

Blue Jean Blues-The Concealed and Revealing World

The world is wide. And it is very deep. We don't know much about the world, although we are living in it. While living in the world, more precisely speaking, we hide it which includes our body and soul. However this concealed world is never hidden.

Artists, moreover visual artists, don't reveal the world which comes into their own sight. Rather, they open their sight wide to the concealed world and will always attempt to call this world in their own view. We are right to say the following. When we see the artist's activity, we catch the world. In other words, it comes into our sight. Artists are not to catch the world's character, but they tie up the world itself to their sight. It would be nice to call behaviors of such artists "awakening". This "Awakening" is none other than arts and works. Also it is organizing the relationship between appreciators and artists. In Kim Joon's <<Blue Jean Blues>>, this "Awakening" deepened little more than his previous works.

His works make a whole thing with sections which belong to a certain series. So, from a few years ago works to the works we face today, his work as a whole is made up of putting together each section. However, he doesn't show parts after first assuming a whole. And he doesn't maintain the direction of his works through so precisely calculated acts. Rather, he reacts in a calm way to such tendency of his works. He accepts a variety of chance which is encountered in his life, and believes that the intervention of the chance is making such direction of his works. His works which are on display at the exhibition hold separate sub-themes, named <<Blue Jean Blues>>. And they lead us into 'One' on the continuation which his previous works showed. He is inviting us to the world through "Blues". Why did he turn the world round to us with plaintive singing?

His works which show entire through synthesis of sections seem to reveal as the flesh than spirit first. When looked at the flesh, we could comfortably follow Kim Joon's free imaginations and laugh. Because his works stuck always a proportional matching and a somewhat whimsical crack out, and also was finished by hand to fill the gap with a laugh. By the way in <<Blue Jean Blues>>, he is putting pathos than laughter in "The Gap". It's not accidental. In his early works, if you like that we call it tattoo on powerful forearm, he was watching the forearm to which he cannot give anything in his heartrending and painful mind's eye. It probably is his radiant youth and even more dark reality. Maybe, the artist would laugh and cry at the same time when it is built back with a smile. In fact, during live, we know that our flesh is like that. The flesh unites such a terrible pair relationship always. Thus his works reveal the flesh like a skin and blood to thin out and break off always. Still, his sentiment about the world has been impelled toward a certain

state which must sing a sad song about the flesh. Therefore, we have not heard the whole of his song yet.

<<Blue Jean Blues>> has three formal themes are mixed. The tendency of those works built a structure through the tree themes. One of the themes is unconcealed things which have been concealed from his youth and memories. These are <<Blue Jean>> and appeared to be left as shells in the works. The Second of the themes is movies and music. In fact, it is a today of his memories which a film recalled. In other words, it is an unconcealed now. Meanwhile all these films show each themes music visually. The last theme is the scene of life. That is 'Me' who have to live on eating and life which is hugging such 'Me'. This Living healthy is made of fragile porcelain bowl. Also it retains entirely the life and is blended through expression of texture of 'The Bowl'. The artist shows the life by wrapping it in the form of recollection. A reality of the artist, himself, that Kim Joon shows, enlarge the interval of "The Life" so put nearness into concealment. The Nearness of life is an exhausting activity that removes every obstruction in life. In reality, however, artists are far away from this exhaustion. In the "Own Life" which doesn't exist oneself, however, "My Family" happily has been meeting "Me" who had been in critical condition where it seemed to be broken at any moment although there was far. His works give comfort to life as sorrowful song of the "Blues". If it's right to look it to see, visual arts would not have start. Visual artists are always have apprehension of all the things caught his eyes. So, if we were doubtful and afraid of seeing as artists showing even once, would notice what is happening in the 'Nearness' of visual things at once. The advantage of his works is that make scary things from visual things despite "Visible nearest". In previous works, whole flesh shows drained skin and blood to us. It isn't only seems like a tattoo or stain because of well-known labels but also a fear. Of course, it decorated the "Nearness" with labels and flesh. Nonetheless, it only called "Me" who am in the farthest to closer actually. The "Nearness" is hidden in this artist's memory, an unconcealed place, at all in <<Blue Jean Blues>>, so that all visual objects become whole in his world that is farthest. Meanwhile, his personal intimate "Nearness" comes to us while eliminate distance strangely. It is often referred to Something which is close to us as "What (or something)". Even we have called those by that name, in fact, we have had no interest in 'The Real Those'. No. We have had no interest in the world around us from the start. We suddenly meet these in his works. So we remember that these have were close to us. The artist would like us to recall us with 'Gaps which are had with each of us' while shows his story. The artist gives us nostalgia by blues. Seeing is that someone threw the meaning in showing and steps back and takes it. Seeing is to synthesize objects which we want to see in the mind, flesh (or spirit) and bodily sensations simultaneously. Sense of seeing throws and takes those which were thrown at the same time. And mind (or

