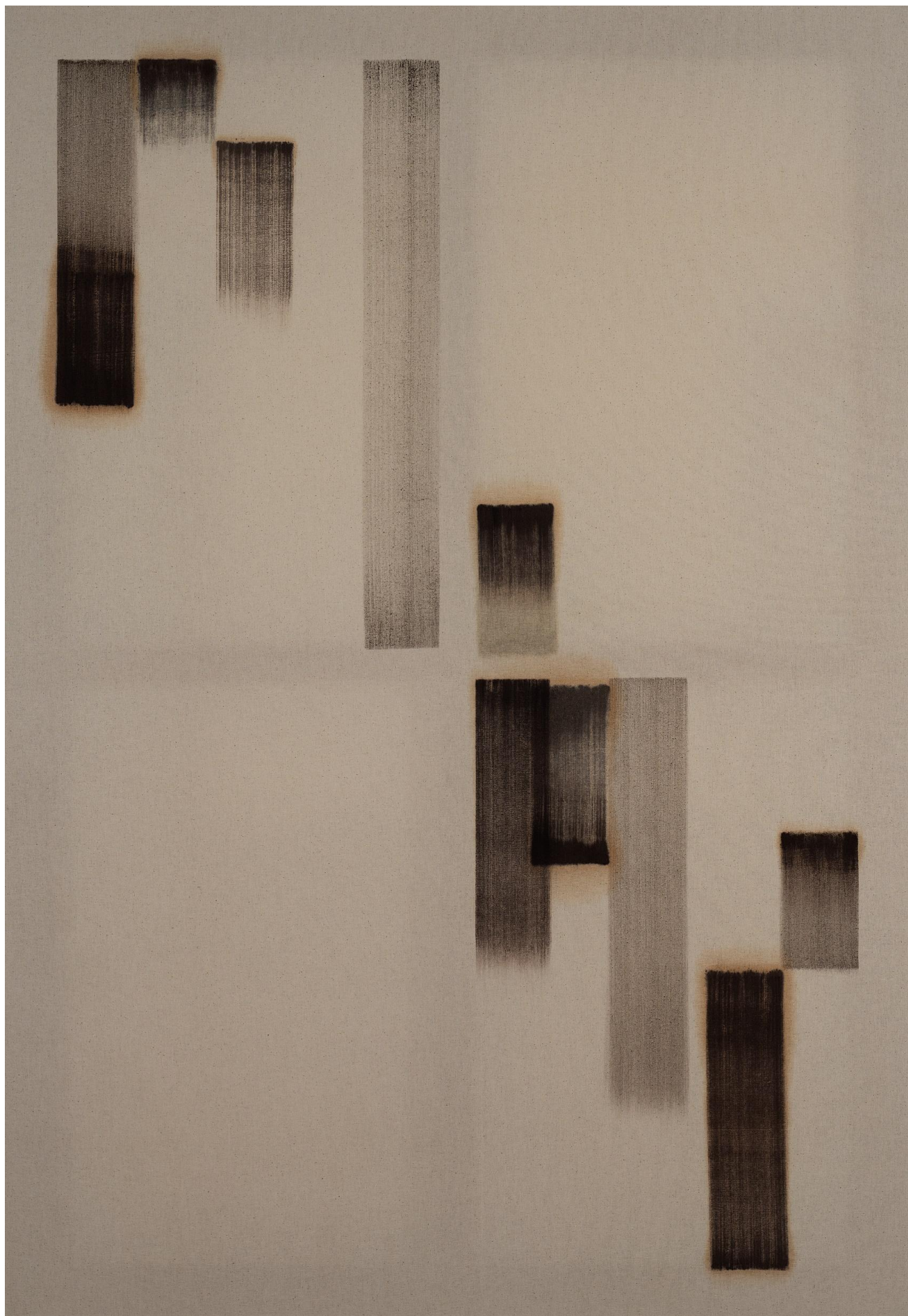


●GE.TU, 2018, Oil on canvas, 130.5x89.4cm

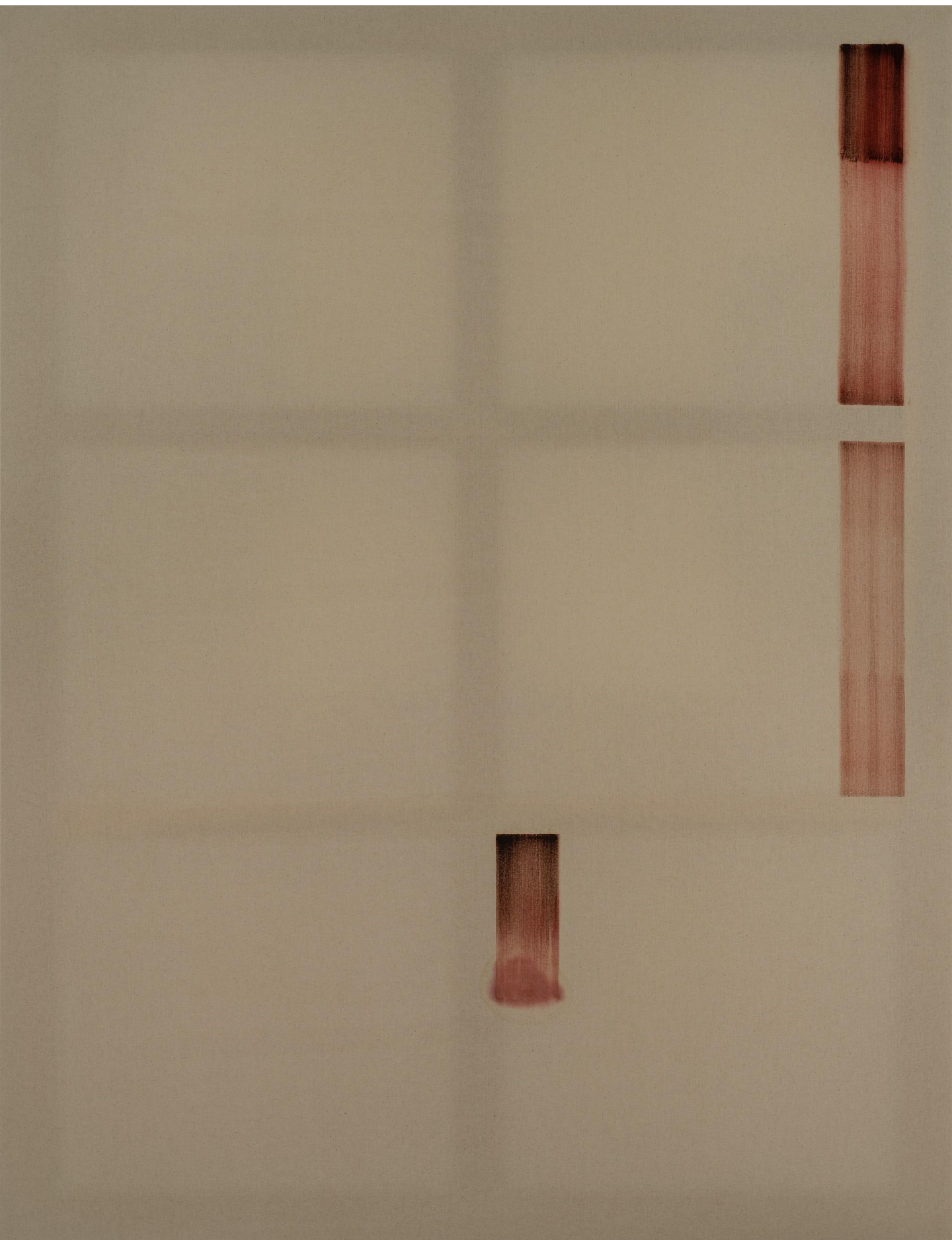


● IVB.SLB, 2018, Oil on canvas, 130.4x96.8cm





● PGV, 2018, Oil on cotton, 130.1x89.3cm





