

The Collector's Room
by *Jina Park*



The Moon Rising in the East

presented by Thisweekendroom Seoul

The soft yet captivating color palette draws us closer to Jina Park's paintings. Upon closer observation, we begin to notice motifs gleaned from ancient civilizations, classical sculptures, and botanical imagery. Classical architectural structures—such as columns, arches, corridors, and alcoves—and ornamental surfaces—such as patterned walls and floors—appear to create space; however, there is no recognizably rendered three-dimensional structure. More than that, the time of day, whether it is dawn or dusk, is unclear. Interior and exterior, day and night, civilization and nature coexist in the paintings, floating around, untethered to depth and dimension. Are we witnessing the artist's inner landscape or an archive of images, a virtual world the artist constructed? Nevertheless, the serene and rather static compositions embody a new kind of beauty as well as a sense of tension.

The ambiguity in the seemingly meticulously organized paintings stems from the absence of common sensical conventions and educated standards. The areas with columns and arches appear to have depth but are flat. The patterns composing the floors and ceilings create illusory effects rather than suggesting a vanishing point. No motif, whether plants or animals, stands out prominently or recedes into the background. So, what kind of "space" are we beholding? The very point of deviation from our intuitive expectations leads us to reconsider the relationships among the motifs depicted in the painting, such as sculptures, animals, plants, the sun, and the moon. In this sense, the predictable dynamic between the protagonist and the supporting character in

a typical narrative does not apply. Flying birds, beasts, and lush vegetation lack a sense of vitality and are treated as equals to the sculptures. Situated beyond the influence of dominant historical narratives, on the indefinite boundary of recorded and learned power, Park's paintings pose important questions. Have we ever questioned the authority of classical images, upheld as culturally superior and aesthetically ideal, that gain power from the limited quantity of "originals," ancient copies, or ruins? Have we ever questioned how the Western tradition of museums and galleries shapes the art scene today and how it overlooks and negates certain beings? Is it at all possible to view the world based on individual taste and perspective? What propels us? How is desire educated?

Like many other fields in society, painting has many rules and precedents. Where there was no original object to copy or rare replicas sought after by aristocrats, artists honed their skills by copying the next closest representation of the object, aiming to devise and master their own painting styles. Gimyeongjeoljido and Chaekgado, popular still-life painting styles in 18th-century Eastern art, allowed for more freedom from the patron or artist than landscapes and portraits. In Parkgodo-style folding screens, objects that the patron cherished or wished to possess were introduced into the image alongside the base motif of a bronze vessel. Whereas in Baeknabdo-style folding screens, pages of an illustration book were freely rearranged by image or theme at the artist or the patron's will. In other words, the patron's preferences or the painter's role took precedence over other factors in these areas of painting. Unlike Renaissance studiolo decorative paintings, which were designed and produced under the elaborate iconographical invention of a court humanist, or aristocratic commissions that burgeoned in the following era, wunderkammers engaged individual tastes more intimately and freely. Uninfluenced by the powerful socio-cultural mainstream, wunderkammers,

as modes of world-building, could be seen as results of genuine self-reflection and self-realization, a personal world in which one's sense of beauty, rules, and hierarchy became the standard, a time and space in which one can be one's authentic self. Perhaps the true pleasure in Jina Park's paintings comes from the artist facing herself in selecting and placing the images purely based on desire, liberating herself from the division between East and West, the violence of capitalism, and the history of ownership and power of specific social groups or classes. Since there are no boundaries, the artist herself becomes the arbiter of rules and the center of events. Instead of the fixation, "this is how it should be," the desire of "this is how I want it to be" governs every aspect of image selection, arrangement, and realization.

As we carefully follow the fragments of images collected and displayed by Park, we detect a sense of liberation and simultaneously discover that questions about the motifs and their dynamics are directed toward ourselves. Which images and themes compose my own wunderkammer? What do I desire? Park began the Collector's Room project in 2018 after discovering that people displayed decorative items on their windowsills, exposing their aesthetics and tastes to the outside world, during her walk in an alleyway in Berlin. As mundane an activity as it may sound, collecting something according to one's unique taste and curiosities and then storing or arranging them in a display space that is revealed to an audience is not easy. This is because—aside from the prerequisite of economic and mental availability for the maintenance of a hobby—one must know what they truly love and desire to be able to explore images and objects to expand, in depth and breadth, the subject of interest over a long time. On what basis will we make selections among countless objects, people, events, and images that exist between them? What will we desire? Can we find subjects that make us authentically ourselves independent of injected or

learned desires?

What lies at the end of the artist's collection/creation? Will we be able to define Park's wunderkammer in the end, when her paintings, meticulous arrangements of objects and images, fill the majority of space? Filling up space may be the end goal of many collectors. However, suppose the essence of a wunderkammer lies in the journey of pursuing personal taste and self-completion. Then, Park's trajectory after *The Moon Rising in the East*, the image and text she will take an interest in, and the development and expansion she will experience come with great anticipation. Everyone knows that the sun rises in the east. This is because the Earth revolves around the sun, while rotating on its own axis, in one set direction. However, the direction in which the moon rises and sets varies ever so slightly depending on the Earth's latitude and the season, because the moon revolves around the Earth at a different cycle than the Earth's rotation. Such explains the changes in the moon's position, an entity other than the center of the solar system and our home planet. Contrary to the forever-round sun, the moon represents the world of creation and change. It is analogous to a world of subjective and flexible values free of any stereotypes, not unlike the soul or subjective spirit that is freer than anything else despite its bond to a body. Under the intense sunlight, we might witness what we do not want to see. But when the sun goes down, and the moon brings a subtle glow to the dark of the night, it allows us to focus on what we want to see. It becomes the time when I am in control. Hence, this is the time and space that give rise to boundless poetry, dreams, and creation. *The Moon Rising in the East* hopes to become a time and space in which viewers discover their unique worlds—flexible and ever-changing yet singular like the moon.

Kyounggran Kim (Curator of the National Museum of Modern and Contemporary Art, Korea)

동쪽에서 뜨는 달

박지나 작품의 보드랍고 매혹적인 색감에 이끌려 그림을 살펴보면 고대 문명이나 고전 조각, 동식물 등의 모티프가 눈에 들어온다. 기둥이나 아치, 회랑이나 벽감 같은 고전 건축의 요소와 패턴화 된 문양이 적용된 벽, 바닥, 파티션이 공간을 구축하는 듯하지만 실상 견고한 3차원의 공간은 없다. 새벽인지 해질녘인지 시간대도 특정하기 어렵다. 안과 밖, 낮과 밤, 문명과 자연이 깊이와 차원을 무시하고 공존하거나 부유한다. 우리는 작가의 마음 속에 존재하는 풍경의 한 장면을 보는 것일까? 작가가 구축한 이미지의 도서관 혹은 가상세계의 단면을 보는 것일까? 일단 확실한 점은, 평온하고 정적으로 다가오는 화면이 새로운 아름다움과 긴장감을 응축하고 있다는 사실이다.