spirit) retains objects and makes intact one these by standing back and taking it. Kim Joon wants to say us that these are “Awakening” from the world.

His works show us “My Life Around”, that is the world, in depth. Depth of “Around Me” which he has been unconcealing is heading for a particular “Place” where we can see what is around: Each one can see the place for the first time only after that ‘Goes-into-their Own’ for oneself. Now there is the hidden “Place”, but it was always open. In <<Bleu Jean Blues>>, the place is precisely “Me” who have been far away from the hidden “Nearness” by memories. And at the same time, now when we are attempt to go back into recalling, the place is “Me” who suddenly know “Me who have been far away from that”. In his works, brand labels on the jeans call “Me” out at the same time. In the works, Brand of blue jean is “Pabi” which is the name of the artist’s daughter. “Pabi” is directing vector that connects two points of the “Place”. What he sees after awakening is before the time when “Pabi” is coming to his own world. And simultaneously, it can get in and see the thing without a flaw which is only after the coming. So he can bring something which has concealed to the reality of his own through “Awakening” now.

His Blues retains another depth. This works make ‘One’ from several consciously fragmented objects while collect and scatter these. This ‘One’ is the work itself and just rushing toward the artist’s recollection and memory. And it, which is opened as ‘One’ in the end, is a newly acquired open world this time. His way of working is similar to making a new song through the jam-section like a jazz bebop: In which, a performer plays the theme of a certain song and then each section performer plays independent variation together. And a song is made from that such performers jam in loosely promised points. It seems to be intended idea of the artist who is versed in music. But it, debating whether or not intended, is beyond the topic of our discussion. Clearly, his works was made and are revealing. Nevertheless, at the point where works stand opposite, that is to say it is a scene of the life, he shows self-confidence for that the image doesn’t function simply as representation. This attitude of the artist is not based on images even though he is showing these. Rather, he wants to tell wisdom of life which let us know that we cannot do it alone when we go into visual objects to us. So he adds some depth to these through the blues on purpose. His works individually and simultaneously are heading towards completion or depth in <<Blue Jean Blues>> and, furthermore, the “Entire Work”.

Awakening of artist produces a window into the world around us. And this window is another possibility. Also now, with regard to that world, we are invited the opening named diversity. Such world is so wide and so deep. It is plain that We

“Are-in-the-World”. But we don’t appreciate openness of the world well in our whole life. Every day he is opening the window. No. More precisely, he invited us every time, but we still haven’t prepared for residence in that world which is seen by his “Awakening”. However, “This Concealed World” which he has showed is not concealed from him. So, we should not apply to a way of metaphor or symbol to his works. Rather, we should jump straight into his works and be familiar with a way of opening eyes widely. And do you know? If we find out such a brilliant moments in <<Blue Jean Blues>>, we may be able to sense that glittering youth which he has had only has been for our also.

Lee Sop, exhibition manager