● QGB.AC.IVB, 2018, Oil on canvas, 145.5x112cm

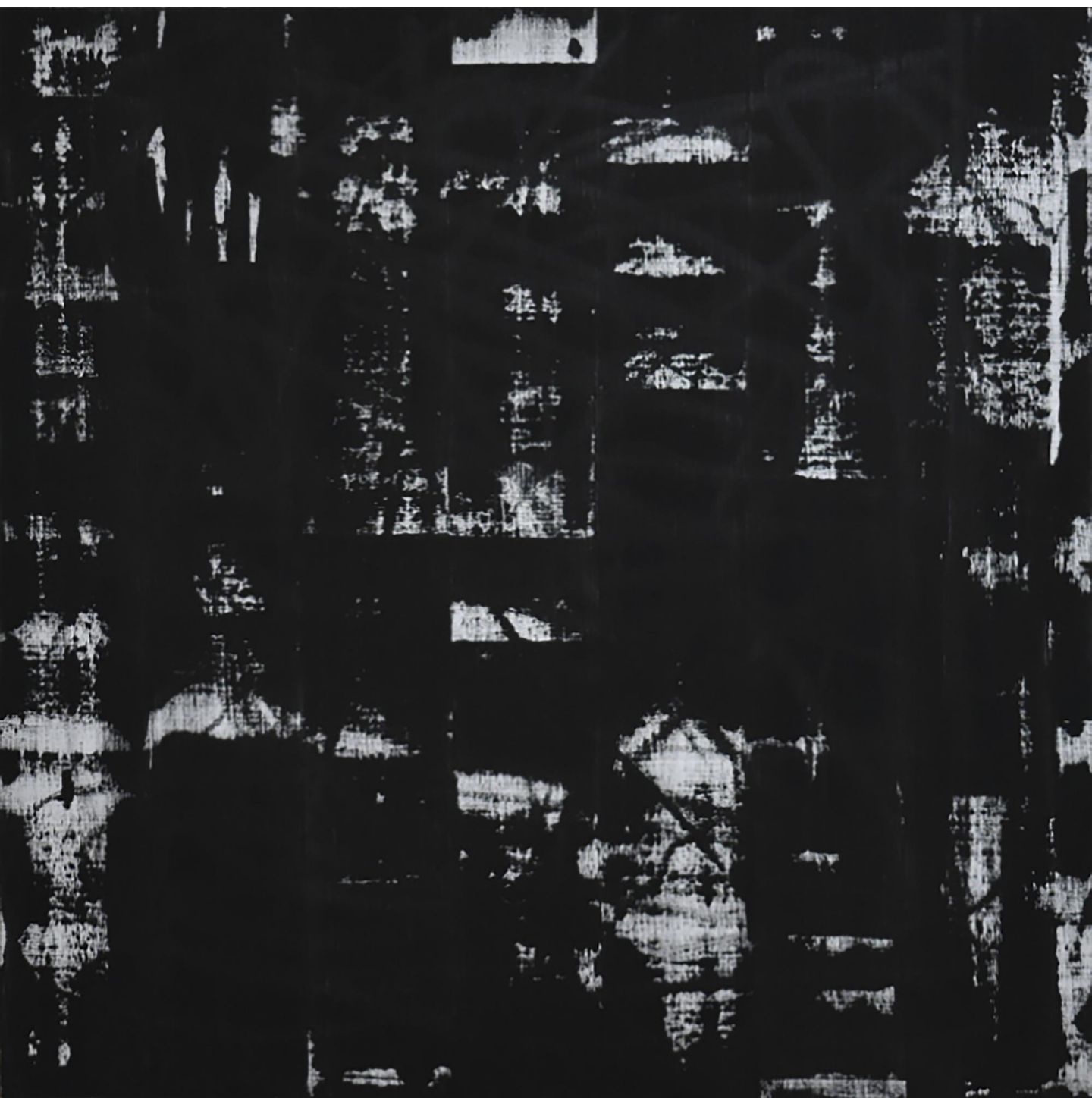


● Isolated, stuck, suffocating, 2018, Oil on ramie cloth, 72.7x72.7cm

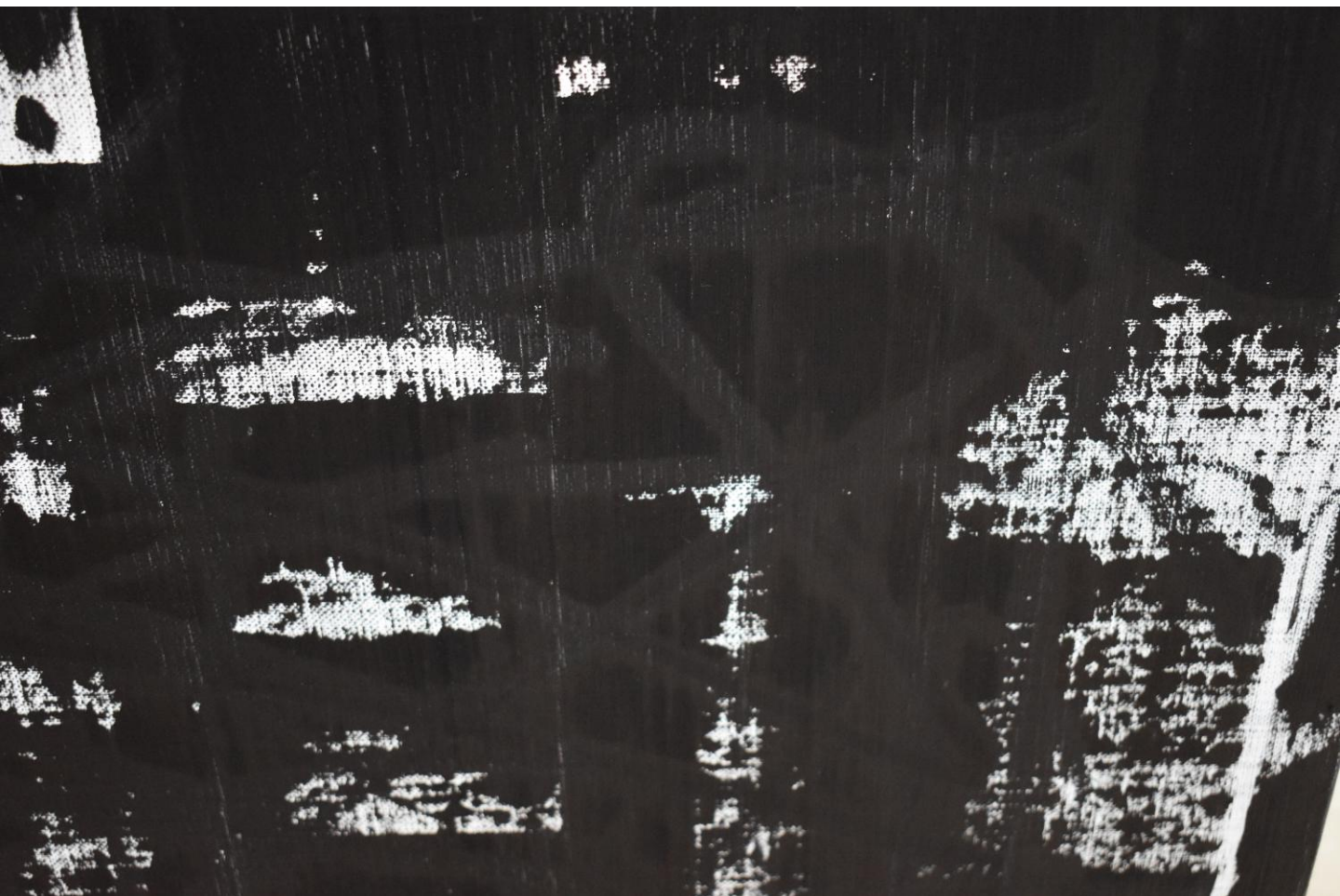


● Depressed, despair, insecurity, 