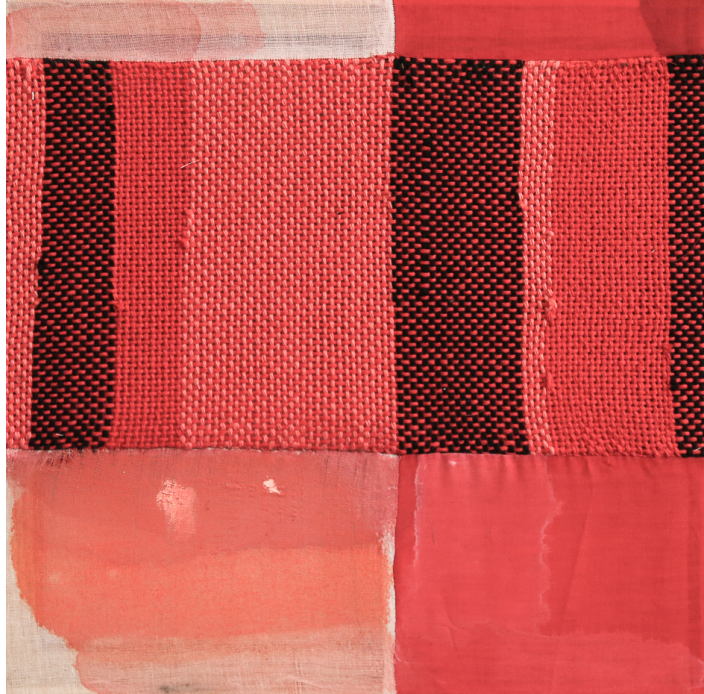


TEXTILEXCHANGE

Jinie Park: A Pair: Two of the Same **November 7-December 28**



This exhibit will open with a reception on November 7th from 6 pm to 8 pm at the Elizabeth Leach Gallery "A Pair: Two of the Same," Jinie Park's third solo exhibition at the gallery, features a new series of luminous, abstract paintings. Using layers of bold and transparent color combined with hand-stitched patchwork of linen, canvas, muslin, organza, and passages of hand-woven fiber, Park's assembled paintings explore materiality and are visually evocative and exquisitely lush.

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Born in Seoul, South Korea in 1987, Park received a BFA in Painting at Seoul National University (Seoul, South Korea) in 2011 and an MFA from Maryland Institute College of Art (Baltimore, MD) in 2015. Her work has been shown in 2014 at the Louisiana Biennial Juried Exhibition, School of Design at Louisiana Tech University (Ruston, LA) and in 2010 in a Juried Exhibition at Weiser Gallery, Massachusetts Institute of Technology (Cambridge, MA). Park was awarded the Henry Walters Traveling Fellowship in 2015 and the LeRoy E. Hoffberger Scholarship from the Maryland Institute College of Art in 2013. In 2009 she was awarded the Choi Wook-Kyung Prize from Seoul National University. In 2016 Park received the Perez Art Museum Miami Picks Award during PULSE Miami Beach.

JINIE PARK
FOREWORD: RANGSOOK YOON



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 “jo-gaak-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, “Oe-you-nae-gang,” literally meaning, “Gentle 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.

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.

Jinie Park

Elizabeth Leach Gallery, Portland, Oregon

Recommendation by Richard Speer



Jinie Park, "Yellow Beans," 2017, acrylic on sewn linen and canvas, 60 x 72"

Continuing through December 23, 2017

In "Little House," Jinie Park combines the stained canvases and hyper-thin washes of Color Field painting with a fetishistic approach to the picture plane reminiscent of Arte Povera. The works turn linen and muslin canvases into both the support and the object of the paintings themselves. Park's modus operandi is to hand-stitch mostly rectilinear fragments of fabric together, resulting in organically subdivided grids such as "Childhood" and "Greeting Words."

In the latter, a grid of 21 deeply recessed pockets of fabric cap the top third of a larger swath of Korean muslin stained with acrylic paint. "Window in a Rainy Day," which pays gestural and chromatic homage to early-1960s Helen Frankenthaler, is split into two vertical rectangles, the seam between the halves plunging downwards in a loose, luxuriant slit. The expanse of proudly ugly folded linen at the center of "Birthday Bouquet" stands amid spiraling pastel and periwinkle stains, defying the proposition of canvas as stage set for optical illusionism. "This is not a picture," the work proclaims, "it is a surface." Which doesn't mean it isn't gorgeous.

