

G Gallery

Information Kit

Choi Yoonhee

2025



Choi Yoonhee

Choi Yoonhee's (B.1986) paintings depict accumulated time that remains like a trace. Paint is layered onto the canvas where atypical smudges and tangled thread-like lines merge in abstract landscapes of flowing waves, portraying inner emotions, memories, and traces of time. Transitioning from capturing the outskirts of the cityscape to delving deep into the inner self, Choi replaced her intense strokes and vibrant colors with compositions of faint and subtle lines and surfaces, the light strokes of her paintbrush just barely grazing the surface of the canvas. Incorporating a tactile sense of physically rubbing the paint with her hands, she portrays a continuous flow connected by subtle emotional nuances, devoid of any sharpness. Her gaze towards the inner self follows the traces that remain when one closes one's eyes or covers one's ears to block out sight and sound. These moments are not of disappearance, where nothing is left, but exist in their own ineffable form, a shape that is not a shape, a sound that is not a sound.

Choi Yoonhee graduated from Gachon University with a degree in Painting and obtained a Master's in Visual Art from the Korea National University of Arts. She has held solo exhibitions at various institutions, including Tuning In at TINC in 2024, the OCI Museum of Art, PS Sarubia, and Gallery175. She has also participated in numerous group exhibitions at the Daejeon Museum of Art, Amado

Art, P21, and Common Center. She has been selected as a supported artist for PS Sarubia and as an OCI Young Creative by the OCI Museum of Art.

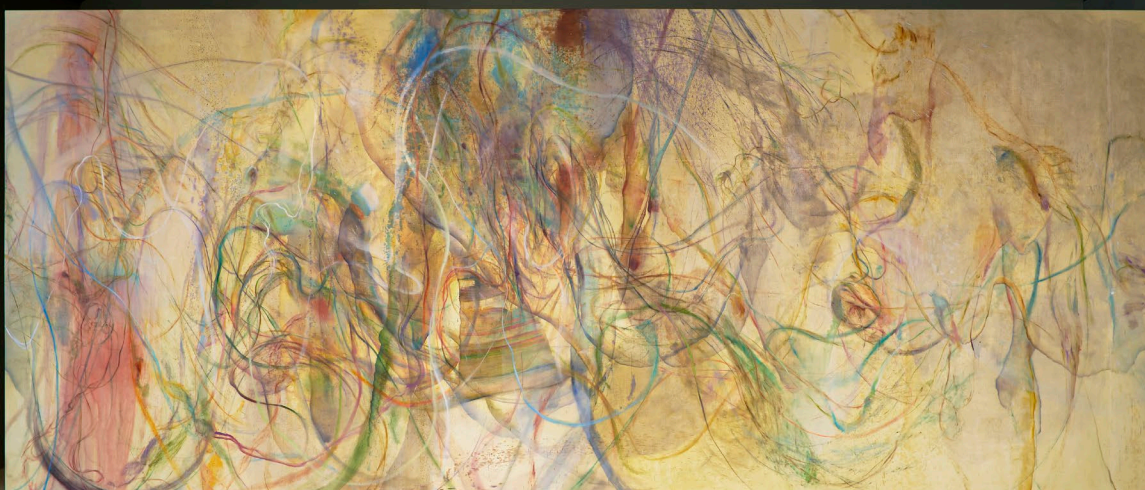
최윤희(B.1986)는 비정형의 얼룩들과 엉킨 실타래 같은 가느다란 선으로 물감의 층위를 쌓아 흔적처럼 남은 축적된 시간을 그린다. 내면의 감정과 기억, 시간의 흔적은 선과 면이 흐르는 파동과 같은 추상적 풍경으로 표출된다. 기존의 도시 외곽의 풍경을 포착하는 작업에서 방향을 돌려 내면으로 깊숙이 들어가는 과정에서 강렬했던 터치와 색감을 스치듯 지나가는 붓질의 자국으로 희미하고 옅은 선과 면의 구성으로 전환하였다. 그에 손으로 물감을 문지르는 신체적 감각을 더해 날카로움이 제거된, 감정의 미세한 차이와 끊임없이 연결되어 움직이는 흐름을 표현한다. 내면을 향하는 시선은 마치 눈과 귀를 닫아 시야와 소리가 차단되는 순간 아무것도 남지 않는 사라짐이 아닌 그 자체의 형형할 수 없는 형상이 아닌 형상, 소리가 아닌 소리로 남은 흔적을 따라간다.

