



JINIE PARK



FOREWORD: RANGSOOK YOON

Rangsook Yoon
is Experiences and Curator
at the Art & History
Museums–Maitland.
She earned her Ph.D.
in art history from
Institute of Fine Arts,
New York University,
with specializations in
Renaissance, Baroque
and Art of the Twentieth
Century. She is widely
published in academic
journals, books, and
exhibition catalogs.

Born in 1987, Jinie Park, a native of Seoul, South Korea, graduated from Seoul National University in 2011 and received her MFA in painting from the Maryland Institute College of Art in 2015. For Park, abstract visual language and the act of painting are the tools with which to craft her everyday experiences, record her surroundings, and explore certain metaphysical ideas.

Park's stated artistic preoccupations lie in the formal manifestations of liminality– the in-between. Her works represent echoing dichotomies of surface and structure, center and margin, matter and essence. Park's focus is cerebral, and yet, her distinctive abstract language is familiar enough to warrant easy access, as her works frequently evoke landscapes and views seen through windows– or rather, the transient impressions of such views.

Understanding Park's cultural particulars enables a greater appreciation of the complexity of her artistic negotiations and a discovery of the rich referentiality of her process-oriented work. For example, the partially exposed grid-like stretchers and non-traditional processes of taking apart painted fabrics and restretching them inside out underline Park's full awareness of the art historical discourse set by such canonical movements as postminimalism and *arte povera*, which, critical of the modernist notions of painting, sought to expand its boundaries by acknowledging paintings as physical objects in real space—specifically, in relation to gallery space.

At the same time, Park's awareness of modernist discourse around structure and materials pushes the play with art history in other directions as well. Park's paint application, reminiscent of Frankenthaler's innovative soak-stain technique, is equally comparable to the wash and bleeding effects of Korean ink paintings, seen in both traditional and modern works. Additionally, the distinctive abstract patches and blobs of luminous colors in her work possess certain affinities to traditional Korean women's patchwork, called *ŭbogaak-bo*, made with residual pieces of fabric dyed with various natural colors, not unlike American quilts. Most notable in her recent body of work is her process of stitching fabrics together in lieu of painting on traditional canvases. Here, she employs various kinds of textiles, including delicate mesh and a coarse Korean muslin, called *kwang-mok*. Disrupting pure formalistic and stylistic readings, this process-intensive practice enriches the works' metaphorical allusions.

Though Park's work can be assessed simultaneously within the rubrics of modern Korean painting and traditional artwork, as well as Euro-American modernity, it should by no means be discussed only in the binary terms of Korean tradition and Western modernity. For one thing, postwar Korean art evolved through a modernist view of abstraction, particularly under the heavy influence of art informel— a variety of abstract styles that predominated European paintings in the 1940s±50s. Indeed, Park studied painting with teachers who resolved their artistic practices within that framework. Calibrating diverse artistic influences and probing her personal and intellectual curiosity, she adroitly synthesizes these ideas and seamlessly crosses boundaries, erasing distinctions separating East from West.

There is a well-known Korean saying, TMOe-you-æ-gang, literally meaning, TMGentle in appearance, strong on the inside. Park's recent works, which often reveal their solid wooden frames under the sheer mesh and sewn fabrics, embody this concept perfectly. Park's vigorous investigations of the nature of materials and processes are intimately connected with her desire to articulate the liminality in a formalistic sense. Without posing the de rigueur contemporary notion of identity at the forefront, her work that employs stitching processes and unique, indexical material serves to locate her as a person living in the in-between space.