말끔하게 정돈된 것 같은 그림에서 모호함을 불러일으키는 요소는 마땅히 그래야 한다는 상식과 우리가 배워왔던 기준의 부재에서 기인한다. 기둥과 아치형 건축 구조가 있는 공간은 깊이감이 있어 보이지만 납작하다. 바닥이나 천장을 구성하는 패턴은 소실점으로 이끄는 흡입력 대신 착시적 효과를 자아낸다. 식물이나 동물 등 그 어떤 모티프도 화면에서 가장 두드러지거나 밀려나지 않는다. 그렇다면 우리는 어떤 공간을 보고 있는 것인가? 당연히 기대하는 것에서 어긋나는 그 지점에서 그림 속 조각, 동물, 식물, 태양 혹은 달과 같은 모티프의 관계를 다시 살펴본다. 통상의 서사에서는 주인공과 부수적 인물과의 상황이 예견되지만 이 또한 미끄러진다. 날개짓 하며 나는 새나 맹수들, 그리고 무성한 풀에서는 생명력이나 운동감이 느껴지지 않고 함께 배치된 조각이나 부조와 동등하게 취급된다. 작가의 캔버스는 역사를 관통하며 기록되고 학습된 우세한 힘과 그 영향력으로부터 벗어나 무엇이냐 정의 내릴 수 없는 애매한 경계의 지점에서 우리에게 질문을 던진다. 우월한 문화로, 미의 기준으로, 현존하는 소량의 원본과 고대 사본, 그리고 폐허를 소유한 것 만으로도 권력이 되는 고전 이미지의 권위에 대해 우리는 왜 라는 질문을 한 적이 있을까? 서구에서 생겨난 박물관 미술관의 전통이 오늘날 미술계에서 어떤 작용을 하는지, 이 강력한 흐름에 가려지고 잊혀진 존재

는 없는지 생각해 보았는가? 우리만의 고유한 취향과 관점으로 세상을 바라볼 수 있는가? 우리는 무엇에 매혹되어 왔는가? 우리의 욕망은 어떻게 학습되어 왔는가?

사회의 대다수 분야처럼, 회화에는 꽤나 많은 규칙과 전례가 있다. 모사할 원본이나 상류층이 소유하고자 하는 진귀한 기물이 가까이 없는 경우, 그 대상을 가장 잘 그렸다고 알려진 그림을 보며 실력을 닦고 어느 정도 경지에 올라 자신만의 스타일을 구가했다. 동양에서 산수화나 인물화보다는 18세기부터 유행한 기명절지도나 책거리 그림은 비교적 주문자 혹은 그리는 사람의 자유도가 높은 영역이었다. 박고도 양식의 병풍에는 근본이 되는 고대 청동기 외에 주문자가 소유하고 있거나 소유하고 싶은 기물이 추가되기도 하였고, 백납도 양식의 병풍에서는 그림책 낱장을 원하는 순서나 주제로 붙일 수 있었다. 즉, 주문자의 취향이나 기획자 혹은 편집자의 역할이 더욱 중요해졌다. 도상의 전통에 해박한 인문주의자가 치밀하게 고안한 프로그램에 따라 제작된 르네상스 스튜디오로 장식화와 그 이후 나타난 귀족의 커미션 작품과 달리 분더카머는 보다 개인적이고 자유롭게 취향을 파고드는 특징이 있다. 강력한 사회문화적 주류의 흐름과 상관없이 오롯이 나만의 나 다운 세계를 구축하는 행위으로써 분더카머는 진정한 자아 성찰과 자아 구현의 목적지일 수 있다. 자신의 미감, 자신의 규칙, 자신이 정한 위계질서가 기준이 되는 나의 작은 세상이자, 진짜의 나로 사는 시공간이므로. 어쩌면 박지나의 캔버스는 동서의 구분, 자본주의의 폭력, 특정 집단과 계층의 원본 소유와 그 영향력이라는 무거운 중력에서 해방되어, 진정으로 자신이 원하는 이미지를 찾고 선별하고 배치하고 완성하는 과정에서 자신을 마주하는 즐거움일지 모른다. 경계가 없기에 경계를 정하는 것도, 사건의 중심도 자신의 일이 된다. ‘이래야 한다’는 것이 아니라 ‘이렇게 하고싶다’가 이미지의 선택, 배치, 구현의 모든 과정을 지배한다.

박지나의 작업을, 그가 수집하고 진열한 이미지의 조각들을 찬찬히 따라가다 보면 모종의

해방감과 더불어 그림 속 모티프나 관계에 대한 질문이 어느새 우리 내면을 향하고 있는 것을 발견하게 된다: 나의 분더카머는 어떤 이미지가 될지, 어떤 주제로 채워질지, 결국 내가 욕망하는 것은 무엇인지. 작가는 베를린 골목길 산책 중에 주택가 창가 장식에서 그 집에 거주하는 어떤 개인의 취향과 자신의 세계를 외부에 드러내는 행위에 대해 영감을 받아 2018년 콜렉터스룸을 시작하였다. 소박한 일상의 행위 같지만 온전히 나만의 취향과 호기심을 따라 무언가를 수집하고 그 수집된 대상을 보관하거나 진열하는 공간을 가지거나 외부에 드러내는 행위는 말처럼 쉽지 않다. 취미에 골몰할 시간이나 공간 마련을 위한 경제적, 정신적 여유가 전제되어야 한단 사실은 차치하고도 오랜 시간에 걸쳐 어떤 주제나 범주에 천착하면서 이미지나 오브제를 탐색하며 그 깊이와 넓이를 확장시키기 위해서는 정말 좋아하는 것, 진심으로 욕망하는 대상이 명확해야 하기 때문이다. 수 많은 물건, 사람, 사건, 그리고 그 모든 사이를 가득 채우는 무수한 이미지들 속에서 우리는 무엇을 선택할 것인가? 무엇을 욕망할 것인가? 주입되거나 학습된 욕망이 아닌, 진짜 나를 나답게 하는 주제를 찾을 수 있을까?

