

Eunhyea Choi | Interview

1. Please tell us a little about yourself, what brought you to the world of art and how did you start?
(Objective is to publish your bio as a story in your own words)

I have received special education in art since my childhood due to my unique home environment. Nearly every one of my family members is involved in the art world. My late grandfather is a well-known painter in my native country and served as a professor in Seoul. Due to the artistic atmosphere that filled my house, I was always open to discussions with my family about various topics related to art. I consider myself lucky to have such family that has been very supportive of my plans to get involved in the art world and has given me practical advice whenever I've had to make important decisions related to my career.



2. How do you describe yourself in the context of challenging people's perspectives via your work and art? *(Motivations and philosophy)*

Movements between the momentary and fluid things collected through senses and the real things. My work begin with my interests in the relationship between the two. I visualize the communion between the two words created by the non-material energy created in between, that is, the communion created by the organic movement. To express these organic movements, they are interpreted in the form of various relationships with communion and in the form of time. For this purpose, the organic movements between visible and invisible things are mainly visualized through the medium of light and shadow. These movements create the endless relationship of creation and are expressed in a form represented by subtle visual combinations, forms and colors found between the inner world and the objective world. And these movements are reduced to a layer of a meeting between geometric and irregular forms and multi-layered colors, where the movements means continuous movement that endlessly creates traces and deformations through the movement of time and the unfixed imaginary movements.



Collecting Scenes, 130 x 390(cm), oil on canvas, 2018

3. How do you deal with the conceptual difficulty and uncertainty of creating new work?

I never feel that uncertain about my work. I am pretty clear in my own mind about what I'm doing now and next. But I always try to study deeply about my words. visual skills to make more in-depth.

The ultimate goal of my works to form a relationship with myriad phenomena derived from real things even though they are not visible, that is the potential communion with them. I structuralize "the relationship" with the phenomenon surrounding me by embodying the phenomenon through in a multi-layered form. Through this, I pursue various meanings implied by things that are invisible but real.

4. Lets talk about the evolution of your practice over the years. Tell us about your commitment to your current medium. What would you call your style?

My main medium is the oil paint. I create the space and temporality in the world that I am experiencing in a painting style from the perspective of 'continuous multi-layered space'. This is reconstructed into a painting space of an open structure without being embodied according to the principle of representation. This is because the relationship between time and space is expressed as a transcendent realm that cannot be reduced to the center of space. In <Dialogue>series, the creation and depth of multi-layered space are expressed through the 'extended plane' that is the combination of the illusion created in the plane and the real object. For example, an abstract space where phenomena and the non-material world are combined is activated by attaching colored wooden or acrylic rods to the plane of the canvas to distract the boundary between illusion and reality. The shadow that tool place on the plane as the phenomenon and the reproduced illusions that have fallen at different times are harmonized, making the canvas become an open space for a

leap into the non-material world beyond reality. If in <Dialogue>series, the record of the movement of real time, that is, the experience of accumulating time on the canvas and the new perception transcending phenomena based on it, is expressed in an implicit and conceptual way, in <Collecting Scenes>, <Balanced>, and <Window Seat>, the scenes accumulated through experience are expressed in a personal and narrative way through 'the movement in the mind', that is imaginary movement. In this work, new movements that are continuously created through a combination of visible and invisible things are expressed.



Dialogue, 130 x 130(cm), oil on canvas, colored rod, 2017



Balanced, 145.5 x 112.1(cm), oil on canvas, 2018



Window Seat, oil on canvas, installation view, 2019 @Suwon Museum of Art, Korea

5. Lets talk about your frameworks, references and process. What inspires you? (*vision, ethos, values*)

The formative experiences collected through perception in my life are combined with my internal view to form paintings. Rather than exploring simple scenes or objects, paintings in this way explores scenes or objects focusing on their temporality. The concept of time cannot be separated from the perception of spaces, and it has been consistently addressed importantly in contemporary arts. Unlike the dictionary definition, the temporality I think is not something absolute and objective but a transparent continuum with infinite changes, movements, and creation. It is fluid, constantly becomes something else, has new movements as perception changes, and opens up infinite possibilities. Therefore, temporality plays a key role in the process through which I explore works.

Meanwhile, in my works, 'light' is an important medium that activates the actions of shapes and colors through the infinite movements and continuous relationships of time and space. I do not focus on the exploration of the nature of light, but take notice of light for its relational role of activating fluid spaces containing the attributes of changes. This means not only the light through visual phenomena, but also the inner light that settles in mind, that is, the invisible light acting as an imaginary pathway to things beyond the visible things.



Toned Landscape 1, 120 x 120(cm), oil on canvas, 2019



Toned Landscape 2, 90.9 x 72.7(cm), oil on canvas, 2019

6. Lets talk about your career, or if you prefer artistic journey. What were your biggest learning and hiccups along the way? (*Memory/anecdote*)

After graduating from Seoul Arts high school, I entered Ewha Womans University and majored in Painting. I learned to express ideas using visual language and develop conceptual skills for communication while also taking diverse courses in art history and philosophy in order to broaden my way of thinking. Also I have been fortunate enough to have participated in several artist residency programs across the country. These programs were pivotal in my career as a professional

artist, enhancing my artistic vision, while also improving my professional practices. The residency program in Iceland and Norway were especially amazing experience for me. I was greatly inspired by the beautiful environment.



Solo exhibition installation view in Norway, 2019



Interacting with local people in Norway Residency

7. How does your audience interact and react the work you put out into the world?

Usually, the audience's reaction to my work is, "It's beautiful and peaceful." People respond very well to colors and shapes in particular. Also many people wonder about the relationship between colors and shapes. There are no correct answers and I expect that my works will be connected with each individual's life and lead us to the inner space of self-discovery.

8. What are you looking for when you look at other artists' work? Which shows, performances and experiences have shaped your own creative process? Who are your maestros? Whose journey would you want to read about? *(your perspective when you are on the other side, in the audience)*

When I look at other artist's work, I am really interested in the composition of visual image and the philosophy.

There are many exhibitions that have influenced me that it's hard to choose.

One show that does stand out would be Agnes Martin's exhibition at the Guggenheim Museum in New York. Here I would like to remember something she said "When I think of art, I think of beauty.", " Beauty is the mystery of life. It is in the mind, not in the eye."

9. Tell us about your studio, what kind of place is it? Could you describe your usual work day in the studio?

In my house, there is a gallery where my grandfather's art works are exhibited all year round, and I am using a part of that space as my studio. I usually like to get to work early or late at night because I like the quiet atmosphere to concentrate. Then, depending on the work I'm doing, that's where I have some flexibility. Depending on my mood, read a book, listen to music, or go back to work. If there is something I really need to work on, I just take a short break and go back to work.

I work out of my memory, out of visual memory, sort of abstract memories of times and spaces and objects. So those records are kind of magic. I love to collect photos, objects, sounds related to my memories inside my studio. There are many things that have influenced me.

10. Is there any topic lately that you would like to be mentored on?

Currently, I capture middle-points from my experience, and focuses on re-composing them. These originate from actual obscure landscapes, or start from the act of representing time-space with particular colors or shapes.

I am following a process that will open up a window to another world, resulting from the beauty that is in our daily life. I start from the practice of gazing which leads me to a newly formed visual language through the process of mingling potential possibilities and creativity.

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