Jinie Park - Mobility, Pat Boas - Logo(s) - January Exhibition

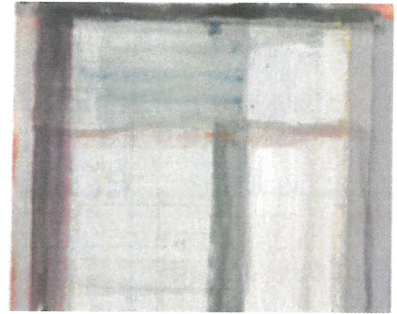
Saturday, January 30.

Elizabeth Leach Gallery

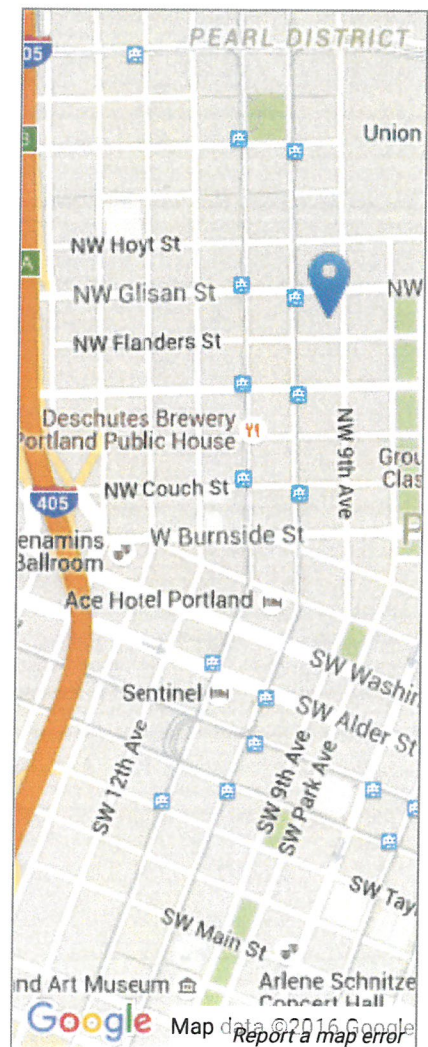
417 N.W. Ninth Ave., Portland, OR 97209

In January, Elizabeth Leach Gallery will proudly present *Mobility*, paintings by Jinie Park, and *Logo(s)*, works on paper by Pat Boas. This will be the first solo exhibition for each artist at the Elizabeth Leach Gallery.

Jinie Park creates ethereal works on canvas with thinly layered, translucent washes of paint. Through her abstraction she investigates and engages with the history and conventions of painting, applying paint on all sides of her canvas. Her physical involvement with, and manipulation of the work renders the painting a sculptural quality. What becomes evident upon viewing is that Park's unconventional painting methods and installations, provide the viewer with a particular spatial and perceptual experience. She examines not only the transcendent beauty of the object, but the space it consumes. In *Mobility*, Park attempts to convey the sense of movement she feels while painting her shaped and collaged works. Her intention is that the paintings, while still and passive, will capture and impart the dynamic moments of action that occur during



GETTING HERE



the process of adding material or manipulating the canvas.



Portland-based artist, writer and teacher, Pat Boas works with dissected and whole letter forms to create compositions that echo the intimacy of handwriting and the exuberance of graffiti. By concentrating on the formal quality of letters rather than the actual writing itself, the artist entices the viewer along a path that is familiar but not easily followed. In Logo(s), Boas uses the cadence of language to overlap and intertwine letters, creating a visual parcel of jumbled language that cannot be disassembled. The title of the exhibition was inspired by a series of small gouache works on paper. Boas begins with standard stencil letterforms as a basis for what will eventually become written color studies. As in her other series, Boas is drawn to the concept of the logo as an easily recognizable symbol that forms the foundation for gesturally complex paintings.

Subscribe Event Type

Art & Design, Exhibition, Free

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VISUAL ARTS

▶ = WW Pick. Highly recommended.

By ENID SPITZ. TO BE CONSIDERED FOR LISTINGS, submit show information—including opening and closing dates, gallery address and phone number—at least two weeks in advance to: Visual Arts, WW, 2220 NW Quimby St., Portland, OR 97210. Email: espitz@wwweek.com.

24 Hour Empire

In 1964, Andy Warhol made a six-hour-long film of the Empire State Building because he wanted to watch time moving across an object. On *Empire's* 50th anniversary, photographer Josh Michaels set out to create a modernized, 24-hour version. Michaels doesn't expect anyone to watch that long, so he set up nine retro video monitors, each showing different portions of the footage. This allows the viewer to watch the sun rise and fall over the ESB in just over two and a half hours. The full footage is also projected, haunting and monumental, on one of the gallery walls and, preciously, in the window, so that passersby can watch when the gallery is closed. In a savvy nod to Warhol's kitschy commercialism, the gallery is selling mass-produced postcard sets, flip books and lenticular prints of the building, all from stills Michaels took during filming. JENNIFER RABIN. *Through Jan. 16. Upfor, 929 NW Flanders St., 227-5111. Free.*

