

The Aesthetics of Body - Ultramarine

Yondae Kim

1. The work of Kim Tschoon-su is limited simply at a minimum. On his canvas he repeatedly and strongly draws something that we do not recognize using his finger, on some occasions paints slowly like floating around, and in the end he remains pausing without further action. These actions may seem a mere work, but in fact they are as powerful as an electronic shock and are a form of existence that is revealed through his body work. Arising with emptying his mind of rifling thoughts, as a response which shows the audacity to overturn ans biases, his marine blue canvas is being a spur for exceeding his own limit and gives the viewers an unique form that makes them experience the internalization of existence thorough it. It is because his work provides us with the value of an art as a certain evidence that his work is differentiated form the representational concept of art and rather exists beyond the area of perceptible property. This means that during the process the nature of the color blue turned from a simple material into an interpretation-required object, witch leads the blue proportional canvas to be in the same way it is. Therefore, his work suggests a possibility that a plain material can be substituted for the newly analytic one and so does the perceptual area for the non-perceptual area.

2. Although Kim's blue canvas consists of a few components in monotonous blue such as a simple surface, a supporting stand, and an oil color, it is still possible to reflect the time that he has been through in his life. Hundreds of blue canvases he has worked for 30 years belong to the context above, however, they also exist by themselves and contain a special meaning that "Choose where to put, soon the work is completed." Since it is hard to perceive the energy and some meaning gushing from the place where the art object is situated at his moment, it is necessary for us to learn how to read the painter's intention based on his individual comment which enables us to make an interpretation of the work.

Although monochrome paintings that we easily encounter in galleries or art museums look very similar to his blue canvas, in reality his one is completely different from common monochrome pictures. Not for its intrinsic function was the color blue painted, but for making a chance to think about something more, his art work let us infer a lot of things 'between the gap of view and experience'. With regard to his work, 'the color blue' is changed by the state of each spectator's mind. The same blue color does not influence in the same way on everyone who sees the work. Even it has the feature that does not work the same way on the same person. It is not because it shows a new thing every time on the process, but because it helps us to see something new.

3. Reasoning method of Kim Tschoon-su is not unilateral: all thoughts that come out during the process until the art work is completed have simultaneity. Before preceeding to the next step, the former process has remained for a while, even after the new process added, relation, emphasis, value and others implied in the previous stage have become retuned. Seeming causally and historically as well as temporally unrelated to the progression, the painter suggests and 'unexpected' emptiness. The methods of working have been contracted and piled up a the series of time passes by, still there is a problem to say them discernible only with perception, and all we can see is his sole blue canvas which proposes no specific meaning nor any hint for interpretation. For us to acknowledge his style as an art it could be a good way that we try to explain it with depending on his working process and its process and its probable meaning. However, what lies in front of our sight is just a standardized display of monotonous chroma. The sight shows that the canvas describes only the canvas itself, so we could barely react to its shape and size, to its shiny blue surface and the edges of the canvas, to a distance between the space and them, etc. outwards, his blue canvas which is fixed like a real wall was in fact painted in a different method from how a wall is generally painted. Inwards, it has functioned as a multiple indicator among the diverse rupture and chaos of the process. With these evidences, his work is detached from the traditional similarity of so-called monochrome paintings and becomes a new

'form model' that makes us recall some questions and doubts in a specific space. Thus, his blue canvas of processes accumulated is a statement as a page without a text and is a brand-new start of the unpredictable future. The canvas that seems like an emptiness as a start of the future, the color blue that gives an imagination of infinity, and the proportion of rectangle that doesn't mean anything peculiar, all of them represent an information of fullness and the place of orientation to the world beyond the surface. It is not the place which is controlled by an immediate encounter, rather it is a place which calmly awakens the hazard of a certain bias, where the wisdom of presupposing communication and the experience of one's life meet. The reason why we cannot easily notice the process on his work is because we judge it by our eyes only and 'the aesthetic of body' which cannot be classified by the traditional form comparison with monochrome painting is reflected in the canvas. Furthermore, the sequential processes implied in the canvas is composed of 'potential powers' protruding from the canvas at a stroke.

4. Since Kim Tschoon-su's work is proceeded by the medium of body, it tends to be rather practical than theoretical. his work starts from his like which is a jumble of thinking contents and the method as the practice. So his vision being continued by the mixture of various and complicated forms appears to be 'the continuity of spaces found via canvas', reversely by borrowing the form of emptiness and nought which seems inornate. This is an 'erasing' noting like 'creating' something in common plane painting, which indicates the severance from narrative painting and the absolute different branch from illusionism painting, either. The blue canvas of Kim Tschoon-su is evolving toward the area where it is able to be interpreted from 'a peculiar material' to 'an unique reason'. By virtue of the evolution, the blue material is undergoing the changes of its normal identity and turning into an artistic object with full imagination or being a proposal for visual language. He employs a raw 'material' plainly manufactured from the factory as a statement of himself about an art and set up the blue canvas as a premise to fulfill the terms of painting. His reasoning experiments are comprised of behaviors of repetition. By using of his body in most detail on the canvas, he changes a material into the level of consciousness. Arriving at the point, he finds out a phenomena that a certain peculiar style disappears. The pause of blue material narrative taking as if the special methods seem to disappear on canvas, is exactly 'the aesthetic of body-ultramarine' by Kim Tschoon-su. When it is clearly understood that a trivial material can also be a language of art, the blue canvas could be understood as a philosophical reason for the first time.