최윤희는 가천대학교 회화과를 졸업하고 한국예술종합학교 조형예술학과 전문사를 취득하였다. 2024년 TINC에서 진행한 《Tuning In》을 비롯하여 OCI 미술관, 프로젝트 스페이스 사루비아, 갤러리175 등에서 개인전을 열었으며, 대전 시립미술관, 아마도 예술공간, P21, 커먼센터에서 개최한 다수의 그룹전에 참여하였다. 프로젝트 스페이스 사루비아 전시 지원 작가, OCI 미술관 OCI Young Creatives로 선정된 바 있다.





Tied Mass #1
Oil on canvas
162.2 × 130.3 cm
2023



Tuning In 2024

Jee Young Maeng (Independent Curator)

(Translated by Jein Han)

Tuning In, a project that grew out of my conversation with the artist Choi Yoonhee in her studio during the winter of 2022, is an attempt to hearken to the stories told by the images in her paintings. Choi is an artist who creates works that are immediate responses to the external landscape she sees and the impressions that arise, sensuously capturing the jet lag between herself and the object through rhythmic brushstrokes. The people, objects, and environment surrounding the artist form a landscape where her emotions linger, as the artist pursues the traces of the memories left behind. The seemingly insignificant but ever-changing minute movements encountered in daily life become invisible sensations that linger in the artist's body, circling every nook and cranny and transforming into different masses through chemical reactions as they add a sense of dynamism to the frame. Choi creates rhythm on the frame through swooping brushstrokes and smearing the paint with her hands, as if she is tuning into the frequency of the object she is painting and synchronizing it with her own. Consequently, the images she paints appear to

harbor a scale that is larger than meets the eye. Although Choi frequently works with large canvases that measure around 2 - 4 meters, I could not shake the feeling that her images were circling the edges of the frame, searching for an exit. I became curious about the world not yet revealed on Choi's canvas. Naturally, Choi and I began to discuss how to secure maximum space for her paintings, within realistic limits. That is how "Time Standing in a Passageway," the largest painting (2.7 m x 6 m) she could create in her current studio, came into being in 2023. This was followed by two consecutive paintings which were completed by early 2024. However, to fully appreciate the development of the three pieces, we needed a time and place where the three paintings could be seen in the same space. This project is the first time the three paintings are presented in a single space.

Choi's work has focused on representing the surface of objects and external phenomena, but since 2021, she has gradually turned her gaze towards herself, the agent of the act of painting. Indeed, her inspirations and emotional

changes have been expressed through brushstrokes, colors, and forms, but at first, they were limited to the surface of the sensations she felt. As she approached the essence of those feelings, she began to select and apply only the gestures necessary for her paintings. The edges of the shapes began to collapse and crumble, forming patterns and gradually becoming abstract. As demonstrated in *Far from the Start*, Choi's 2021 solo exhibition at Project Space Sarubia, she began to explore the relationship and distance between the subject and the object in the form of murals and installations, making full use of the exhibition space. This led to her series *Moving Coordinates* (2022), in which she escapes from conventional scale by experimenting with fragments cut from large paintings. The artist must have intuited the expandability of the images in her canvas, moving in and out of the frame as if mirroring the phenomenon taking place in the painting. Rather than focusing on her experiments regarding the relationship between her work and the exhibition space, we should view Choi's work as a process of recognizing the scale of her work itself. Choi mentioned that painting on standardized canvas sizes felt like painting a fragment of something larger. When the artist follows an invisible rhythm while focusing on her memory and abstract sensations, it is only natural that within a limited frame, the image begins to fall into a pattern.

Viewing the three works of *Tuning In* in chronological order allows us to trace the changes and undulations of the artist's struggle. If the first work in the series, *Time Standing in a Passageway #1* (2023), demonstrates the tension that arises from the change in scale and the compulsive movement to adapt, *Time Standing in a Passageway #2* (2023-2024) displays the artist's familiarity with the change in scale and her increased control of the screen, as well as her attempts to free herself from previous habits and standards through new expressions of materiality. In the last work, *Time Standing in a Passageway #3* (2024), the tension present in the first two projects is resolved, imbuing the work with a new atmosphere. Choi mentions that she spent more time looking at the painting as she finalized the last work. In her comment, we can catch a glimpse of the hyperpneic process she went through for the past few years, as she unconsciously pushed herself closer and closer to the paintings. In a way, this project allows the artist to reestablish her distance from her work, freeing her to catch her breath during her long artistic journey. I also hope the project aided the artist in finding that balance and slowing down her breath, so that the viewers can also breathe along with the artist. Art is the

process of narrowing the distance between one's interior and exterior. This process may never be achieved, let alone after a single attempt. And yet, we must face this abstract distance without leaning heavily towards either side. As the title of her work suggests, Choi is standing in a passageway. Her images, which poured out on the canvas as if to revive the congealed emotions that were left behind after penetrating her inner and outer selves, are now standing in a passageway that moves away from mere representation toward a new space. We should take the time to hearken to what her paintings are trying to say.




