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Cleansing by Time, 2010, Korean Mulberry paper

Hyungjoo Kim

Hyungjoo Kim is a contemporary artist who currently working at her studio primarily in Kangwondo in South Korea. Her art career has always been a transparent reflection of her sincere life experience which began at her place of birth, Masan, South Korea. Kim was homeschooled until high school which provided her with a very unique worldview, an eccentric view of humanity based on a struggle to overcome an illness until Kim obtained a Master's of Fine Art from Hong-ik University in South Korea. Currently, she is a full- time artist.

Some of her art projects have been sponsored by major corporations such as Samsung and Donyang Apparel. Kim has had numerous art exhibitions in Germany, Japan, Austria, South Korea, and throughout the U.S. Paper art would become prominent among many different types of styles such as her works of art with a focus on communication. Included, there are over 40 years of work from her professional art career. Her unique art form and her language are created with mulberry paper, a weaving technique, cloth, painting, and recycled mediums.

Hyungjoo Kim's artistic career was strengthened by her volunteer activities with charity art projects. These projects not only presented important art work to the world but also resulted in donations to meaningful organizations. Kim has always emphasized the human condition in her work, which is well received universally. Reminiscent of bamboo swaying in the wind which brings to the fore a sense of nature, where life itself is created, and the influence of womanhood are found from her soft and calm impressions. A large portion of her artwork is an explicit reflection of her life experiences. Overcoming her illness in her life which she surpassed has made her stronger. Furthermore, the care and encouragement of her mother during that time made her survival possible. As an example, her work has focused on the heart-beat and the connection between mother and child as influenced by her turbulent life. Her distinctive technique has adapted over time to her specialized medium of choice - different types of paper.



Detail of *Harmony of The Vestiges*



Details of *Story of a Thousand Days*



Emile Belle, 2005, mixed media/sound installation

Central to the works of Ms. Kim is her vision as an artist. She states a serious human endeavour that requires sincerity, purity, and freedom from pre-conceived ideas or sentiments. Kim's art has focused on the revival of Koreans Costumes, and she approaches her subject in multiple media: on canvas she moves between using paint, crayon and water colors; on traditional Korean hanji paper she creates bas relief sculptures, and in fabric she produces elegant and outrageous art. The common theme running through all her work is an extraction and elevation of classic elements from traditional Korean costumes. Although the inspiration of Kim's art was started, the meditative production process attracts viewers from diverse cultures.

Hyungjoo Kim's notable exhibitions are at the Chicago Cultural Center and at the MIA in 2011. Kim's work can be found in the permanent collections of reputable museums such as Seoul National University and the Philadelphia Museum of Art. In addition, her pieces are included in numerous private collections including fashion designers. Kim has taught in respected art colleges in South Korea. Kim has also been invited to Michigan State University and North Park University in U.S.A.



Harmony of The Vestiges, 2000, Oriental dye on Korean mulberry paper, 210 x 120 cm



Story of a Thousand Days , 2004, Korean mulberry paper and oriental dye, 183 x 160 cm

This work of art contains many stories of hardship, overcoming difficulty, memories and love. The Korean letters are inspired by the respect of each human being as per King Sejong's philosophy. All the stories in this piece of art are nonfiction during the work process. It is such a lively story. Then I drew a dragon which is a legendary animal depicting the temptation of recreating and embellishing our everyday life story. Some days can be mythical stories, as well.



The root of my work is the respect and love for my mother. My mother was my private tutor, my friend and my mentor at home during my early childhood with sickness.

She taught me all the artwork that I have created during my adulthood and passed-down the traditional techniques to me. I made this Butsun, a Korean sock, on this paperwork as a memorial to my mother who wore them all the time. She was constantly busy moving to and from while wearing these Butsun-clad feet reflecting most of Korean mothers of her generation.



This piece was made on a day with heavy clouds. The shapes of the clouds became diverse depicting a tree but then a house. Suddenly, the cloud became a crown as it was constantly morphing. My depiction of boundless shapes, the clouds, was rendered by embedding them symbolically on the canvas.