2018, Oil and oil stick on canvas, 72.9x72.9cm



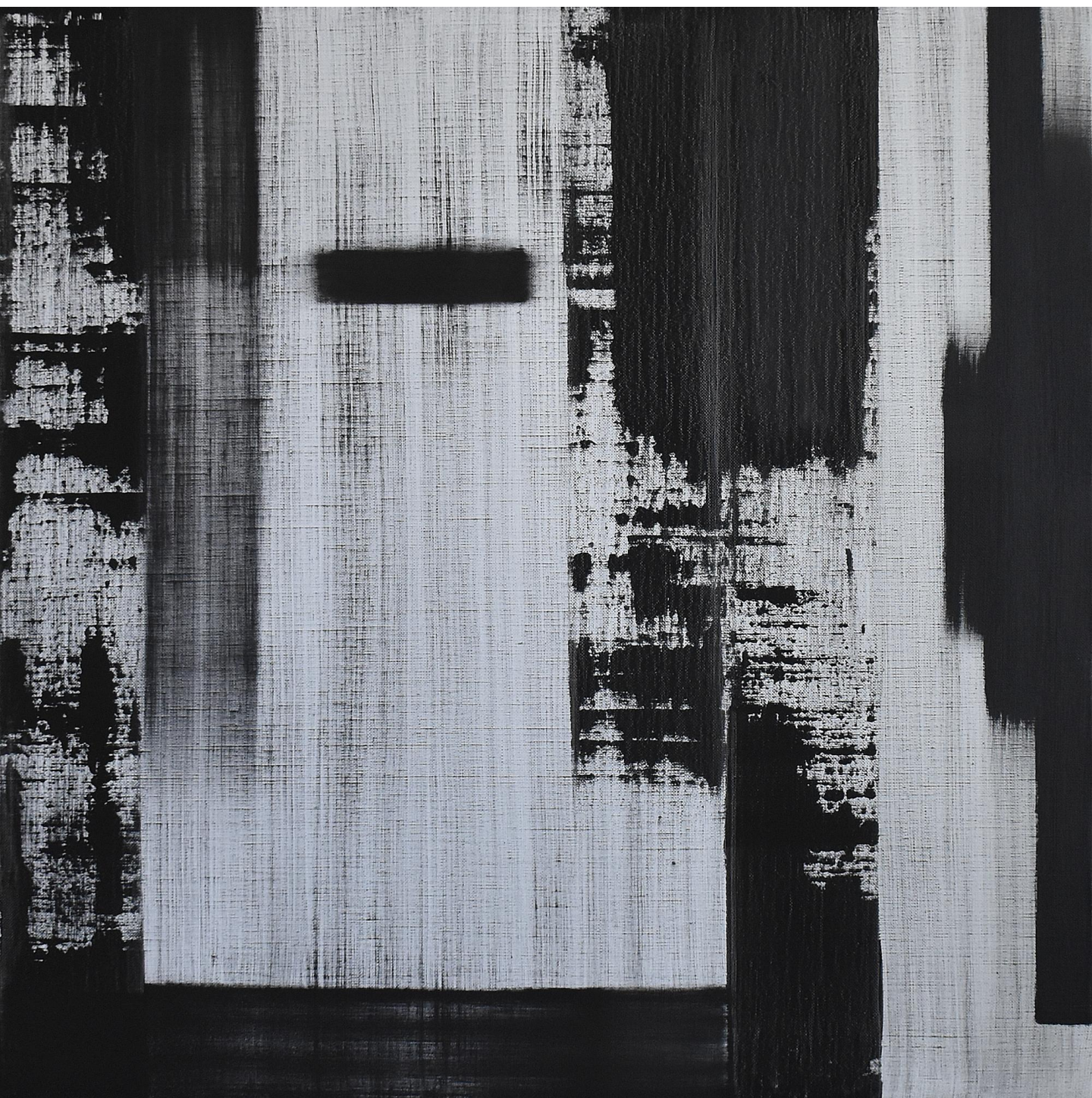


●Bruises, 2018, Oil and oil stick on canvas, 72.9x72.9cm



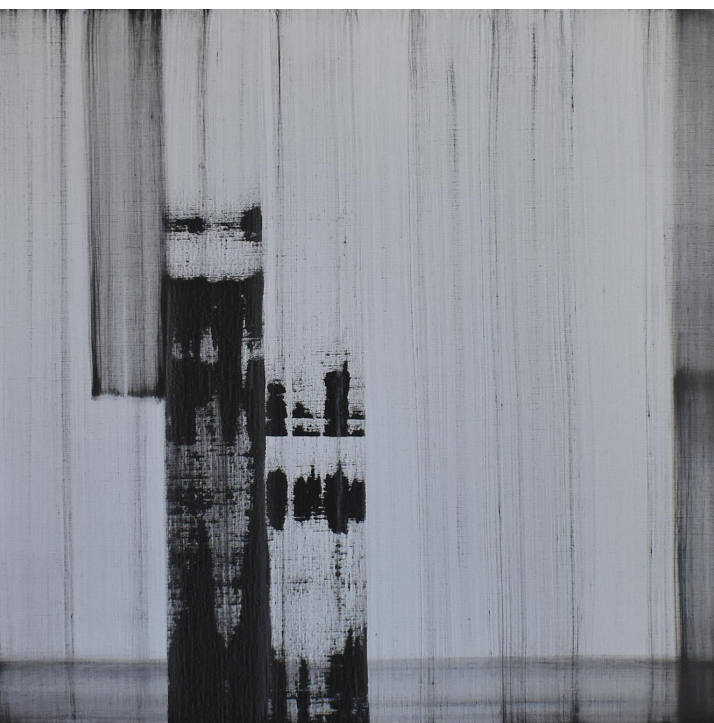


● Obsession, 2017, Oil on canvas, 72.7x72.7cm