Tuning In, at TINC, Seoul, Korea, 2024





Round
Oil on canvas
91 × 91 cm (each)
2024

a

artdrunk  A studio day in the life of Yoonhee Choi (@choiyoonheee). She begins by changing into her white studio sneakers. Then she retrieves the brushes she cleaned and dried a day before. From the mountains of oil paint on her palette trolley (she prefers to have all her paints pre-squeezed) she takes her brush and fingers onto the canvas, taking her time blending each line.

The layers are a testament to time in many ways. She allows the paint to take its time seeping into the canvas. Her innermost emotions are captured. And holistically recorded are lights and impressions from her memories, ones she can see even with her eyes closed.

[Art Drunk interview \(part 1\)](#)
[Art Drunk interview \(part 2\)](#)



Round

Oil on canvas

91 × 91 cm (each)

2024



Blow #17
Oil on canvas
38 × 45.6 cm
2024



Silent Noise #7
Oil on canvas
227 × 280 cm
2023

Yoonhee Choi's oil paintings are mesmerizing fusions of art and physics, where her canvases become playgrounds for abstract explorations that echo the fundamental processes of the universe. Her swirling, incandescent brushstrokes seem to embody the rhythms of natural phenomena, evoking images of cosmic gasses swirling on the sun's surface, the intricate dance of cellular division, or the invisible, sinusoidal waveforms that undergird light, sound, and technology.

Excerpt from Artsy Editorial [5 Artists on Our Radar in December 2023](#)



Thick Skin, at G Gallery, Seoul, Korea, 2023



"I think an artist uses their body as a painting tool. I feel like I travel around the canvas (using my body). The layers of lines are like the traces of my movement, and sometimes it feels like I am looking at the scars of my inner self, looking at those lines."

Excerpt from The Korea Herald [Fragile yet strong, G Gallery's 'Thick Skin' showcases two emerging artists](#)



Entering the Pocket Space #1
Oil on canvas
1182 × 182 cm
2023



Silent Noise #2
Oil on canvas
181 × 181 cm
2022

Blow #2
Oil on canvas
60.6 × 60.6 cm
2022

Z축으로 뻗어 나오는 회화

유은순 (Curator at the Buk-Seoul Museum of Art(SeMA))

최윤희의 작업의 궤적을 추적하다 보면 회화적 공간이 캔버스라는 하나의 평면을 기준으로 점차 그 외연을 확장하는 것처럼 보인다. 처음에는 대상 자체가 캔버스의 공간을 점유하는 것에서 시작하여 시간의 변화에 따른 움직임의 재현으로, 가장 최근에는 작품이 위치한 캔버스 바깥의 공간을 포섭하는 것으로 나아간다.

영점

초기에는 대상의 '자리'를 찾아주는 데서부터 시작한다. 그 대상들은 우리의 일상생활 속에서 가리어져 있던 것들, 불분명하게 인식되던 것들, 대상의 존재감이 없는 것들, 주변으로 밀려난 것들, 지나치게 하찮은 나머지 인간의 통제를 벗어나 있더라도 전혀 위협적이지 않은 것들이다. 최윤희의 첫 번째 개인전 《반짝이는 밤》(2017)은 도시 가장자리에 방치된 풀이나, 기존의 쓰임새를 상실한 삼각콘, 버려진 자재 등을 화면의 중심으로 소환한다. 전시 제목과 동명의 제목을 가진 <반짝이는 밤>(2017)은 펜스와 벽면을 뒤덮을 만큼 거칠게 자라난 덩굴 식물을 가운데 배치하고 연극 무대에서 스포트라이트를 비추듯 강한 콘트라스트를 만들어 극적인 느낌을 연출한다. 식물을 제외한 주변의 구체적인 정보는 과감하게 생략하여 밤이라는 시간 외에 다른 것을 유추할 수 있는 지점은 없다. <같은 자리>(2017)는 덩굴 속에 파묻힌 세 개의 삼각콘을 묘사한다. 기능을 상실한 삼각콘은 한밤의 캄캄한 어둠 속에서 주변의 빛들에 의지한 채 자신의 존재감을 열게 드러내고 있다. 동명의 작품 제목을 전시 제목으로 삼은 최윤희의 첫 개인전은 이렇듯 부동의 것에 작가의 시선이 닿게 함으로써 낮의 세계가 가린 타자화된 것들의 자리를 찾아준다.