The day I created this image, the news was ablaze with stories of UFO's. With this artwork, I wanted to make this headline my personal symbol of a tiny universe.



My students visited my artist studio; we cooked rice in order to set a Korean dinner table with a spoon and a set of chopsticks. I felt very moved after their visit; I drew shapes as if writing in a diary.



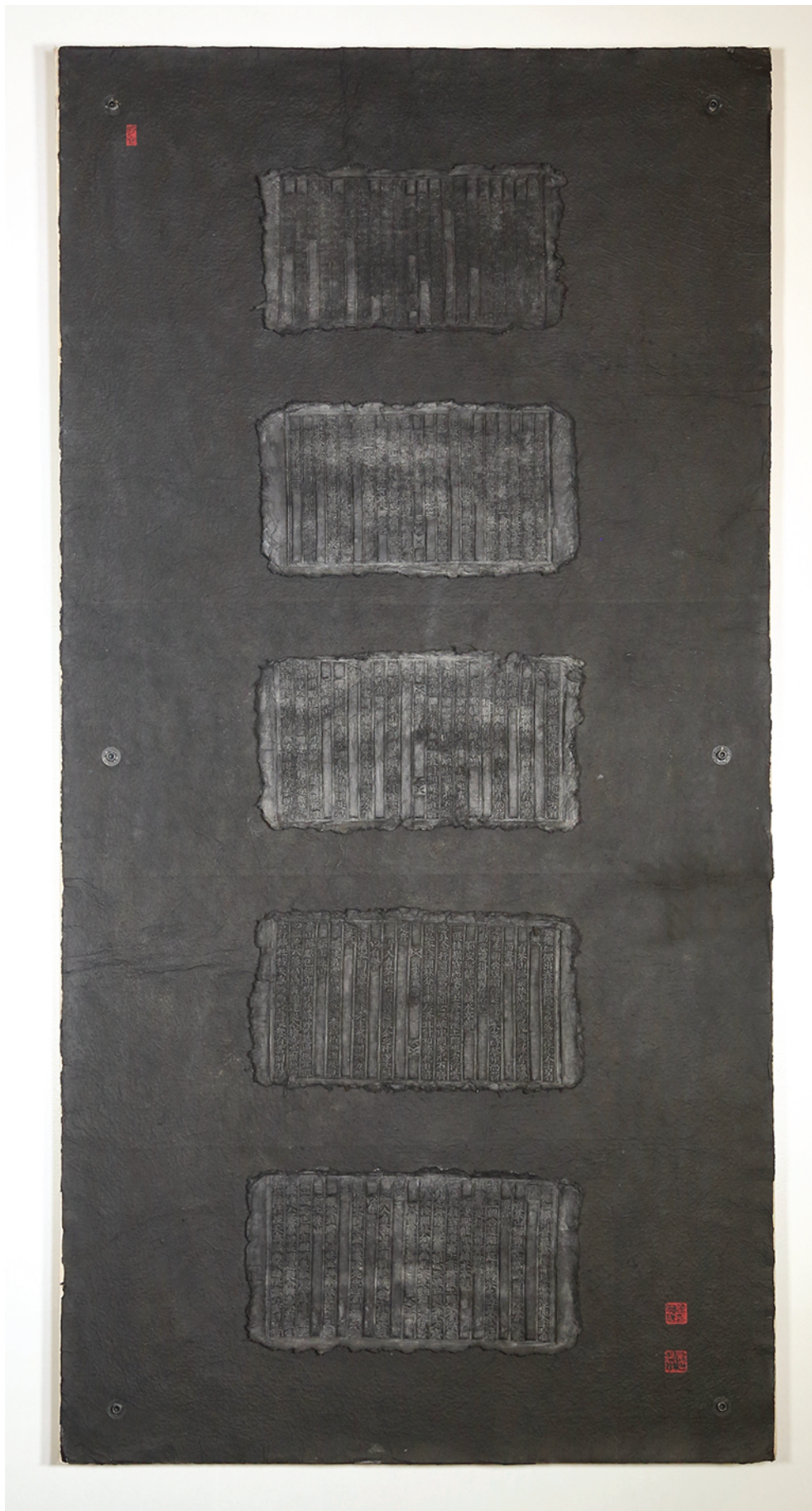
The story of one thousand days was not created in a day. Each figure is the record of everyday life as if written in a diary. I visited a public bath when I felt tired after lines and dots on this project. The lines and dots were drawn with highly focused strokes.