Boom

Charles Siegfried's first solo show at Blackfish is a bombshell success. Literally, his acrylic collage paintings explode with color, refusing to be confined to a standard 18" x 24" canvas. This may be why Siegfried has resorted to ripping up bits of the surface and attaching things like crumpled newspaper and household objects to be layered over in paint. The pièce de résistance, entitled *You All Alone in These Streets Cousin*, is a monstrous and abstract jumble of blues, purples, yellows and greens, in which you can't make out much more than a crying face and an army tank at first. But closer examination reveals Siegfried's careful layering process—a mirror, perhaps, for the many inscrutable meanings that one might extract from the work. HILARY TSAI. *Through Jan. 30. Blackfish Gallery, 420 NW 9th Ave., 224-2634. Free.*

Contact Expo

Five artists from the collaborative group DLS (Downtown Light and Sound Solution) will create an immersive audio-visual experience that continually changes as the artists explore new possibilities afforded by 3-D projection mapping, innovative speaker arrangements, circuit-based technology and more. This six-week-long exhibition, curated by Chiara Giovando, is part of Disjecta's Season 5 curator-in-residence program, *Sound is Matter*. HILARY TSAI. *Through Jan. 17. Disjecta, 8371 N Interstate Ave., 286-9449. Free.*

REVIEW



EXIT WOUNDS

Straight Shot

Veterans' photos paper the walls of Blue Sky Gallery.

"The military," Portland photographer Jim Lommasson says, "is an incubator for creating anti-war activists."

He planned to focus on the domestic lives of soldiers who made it back safely from Iraq and Afghanistan in a photo series called *Exit Wounds* (now on display at Blue Sky Gallery). As the son of a tight-lipped Vietnam veteran, Lommasson thought it best not to dig too deeply into the soldiers' experiences overseas. But the 50 soldiers whom the artist interviewed and photographed proved him wrong.

"They all wanted to talk about life during war," he says, "about what they did and what they lost."

The exhibition is a visceral punch. A towering monolith of images greets and overwhelms you when you walk into Blue Sky. The gallery's tallest wall is covered floor-to-ceiling with the 1,000 snapshots that Lommasson collected from veterans. Most of the 4-by-6-inch prints hang too high to see clearly. But peering at snapshots closer to eye level—as so many First Thursday patrons did, stepping close enough to make the shiny prints matte with mouth-breathing—you zoom into the side-by-side realities and mundanities of war. A Jeep fender caked with blood, friends playing air guitar, weapons practice, the beautiful face of a local child, a sunset, carnage.

On the other three walls, portraits of servicemen and women in their everyday environments hang above their accounts of wartime. The most affecting pairings have a photograph and text that are strikingly at odds—like the portrait of a carefree young father holding his daughter's hand at a carnival, with a quote below that describes brutal torture that "looked like a frat house gang rape."

Exit Wounds suggests that this generation of veterans packs a different attitude on the way home. They want us to know there is no dividing line between us and them. Anyone put in terrible circumstances might make choices they will have to explain for the rest of their lives.

The photography is secondary to the stories, Lommasson acknowledges. "I see it as an illustrated oral history," he says. "It isn't about flexing my muscles as a photographer. We need to hear what they have to say, not what other people have to say for them." JENNIFER RABIN.

SEE IT: *Exit Wounds* is at Blue Sky Gallery, 122 NW 8th Ave. Through Jan. 31.

▶ The Emotional Life of Objects

Every object has a story. For this joint exhibit at Bullseye, mixed media artists Silvia Levenson, Dante Marioni and Heidi Schwiegler unpack the complexities of "objecthood" with pieces of crafted, repurposed and combined materials like metal and ceramic. The finished works shine light on how we look at objects, making us reconsider their emotional lives, from production and function to symbolic or cultural significance. HILARY TSAI. *Through March 26. Bullseye Projects, 300 NW 13th Ave., 227-0222. Free.*

Gabe Brown

Gabe Brown's mixed media works and oil paintings on linen are inspired by places real and imagined, sculptural plans and the artist's musings on subjects like home and identity. Strong, yet playful, Brown's painting mix matte earth tones, textured imprints on wood and mesh materials to form a backdrop for the lively geometric shapes in front. For Brown, who never dreamt of a career other than painting, the work is more than what meets the eye; it is an embodiment of self. HILARY TSAI. *Through Jan. 30. Butters Gallery, 157 NE Grand Ave., 248-9378. Free.*

