

There are three major features of color representation that is the basic element of my work. The major features are the planar configuration by diagramming, the simplified expression and the decoration. They were found in Korea's traditional folk paintings, which become the motive of many following painting works. 1. Color Representation by Planar Configuration, 2. Color Representation by Simplified expression, 3. Color Representation by Decoration

Les œuvres riches en couleurs de Bokyung "Becky" Kim suivent les 3 caractéristiques de base de la peinture populaire traditionnelle coréenne: la configuration planaire, l'expression simplifiée et la décoration. Avec l'utilisation de couleurs intenses par couches contrastées, elle remplace la technique de l'ombre. Née en Corée du Sud dans les années quatre-vingt et vivant à Séoul, Galleria Monteoliveto représente en Europe leurs œuvres déjà exposées dans des expositions en solo et de groupe aux Etats-Unis, au Japon, la Chine, en Allemagne, en France, en Belgique, en Italie et en Corée. Après leur participation à l'Exposition d'art contemporain à Aix en Provence en mai 2012 avec notre galerie, le projet FOCUS KOREA proposé par la Galerie Monteoliveto a obtenu un grand intérêt à l'Affordable Art Fair de Rome et dans leur exposition personnelle à Naples en décembre 2012.

### **1. Color Representation by Planar Configuration**

In paintings, a planar configuration is shaped by exclusion of perspective and absence of sense of volume. Such a planar configuration is one of major features of color representation. In his essay on Modernism, Greenberg stated, 'flatness is a unique and special characteristic of paintings. The flatness, which is a two-dimensional element, is painting's distinctive condition that is never shared by other types of art. Accordingly, modernist paintings have to strive for nothing but the flatness itself.' Greenberg also asserted that canvas is a limited medium for modernist paintings, so its shapes, flat screen and paint's property must be treated as positive and dynamic. In this regard, we can consider a flat space as one of the characteristics of modernist paintings. The flat space comes from a change of illusory or visual space. This is because flatness is the most distinct and unique quality that painting artworks should possess. In consideration of such aspects of paintings, I could discover the quality of a planar configuration in Korea's traditional folk paintings. Most of my works became implying the folk paintings' expressive method and aesthetic. Unlike other Korea's existing traditional paintings, the folk paintings can be often found in a free style pictorial form. It is because ordinary people freely made the folk paintings with no relation to their tradition or systematic education. Such a free style expressive mode of the folk paintings is well described through the planar configuration. As shown in my text paintings, I usually draw outlines of a form first and then, fill up the inside of the outlines with colors. Through the stylized pattern or the strong colors, you can discern the characteristics of Korea's traditional folk paintings. In my works, forms or shapes are represented by highly saturated colors so as to be deliberately exaggerated or simplified. There are black borderlines that convey boldness and symbolic meaning. Moreover, as one of the ways of color representation, lines like organic curves and geometric lines express vitality. This usage of lines can be also regarded as one of the characteristics, which are found in the color representation of the folk paintings. The flat and simplified representation of colors was made through concrete plans of mine. This representation allows me to build my own creativity as making artworks. In Korea's traditional folk paintings, it is important to express each facet of colors with use of bright and strong colors. Besides, the folk paintings use intense colors in flatness instead of using shade. This is an effort to avoid degrading color contrast. I also adopted the same type of coloration in my works.

### **2. Color Representation by Simplified Expression**

It would not be an exaggeration to say that 'pursuit of simplification' is a compound expression to explain various changes and a wide range of developmental manners in the paintings of Postmodernism. In contemporary art, simplification is accounted as remarkable. As shown in Ancient Egyptian mural paintings and sculptures that are classified into primitive art, simplification is seemingly not only a realistic way of depicting material objects. It is also an evolutionary method to a new phase that is presented throughout contemporary art. If an object is described in simplicity, this simplicity signifies that the object is important and distinct. It can be said that simplicity denotes a degree of tension that an observer has toward a certain symptom. In other words, an observer creates a certain degree of tension through his or her personal experience and at this point, the degree of tension indicates nothing but simplicity. The simplicity begins from artists' subjective reinterpretation of particular objects. Or, it starts from their

simplification of that reinterpretation, while the artists enlarge or diminish the objects on canvas. Form is a component of representation of sculptures. It is an artist's primary method for expression. Through variations of the form, an artist can maximize the content that he or she intends to represent. Like this, a simplified expression of color representation is also driven by a particular intention of an artist. In accordance with the intention of an artist, coloration is omitted from the unnecessary and insignificant part of things. Instead, colors of signification can be expressed more clearly. Simplified coloration is intrinsic, concise and pure in comparison with realistic coloration. Thus, it can be regarded that simple colors are the consequence of the process of delivering implied meanings. Simplicity appears as one of the expressive ways in Oriental paintings. When an artist captures an object through contemplation, the artist applies simplicity to paintings in order to conceive the object's essence and furthermore, in order to identify him- or herself with the nature. No matter how the shape and color are simplified, the paintings of simplified expression can be perfect along with their maintenance of the object's essence. The paintings can keep representing the object's essence, because the artist tries to express the object in his or her cognitive world. In my artworks, I focus on representation of the mental world by condensing and limiting the reality with use of simplification of colors. The simplification using brief shapes is one of the ways to express the essential characteristics of an object. Therefore, for me, simplification can be regarded as an act of creation and at the same time, it is an effort and a will to pursue pureness. In sculptures, pureness is represented by the color representation, which makes use of both intensive formal depiction and concise list of primary colors. My painting can be compared with primitive art or children's drawings of simplicity. This is due to the pre-logical viewpoint seeking the innocent joy, which is discovered all in primitive art, children's drawings and my painting. At times, we can also find simplified expression in children's drawings. However, in addition to the simplicity, there are simultaneously diversity and complexity too. Each different subject matter of my works evolves into a new work of art through imagination of mine. Eventually, it is recreated with different narratives.