This was made during a period where no public saunas were available. The only solace I could have was to visit a public bath to rest. My inspiration produced this drawing of the symbol of a public bath.

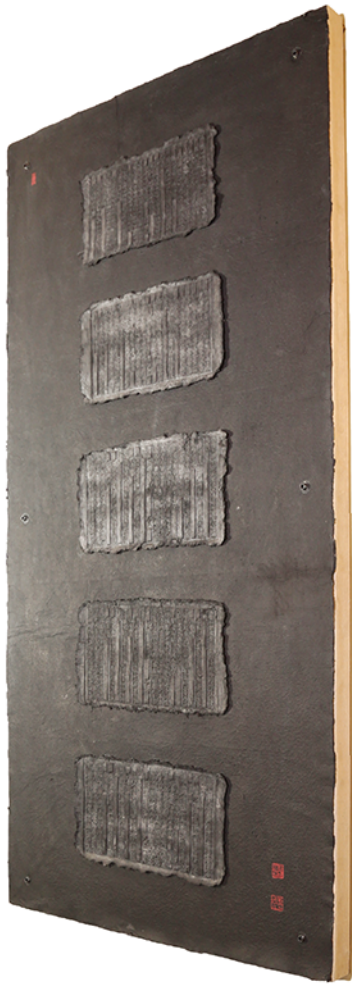


Record and Symbol, 2000, Ink on dyed Korean mulberry paper, 86.4 x 41.3 cm

Using the traditional short-waisted chogori jacket worn by women, Kim addresses aspects of Korean culture with this piece, *Record and Symbol*. Made from Korean mulberry paper, hanji, the long sleeves of the jacket are straight out to the sides, and the red and blue colors of the jacket halves reflect the colors of the circular ying-yang symbol on the Korean flag. Closer inspection reveals that both the jacket and its background are covered with rows of letters of the Korean hangul alphabet, adding another layer of symbolism.



The Tripitaka Koreana, 2001, Korean mulberry paper, 176×89 cm



The inspiration for this piece, the Tripitaka Koreana, comes from the desire to pray for the protection of the country and its citizens. This masterpiece is a remake of the Tripitaka Koreana utilizing Korean mulberry paper. By incorporating the historical scriptures, this artwork reflects divine protection eliminating any misfortune that life can bring.

The process of ink over the inscription emphasizes power and symbolizes removing bad luck.