사실상 그것은 자리를 찾아준 것이라기보다 원래 그 자리에 있었던 것을 '인식'하고 화면에 재배치한 것이다. 그러나 인식의 과정에서 대상은 주체와의 관계를 형성한다. 대상이 놓인 자리로부터 주체 사이에 놓인 거리감은 멀든, 가깝든 대상이 인식되는 시점에서부터 발생하며 대상이 놓인 자리를 물리적으로 재배치하지 않더라도 시선의 교환을 통해 그 존재성을 확인하게 된다. 주변부에 위치하던 대상이 캔버스의 중심에 서는 순간, 그것은 시선의 대상이 아니라 시선을 건네는 주체가 된다. 대상을 유심히 바라보던 시선에서, 대상이 나를 바라보는 시선으로의 전환이 그의 작업에서 발생한다.

X축과 Y축으로 확장하는 회화

《반짝이는 밤》에서 주류의 세계에서 밀려난 대상에 주목함으로써 그것들의 자리를 만들어준다면, 2018년에는 타자의 위치에 있던 것들을 여전히 주목하지만 작가는 여기에 시간적 속성, 즉 움직임을 가미하기 시작한다. 페터미 위에 쌓여있는 눈을 주제로 한 <쌓인 눈>(2018)이나 한강변의 독방을 그린 <흐르는 시간>(2018)에서 확인할 수 있듯이 대상이 품고 있는 시간까지 포함하려는 작가의 시도들이 엿보인다. 여기서 시간은 그 자리에 축적된, 이미 지나간 상태이자 흔적으로 존재한다.

OCI에서 개최된 세 번째 개인전 《Recording Pattern》에 이르러 작가의 관심이 대상 자체에서 시간, 즉 움직임의 재현으로 이행한다. 작가는 집으로 가는 도로가에 설치된 투명한 방음벽을 매일 관찰하면서 시시각각 달라지는 모습을 포착한다. 매일 다른 시간대에 다른 공기를 머금은 방음벽은 A4 남짓한 페이퍼보드에 재빠르게 담아내기도 하지만, 300호 이상의 대형 캔버스에 담기도 하였다.

2012년에서 2014년까지 도시의 풍경을 속도감 있게 담아내기 위해 사용하였던 빠른 붓질은 이제 일련의 방향성을 획득한다. 방음벽에 비친 도시의 불빛과 작가의 시선의 움직임에 따라 리듬감을 만들어낸다. 이는

《Far from the Start》, at PS Sarubia, Seoul, Korea, 2021



‘패턴을 기록하기’이자 동시에 ‘밤의 리듬을 만드는 일’이다. 여기에서는 대상 자체보다 대상과 작가의 시선이 마주치는 찰나의 시간을 포착하는 것이 보다 중요하다. 패턴과 리듬은 대상 홀로 만들어질 수 없다. 그것은 나와 대상의 거리와 시차로부터 발생한다. 회화에서 속도감은 시선의 이동을 반영하여 주로 종과 횡적인 움직임으로 가시화된다. 속도가 빨라질수록 혹은 찰나만큼 짧을수록 역동적인 구성을 이룬다.

Z축으로 뻗어 나오는 회화

주체와 대상의 거리와 시차는 곧 대상의 물리적인 위치와 주체의 위치가 서로 교차하며 생성된다. 작가는 여기서부터 작가 자신의 신체적 경험을 회화에 대입시키려고 시도하기 시작한 것처럼 보인다. 2021년 개인전 《먼 처음에게》는 기존에 관심을 가졌던 자리와 시간에 더해 작가 자신의 주관적이고 신체적인 경험이 회화에 반영된다. 전시 제목에서 시간과 자리의 거리를 의미하는 ‘먼’이라는 형용사는 작가의 경험이 연원하였던 과거 시간과 지금 사이의 격차이자, 최초의 시간과 공간으로부터 멀리 떨어져 있는 기억을 소환하려는 의지를 암시한다. 이 거리는 소멸된 것에 대한 부정적인 함의보다는 거리를 통해 기원으로부터 주체가 풍경을 재구성해 나가는 능동적인 측면이 부각된다. 작가는 자신의 신체에 각인된 경험들, 순간적으로 포착된 장면에서는 느껴지기 힘든 공기, 바람, 빛, 습도를 재현하고자 한다.

