

Abstract

A study on dual structuring of pictorial space based on uncertainty

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My work begins from realizing the discord between the sense of seeing and the perception of knowing, and having a distrust in the painterly illusion. I attempt to stop unconscious reception of the perceptive process, "look," "paint," and then question the things that intervene in the process of "looking again." In this thesis I systematically presented the process of how I unravel my work, from perception of the problem, realization of the theme, and to conclusion, including the reason why I chose obscurity as a main characteristic of my work, how I structure suggestive space, and what are the characteristics of expression.

Perception of an image does not end in just the passive process of accepting and recording an object as it is. It is an active creation process to understand the significance given by the object through endless interaction between the subject of perception and the world surrounding him/her. Such thought process takes place endlessly not only in the production of the artist's work, but also during appreciation by viewers. Spectators interpret the paintings by receiving signals designed to make them think of certain things as they look at the works. At this time, the viewer perceives the object based on a reflection of his/her own

experience, which serves as a background to compose the subject aspect of perception. My goal is to use the confusion that takes place in such perceptive process as different contexts collide, thereby forming a suggestive space. In my work, the uncertainty of the images is the starting point for the goal of "building suggestive space," and the grounds for the methodology I use throughout my work.

Through the method of using the physical properties of enamel paint to create shapes and letting them flow, I bring coincidence into the work process. The so created enamel stains form layers of space by being stacked up or overlapped, and these clusters of paint gather to establish discontinuous and obscure expressions of space on the picture-plane. This is "building a structure" that can be read obscurely, rather than "representation" obscure space. Empowered by the structuring of the picture-plane, the paints stains give "suggestive space" to the "empty picture plane," and consequently a space is built on the two-dimensional plane. My works, in which such factors take motion, are vulnerable landscape images consisting of visually clear and powerful matter. The images only become clear as the recorded experiences meet with present perceptions, and because this is reduced to something related to the viewers, diverse interpretations of the images become possible. In this case, the perception of the space does not take place only within the picture-plane, but is also extended to outside the picture plane, to physical space, owing to analogy of the direction of gravity and material imagination.

My work can also be explained as something that re-composes the meanings read from existing works to desematize them from their original context. When an image is separated from its original meaning and is returned to a state where diverse substitution of significances is possible, the result of "new perception" of this recomposes our visual experience. Ultimately, my construction of "suggestive space" is a process of creating a "new space for perception."

Key words: construction of space, suggestion, accidental, collision of contexts, image perception, variability of perception, obscurity, space and plane, discontinuous space