

IN THE FIRST PLACE

In the first place, I put a single color over the entire surface of the canvas. This initial choice guides the tableau to come to a certain mood and gives me hope for a new visibility. The gestures which follow come from a long wait, the time necessary to recognize this new coloured place. These gestures do not have a reference mark. They are trace of a seizure of the moment. But I do not stick to this first step. I observe, returns to work to adjust, shoving, overlay and move a sequence of actions in the plan. Only then begin to rise to figures.

It comes and goes, tended between glances and actions, proceeds from a state of no will. This one is channeled in conscience according to the limits of surface, its proportions and its dimensions. It is to obey the unexpected, unforeseen, inexpressible to arrive at a sort of the evidence.

What I understand by "figure", does not visually refers to a forms nommables. Those who inhabit my paintings are plastic organizations with the frank and contrasted colors, sometimes thick, sometimes thin. Frontal and suspended, they are never alone. Or more precisely they seem to coexist and mix their differences, jostle and sometimes collide, but finally unite surface and solidify their presence.

This fleeting instant is that which decides outcome of each tableau. Because it is the questioning that I want to share with the glance of others, in the first place.

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