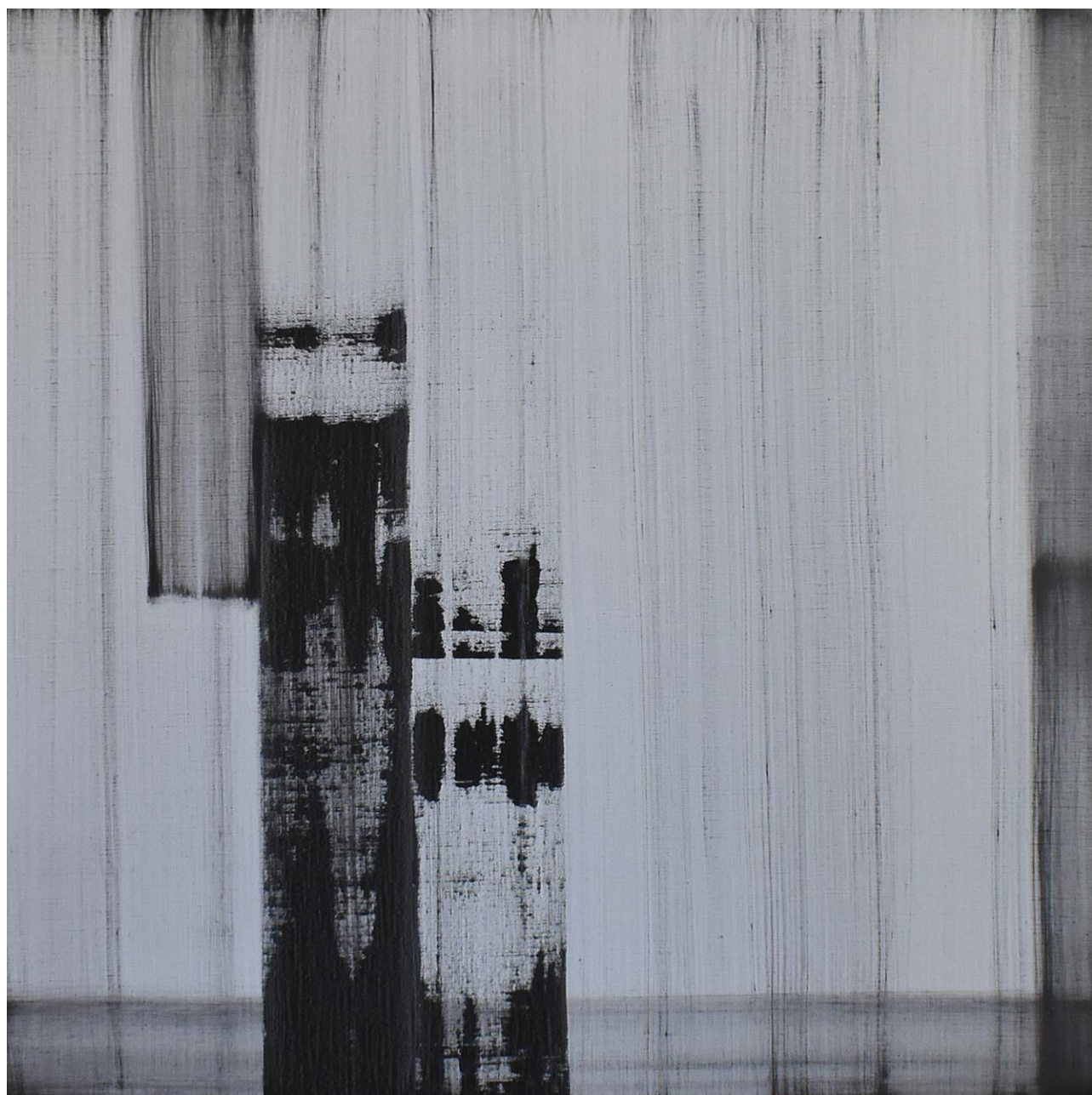


● Anxiety, fear, 2017, Oil on canvas, 72.8x72.8cm





● (Left) Anxiety, cold, 2017, Oil on canvas, 72.8x72.8cm
(Right) Anxiety, warm, 2017, Oil on ramie cloth, 72.8x72.8cm