작가의 수집/창작의 끝에는 무엇이 있을까? 작가가 고심하며 고르고 배치한 이 그림들을 모두 그러모아 언젠가 거대한 공간을 뺄곡히 채우면 박지나의 분더카머를 정확히 정의내릴 수 있을까? 수집자의 입장에서 공간의 완성이 목적일 수 있으나, 개인의 취향을 좇으며 자기를 자기답게 완성하는 정신의 여정이 분더카머의 본질이라면, <동쪽에서 뜨는 달>을 기점으로 앞으로 작가는 어떤 이미지와 글에 영감과 호기심을 느낄지, 그 변화와 확장에 대한 기대가 한층 커진다. 해가 뜨는 방향은 누구나 알고 있다. 자전하면서 태양을 중심으로 공전하는 지구에서는 그 방향이 정해져 있기 때문이다. 하지만 지구의 자전과 반대 반향으로 공전하는 달이 뜨고 지는 방향은 지구의 위도나 계절에 따라서 조금씩 달라진다. 태양계의 중심인 태양과 우리의 터전인 지구가 아닌 달의 위치는 그렇게 달라진다. 항상 둥근 태양과 달리 계속해서 모습을 바꾸는 달은 생성과 변화

의 세계이다. 고정된 가치관이 우세한 세상이 아니라 상대적이고 유연하며 주관적이고, 육체에 갇혀 있으나 무엇보다 자유로울 수 있는 영혼 또는 주체적 정신의 세계와 가깝다. 강렬한 빛으로 보고 싶지 않은 것도 보이게 하여 우리를 이끄는 것이 태양의 시간이라면, 해가 지고 어두운 밤하늘에 다양한 모습으로 은은한 빛을 자아내는 달은 우리가 보고 싶은 것을 볼 수 있게 하는, 내가 주인이 되는 시간이다. 그래서 수많은 시와 꿈과 창조가 일어나는 공간이 된다. <동쪽에서 뜨는 달>은 유연하고 변화무쌍하지만 단 하나 밖에 없는 달과 같은 나의 세계를 발견하는 시간으로 기억되길 바란다.



Sophia 130X160cm, Egg tempera on canvas, 2023



The Moon Rising in the East 110X120cm, Egg tempera on canvas, 2023



Lullaby II 60X45cm, Egg tempera on canvas, 2023



rinity 80X80cm, Egg tempera on canvas, 2023



Battle Between a Cantaur and a Lapith 120X130cm, Egg tempera on canvas, 2023



The Palace of Curiocities 120X140cm, Egg tempera on canvas, 2023



Symposium 100X160cm, Egg tempera on canvas, 2023



Doryphoros 70X45cm, Egg tempera on canvas, 2023



Horse Head 70X45cm, Egg tempera on canvas, 2023



Soldier 70X45cm, Egg tempera on canvas, 2023

Collector's Garden II 120X70cm, Egg tempera on canvas, 2023





The Collector's Garden I 120X200cm, Egg tempera on canvas, 2023





Sphinx 480-450 BCE sardis 45X45cm, Egg tempera on canvas, 2023

Collector's Room: Wunderkammer

Der Aufbau von „Collector's Room: Wunderkammer“ auf der Leinwand

Die Wunderkammern der Spätrenaissance und des Barock gingen aus den früheren Raritäten oder Kostbarkeiten hervor und stehen für ein Sammlungskonzept aus der Frühphase der Museumsgeschichte. Durch Objekte in ihrer unterschiedlichen Herkunft und Bestimmung wurde Geschmack, Kenntnisse und Verständnisse des Fremden von Sammlern offen gezeigt. Kunst- und Raritätensammler stellten ihre Kenntnisse und Geschmacksvorlieben offen zur Schau, indem sie Objekte unterschiedlicher Herkunft und Bestimmung zu Kollektionen vereinten.

Mit ihrer Ausstellung „Collector's Room“ erschafft Park einen Raum der persönlichen Kunsterfahrung, bei dem es darum geht, sich die Umwelt anzueignen, sie handhabbar zu machen und letztlich die Essenz der Malerei zu erfassen.

Die malerische Wiedergabe und der Spieltrieb

Der Ausgangspunkt, solche Kollektionen zu kreieren, war ein Gefühl der Verwirrung und des Alleinseins in ihrem Alltagsleben in Deutschland. In einem ersten Schritt hat sie die Leinwand damit gefüllt, was sie zu besitzen wünscht. Dafür sucht sie Abbildungen von Gegenständen an verschiedenen Orten – realen sowie virtuellen. Auf diese Weise stellt sie ihre visionären Bildkompositionen zusammen, für deren Ausführung sie stets sehr viel Zeit investiert. Dadurch nimmt „Collector's Room“ auf ihrer Leinwand Gestalt an.

Die Rahmung durch Mauern, die auf eine Flucht zulaufen, erzeugt eine starke Raumwirkung. Die malerische Wiedergabe mit abgebildeten Gegenstände ruft aber das visuelle Phantasma nicht hervor. Nach Ernst H. Gombrich beginnt der Prozess der malerischen Wiedergabe nicht mit dem Bildeindruck, sondern mit einem Begriff oder Konzept, durch gedankliche Neigungen oder Gestalten im Kopf von Künstlern. Gespeist von einem intuitiven Verlangen zur Reproduktion entsteht eine Mimesis der Objekte. Als Künstlerin folgt Park in der malerischen Wiedergabe von Objekten auch ihrem Spieltrieb.

Der Prozess der Aneignung durch das langsame Malen

Mit den heutigen schnelltrocknenden Farbstoffen fällt es nicht schwer, eine mächtige Textur und Materialität mit dickem Farbauftrag zu generieren. Weil das Gemälde so vergleichsweise schnell ausgeführt werden kann, kann der Künstler sein Augenmerk auf die Gestaltung der Gegenstände lenken, weil er sich auf den Malvorgang vermeintlich weniger konzentrieren muss. Eine solche Herangehensweise unterscheidet sich diametral von ihrer künstlerischen Arbeit.

Sie ist in koreanischer Malerei und insbesondere in der Malerei traditioneller Farbbilder ausgebildet. Ihre Arbeiten entstehen schrittweise: In einem ersten Schritt stellt sie eigene Farbmittel her, indem sie Pigmente, die aus Mineralpulver gemacht wurden, mit Eiemulsionen mischt. Diese trägt sie Schicht für Schicht auf die Leinwand auf. Dieser langsame und zugleich hochkonzentrierte

Arbeitsprozess unterscheidet sich grundlegend von der Herangehensweise zahlreicher anderer Künstler.

Aufgrund der eingeschränkten Verfügbarkeit koreanischer Farbmittel in Deutschland arbeitet sie hierzulande bevorzugt mit Eitempera. Diese Art zu Malen kostet aufgrund des wiederholten Aufeinanderstreichens von Farbe viel Zeit und kommt einer psychischen Schwerstarbeit gleich. Diesen Aspekt teilt ihre Malerei mit asiatischen Farbbildern. Der Künstler gibt sich dem Malprozess hin und formt durch seine kontinuierliche Mühe die dargestellten Gegenstände bis diese leicht und heiter aussehen. Das ist eine Möglichkeit, diese Objekte mental zu durchdringen und diese handhabbar zu machen.

