

Kim Insun (Space: Willing N Dealing)

Kwon Hyuk had mostly created her early works by stitching technique, combining the stitched object onto a painted canvas. Thus, various layers form unique composition. These works are also deemed formative in character, since the encounter of threads create solid structure, an installation work dividing the space. After her early days, Kwon has been constantly interested in the invisible element such as energy(spirit), and minute units which compose the material, as well as natural phenomena, etc. Such interest in cosmic organic vitality triggers Kwon to begin with her questioning the human life. Her exploration into the realm of all kinds of phenomena involves studying the coincidental character of various unexpected 'situations' that people encounter, and the absoluteness of all the different principles that are deemed representing the logic of our world. At a glance, this seems to reflect a colossal dimension and abstract viewpoint such as 'universe' and 'law of nature.' However, the intervention of the artist's body along with meditative process entailing repetitive actions, are directly linked to a rather practical attitude which is concluded by observation and analysis of the world. Therefore, her works depart from the macro perspective going toward the origin of existence, reflected by micro clues that are discovered during the itinerary. Finally, Kwon strives to arrive with conclusions that are rooted in real life through her works.

In the exhibition <Controlled and Uncontrolled> at Space Willing N Dealing, Kwon Hyuk has shown a sort of experimental attitude of formalizing various vague and abstract phenomena. The exhibited works consist of canvas works and installation works. The CHAOSMOS series on the canvas has combined Cosmos and Chaos in the title. On the canvas, abstract images are created both with thread and paint which remind us of the vast and spectacular expanse of the rough sea. The style is not quite different from her attitude found in 2011 through her charcoal drawings depicting the flow of water, Reality is that nothing does not exist, Reality is that one does not disappear. The images shown in repetitive pattern are created by stitches combined with paint on the canvas. The traces made by actions of the artist being conveyed as the painting, and the repetitive process of interweaving the thread on the canvas, create a certain temporality. From this, a growth of a different level of order can be observed. That is, this series is composed of two steps, of which the first step is the coloring process which entails a coincidental effect. The images are created by actions of mixing and dripping paint, resulting in a sort of 'phenomenon' caused by the artist's corporeal action. The abstract images created by the coincidental effect caused by the traces of such action on the canvas are forms that are beyond the realm of the artist's control. The next step is the stitch using a sewing machine, of which Kwon controls over the direction and shape to create an expanded pattern of thread.

This is similar to her 3-dimensional work BREATH and its method and process. This installation work was a combination of thread, painting, and space. Kwon had cast invisible space by breathing into a balloon, using balloon, thread, glue, transparent medium. This work also required 2 steps for its creation. First, you blow the balloon into a certain size and shape and wind thread on the balloon's surface. During this process, the artist controls the material under a certain rule with regards to how to wind the thread according to the balloon's shape. The second step leaves the artist's hand, the work is completed with the flow of time. While the thread hardens on top of the balloon which gradually shrinks after expanding, minute elements are at play. The thread and medium, the concentration and proportion of glue and water, the speed at which the balloon deflates, the surrounding temperature and humidity; all these environmental factors result in diverse shapes, irregular forms of the balloons. During the whole process, Kwon perceives various phenomena which she had not expected to happen in daily life, and a certain order which lies beneath such phenomena. As the artist implies in the title <Controlled and Uncontrolled>, she assumes the equivocal structure of what can be controlled and what cannot be. However, on a fundamental level, she questions the unintended element of coincidence. Even the most momentary speck of time which looks coincidental is the result of reactions of various environments and principles. Kwon has revealed through her observation and exploration over time, that such result had to be related with inevitable intent and control. Guided through her eyes, the world looks quite like it. It is the moment when art becomes the window to the world.