

POINT OF EMERGENCE

Artist Text

My work begins from a quiet ground—one that is not empty, but already charged with time. Before I make any mark, I think of the surface as a place where time will gather, settle, resist, and eventually reveal itself. I do not approach the canvas as a neutral support. I approach it as a living field in which material, gesture, and duration meet.

The paintings are built through repetition. Layers of paint, hanji, and mixed media are accumulated slowly, and each layer carries the trace of a decision, a condition, and a bodily rhythm. These layers are not simply stacked for visual effect. They are allowed to interact with one another so that tension can develop from within the work itself. One surface presses against another; one gesture interrupts another; one material absorbs, resists, or transforms the next. In this process, the painting becomes less a fixed image and more an event of formation.

As the surface develops, internal pressure begins to build. At first this pressure is almost invisible. It exists as density, as restraint, as a kind of held breath inside the work. Over time, however, the surface can no longer fully contain that force. It yields. It opens. Cracks appear. For me, these cracks are not signs of damage, failure, or collapse. They are moments of emergence—points at which what has been held inside becomes visible. The surface does not break apart in defeat; it reveals what it has been carrying all along.

This understanding of cracking is central to my practice. I am not interested in rupture as destruction. I am interested in the instant when inner energy crosses into form—when something unseen becomes materially present. The crack is therefore not merely a texture. It is a threshold. It marks the passage from interior tension to outward presence, from latency to manifestation. In that sense, the work is always concerned with becoming rather than ending.

I think of painting as a collaboration with nature. I prepare the conditions of the work through layering, density, pacing, and compositional discipline, but the final transformation is never mine alone. Humidity, temperature, gravity, evaporation, and time itself participate in the making of the surface. I have often understood the process as being shaped partly by intention and partly by forces outside my control: approximately seventy percent structured, thirty percent surrendered. That surrender is not passivity. It is an active trust in the intelligence of material and in the generative logic of natural processes.

Because of this collaboration, the paintings hold a balance between discipline and unpredictability. I guide the work toward a certain spatial and emotional condition, but I do not force every outcome. What emerges is therefore neither completely designed nor completely accidental. It is formed in the space between control and release. This interval matters deeply to me because it allows the work to remain alive. It keeps the painting from becoming merely

illustrative and allows it to carry the vitality of process.

The forms that appear in these recent works often suggest stones, fragments of landscape, seeds, cells, or living bodies. They may seem geological and organic at the same time. I am drawn to that ambiguity because it allows the work to inhabit a space between stillness and movement, solidity and transformation. A form can appear ancient, as if shaped by long duration, and yet also seem to be in the middle of becoming something else. This doubleness reflects my interest in matter not as static substance but as something charged with life, memory, and potential.

Equally important is the space that surrounds these forms. In my work, emptiness is never a passive background. It is an active field of silence. It gives the material room to breathe and allows the viewer's perception to slow down. I am deeply connected to the Korean aesthetic understanding of *yeo-baek*, the generative power of emptiness. Within that sensibility, what is left open is not lacking. It is potent. It creates resonance, pause, and receptivity. The empty space in the painting does not explain; it invites. It becomes a place where sensation can deepen.

Color also operates in this way. I do not treat color as surface decoration or as a simple emotional signal. For me, color is density. Even when the work appears monochromatic, many tonal layers exist beneath what is first seen. Black is never simply black, and white is never simply white. Each field contains accumulated time, pressure, and atmosphere. The subtle differences between tones become a way of carrying emotional and material weight without relying on overt narrative.

In these recent works gathered under the title *Point of Emergence*, I am trying to articulate a condition rather than illustrate a story. The paintings ask how energy becomes visible, how time becomes material, and how silence can hold density. They invite the viewer to pause—not in order to decode an image, but in order to enter a slower encounter with the surface. What matters to me is that the viewer senses the work as a place where something has come into being through pressure, patience, surrender, and time.

Ultimately, *Point of Emergence* is a way of naming that threshold moment. It is the moment when the hidden begins to surface, when the interior takes form, and when matter reveals its stored history. The work does not speak about destruction. It speaks about revelation, persistence, and becoming. Through repetition, layering, cracking, and spaciousness, I try to construct a visual field in which quietness is not empty, but full—full of time, memory, and the force of emergence.