Die Verzerrung der Perspektive:

Die Herausforderung der abendländischen Perspektive und die Umdeutung der Raumgestaltung in der fernöstlichen Kunst Den Ausgangspunkt zu „Collector's Room“ bilden Räume der Kuriosität, gefüllt mit vielfätigen Gegenständen. Durch die gewählte Raumgestaltung wird scheinbar die Grundperspektive gezeigt. Bei genauerem Hinsehen aber erscheint die Perspektive verzerrt. Die gewohnte Raumillusion wird hintertrieben: Die Objekte passen sich nicht der gewohnten abendländischen Perspektive an, die auf einen Fluchtpunkt hin ausgerichtet eine dreidimensionale Raumillusion auf der zweidimensionalen Leinwand entstehen lässt. Obgleich sich die klassizistische fernöstliche Perspektive jede nach Epoche bekanntlich leicht unterscheidet: Die Größe der dargestellten Objekte gibt keinen zuverlässigen Anhaltspunkt dafür, wie nah oder fern sie sind. Meist gibt es aber andere Merkmale – wie etwa die auf einen Fluchtpunkt hin ausgerichtete Umgebung – die einen Hinweis darauf geben, wie weit die Objekte von ihrem Betrachter entfernt zu sein scheinen. Durch das Fehlen eines zuverlässigen Fluchtpunktes, der für alle dargestellten Objekte gleichermaßen gilt, entstehen temporäre Illusionen von Entfernung. Wenn Nah und Fern gleichberechtigt dargestellt wird, verschiebt sich der Fokus des Betrachters auf das

Dimension hinzugefügt: die Zeit.

Die Arbeiten von Park scheinen auf den ersten Blick der abendländischen Perspektive unterworfen. Die planare Raumgestaltung und der fehlausgerichtete Fluchtpunkt hintertreiben jedoch die Illusion der Dreidimensionalität. Diesen Effekt nutzen beispielsweise auch Künstler der klassischen asiatischen Malerei ganz bewusst, etwa im Chaekgado, einem Bildgenre der koreanischen Malerei des 18. Jahrhunderts, bei dem Motive wie Bücherregale, Schreibwaren, Antiquitäten, Schrifttafeln und Zimmerpflanzen im Mittelpunkt stehen. Ausgehend von den Studioli in der italienischen Renaissance, griffen chinesische Künstler das Motiv der Räume der Gelehrsamkeit auf. Sie schufen Gemälde, in denen Vasen aus wertvollem Porzellan und Antiquitäten Bücherregale füllen. Über China kam dieses Bildgenre nach Korea, das Chaekgado war geboren. Im späten 18. Jahrhundert war dieses Bildgenre in der Hofmalerei verbreitet und entwickelte sich im 19. Jahrhundert weiter zum Volksbild.

Wenngleich die europäischen Wunderkammern den Ausgangspunkt zur Chaekgado-Malerei bilden, setzte sich die abendländische Perspektive in der asiatischen Malerei nicht durch, vielmehr kamen neue Formen der Raumdarstellung hinzu. Die Art der Raumgestaltung des asiatischen Malstils lenkt den Blick auf die Wahrnehmung von Zeit, indem sie die Illusion eines dreidimensionalen Raums bewusst hintertreibt. Die Künstlerin setzt dies bewusst als gestalterischen Effekt ein, als eine Ausdrucksform der Raumwahrnehmung, die sich auf ein tiefgehendes Studium der asiatischen Malerei gründet.

„Collector's Room“ gründet insofern auf die Tradition des Chaekgado. Die Wahrnehmung von Zeit und geistigem Besitz – sie ist der Kern von Parks Ausstellung „Collector's Room“.

Collector's Room: Cabinets of Wonder

How Jina Park Develops the Collector's Room on Canvas

The 'Cabinets of Curiosities' that gained popularity in the early modern Europe shaped the early form of art museum by collecting rare items of outside civilization. It was the darling of the collector's taste and understanding of the outside world and the aggregation of the marvelous outside world that one wishes to possess and of the desire that one wishes to show. <Collector's Room> by Jina Park is a world that the individual artist longs to depict and grasp. It also approaches the essence of the painting media, through the exhibition, which is the process of revealing.

Pictorial Representation and Impulse to Play

The collected images of the artist derive from the times of her life in Germany which was much infused with unfamiliarity, isolation and confusion. She explains that she started painting on her canvases objects and creatures she wanted to possess. She searches through all the visual Medias available today to create an image collection of her own and then reproduces them onto the canvas surfaces in a much slow-paced manner. This reproduction medium of her choice, she thinks, technically beams these objects of desire into her 'Collector's Room'. The pictorial representation of objects on canvas surfaces is more than just reproduction of the objects for creating visual illusions. According to Gombrich, a certain psychological tendency or attitude first arises in the mind of artists during the

process of pictorial reproduction.

In this view, painting can be seen as an expression of human instinct to mimic one's surroundings, and thus artists, out of all people, are the ones with more prominent desire to follow this particular instinct. Jina Park pursues her instinctive impulse to play her role as an artist through the pictorial reproduction.

Process of Complete Possession through Slow Painting

Pigments in the modern days are the outcome of constant and age-long attempts to improve towards shorter drying time and thicker, more expressive textures. This allows artists today to depict objects quickly while focusing on the object rather than the process itself. Jina Park does not take advantage of this conventional application. Park majored in Korean painting, particularly traditional color painting. The processes of preparing the paint by mixing pigments which are fine mineral powders, and applying layers after layers of these meticulously crafted colors help her works distinguish themselves from paintings created rather quickly with direct paint application techniques. As she found getting the traditional Korean color painting materials in Germany noticeably challenging, she has adopted egg tempera, which is a medium that is just as ancient, time-consuming and painstaking as the traditional Korean color painting, if the artist intends to put down layers of detailed images. This process of layer accumulation of pigments induces the artist to indulge fully in a wholehearted manner; she is allowed to completely possess the objects while satisfying the desire to reproduce.

Distortion of Perspective - Challenges to Western Perspective and Reinterpreting the Embodiment of Oriental Space

Inside the paintings of <Collector's Room>, there are subtle spaces beneath the areas filled with objects. The perspective reveals itself in a much clearer manner through the fairly simple composition of the space. However, once a spectator observes with close inspection, it becomes visible that the space has been distorted at a very subtle and obscure level: the space does not fit perfectly in the sense of geometry as though the lines are drawn clumsily and it does not conform to the desire of Western perspectives which stresses heavily on creating illusions of three-dimensional space on the two-dimensional surface relying on a single vanishing point with a frame. Try and take a close look at traditional oriental perspectives. Amongst the sea of various interpretations and multiple terminologies, one particular tendency remains much the same throughout the history; the mixed-up dimensions and distances taking places within the same frame. Rather than attempting to capture a specific point of view towards the single vanishing point, oriental paintings incorporate multiple vanishing points. This of course involves temporal distance. Inclusion of both near-by areas and distant areas simultaneously within the same frame adds four-dimensional concept of time to the three-dimensional illusion as the viewpoint proceeds from one area to another. While Park's works look at a glance as though they embody the Western perspective, the viewers, however, may experience the sudden

appearance of the spatial expression which emphasizes pictorial flatness or the moment where the three-dimensional illusion is broken by subtly dislocated lines. This particular style of special perception is one of the defining qualities the artist has acquired after years of oriental painting studies. This style of expression could also be found in the traditional Korean painting titled, 'Chaekgado (Scholar's Accoutrements).' New spatial expressions appear in 'Chaekgado' and 'Munbangdo (Painting of Stationery and Utensil)' which were oriental reconstruction of the 'Cabinets of Curiosities' from modern Europe. They are the three-dimensional expressions of the objects based on the spatial embodiment in oriental paintings and the embodiment of temporarily through the shift of viewpoint, rather than a mere failure in reproducing unfamiliar Western perspective. The story of private possession and time drawn in oriental tradition in Germany - This is Park's Collector's Room.