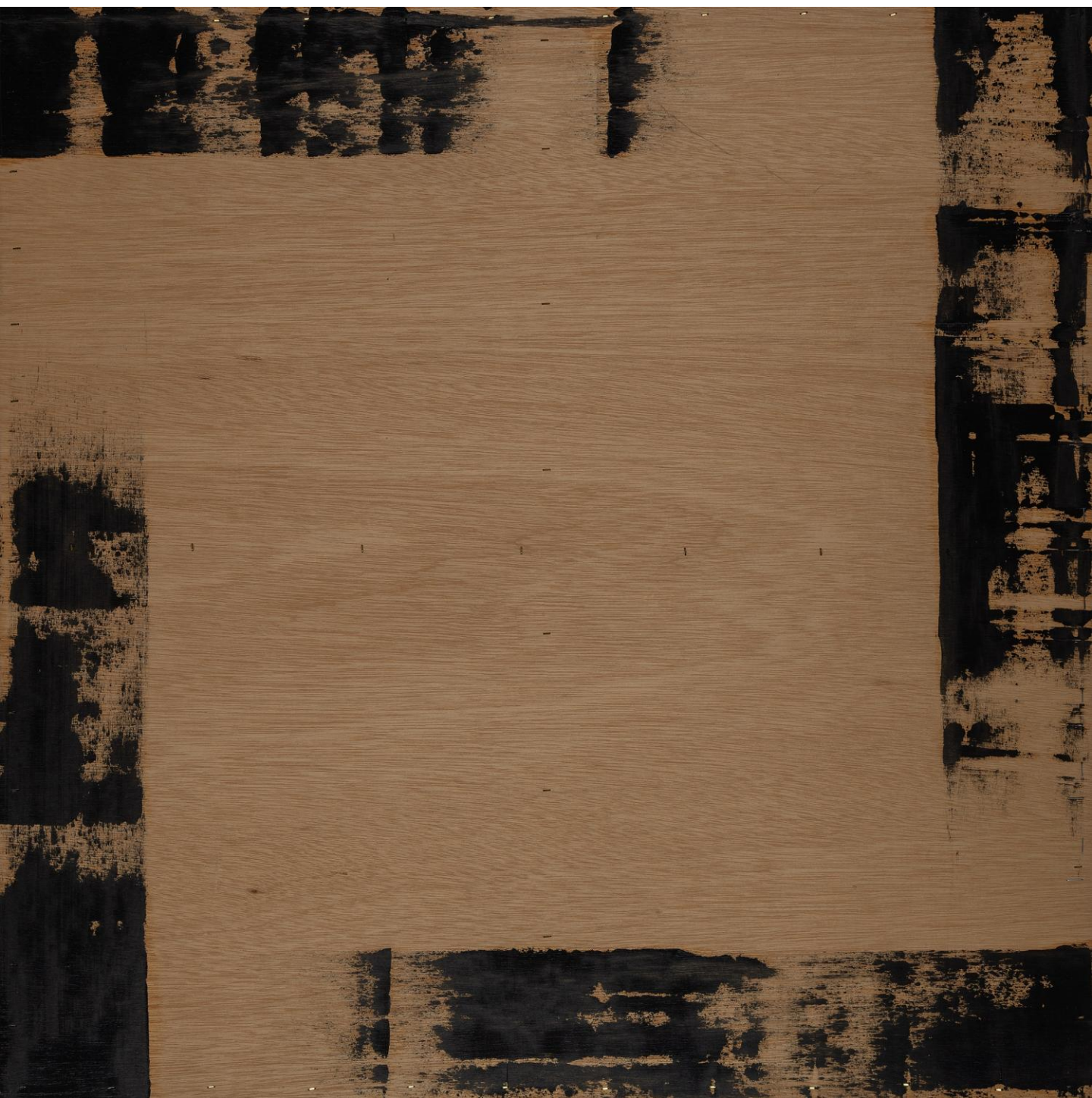




● Immersion and dispersion, 2017, Oil on wood panel, 80.2x80.2cm



● Immersion and dispersion, 2017, Oil on ramie cloth, 90.9x90.9cm



● Immersion and dispersion, 2017, Oil on wood panel, 72.5x72.5cm



● Immersion and dispersion, 2017, Oil on ramie cloth, 35.5x137cm