PAINTINGS:
2015 - 2018



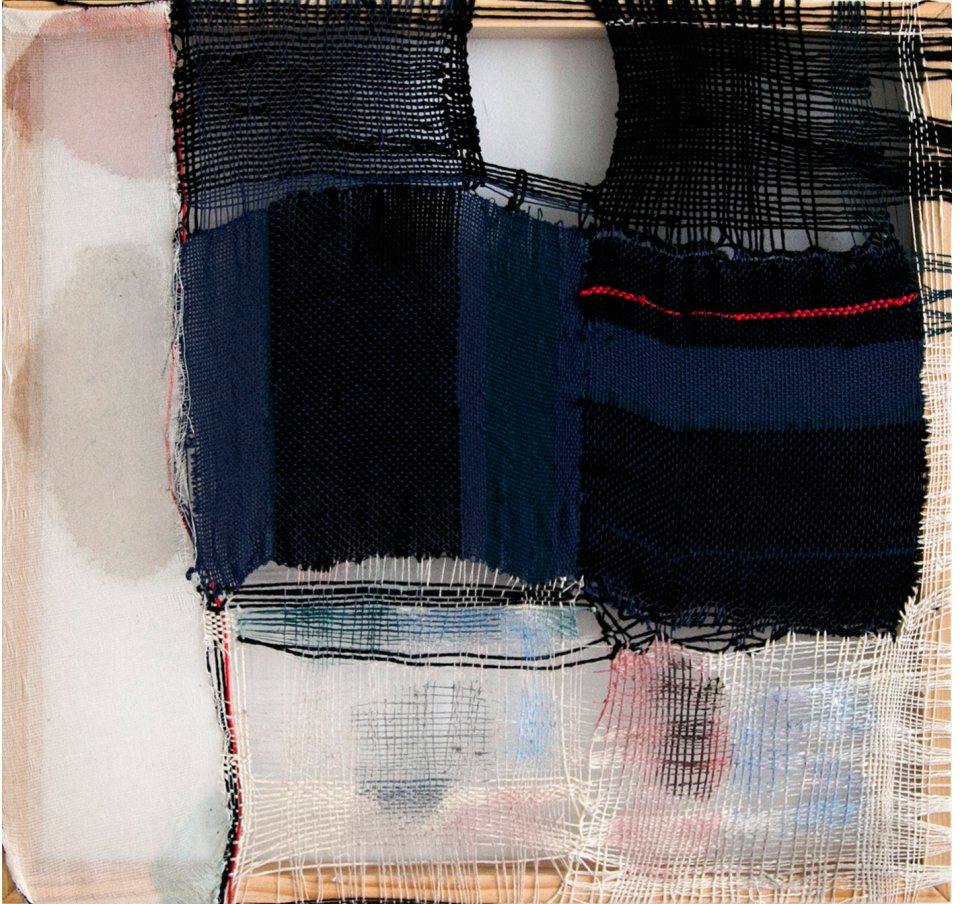
































LIST OF WORKS

1.

Greeting Words, 2017
Acrylic on hand-sewn
Korean muslin,
72 x 55 in (183 x 140cm)

2.

Bed, 2015
Acrylic on hand-sewn bed
sheet, elastic bend,
36 x 36 in (91.5 x 91.5cm)

3.

Double-Loaded Corridor,
2016
Acrylic on muslin
stretched on shaped frame
72 x 55 in (183 x 140cm)

4.

Stars, 2018
Acrylic on hand woven
fabric and cheesecloth
28 x 37 in (71 x 94cm)

5.

Graduation, 2018
Acrylic on hand woven
fabric and cheesecloth
28.5 x 18 in (72 x 46cm)

6.

Platform, 2018
Acrylic on hand sewn
quilt, woven fabric, canvas
36 x 12 in (91.5 x 30.5cm)

7.

Detail of
Miss Brown, 2018
Acrylic on hand woven
fabric and cheesecloth
24.5 x 37 in (62 x 94cm)

8.

Miss Brown, 2018
Acrylic on hand woven
fabric and cheesecloth
24.5 x 37 in (62 x 94cm)

9.

Calla, 2018

Acrylic on hand woven and
sewn fabric, cheesecloth
35 x 29.5 in (89 x 75cm)

10.

Little House Exhibition
View at Elizabeth Leach
Gallery in 2017

11.

Granny, 2017

Acrylic on Korean muslin
72 x 55 in (183 x 140cm)

12.

Dream of Lion, 2017

Acrylic on Korean muslin
55 x 72 in (140 x 183cm)

13.

Window in a Rainy Day
2017

Acrylic on sewn canvas
72 x 60 in (183 x 152.5cm)

14.

Land, 2017

Acrylic on sewn Korean
muslin and linen
36 x 48 in (91.5 x 122cm)

15.

Childhood, 2017

Acrylic on hand made quilt
36 x 36 in 91.5 x 91.5cm)

CURRICULUM VITAE

JINIE PARK

Born in 1987, Seoul, South Korea

Education

- 2015 MFA in LeRoy E. Hoffberger School of Painting,
Maryland Institute College of Art, Baltimore, MD
- 2011 BFA in Painting,
Seoul National University, Seoul, South Korea

Honors & Awards

- 2018 The Studio at Mass MoCA : An Assets for Artists Program, MA
- 2016 PAMM Picks selected artist,
Pérez Art Museum and PULSE Miami, Miami, FL
PROJECTS selected artist, PULSE Miami, Miami, FL
Individual Artist Award in Painting, Maryland State Art Council, MD
- 2015 Salzburg International Summer Academy Grant, Salzburg, Austria
Henry Walters Traveling Fellowship,
Henry Walters Museum, Baltimore, MD
- 13-15 Hoffberger Scholarship,
Maryland Institute College of Art, Baltimore, MD
- 2009 Choi Wook-Kyung Grant,
Seoul National University, Seoul, South Korea
- 06-11 Merit-Based Scholarship,
Seoul National University, Seoul, South Korea

One-Person Exhibitions

- 2017 *Little House*, Elizabeth Leach Gallery, Portland, OR
Jinie Park: Observations in Paint, Scott Center, Westminster, MD
- 2016 *Reap/Sow*, Hamilton Gallery, Baltimore, MD
Mobility, Elizabeth Leach Gallery, Portland, OR
- 2015 *From A Number*, Great White Hall Gallery, Baltimore, MD

Selected Group Exhibitions

- 2017 *Inverse Variants: Katherine Gagnon and Jinie Park*,
Lazy Susan Gallery, Manhattan, NY
- 2017 *Jeju Biennale, collaborated with Seounyoung Park*,
Art Space IAA, Jeju Island, South Korea
- 2016 *2016 Member's Juried Exhibition*,
Delaware Center for Contemporary Art, Wilmington, DE
- Surface Tension*, Current Space, Baltimore, MD
- 2015 *Non-Representational Painting Competition Finalists Show*,
Miami University, Oxford, OH
- Through the Looking Glass*, 3721 Eastern Ave, Baltimore, MD
- Back to School Season*, Steven Harvey Fine Art Project, New York, NY
- Open Studio Salzburg Summer Academy*, Salzburg, Austria
- 2014 *Forever, Ever?*, 801 Park Ave, Baltimore, MD
- 2012 *Louisiana Biennial*, Louisiana Tech University, Ruston, LA
- 2011 *By Product*, Microscope Gallery, Brooklyn, NY
- 2010 *Seoul, 2050*, Wiesner Gallery,
Massachusetts Institute of Technology, Cambridge, MA
- Think Away*, Samchung Gallery, Seoul, South Korea
- Seoul, 2050*, Unofficial Preview Gallery, Seoul, South Korea

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