Voyage into the Sun

opening: 24 June, 2022, from 17.00

Jina Park Voyage Into The Sun

exhibition: 24 June – 3 September, 2022

Galerie Lætitia Gorsy, She BAM!
Franz Flemming Str. 9
D-04179 Leipzig

info@shebam.art – www.shebam.art



In *Voyage into the Sun*, Jina Park traverses the spacetime singularity, capturing the moment of space collapsing, and time folding upon itself. General relativity predicts that any object collapsing beyond a certain point would form a black hole, inside which a singularity would be formed. (1) Likewise, Park's surreal singularity exists beyond the regular spacetime, it cannot be determined by "when" and "where", yet it is not zero-dimensional, it still exists in Euclidean space. Park's previous works have explored the dream-like realm of collapsing time with its non-linear perspective. In *The Moon Palace* (2021) the delicate balance of movement and stillness, of flatness and depth creates a space that is at once physical and conceptual, virtual yet real. Suspended in a state of in-betweenness the objects and figures in Park's paintings patiently maintain a fragile equilibrium. *Voyage into the Sun* builds upon that inquiry by adding yet another aspect to Park's surrealist dreamscape. This time, enhancing it with elements of Egyptian iconography, in particular, by introducing aspective

The concept of "aspective" was coined by Emma Brunner-Traut in relation to Egyptian art and was first mentioned in the epilogue to Heinrich Schaefer's "Principal of Egyptian Art". Expanding on Schaefer's idea of Egyptian art being geradvorstallig (based on frontal images), Brunner-Traut defined aspective art primarily by contrasting it with perspective

art, which represents a personal viewpoint from which "the object is seen in the context of mankind's separation from the inanimate world". (2) Aspective art doesn't represent a personal perspective. Rather a universal one – "an Egyptian renders what he is depicting part for part as it really and ideally is, always, everywhere and for everybody". (3) Thus, in the Egyptian canon, for instance, a square surface is shown as an equal, right-angled quadrilateral. While in Greek or Western tradition the same object is "rendered as it appears to the viewer, an arbitrary individual at a random point in time in a particular spot chosen by him and in whatever lighting". (4)

The distinction between perspective and aspective approaches to a subject results in a drastically different depiction of it. As if to intensify the sense of simultaneity, Park merges the perspective with aspective, forcing our gaze to oscillate between seeing objects as they appear and seeing them as they are. All that while watching eons converge into oblivion.

1 Curiel, Erik (2021). "Singularities and Black Holes". Stanford Encyclopedia of Philosophy. Metaphysics Research Lab, Stanford University.

2 Brunner-Traut, Emma (1986). "Epilogue: Aspective" in *Principal of Egyptian Art*. Oxford Griffith Institute.

3 Ibid.

4 Ibid.



Planet Kuriosum 160X250cm, Egg tempera on canvas, 2022



Ist dein Herz leichter als Federn? 140X120, Egg tempera on canvas, 2022



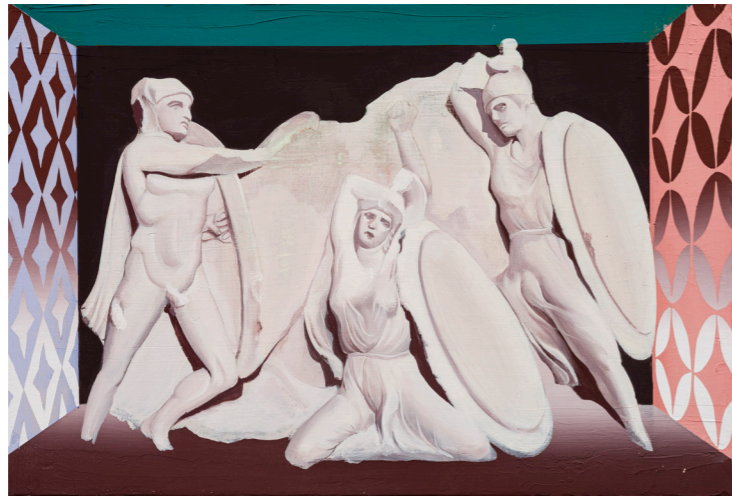
The Tomb of Chaemhat 45X60cm, Egg tempera on canvas, 2022



Strangers in Space 120X110cm, Egg tempera on canvas, 2022



Eclipse 120X110cm, Egg tempera on canvas, 2022



Warriors Fighting II 40X60cm, Egg tempera, oil on canvas, 2022



Der Raum des Richters 120X110cm, Egg tempera on canvas, 2022



Epiphany II 120X110cm, Egg tempera on canvas, 2022



Warriors Fighting I 33X44cm, Egg tempera, oil on canvas, 2022



South Metope 7 80X80cm, Egg tempera on canvas, 2022



Centaur and Lapith from South metope XXVI 80X80cm, Egg tempera on canvas, 2022



Eine sehr private Nacht 44X33cm, Egg tempera on canvas, 2022



Epiphany I 44X33cm, Egg tempera on canvas, 2022



A Horse in the Moon Palace 60X45cm, Egg tempera on canvas, 2022

The Moon Palace

Presented by Prime Cut Contemporary
Culture
Supported by
Zoya Gallery, Museum

The unique paintings by the Korean artist Jina Park catch one's attention at first sight with their ambivalent nature. This results from her connecting intense colouring, flamboyant visual exotism, and familiar images to a dreamy, almost surrealistically absurd atmosphere unfolding through unspecified spatial vistas with distorted perspective. Tense emotions accelerate styled, apparently cold architectural elements with a seeming illusion of life existing in a time vacuum, ingeniously used by Jina Park to preserve references to the past, elements of the present, and her own vision of the future.

Jina Park's artwork organically combines influences of the New Leipzig School with lessons learned from traditional Korean painting techniques, the artist openly drawing inspiration from surrealism or German New Objectivism. Her move from Leipzig to Berlin and subsequent confrontation with a new cultural and social phenomenon was a key determinant in directing her vision. The current exhibition project, The Moon Palace, is a natural follow up to her former series of paintings – Collector's Room (2018) and The Guardians of Cabinets (2020) – used by Park to define her artistic expression, unique style, and technological procedures. She builds her multi-faceted visual compositions like collages, freely combining abstracting geometric form with specific natural elements and sculptural works appropriated from art history. Her selective approach to painting and visual curatorship gives her freedom in composing hierarchical relations, thus turning the resulting scenes into a resemblance of still lifes or theatre sets. The artist finds prototypes of animals, sculptures, plants, or objects in historical books, museums, and zoological or botanical gardens, often linked to imperialistic history. Artistic recontextualisation allows their

new interpretations, while directing attention to individuals' desire for ownership.