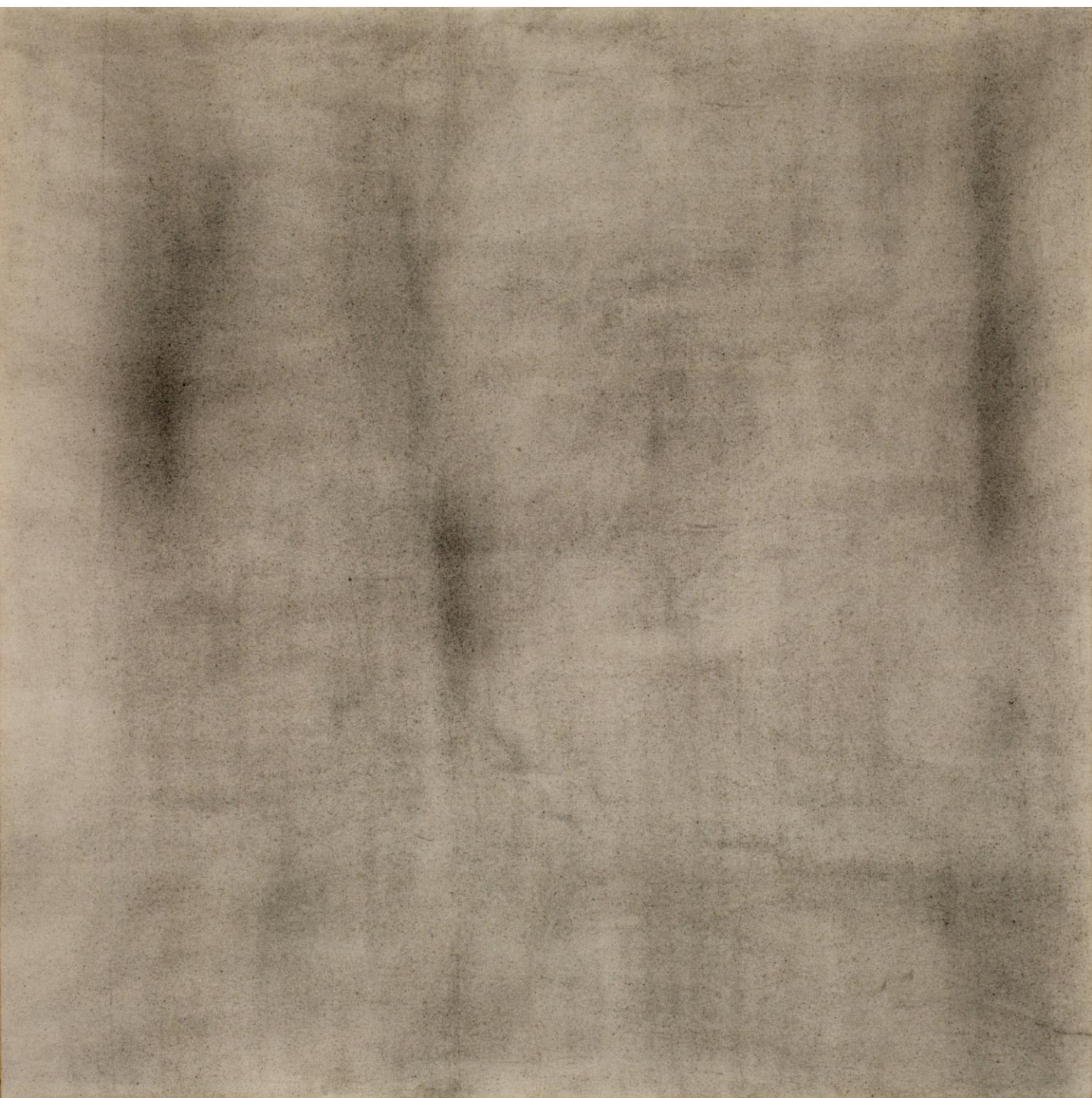


● Toward acceptance, 2017, Conté on jute cloth, 116.5x90.5cm



● Toward acceptance, 2017, Oil stick on jute cloth, 116x72.5cm







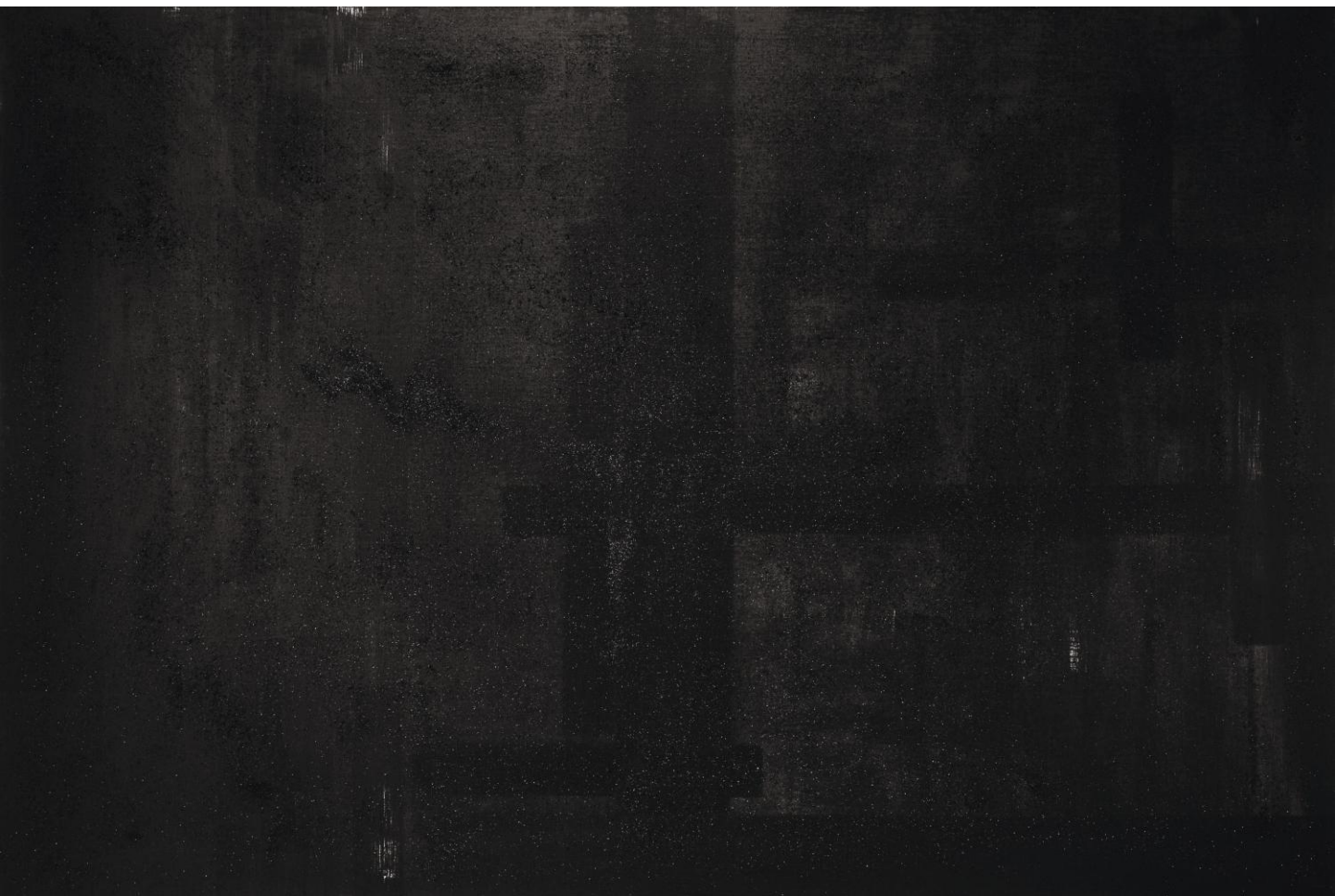








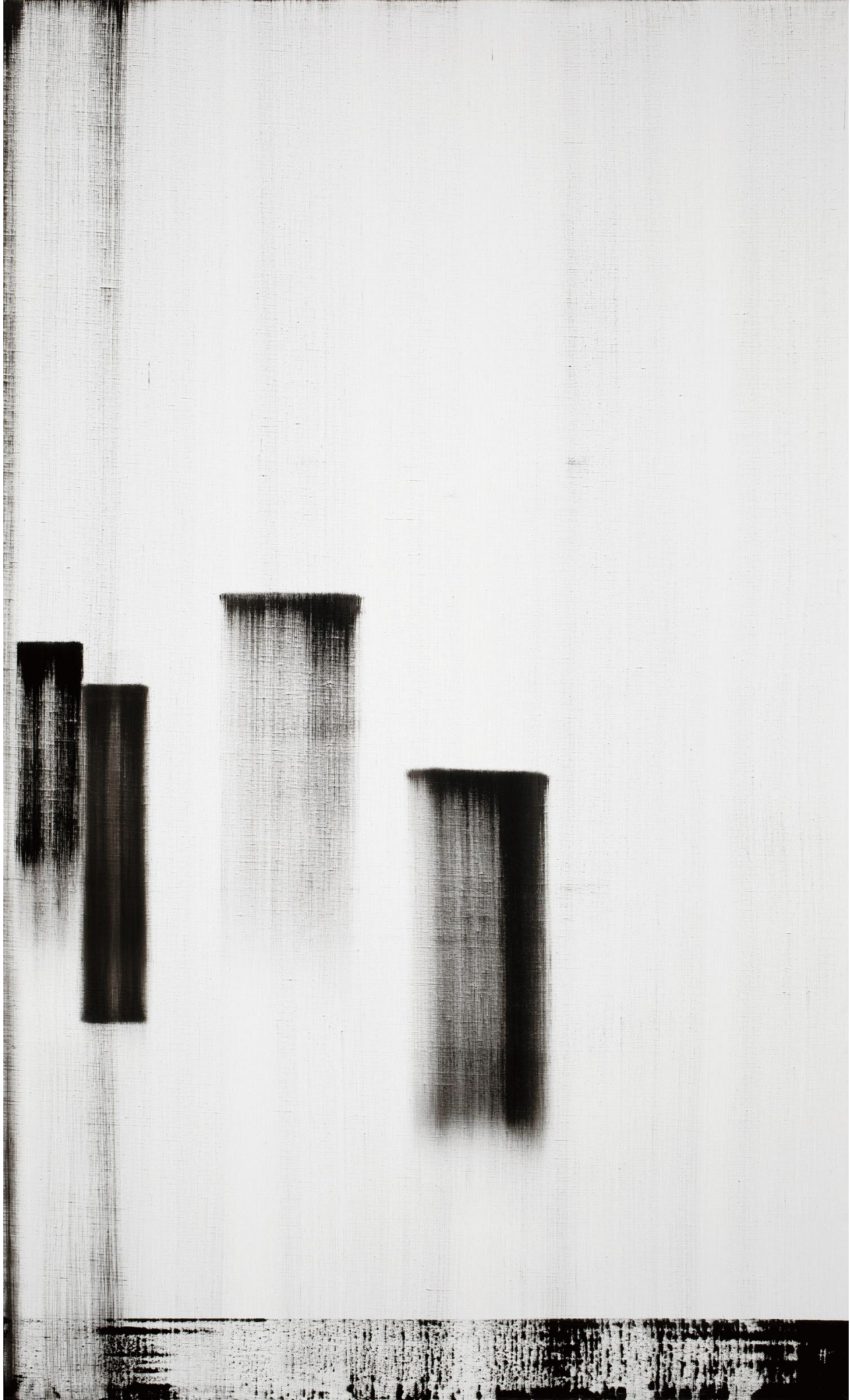
● Immersion and dispersion, 2017, Oil on canvas, 145x96.5cm