Detail of *The Tripitaka Koreana*



Joy, 2001, Korean mulberry paper and Korean ink, 92 x 95 cm

Joy

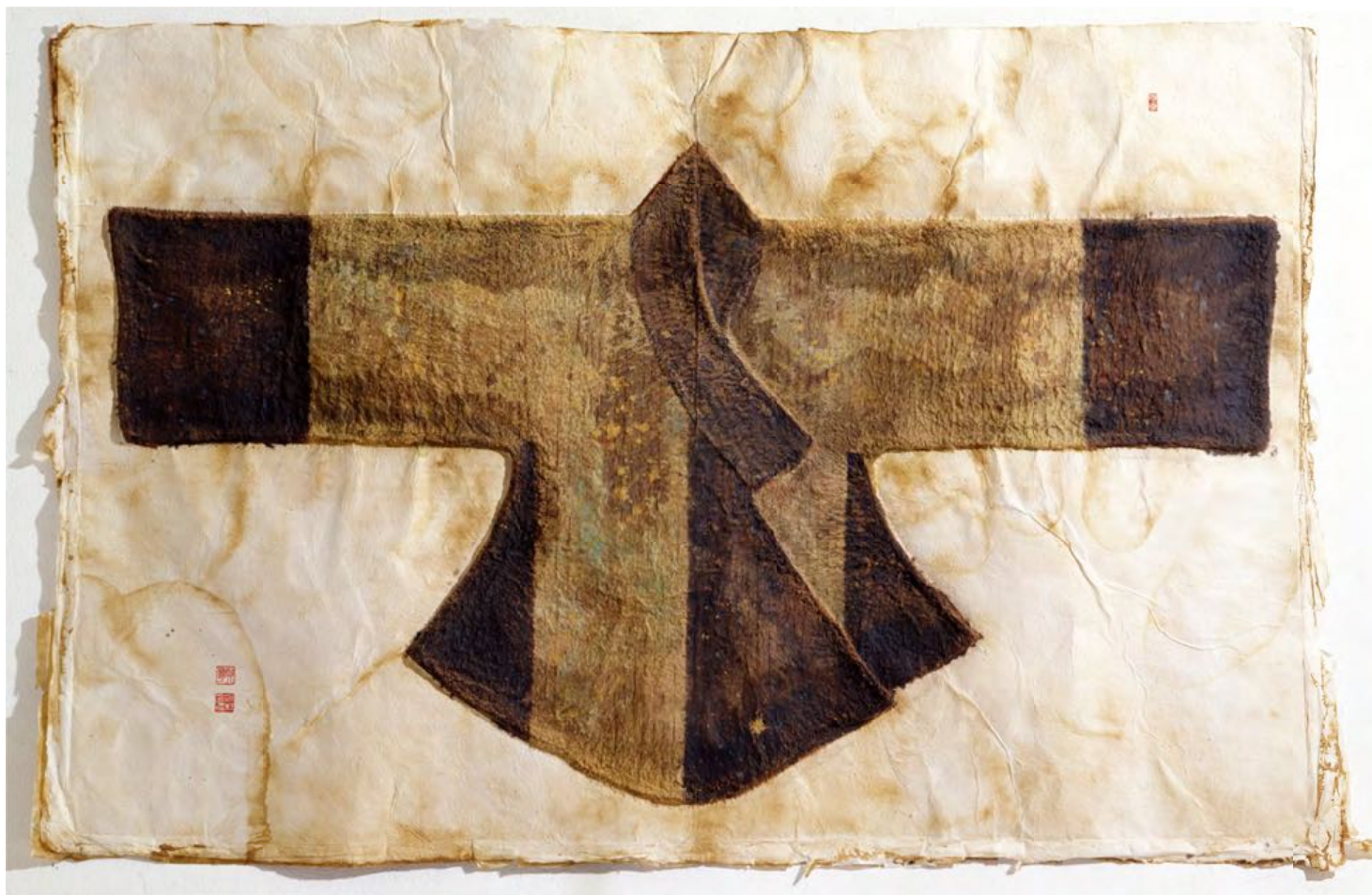
With this piece, Kim is expressing a cheerful feeling by means of sculpting a base plate, coating the top with peeled paper, peeling it off, and then painting the paper with Muckmool, Korean ink.



Korean Fantasia, 2000, Korean Mulberry paper, Silk, cotton and linen, 180 x 120 cm