<숨>(2021) 연작은 경험의 가장 최소 단위로서의 호흡을 묘사한다. 경험하고 머무르고 있는 장소의 공기가 주체의 호흡기와 폐를 거쳤다가 다시 코로 내뿜어지면서 내가 거기에 머물렀음을 실감하게 된다. 30호 남짓의 정사각형 화면은 과감히 위, 아래 강한 대비를 이루는 보색으로 구분되어 있지만, 위와 아래로 오가는 붓질은 이 두 영역에서 서로 완전히 구분되기보다 서로 연결되어 있음을 암시한다. 나와 외부라는 경계는 일견 분명해 보이지만, 호흡기를 통해 전달되는 공기는 주체가 풍경을 바라보는 관찰자이거나 방관자가 아니라, 풍경 속에 이미 나의 신체가 포함되어 있음을 깨닫게 한다.

<원래의 땅>(2021) 시리즈는 지나간 경험을 묘사하고자 하는 작가의 불가능한 시도를 계속해서 추구한다. 작가가 소환하려는 시공간은 이미 휘발된 후이다. 아니 어쩌면 그 경험은 존재하지 않는 상상의 어떤 것일지도 모른다. 작가는 신체에 축적된 불분명한 경험을 반추하며 캔버스에 새긴다. 여기서는 객관적인 시공간을 재현하기보다 분위기와 공기 등 눈에 보이지 않는, 작가의 신체로 오히려 경험한 촉각적 감각의 편린이 재구성된다. 작가는 이를 위해 다양한 붓질을 시도하고, 손으로 문질러 붓의 특정한 방향성을 없애기도 하며 불투명한 흰색이 여러 레이어가 지나간 자리를 무심하게 덮어버리기도 한다. 서로 다른 레이어로 쌓인 화면은 중심과 주변이 사라진 채 특유의 분위기를 형성한다. 시각의 경험에서 신체의 경험으로 이행할수록, 형태는 구상적인 것에서 추상적인 것으로 이행한다.

특히 이 시리즈 중 하나인 <원래의 땅(course 1)>은 전시가 될 벽면의 사이즈를 고려하여 제작되었다. 전체 벽면의 상하좌우에 일정한 공간을 두고 벽면에서부터 공간을 띄울 수 있는 구조물을 설치하여 회화가 부유하는 것처럼 보인다. 다른 작품들, 예컨대 <원래의 땅(course 2)>, <숨> 연작 등이 전시장 초입 언저리에 위치하여 벽체나 기둥에 가려져 근거리에서 감상해야 하는 반면, <원래의 땅(course 1)>

은 전시가 될 벽면의 사이즈를 고려하여 제작되었다. 전체 벽면의 상하좌우에 일정한 공간을 두고 벽면에서부터 공간을 띄울 수 있는 구조물을 설치하여 회화가 부유하는 것처럼 보인다. 다른 작품들, 예컨대 <원래의 땅(course 2)>, <숨> 연작 등이 전시장 초입 언저리에 위치하여 벽체나 기둥에 가려져 근거리에서 감상해야 하는 반면, <원래의 땅(course 1)>은 가장 안쪽 정면을 가득 메우고 있으며 양쪽 벽면을 과감하게 비워 원경에서부터 근경까지 여러 심도로 작품을 감상할 수 있게 하였다. 관객은 시야가 가로막힌 여러 작품을 거친 다음 개방된 공간에서 이 작품을 목도하면서 작품에 적층된 공간감과 전시공간의 공간감을 함께 경험하게 된다.

작가는 전시공간에는 존재하지 않았던 오목하게 굴곡진 가벽을 세우고 유화로 270×356cm의 거대한 벽화 작업 <내가 잊힌 빛을 묻고 먼 처음처럼 올거다>(2021)를 제작한다. 이 작업은 그 자체로 작품이지만, 앞서 언급된 일련의 작업들을 근거리에서 보도록 하는 벽체로서 기능하기도 한다. 작가는 어떤 것을 시각적으로 인식하기 위해 가장 중요한 요소인 빛과 어둠을 과감한 필치로 드러낸다. 작품 뒷면에 놓인 <숨(1)>이나 <빛 물>을 숨기기도 하며, 그것을 좁은 복도를 거쳐 보이게도 한다는 점에서 작품은 형상적으로도 구조적으로도 빛(드러냄)과 어둠(감춤)의 양면성을 드러낸다.