● Immersion and dispersion, 2017, Oil on canvas, (Left) 162x130.1cm (Right) 161.8x97cm



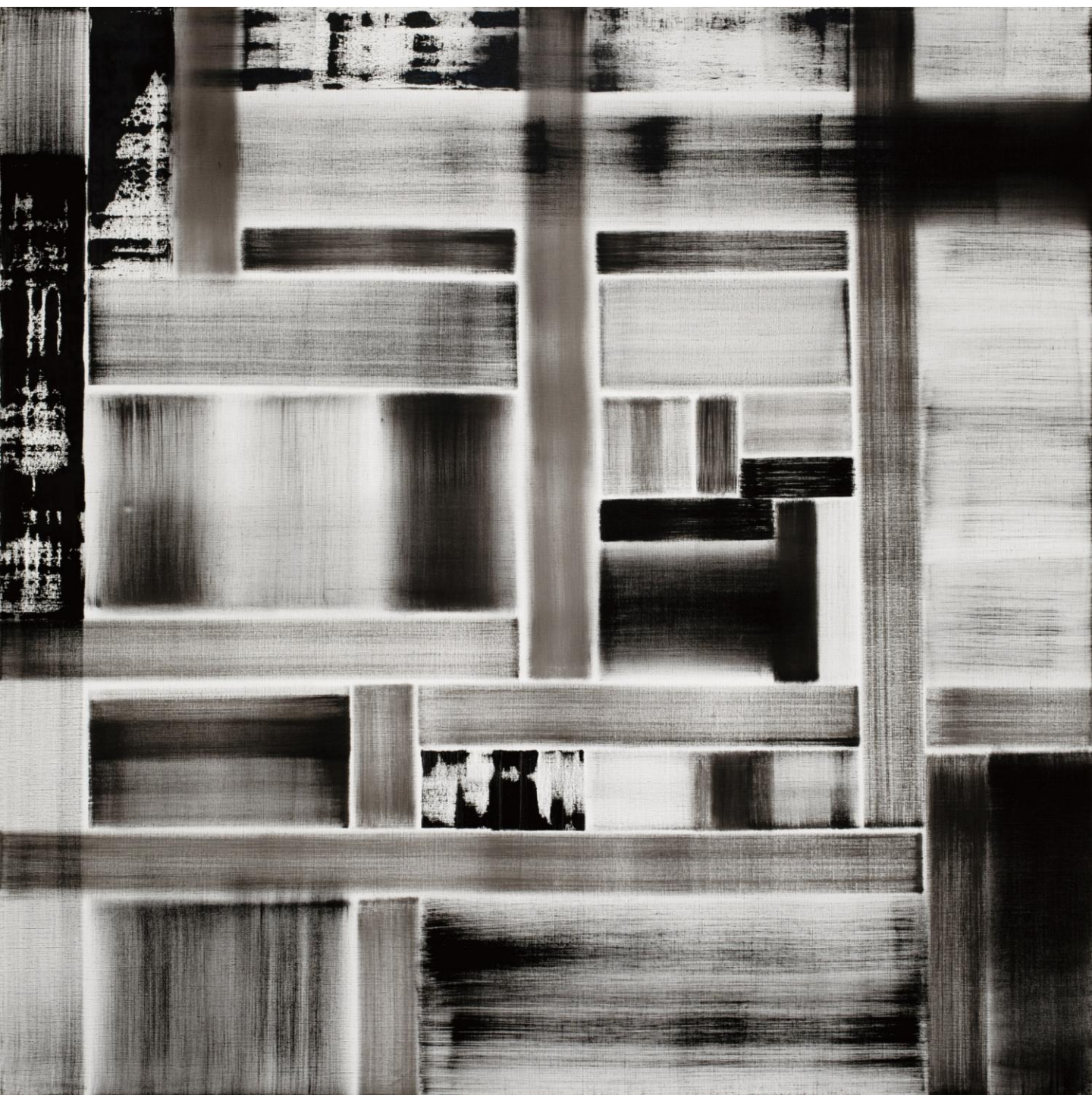




● Immersion and dispersion, 2017, Oil on canvas, 145x89cm



● Immersion and dispersion, 2017, Oil on canvas, 90.5x90.5cm



● Immersion and dispersion, 2017, Oil on canvas, 129.5x129.5cm

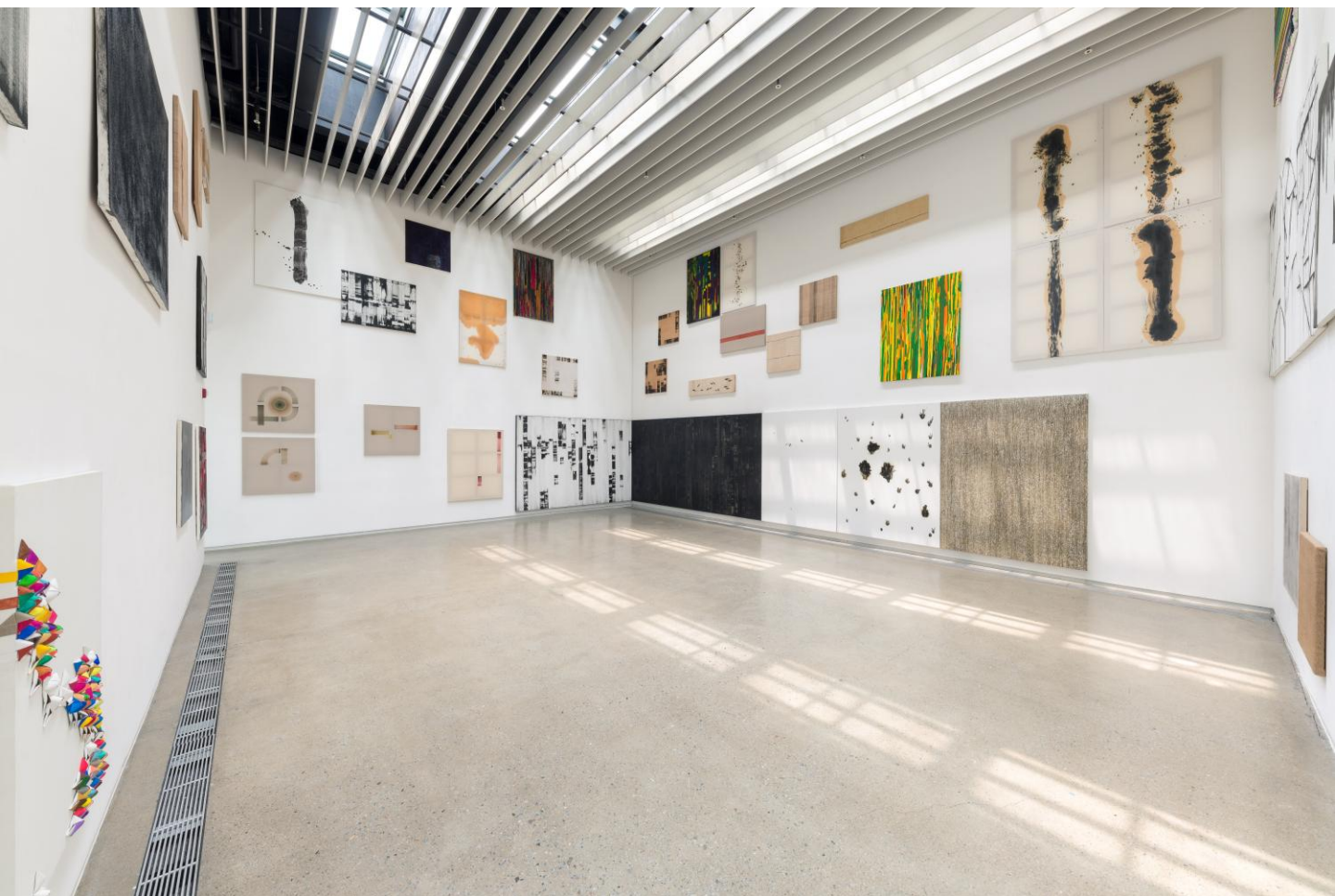


● Immersion and dispersion, 2016, Oil on canvas, 97x130cm