Korean Fantasia

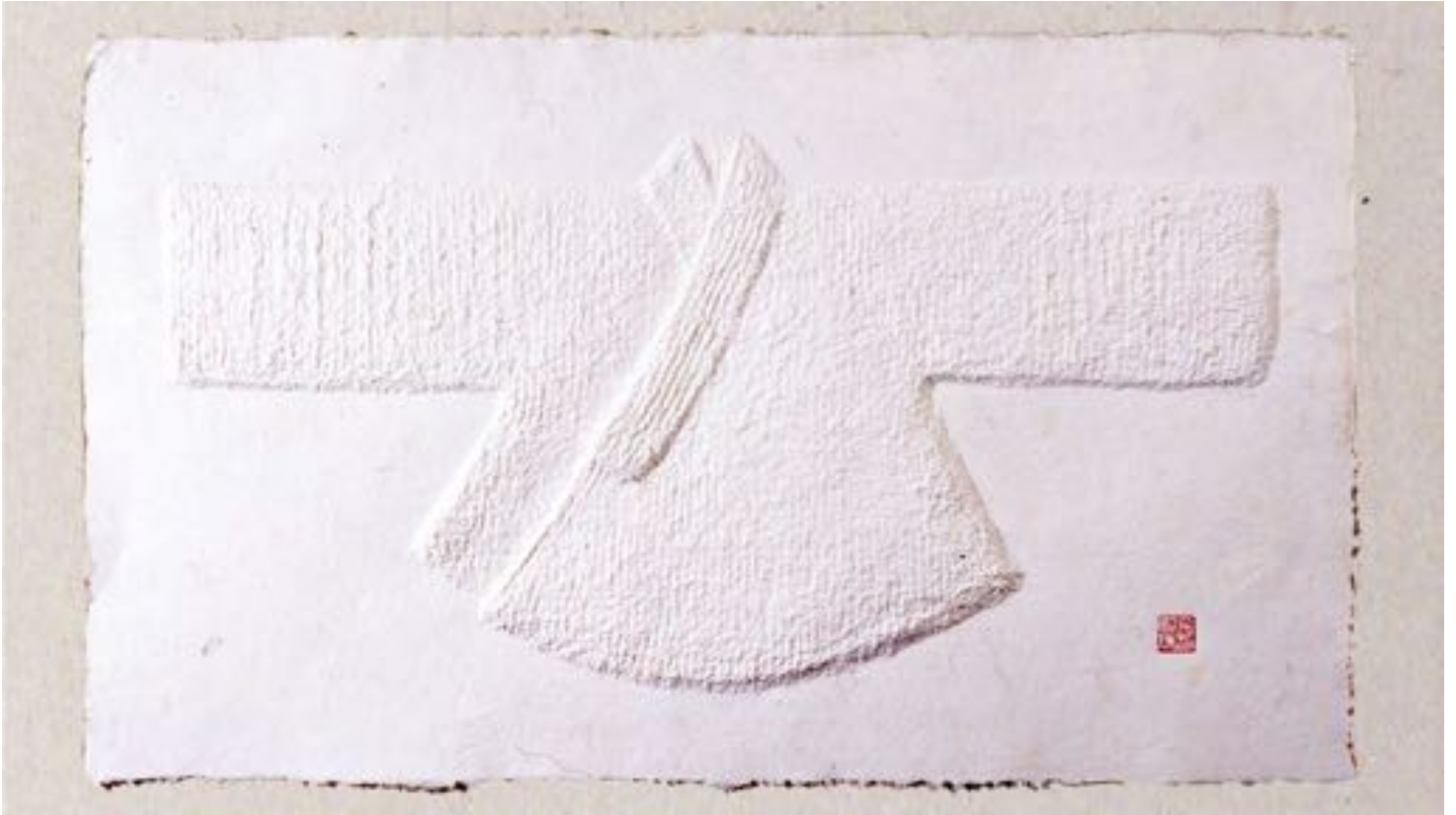
In Korea, brides prepare their futon and pillow as a marriage proclamation. Pillows were made using round patterns like the ones above on the corners of the pillows. These circular shaped patterns symbolize prayer for a blessed and long life of the married couple. The patches were stitched on both ends of the pillow for the bride and groom. This piece was sold in Miami Art Fair in 2013.



Andong Kim Family's Jeogori, 2002, Korean mulberry paper and dye, 180 x 120 cm

Andong Kim Family's Jeogori

This piece was inspired by a Famous Naesosa Temple in Korea. The piece is made with natural dye that is extracted from soil and plants. Back in the days, Jeogori was a women's daily jacket.



Healjo, 2000, Korean Mulberry paper, 120×80 cm

Healjo (“*Early Morning*” in Korean)

The jacket is a Korean traditional one, Magoja, that are known as the one a children wearing on new year’s day. Kim scratched with her own fingernails in order to deliver the layered texture of Nu Beam, a Korean fiber technique that is similar to quilt.