이번 전시에서 관객이 느끼게 되는 공간감은 환영적인 회화가 가지는 깊이감과 다른 감각을 지닌다. 회화에서 전통적인 기법 중 하나인 투시 원근법과 공기 원근법은 캔버스의 평면에 3차원적인 공간을 구성하여 외부 공간에서부터 캔버스 프레임 내부로 이어지는 마이너스 심도를 만들어낸다. 이를 통해 관객을 캔버스의 환영이 만들어내는 시공간으로 몰입시킨다. 반면 최윤희의 회화는 작가가 경험한 시공간을 작가의 신체로 체험한 요소들 – 빛, 공기의 습도, 분위기 – 를 캔버스에 적층시킨다. 레이어들이 겹쳐지고 쌓이면서 어떤 것에 대한 경험은 형상으로 재현되기보다 당시의 뉘앙스들이 추상적으로 재현된다. 이는 캔버스의 플러스 심도로 쌓이게 되며 관객들이 지금 여기 존재하는 시공간으로 작가가 경험한 시공간을 소환시킨다. 비가시적인 것(즉, 무한한 것)을 재현하려는 유한한 시도는 작품뿐만 아니라 전시공간으로 확장되며 캔버스로 한정된 회화의 외연을 넓힌다.

《Recording Pattern》에서 순간적으로 포착된 이미지의 시간의 흐름을 종과 횡으로 재현하였다면 《먼 처음에게》에서는 주관적인 경험이 캔버스에 누적된다. 여기서 나아가 작가는 회화 밖의 공간과 몸들을 포섭하려고 시도한다. 전자에서는 시각의 흐름과 운동성을 부각한다면, 후자에서는 풍경 자체보다 신체의 경험과 반응을 담으며, 지금 여기의 공간과 상호작용한다. 이 경험은 특정하고 일관된 경험이라기보다 상반되고 상충되며 모호하면서도 총체적이다. 《먼 처음에게》는 형상을 명확히 인지할 수 있는 단서를 대신 전시장 공간의 빈 여백이, 작품이 놓인 위치가, 관람객이 작품 사이를 거니는 시간과 공간 등 작품의 외부에 놓인 조건들이 작품을 완성한다.

At first glance, Yoonhee Choi's works of 2019 look like abstract paintings. If images from which all recognizable shapes have been removed can be called 'abstract,' then this categorization could be justified. But instead, Yoonhee Choi's work is an attempt to transfer the visible, or more precisely, the images temporarily imprinted on the artist's body, into the plane of painting. How can you visually represent a synesthetic afterimage that is not confined to a visual impression, like a photograph? This question is primarily a technical one. How can you transfer an image quickly to the canvas before the sensory memory it creates disappears? How can you transform a sensation felt in time as a physical event, however brief it may be, into a spatial composition? If the aim is simply to record and convey sensations, one may want to consider utilizing a variety of tools, such as taking pictures or working with video. Yet for her painting, Yoonhee Choi tries to use physical impressions as the material, and her own body as a tool. Therefore, the problem is not merely limited to the technical. What should the painting be? Or, what makes a painting? That is the ultimate question here.

Realistic depictions of external objects in a traditional way, subjective expression of inner feelings, and conveying meaning by making use of icons and symbols — the artist finds all of this as insufficient to constitute a painting. Rather, she is mindful of photography, and tries to imprint sensory data like a photograph, but seeks to find a way to transfer these sensations to the surface of a painting through an opaque black box called the body rather than through a transparent lens. The most direct demonstration of this approach is the small pictures, which she has made by leaving light impressions on A4-sized paper boards with oil paintings. In 2012, Yoonhee Choi began to paint what she had just seen quickly, spending just a couple of hours per piece, as if she was taking pictures with a film camera and printing them. Her aim was to find and record what she thought was worth depicting of the things that attracted her attention, and at the same time, to test the appropriate method for depicting them. In general, the titles of her paintings concisely indicated the objects of description. Sometimes the title was the name of an object, and sometimes it was a specific time, condition, texture or atmosphere.