● Immersion and dispersion, 2016, Oil on canvas, 130x89cm

The Window that Penetrates Through the Bones, Art Center White Block, Paju, South Korea, 2023



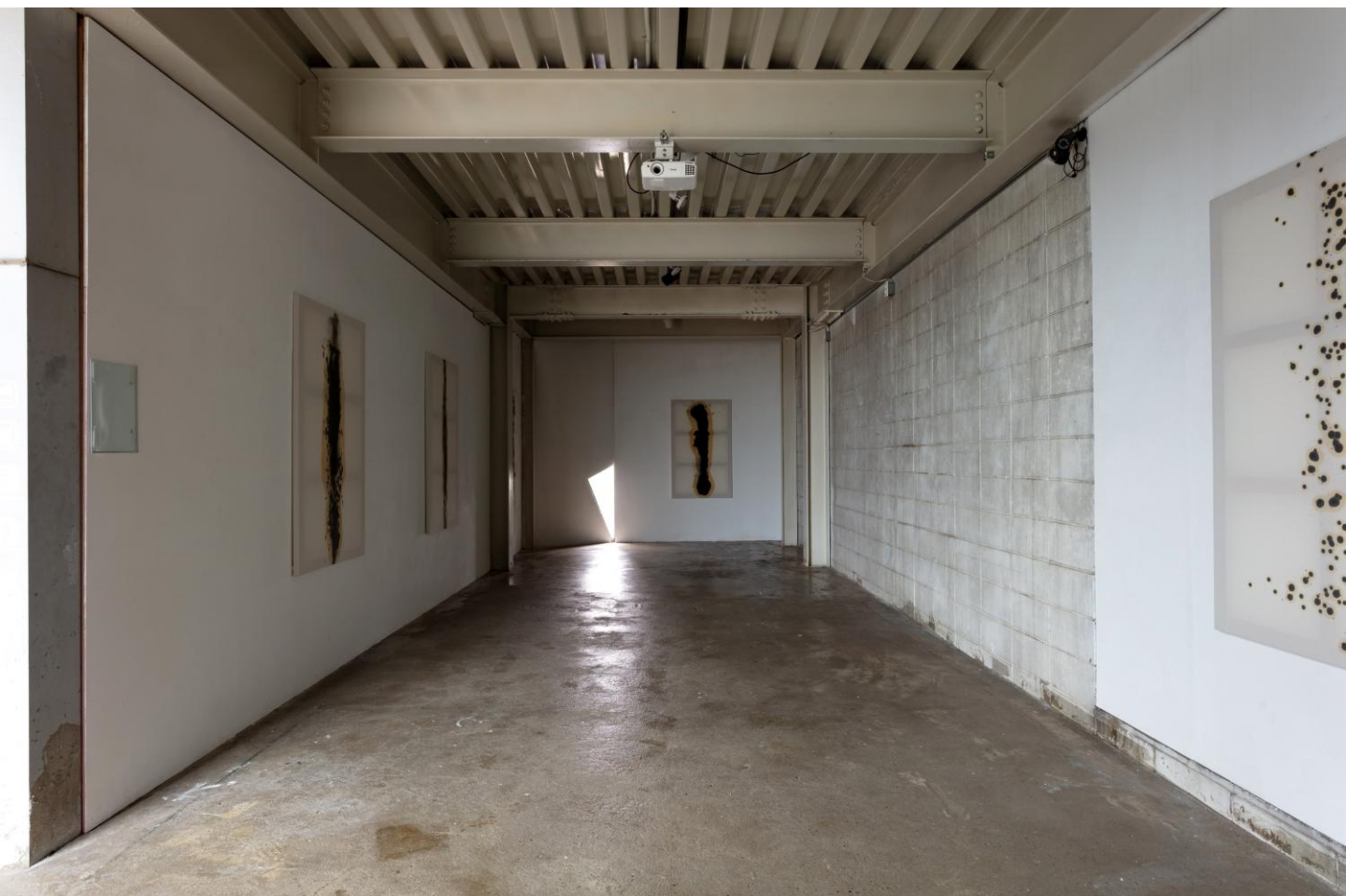






Observe: Narrow and Deep Tunnel, CICA Museum, Gimpo, South Korea, 2020







Embrace, Art Center White Block, Paju, South Korea, 2020







From Awareness To Acceptance, Insa Art Center, Seoul, South Korea, 2018

