

## **A Look**

**Kim, In young**

It is said that what is 'perceived' through our brain is not what it truly is. We see the world not as it is, but as what the brain tells us it is like. For example, most round objects that we see don't embody 'being round' literally. They are simply close to 'being round.' It can be said that the brain goes through similar processes when we look at puddles on the ground or stains on the wallpaper, human faces or animals can be recognized. As such, specific images can be found when we look at abstract, meaningless stains or figures. This is then analogized with the knowledge that is previously obtained. Hence, it can be seen how proficient the abstracted images can be saved from a discerned image through the eye. In other words, knowledge is structuralized systematically then operated and saved. It is then grasped through visual stimuli by substituting with the saved matrix of memory. The progress of thinking as such inevitably occurs in the creation and appreciation of artwork.

My work is based on the fact that recognition and expression of reality must be converted abstractly. I therefore build up the required image by simply taking colours and forms rather than observing the substantial object and 'representing' it. I work with a condition where I take no control over the materials- enamel paint is dripped onto the surface of the canvas. Also, the coincidentalness of the flowing paint blots forming the 'pictures' compose an important part of my work. The components of the painting let the viewer carry out the 'shape building' process through the theory previously mentioned. In my works, the viewer can build up the image of Oriental painting. But blots on the surface of these works cannot sink into canvas and flout on the surface of canvas in the direction of gravity different from Oriental painting that is made space at a right angle to the plane of canvas owing to the soaked Orient ink. these blots on the surface make suggestive space in the picture. And my works have constituents that we can notice the form of the oriental landscape drawn in black and white. On the other hand, the fact that the image the viewer is trying to recognize is a gathering of coincidental marks and bright colors made by the glossy enamel paint is shown.