But it is not clear that these small pictures are 'paintings.' This is not to say that they lack something that is needed

for them to become paintings; but rather, they were pieces that were made in the process of figuring out what *made* a painting. In many ways, these paintings were on a journey, not at a destination. Most of the depictions in the paintings are of things that we can see on the road, and there is nothing spectacular there. They are things such as guard rails and soundproof walls, traffic signs, trees along the road, telephone poles, screen fences for construction, railings and fences, roofs and retaining walls. What Yoonhee Choi painted was not some special objects that were distinct from others, and attracted her attention, but those objects that repeatedly came into view even without her consciously paying attention to them, especially when they left their traces in her mind with strange flashes of light. She painted them, sometimes repeatedly — not because she had been ruminating on their memory for a long time, but because they were always close at hand. This was an inquiry into the visible world surrounding her, yet more importantly, it was also a process of exploring and coordinating the painter herself as a kind of device that stores the sensations as temporary memories and outputs them in the form of paintings.

It is not uncommon to see the will to establish a painting as a self-generating process that does not depend on either the visible world or the viewer. It requires the painter to be a machine that produces paintings.





《Recording Pattern》, at OCI Museum of Art, Seoul, Korea, 2019

Sometimes, as a logical consequence, painting is often reduced to a performance given by a 'painting machine' called a painter. That is, when we cast doubt on what a painting shows, the painting only shows the principle of how it — i.e., a painting — is created. It is ultimately this direction that drives abstract painting, and from this point of view, even a blank canvas on which nothing is drawn can be regarded as a piece of painting. But is it a good painting? This is an old question. What does it mean for something to be a good painting? Does a painting *need* to be a good painting? Many people have answered this question in their own way. It seems that Yoonhee Choi thought that a painting must be a product of a process that unfolds over time, and at the same time should be able to prove its value as a fixed visual composition. This became a direct constraint on large-scale painting work. It is difficult to control pictorial composition if you directly apply the method used to make a small painting to a big canvas. On the other hand, if you simply enlarge the small painting, you give up the painting method.

As a result, her large canvas paintings took an eclectic form, in which some of the images and methods that were seen in the small pictures were selected and combined. These were mostly landscapes, submerged in darkness or covered with bushes. Compared to the small paintings, the large paintings were strangely brimming with plants. On the canvas, these plants either stood upright like humans, dangled as if they were dancing, bent over and fell, or sometimes would pour over as in a landslide or rise up like flames of fire. They were of Nature for the cities and suburbs rather than

of Nature of the wild; street creatures that were made or cut according to human need, but that had since reacquired their 'wildness' through neglect. They adapted to the environment that limited their growth, and slowly eroded it to obtain uniquely idiosyncratic qualities. Plants always seemed to prevail in her scenery, where artifacts and plants were adjacent to each other. The scenery in which grasses and trees occupied a space from which humans had disappeared, redefining time with their slow movement that could not be perceived by the human eye, gave the work the sense of a historical painting, yet one that depicts the world after history. But it was only an impression of the moment that was captured by the artist when she was walking at night. In the morning, people would go back to their routines, and the plants would return to the meaningless background.

Recently, however, the artist has begun to remove the plants from her canvas. Just as the seasons change, the lush leaves fell, and something thinner that had been hidden behind them — the scenery that would not be captured with the naked eye — settled on the canvas through her brush strokes. In her 2018 solo exhibition *At Night Counting Lights*, objects were not drawn on the canvas as their unique forms or colors, but merely acted on the canvas through the artist's body with the optical function of reflecting or refracting light. But the result is reminiscent less of something photographic than of something sculptural. The landscape in which simple geometric forms are repeated, collapse, or pile up is not an abstract and static space that can be reduced to a perspective drawing, but a phenomenological space in which light and dust surround a moving body.