The artist's paintings are inspired by historical collections and so-called Wunderkammer (cabinets of curiosities), which in the past not only used to reflect the taste of their owners but also communicated the owner's social status. Convergence of various natural, ethnological, and geographical objects, innovations, exotic animals or plants, artistic artefacts, and religious relics preceded modern museology, even as monarchs and aristocrats were forerunners of the first curators. In the 18th century, Chinese missionaries also expanded the Wunderkammer concept to Korea. Chaekgado – the oriental reconstruction of curiosities cabinets – materialized as painted bookcases with depictions of various exotic objects along with book motifs. Chaekgado paintings got Park acquainted with the cabinet of curiosities, which then inspired her to create her own version. Not only does she give attention to the seemingly innocuous topic of collections, but she also reflects on and criticizes European imperialism and colonial exploitation, both rooted in a quest for power, ownership, and the conqueror's vanity. Depictions of animals and plants are one possible example of this, allowing her to react to the cultural appropriation of European powers that in the 19th century opened zoological gardens full of exotic animals. The concept of the The Moon Palace exhibition project builds on a selection from current paintings and drawings. For the viewer to acquire a more comprehensive idea about Jina Park's artwork, we have combined the above with a selection from her previous painting series, titled Collector's Room (2018) and The Guardians of Cabinets (2020). In this ample individual exhibition, Park continues to deliberate on the

desire for personal ownership, demonstrated through visual painting collages. Her inspiration for plant motifs comes from botanical gardens, and zoological gardens when it comes to the animal figures, and the museums and galleries she has visited in the case of the chosen architectural elements and sculptures. The final compositions are a result of her personal preferences, though Park does not intentionally explore or deal with the mythology or symbolism of historic archetypes, nor does she define animal personifications. Yet she remains open to individual interpretations of the viewers though. The artistic selection stems from her individual taste, which naturally brings together a wide spectrum of art history and contemporary cultural references. Thus she naturally links high art to kitsch yielding a new, individual hierarchy based on her personal outlook on the world.

The use of egg gouache, a very rare technique in this country, lies at the essence of Park's original artistic expression. A slow mixing of pigments with eggs or other emulsions, documented from the first century of the Christian era, is the closest link to Korean painting technique. Jina Park actuates this highly time-consuming and demanding historic technique, incomparable with the flexibility of oils or swiftness of acrylics, with motifs of her choice, pronounced colouring, and subtle organic "mistakes" that emerge once the painter's tape is removed from the canvas. Contemporary-looking abstract coloured areas and geometric shapes contribute to the ambivalent visual character, though she has borrowed them from decorations in curiosities cabinets, using them to build

view on her works. She was advised to embed more Asian reality or "Korean" aesthetics into her paintings. Reflecting national identity has, however, never been her chief theme. She has striven to achieve her own unique artistic expression. These misconceived expectations have prompted her to think about her own identity, individualism, and whether nationality should be reflected in artistic work. It may well also be thanks to this unsolicited advice that her works thrive in a global context, while remaining genuinely loyal to their identity and style.

Jina Park (b. 1980) was born in Seoul and lives and works in Berlin. In 2003 she finished her bachelor studies in oriental painting at the Korea University in Seoul. After four years of active work on the Seoul artistic scene she moved to Germany, where she graduated from the Academy of Visual Arts in Leipzig under the leadership of Professors Neo Rauch and Heribert C. Ottersbach in 2012. She has given solo exhibitions at Shebam Leipzig, NON Berlin, Zoya Slovakia and UBIK Space Vienna, and her artwork was displayed in group exhibitions in the Kunsthalle Rostock, Gallery Mgloughlin, softpower Berlin, Artbusan korea(solo)

Written by Michal stolarik



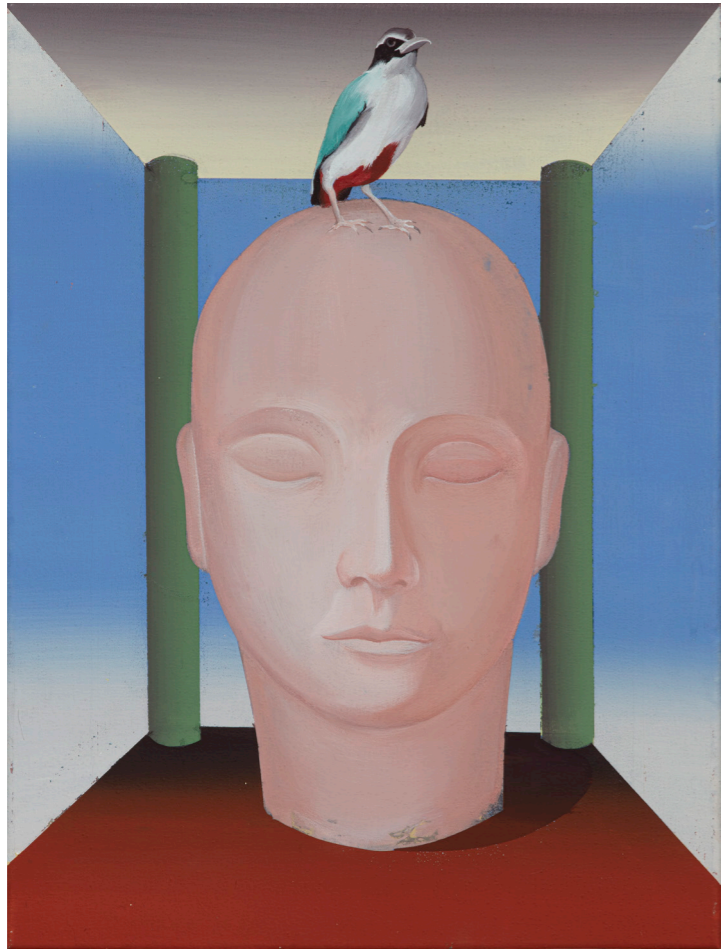
The Cabinets of Wonder 150X150cm, Egg tempera on canvas, 2021



