

Your work seems to be all about human beings and their inner fantasy theatres. The color and the brush stroke you use also give a hint of their mind-conflicts. Would you explain how the work is constructed?

The first thing I do is, I picture a particular theoretical setting and situation where a play would take place. The stage is nowhere in the reality, directed with symbolic props in it. Then, characters come in one by one. They were not assigned with prefixed parts or roles, somewhat indefinite at first. As my imagination flows and the work evolves, the characters are to interact and thus seem to have unique

roles. Eventually the constructed scene is not a static and serene one. The overall ambiguity in the image brings about unremitting conflicts, which I would say are rather dynamic and can be viewed as a means of communication.

We often try to understand people by looking at the food they eat, the things they collect or the music they are listening to. What are you listening to at the moment? Do you collect anything?

I collect photographs and printed matters. I carry a camera with me to take pictures and also collect images taken by others. The

Artist

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The Place, watercolor on canvas, 89.4 x 145.5 cm, 2013
此地, 水彩, 89.4 x 145.5 cm, 2013

Born in 1989. Lives and works in Seoul and Incheon, Korea.

1989 年出生，於韓國首爾和仁川兩地工作與生活。

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Internet and newspapers are great sources, and I sometimes ask the photographs from people around me. I don't normally take images directly from the photographs to paint. I'd rather take time to look at things in the photos until they are slowly registered in my mind.

Music is a great stimulant. The auditory sensation helps awaken other senses in me when I paint. I like listening to OST music in particular. I find it awesome to have the auditory sense and a specific place connected. The Hunger Games and The Secret Life Of Walter Mitty are the two recent movies that impressed me most.

You did a residency in Berlin last year. How was the experience that has made over there?

That was my first experience to live in a foreign country. It was for three months, though. Yet, it was nothing like going abroad as a tourist. Surprisingly, I got used to the things and places that I thought were too strange and unfamiliar for me to be part of. I tried to draw that transitional experience from unfamiliarity to familiarity into my work. Fresh visual sensations that I faced in Berlin and the familiar memories from Korea clashed and mixed on canvas. It was like a storm at sea at first, but it got soon subdued into a calm and tranquil ocean. Things were different from my home. The responses when I introduced myself as a painter were particularly different. I

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你的作品主題似乎圍繞在人們內心的奇特劇場，不管是繪畫的顏色或是筆觸似乎都暗示着他們內心的衝突，你是如何建構你的作品的呢？
第一步，我會先描繪出一個場景，包含場景的設定與當下的狀況，這是一個即將有戲上演的劇場。舞台並不存在現實之中，但內含各種具備象徵意義的道具，接著，人物會一個個接著出現，但都沒有預設他們將會扮演的角色，某種程度上在一開始算是非常模稜兩可。隨著想像力與作品進度的推進，這些角色將開始互動並逐漸取得各自獨特的角色，最後的場景將不會是一個靜止或寧靜的畫面，其中內含的曖昧意味帶出了綿延的衝突感，它是動態的，這也是我溝通的方式。

我們常常透過一個人吃的東西、蒐集的物品或是聽的音樂來了解對方，你最近聽的歌是什麼？你有搜集任何東西嗎？

我搜集照片和印刷品。我隨身攜帶相機，也會蒐集別人拍下的影像，網路和報紙是絕佳的來源。我有時候也會跟身邊的人要照片，但我的繪畫通常不會直接從照片擷取畫面，我寧願花點時間看著照片中的人事物，直到他們慢慢地進駐我的心裡。

音樂則是絕佳的刺激物，當我畫圖的時候，聽覺的刺激幫助我打開其他的感官，我喜歡電影原聲帶，當聽覺和某個特定場景連結在一起的

felt that perception toward art and its creators varies depending on an individual, culture and society.

What are your coming projects?

Circle, which is essential and fundamental, is the form that repeatedly emerges in my painting. I have unconsciously drawn to this shape in many of my paintings and now try to look more into it. The shape of circle expands onto a cone. I have depicted some mythical figures with horns or antlers and my ongoing paintings involves around the creative myths, legends, or simply playful scenes with these figures.



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感受總是特別驚人，最近讓我印象深刻的電影原聲帶是《饑餓遊戲》和《白日夢冒險王》。

你去年在柏林駐村，有什麼特別的經歷或感受嗎？

那是我第一次住在國外，雖然只三個月長，但並非像是個單純出國旅行的觀光客，我意外地發現自己很能融入陌生的人事，跟我自己原本的想像完全不同，也因此，我試著把這段不熟悉到熟悉的轉換經驗融入我的作品：柏林新鮮刺激的視覺感受和家鄉熟悉的記憶彼此碰撞、疊附在畫布上，用比喻的話，它一開始有點驚濤駭浪，後來成了一片寧靜的海面。我得說，駐村所遇上的事物跟家鄉不一樣，特別是當人們聽到我說自己是一位畫家的反應更是格外不同；我發現，不同的人、社會或是文化都會建構出不同的方法，去理解藝術和創作者。

你的下一個計畫是什麼？

圓形是繪畫中最基本和必要的元素，它在我的繪畫作品中不斷地演化。在過去的作品中，我無意識地畫了許多圓，現在則試著更深入的去理解這個元素，把圓形的線條進化成錐體，我畫了一些有犄角的神話生物，接下來我會把這些生物畫進神話和傳奇故事，或是創造一個繽紛的場景給它們。