This tendency is further maximized in the present exhibition *Recording Pattern*. The artist paid attention to the grid pattern on the fence that she could see out of the car window on her way home. In bright daytime, the fence is hardly noticeable, as it is buried in the surrounding landscape, but in the dark of night it becomes a translucent curtain entangled with scattered lights. There are order and disorder that are created as the lights of running cars, the surrounding buildings, and the regularly lit street lights are randomly broken and recombined through the fence. All of the works exhibited that look like abstract paintings are the result of an attempt to capture this tossing and rocking of the light in the medium of painting. While repeatedly recording the liquid landscapes that passed through her field of vision in a flash on small paper boards and large canvases, the artist analyzes the patterns, which are repeated in such landscapes, on medium-sized canvases. It is like the process of a musician making the sound she pursues and making her body realize the sound, in which she repeatedly listens to a piece of music, plays it casually from beginning to end, practices some parts that she is not sure of, and plays the whole piece again. It is at the boundary where physical sensations are abstracted into pure patterns. However, Yoonhee Choi still calls the result a representation of sensations, as if a painter is not a composer, but should be a musician. What is driving her to portray a world where neither God nor humans are visible, and what kind of painting can it show? The artist is still moving on the road, in a hurry.



《MIMESIS AP 2: FLAT, NOT FLAT》, at Mimesis Art Museum, Gyeonggi, Korea, 2019

Choi Yoonhee

Born	1986	Gyeonggi, Korea
Education	2014 2010	MFA Department of Fine Arts, Korea National University of Arts, Seoul, Korea Painting, Gachon University, Seoul, Korea
Solo Exhibitions	2024 2023 2021 2020 2019 2018 2017	Tuning In, TINC, Seoul, Korea Mute, A-Lounge Gallery, Seoul, Korea Far from the Start, PS Sarubia, Seoul, Korea Cutting the Spring, Hakgojae Design PROJECT SPACE, Seoul, Korea Recording Pattern, OCI Museum of Art, Seoul, Korea Counting the Lights, Yeemock Gallery, Seoul, Korea The Moments of Night, Gallery 175, Seoul, Korea
Group Exhibitions	2024 2023 2022 2021 2020 2019 2017 2015 2014 2013 2012	Unfolded, Kyobo Artspace, Seoul, Korea Open Corridor, INTERIM, Seoul, Korea Artificial Tears, Museumhead, Seoul, Korea Stand Alone, Gallery SP, Seoul, Korea Thick Skin, G Gallery, Seoul, Korea Acquainted with the Night, Frieze No.9 Cork Street, London, UK Unseen, Daejeon Museum of Art, Daejeon, Korea Tentative Romanticism, nook gallery, Seoul, Korea The Fool on the Hill, ONE AND J. Gallery, Seoul, Korea BGA Index: Open Storage, BGA Index, Seoul, Korea The 9th Amado Annualnale, Amado Art, Seoul, Korea Circuit Seoul #2 Circuit Seoul #2 Omnipresent, Loop Station Ikseon, Seoul, Korea Layered, IBK Art Station, Seoul, Korea Collector's Cut, Space So, Seoul, Korea BGA Showroom Part3: Scenery, BGA Maru, Seoul, Korea Untact, P21, Seoul, Korea Corners 3: Cave and Garden, Keep in Touch, Seoul, Korea MIMESIS AP 2: FLAT, NOT FLAT, Mimesis Art Museum, Gyeonggi, Korea Scattered Scenery, Dongduk Art Gallery, Seoul, Korea Light and Shade, Yeemock Gallery, Seoul, Korea 7 People 7 Colors, Urbanplay, Seoul, Korea Looking After, Vision Tower, Seongnam, Korea Unfamiliar Airs, space bm, Seoul, Korea Romantic Resistance of Embodied Routine, KiMi Art, Seoul, Korea Today's Salon, Common Center, Seoul, Korea Chilled Edge, Seokgwan-dong Campus Gallery of Korea National University of Arts, Seoul, Korea Drawn to Drawing, Gallery175, Seoul, Korea Drawn to Drawing, Nakai Gallery, Kyoto, Japan Drawn to Drawing, Kaze Gallery, Osaka, Japan Fresh Idea, Sangwon Museum of Art, Seoul, Korea Thinking of Sarubia, Leehwaik Gallery, Seoul, Korea 2012 The Art Factory Project, Sunset Jang-Hang Festival, Chungcheongnam-do, Korea

	2011	Heavy, Deep and Dark, Yeemock Gallery, Seoul, Korea L'attente, L'oubli,, Theory Gallery of Korea National University of Arts, Seoul, Korea The Orbit of Painting, Seokgwan-dong Campus Gallery of Korea National University of Arts, Seoul, Korea
Awards and Grants	2021	PS Sarubia Support Artist, PS Sarubia, Seoul, Korea
	2019	OCI Young Creatives, OCI Museum of Art, Seoul, Korea
Collections		OCI Museum of Art Mimesis Art Museum Gyeonggi Museum of Modern Art

G Gallery

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