Moon Palace 140X140cm, Egg tempera on canvas, 2021



The Jennings' Dog in Wonder Land 150X185cm, Egg tempera on canvas, 2021



Lullaby 44X33cm, Egg tempera on canvas, 2022



The Room with Helene's Horse 140X140cm, Egg tempera on canvas, 2021



What happened in the Moon Palace 160X240cm, Egg tempera on canvas, 2021



The Guardians of Cabinets 160X240cm, Egg tempera on canvas, 2020



South Metope V of Parthenon 60X70cm, Egg tempera on canvas, 2021



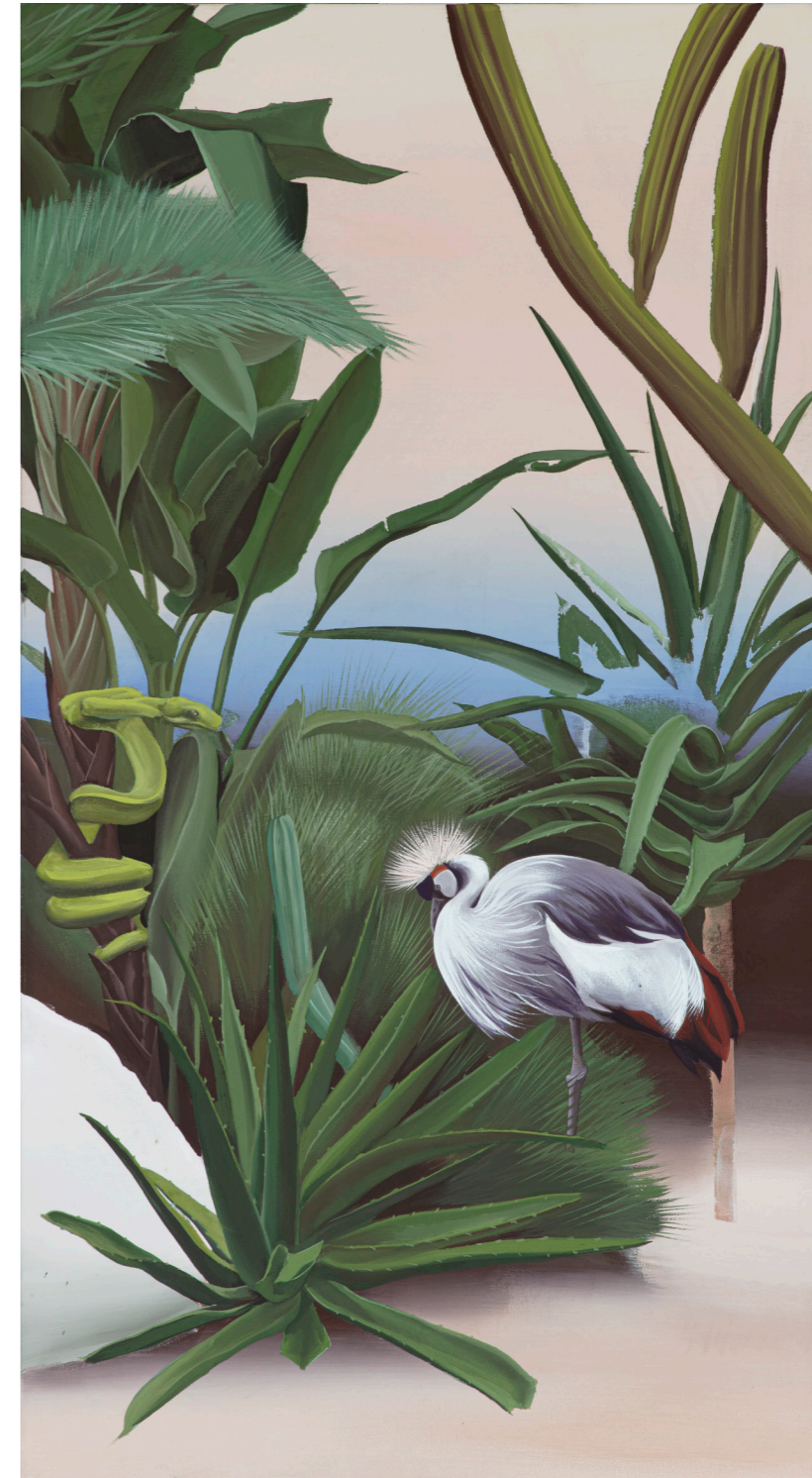
South Metope VIII of Parthenon 60X70cm, Egg tempera on canvas, 2021



In the Thundering Night 130X240cm, Egg tempera on canvas, 2021



The Moon and Cactus 130X70cm, Egg tempera on canvas, 2021



What a Snake wants 130X70cm, Egg tempera on canvas, 2021



The Time between a Monkey and Crocodile
110X60cm, Egg tempera on canvas, 2021



The Twilight of Vultures and Simians
110X60cm, Egg tempera on canvas, 2021



Vivarium II 120X210cm, Egg tempera on canvas, 2020

The Guardians of Cabinets

Presented by NON Berlin
Supported by
Senate Department for Culture and
Europe Berlin

In *The Guardians of Cabinets*, a solo exhibition by Jina Park, visitors are invited to immerse themselves in their personal cabinet of curiosities. Combining painting with augmented reality, the exhibition interrogates our relationship to foreign cultures.

Jina Park's artistic process begins with collecting animals, plants, sculptures, and other objects from a wide variety of countries and epochs. Taking them from museums, zoos, and botanical gardens, which often have an imperialist history, Park appropriates these sometimes violently collected objects and creatures and recasts them as symbols of the satisfaction of individual desire. She then decontextualizes and transforms them into dreamlike, surreal paintings. The resulting collection, selected primarily according to painterly criteria, belongs to the tradition of the cabinet of curiosities, the forerunners of today's museums.

For the first time in *The Guardians of Cabinets*, Park combines her paintings with site-specific augmented reality technology to create an immersive event. Visitors move through an exhibition space framed by a grid structure reminiscent of cages. The representational paintings, with their reduced color palette, exude a calm yet exciting atmosphere, in which life, the will to live, and death are united. Animals

and their remains are found amid exotic plants: a seemingly petrified lizard, a skull, a screeching monkey.

Among them roves a menacing jaguar, which seems to step out of the canvas and prowl through the exhibition in fear. The analogue and digital spaces, real and virtual elements intertwine and interpenetrate each other as the reading of one begins to influence the other.

The exhibition takes as its point of departure the personal experiences of the South Korean artist, who lives and works in Berlin. Depending on their perspective, viewers often look for 'the Asian', or later, for 'the German' aspects of her art and thus for a confirmation of their own biases. Her confrontation of such questions and of our reservations towards other cultures, along with the need for categorization, lends additional intensity to Parks' handling of themes such as individuality, power relations, eurocentrism, and postcolonial gazes.

In its form as a self-critical cabinet of curiosities, this multimedia exhibition not only interrogates the ideas of collection, exhibition, and our taste for sensationalism, but also offers an intelligent and sensual experience and suggests promising possibilities for the extension of painting in the digital age.

Written by Isabelle Meiffert



Lion Hunt 33X44cm, Egg tempera, oil on canvas, 2020





























3D Motion Graphic with NFT

The painting is alive. Birds that used to be collected and stuffed in zoos, botanical gardens, and museums fly in front of me, and on a night of thunder and lightning, a black leopard cries somewhere, I do not know whether it is in Africa, Europe or Korea, and a small yellow bird flies to the artificial sun. The static painting is alive in reality. The long frame era is over, and the painting moves on the high-resolution monitor. The painting is no longer static, but breathes. Every single element of the picture is sprouting and moving and tells a story to the viewer.