### **3. Color Representation by Decoration**

There is another characteristic of coloration, that is, a decorative quality. In Modernism, a fundamental purity is emphasized. According to the modernist idea, colors should not be various or showy. Accordingly, we can see that modernist paintings are almost monochrome. In the meantime, in conceptual art, colors are considered to be secondary, so that both the minimized color representation and the pure state are believed as good. But then, facing Postmodernism, artworks regain the splendor of colors and those emphasize the decorative quality. Postmodernist artworks show contrasting colors and somewhat exaggerated screen configuration. Colorful decoration and contrast of varied colors can overcome limits on the colors of Modernism. Additionally, it cannot be ignored the proportion of decorative colors that appear through lines. Lines can express not only simple contour lines or shapes of material object, but also the autonomous movement of the line itself. In my works, there are colorful lines that provide rhythmical atmosphere to the planar canvas. There are two kinds of lines – lines for outlines and those for patterns. These particular kinds of lines appear as another feature of color representation. Lines can be established decoratively through coloration. Matisse once mentioned that he tried to emphasize vitality through decoration. With regard to Matisse's words, I make use of decorations in order to express the vitality of my works' content. For an effective configuration of the canvas, I minimized three-dimensional effects. I rather emphasized purity of the colors. As a result, on my work, darkness by shading disappears and it soon tends to be decorative. In this process, the planar configuration becomes being displayed effectively. As for planning on color usage, I attempted to carry out decoration of color patterns. My own practical ideas and plans were referred to the decoration in advance. Consequently, the colors used in my works signify autonomy within contrast and perspective so as to produce the intensity of primary colors. In my works, you can see the expressive ways such as the intensity of primary colors, the screen handling without any particular texture degree and the color scheme of using black color as a contrast element. These expressive ways are to intensively express the internal or psychological world rather than the outer world. They are color representations to approach the essential meaning of contemporary art. Moreover, there are color patterns representing human's emotional reactions. The color patterns reinforce symbolic meanings, by showing colors through lines rather than facets. Through the color patterns, I tried to deliver the message of my work more effectively. The decorative color patterns are described concisely. So, they become a direct representation of emotions. Colors generally indicate a special kind of impression, that is, namely a silent language. Such a kind of language is an element, which is to enable direct dialogue, by shaping the proper match between the characteristics of colors and those of subjects.

## **Biography**

Bokyoung KimBorn : 29th November, 1981  
-[Seoul, South Korea] resident in [Seoul]

## EXHIBITIONS

- 2012. 'FANTACIA' Gallery ABKUNSTKELLEREI, BadenBaden, Germany
- 2012. 'Solo Exhibitions, Hwa Sang Gok' Baekwoon Gallery, Seoul, Korea
- 2012. 'Kunstart12-N.C.A.A.' Biennale fierabolzano, Italy
- 2011. 'Communication n Combination' Antwerpen LOVE2ARTS Gallery Brusseis, Belgium 2011.
- 'Traces n Stories' Veronese Gallery LA, America
- 2011. 'VIDANGIL 30KOREA CONTEMPORARY' The Don Gallery Milano, Italy
- 2011. Gallery The Chai 'communication n combination' Pa-ju Heyri, Korea
- 2011. National theater Chiwoo Choi Jazz & Multimedia Exhibition Seoul, Korea
- 2010. 'Solo Exhibitions, Hwa Sang Gok' Baekwoon Gallery, Seoul, Korea
- 2010. 'Harmony' Versailles Gallery97, Paris, France
- 2010. 'Solo Exhibitions, FANTACIA' Gallery CASABONITA, Seoul, Korea
- 2010. 'Space&Trace' Cobart International Gallery Preview, Brusseis, Belgium
- 2010. Belgium Antwerpen LOVE2ARTS Gallery Exhibition, Brusseis, Belgium
- 2010. A SLICE OF CONTEMPORARY ART, Tokoy, Japan
- 2010. Ferrari&Maserati Celebrations 'Jazz n Art Multimedia Exhibition' Vantt Seoul, Korea 2010. Hotel Shilla Multimedia Exhibition & Sweet Jazz Performance Je-ju, Korea
- 2010. FRESH ART PROJECT GalleryH, Seoul, Korea
- 2010. National theater Choi Chiwoo Dynamic Jazz & Multimedia Exhibition Seoul, Korea 2010.
- MESSAGE FOR 2010 FROM CONTEMPORARY ARTIST, Seoul, Korea
- 2009. KOREA CONTEMPORARY20, Cremona, Italy
- 2009. 'Solo Exhibitions, Hwa Sang Gok' Ramer Gallery, Seoul, Korea
- 2009. ART LIBRARY CAMPAGNE-Seoul, Korea
- 2009. 'Green Cake' SHINSEGAE Art Fair (Seoul, Busan), Korea
- 2009. The Little Work of Art Festival(LWAF), Exhibition of Ask The Wind, Seoul, Korea 2008. Gwang Ju Biennale Project 'spring', Gwang Ju, Korea
- 2008. 'LWAF' Exhibition of Memorial for Beijing Olympic, (Beijing, Tianjin), China