

## Colors of the Wind

At the very heart of this autumn, under the theme “**The Colors of Wind**”, we meet the artist **Lee Jinyoung**.

Having previously shared many stories through *Trace of a Trace* and *Unhwa-mong* (雲花夢), Lee now offers us another song.

Transparent yet not sharply defined; mingled on the plane yet, in depth, cut off layer by layer Lee’s work speaks of the many faces of the human being and the relationships those faces compose. The figures we encounter in life are seldom simple.

We know well that a human being, as a single entity, is deeply multifaceted. Depending on the situation, we are producers and consumers; a driver one moment, in an instant a pedestrian. We are someone’s child and, at the same time, someone else’s parent. We carry out starkly opposing roles with ease, seemingly untroubled by elements that might look contradictory at first glance. Tradition and the contemporary mingle; the natural and the artificial coexist; music and visual art contain and interfere with one another. Through the multilayered accumulation of such “interference,” the human itself takes shape, and the bonds between humans are formed. Thus the human and the relations we fashion—are, inevitably, ambiguous, even indeterminate.

In Lee Jinyoung’s work we recognize this human figure anew. Through the choice of diverse materials and the layered presentation of motifs, we witness the ceaseless sweat of humans striving to reach what is real. In this sense, the very process selecting thin, translucent substrates, laying on colors that fit, and finishing stitch by stitch may itself be called the work.

But only up to that point. Lee does not seek to declare a personal intention through the work. The completion of each piece is deferred to light light reserved outside the artist’s own domain. As the quantity and quality of light shift with time and season, the work alters its expression and, at times, arrives as a different work, differently complete.

“**The Colors of Wind**” thus gestures toward Lee Jinyoung’s practice in a way that is compact, even intentionally ambiguous. *Baram* may be the autumn wind [風], but it may also be human longing, wish, or desire [望]; and because the “color” the work carries can change with time and circumstance, it remains, still, indeterminate.

In this season of fair winds, I invite you to take in those hues to the full. If you can, come in the morning, at noon, and in the evening, and meet a different Lee Jinyoung each time another face of the work, and through it, the human being. I look forward to seeing you at the exhibition.

**Han Jae-young**