Eunjangdo, 1999, Korean mulberry paper, 113 x 67 cm

Eunjangdo

After great research and investigation, this piece is engraved on a wooden plate in a detailed shape of the silver knife, Eunjangdo. The object was subsequently inscripted on Korean mulberry paper. The engraved silver knife has a traditional symbolic meaning for a strong will as well as protection of oneself.



Prayer for Peace, 1999, Korean Mulberry paper, 120 x 80 cm
- Permanent collection of Chicago North Park university.

Prayer for Peace

Prayer for Peace is inscripted on the skin of Korean mulberry paper.



Soaring higher for freedom, Korean mulberry paper and oriental paint, 2100 x 120 cm

Soaring higher for freedom

The artist expressed the energy of life through the shape of Korean traditional jacket, Jeogori. This piece of artwork depicts the Korean spirit through the painting of Korean characters on the jacket. Kim used her own specially designed material, Korean mulberry paper. The words Universe, Earth and People and patchworks are painted with oriental paint.



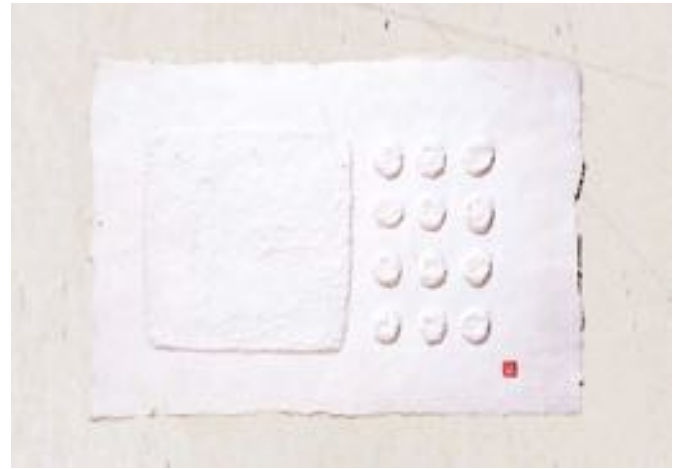
Innocent Smile, 2001, Korean mulberry paper, 120 x 120 cm
Currently being permanently exhibited at international hall in the 'Kyemyung University.'

Innocent Smile

As the white color absorbs all color, the artist felt through meditation that the mind of man is also like this. She delivers this message that purity and truth are on the same plane.



Untitled, 1998, Korean mulberry paper, 45 x 70 cm



Untitled, 1998, Korean mulberry paper, 45 x 70 cm

Untitled

Kim was commissioned to create this “Untitled” paper work as a part of Samsung special cultural project. The circles represent the sky and the artist left out the bottom part with the intention of drawing the dates by hand. The work on the right is also part of the Samsung Project for a calendar in South Korea. The round circles symbolize the earth.



Jacket and a Bird, 2001, Korean mulberry paper and string, 120×80 cm

Jacket and a Bird

The piece expresses the beauty of the field by using Korean mulberry paper and string.



Embracing, 2001, Korean mulberry paper, 70 x 70 cm

Embracing

Kim created 'Embracing' in honor of the respect and devotion of wrapping objects with Bojagi, a Korean traditional wrapping cloth. This type of cloth was used traditionally to wrap gifts from everyday life to special occasions.

"The wrapping cloths were used for practical tasks such as wrapping and carrying of food and household objects, as well as for ceremonial and gift giving purposes in families, religious, and imperial courts. In function, construction, and design, bojagi reveals the subtle elegance that underlies the Korean value system and pays homage to the women whose lives were defined by acts of devotion, humility, and anonymity."

In contemporary times, Bojagi has been recognized as an art from which inspires many Korean artists. One can find the patterns of Bojagi in Korean contemporary art and museums.

Rubbing techniques and inscription on Korean mulberry paper are used to represent the Korean traditional wrapping cloth culture. The achromatic color of the artwork represents the sincerity of the wrapping culture.