The artist encountered a collection and display space 'Wunderkammer' (cabinet of curiosities) with rare objects brought from various foreign countries in Berlin, which can be considered the origin of the gallery today. What is an alternative collection? Also, what is a display or exhibition? How do our values and tastes that we judge things by form? The artist is trying to reconfigure the inferiority, superiority, and prejudice in the 'Wunderkammer' and create new dialogues. Another strange wonder arises here.

NFT works are beginning to be more fun and quirkier. Here, 3D imaging techniques and creative music are in sync to amplify the modern imagination. These works are created by Jina Park in collaboration with young creators working in Berlin.

Direction by Jina Park
 3D Design by Anan Yoon
 Lee, Sound Design by
 Henley Jun
 Organization & Support by
 projectspacemium



Augmented Reality

Artist: Jina Park
Curator: Isabelle Meiffert
AR Design: Anan Yoon Lee

Presented by NON Berlin
c/o Meinblau Project Space,
Pfefferberg Haus 5,
Christinenstr. 18-19,
10119 Berlin

Supported by
Senate Department for Culture and
Europe Berlin

Link
<https://youtu.be/vv2ZoVZY6ZA>

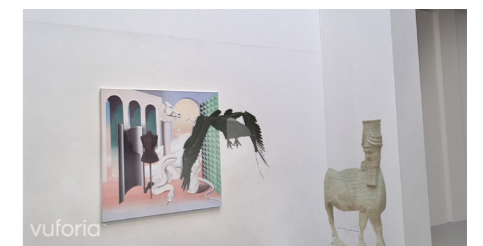
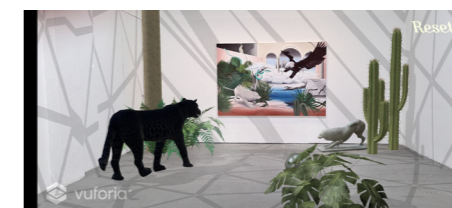
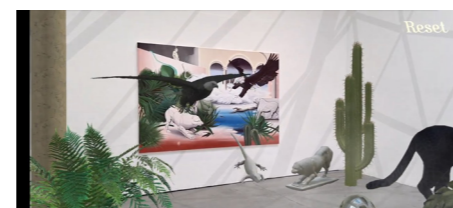
"Die geplünderten Tiere werden in White Cube in digital umgewandelt und für immer gefangen."

In dieser Ausstellung wurde die augmentierte Realität (AR) als ein Medium verwendet. Der Begriff der augmentierten Realität meint, dass die echte Welt durch eine virtuelle Welt ergänzt wird. Ein zweidimensionales Bild in der echten Welt wird von einem dreidimensionalen Scheinbild überlagert, wodurch die Unterschiede deutlich werden. Dabei erfährt der die Verstärkung der Imagination: Er erkennt, was es heißt, wenn sich das zweidimensionale Bild mit der dreidimensionalen virtuellen Realität trifft.

Ziel der augmentierten Realität in dieser Ausstellung ist es, 'visual literacy' von Betrachter aufzufinden, welche Möglichkeiten sich bieten, wenn die Augmentation mit den zwei Dimensionen konfrontiert wird.

In The Guardians of Cabinets, a solo exhibition by Jina Park, visitors are invited to immerse themselves in their personal cabinet of curiosities. Combining painting with augmented reality, the exhibition interrogates our relationship to foreign cultures.

This talk is an opportunity to discover how painting and augmented reality are combined and implemented as a harmonized show from the AR designer's work aspect.



Jina Park

BIOGRAPHY

Born in 1980, Seoul
Lives and works in Berlin

EDUCATION

1998 Sunwha Art Highschool
2003 B.F.A in Oriental Painting, Graduate School of Education, Korea University
2008-2012
Diplom of Painting and Graphic at the Hochschule für Grafik und Buchkunst Leipzig
under Professor Neo Rauch, Heribert C. Ottersbach in Germany

SCHOLARSHIP

2008-2010 Recipient of the DAAD scholarship (Deutscher Akademischer Austausch Dienst)

EXHIBITION

Solo Exhibition

2023 The Moon Rising in the East (Thisweekendroom, Seoul)
2022 Voyage into the Sun (Lætitia Gorsy Gallery She BAM, Leipzig, Germany)
2021 The Moon Palace
Organized by Prime Cut Contemporary Culture (Zoya gallery, Bratislava, Slovakia)
2020 Guardians of Cabinets
(ASIA CONTEMPORARY ART PLATFORM NON BERLIN, Berlin)
2018 Collector's Room (UNC Gallery, Seoul)
2014 Enigmatic Strangers (UBIK Space, Vienna)
2007 Between The Bars- 'JAY & JINA' Exhibition (Alternativ Space LOOP-PlatformL, Seoul)

Group Exhibition

2023 West Bund Art & Design 2023 (Gallery ThisweekendroomX Kiche, Shanghai, Ch)
2023 ...and quietly the night arrives (Zoya museum, Bratislava, Sk)
2023 About Water & Plants (Troy Hause, London, UK)
2023 FEMME F(R)ICTION presented by C1760 (Academy Mension, NY)
2023 Artbusan, Presented by Thisweekendroom (Bexco, Busan, KR)
2022 Über Wasser und Pflanzen (Kunsthalle Rostock, Germany)
2022 Artbusan solo, Presented by Project space Mium (Bexco, Busan, Korea)
2022 Becoming: Third wave berlin art (Galerie Mclaughlin, Berlin)
2021 Piercing the Divide; Artifacts and New Stories (Virtual viewing Room on Artsy, Honey Pump, New York)
2021 Good bye, Sarotti (Soft power, Berlin)
2021 tHP:Beacon (presented by The Honey Pump, satellite Art Club, New York)
2019 Union Artfair (s Factory, Seoul)
2019 Artcentral Hongkong (UNC Gallery, central Harborfront Hongkong)
2018 Union Artfair 'Let's make together' (s Factory, Seoul)
2017 From Time To Time (Art von Frei, Berlin)
2016 Liaison (Uferhallen, Berlin)
2016 Caught being good (Art von Frei, Berlin)
2016 Union Artfair (Blue square-Nemo Gellery, Seoul)
2015 (in) Between (PLATEAU GALLERY at Greenhouse Berlin)
2015 Journey from ordinary to extra ordinary (Travel Overland, Berlin)
2014 Move on (Gallery Lee, Berlin)
2014 Nordart 2014 (Kunstwerk Carlshütte, Büdelsdorf)

2012 Eb Dietzsch Kunstpreis für Malerei (Geraer Bank, Gera)
2011 Mehr als nur ein schuss (Beck & Eggeling Gallery, Düsseldorf)
2007 AMORE Gallery, 007 Icon-nection (AMORE Gallery, Seoul)
2005 Sewha Gyunmunrok Reinterpreting heritage : 16 contemporary visions (Hangaram Art Museum, Seoul)

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