Internalized Forms

The Sockeye ad agency studio may seem like an odd venue for a solo show, but its first collaboration with Worksound International makes us hope there's more to come. Jason Vance Dickason's acrylic paintings are abstract with a cool, muted palette that hints at the sobriety of an internal office space. But imaginative shapes and swoops keep the work from appearing too clinical. Most visitors are drawn to the large-scale piece at the front entrance, but the real star is an untitled triptych that's strategically placed on a blank wall and features dark, abstracted window blinds with just a touch of luminous sky peeking through. It's ingenious how these architectural details at the space around them. HILARY TSAI. *Through Feb. 28. Sockeye, 240 N Broadway, No. 301, 226-3843. Free.*

Mobility

Jinie Park's color washed canvases do not hang complacently in the gallery, as we have come to expect from paintings. Some climb the walls like vertical ramps, tapered at the bottom, expanding to a foot thick as they approach the ceiling. Others change the shape of the room by nesting into corners, replacing right angles with hard diagonal planes or soft convex hollows. The work takes a sledgehammer to the conventional idea of art-gallery-as-boring-white-box. By making the pieces dynamic and sculptural, the artist not only engages the gallery in a different way, but also the viewers, many of whom can be seen with their faces close to the work, trying to figure out how Park has managed to bend their perception of space. JENNIFER RABIN. *Through Jan. 30. Elizabeth Leach Gallery, 417 NW 9th Ave., 224-0521. Free.*

▶ Kendra Larson

These acrylic landscapes by Kendra Larson are unlike any you've ever seen. Inspired by personally significant areas in her native Oregon, Larson recreates the majesty of an icy pine forest in a way that meshes a deep connection to place with elements of folk magic and whimsy. The sweeping, emotive quality of the brushstrokes in works like *Moths and Malheur* borders on impressionism, while subtle details like the pattern on a moth's wing make us zoom in to appreciate the finer touches. Larson's innovative use of color and hybrid technique place her within the contemporary category, but the ultimate takeaway from her work is the view of nature as an enduring source of comfort and inspiration. HILARY TSAI. *Through Jan. 30. Augen Gallery, 716 NW Davis St., 546-5056. Free.*



New Paintings Recent Bombings

Alex Lilly's subject matter is horrific—nuclear blasts tinged with jet-black smoke against a backdrop of pristine teal sky, or molten rubble collapsing amid heat waves that seem palpable enough to burn through his canvases. Lilly's apocalyptic works blast you with beauty in the wake of chaos, and his thick, rich swirls of paint in fiery oranges that conjure the flesh-melting heat of radiation and fire were so successful last month that Right Side Art is hosting them for another. He's added a series of 6-inch square paintings of the St. Johns Bridge on fire, but he'll be hard-pressed to top his own spectacle—during December's First Thursday Lilly set one of his life-sized *Riot Cop* prints on fire. HILARY TSAI. *Through Jan. 30. Right Side Art, 625 NW Everett St., No. 103. Free.*

Winter Group

Winter Group is mostly large prints from artists who have recently shown at the Hartman Gallery, this collection's central theme is the interplay between nature and human civilization. Some portray nature as a sublime force, like the ocean front that dwarfs the tiny figure on the shoreline in Jeffrey Conley's "Figure and Tide." Others, like Holly Andres' "Summer of the Hornets #5" are glimpses into the bitersweet moments of everyday domestic life. It's a small collection, but these artists cover a range of subjects, from outdoor recreation to racial tension and the balance between man-made structures and natural formations. HILARY TSAI. *Through Jan. 30. Charles A. Hartman Fine Art, 134 NW 8th Ave., 287-3886. Free.*

SEOUL BY-PRODUCTS

August 25 – September 8

Opening Saturday August 25, 6-9pm

Curated by High Voltage City Planning

Featuring works by: Renée Kim, Jazoo Yang, Domino, Junga Kwon, Jinie Park, Diny Lee, "D"

Byproducts Seoul: a ventilation of shaded parts of Seoul

In Seoul, we have been imposed to celebrate the grand success of the city. In terms of forging our cultural profile, a leading class has been constantly focusing on only the gains of the city. To disguise the massive loss during the Korean War, the method that has been chosen is to manipulate the result. Only the economically or socially successful cases have been exposed as our representatives of urban culture. Inevitably, it makes the unsuccessful creatures of the city to be abandoned and to be neglected.

The general idea of 7 artists', Renée Kim, Jazoo Yang, Domino, Junga Kwon, Jinie Park, Diny Lee and "D", is to deconstruct this definition of Seoul. Rather than deifying the conquerors of the city, the artists choose the way to focusing on the creations, those are made by the errors of the city. Abandoned social classes, violent development processes, sexual pressures and such things, which have not yet been perceived as our definition of the city, are surfaced by these artists by using their own art medium.

– Donguk Agos Lee (*Director of High Voltage City Planning*)

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