

# Daru Kim

Art Mora 2018 Spring

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## Daru-Jung Hyang Kim

Daru Jung hyang Kim was born in Daegu City, Korea. She received Bachelor's degree from Seoul National University in 1977 and her Masters degree from Pratt Institute in 1980. Her work has been widely exhibited in the United States, Korea, and France at venues such as the Bronx Museum of Arts in Bronx Museum of the Arts in New York, Hallwalls Contemporary Arts in Buffalo, the Phillips Museum of Art in Pennsylvania, and the Ben Shahn Galleries in New Jersey.

Recently Daru has shown at 2x13 gallery, Allen Sheppard gallery, Amy Simon fine art and Metaphor Contemporary Art, Kumho Museum. gallery BK, galerie Capitain-Matignon. Daru's exhibitions have been reviewed in numerous publications including, the New York Times, Art in America, Art Asia Pacific, Asia Times, Art in Culture, Wolgan Misool, Arts Gazette, Space Magazine, New York Sun, Buffalo News, Golf Herald, Business Week and numerous local newspapers, radio and television. Daru is the winner of MTA Arts for Transit - Jamaica Line(Crescent Street Station). This project was completed in May 2007, and is a permanent installation. In 2011, Daru completed three monumental public art works in Korea for the LIG Insurance company.

Daru 김정향은 대구시에서 태어났다. 1977년 서울 대학교에서 학사 학위를 받았고, 1980년에 프랫(Pratt University)대학교에서 석사 학위를 수료 받았다. 그녀의 작품은 한국, 프랑스, 미국의 뉴욕 브롱스 예술 박물관, 버팔로에 있는 현대 미술관, 펜실베이니아에 있는 필립스 미술관, 뉴저지에 있는 Ben Shahn Galleries 미술관에 널리 전시되었다.

최근에 김정향은 2x13갤러리, 앨런 셰퍼드 갤러리, 에이미 사이먼 미술관, 금호 박물관의 메타퍼 현대 미술관에서도 작품들을 선보였다. 김정향의 전시회는 New York Times, Art in America, Art Asia Pacific, Asia Times, Art in Culture, Wolgan Misool, Arts Gazette, Space Magazine, New York Sun, Buffalo News, Golf Herald, Business Week 및 수많은 지역 신문, 라디오 및 텔레비전에서 호평 받았다. 김정향은 MTA Arts for Transit - Jamaica Line(Crescent Street Station)의 우승자이다. 이 프로젝트는 2007년 5월에 완성되었으며, 철도는 영구적으로 설치되었다. 김정향은 2011년에 LIG손해 보험사를 위해 국내에서 3개의 기념비적인 공공 예술 작품을 완성했다.



Daru Kim  
*Ripple #10*, 2018  
Oil on canvas  
24 x 30 inch / 60.96 x 76.2 cm  
\$4,500





Daru Kim  
*Ripple #11*, 2018  
Oil on canvas  
24 x 30 inch / 60.96 x 76.2 cm  
\$4,500





Daru Kim  
*Ripple #15*, 2018  
Oil on canvas  
24 x 30 inch / 60.96 x 76.2 cm  
\$4,500



Daru Kim  
Fog, 2018  
Oil on canvas  
15 x 30 inch / 38.1 x 76.2 cm  
\$3,000





Daru Kim  
Floating Bloom, 2018  
Oil on canvas  
38 x 52 inch / 96.52 x 132.08 cm  
\$12,000



Daru Kim  
Certain Sunrise, 2018  
Oil on canvas  
38 x 52 inch / 96.52 x 132.08 cm  
\$12,000





Daru Kim  
Certain Sunset, 2018  
Oil on canvas  
38 x 52 inch / 96.52 x 132.08 cm  
\$12,000



Daru Kim  
*Whispering Wind #3*, 2017  
Oil on canvas  
60 x 84 inch / 152.4 x 213.36cm  
\$25,000





Daru Kim  
*Whispering Wind #4*, 2017  
Oil on canvas  
48 x 60 inch x 121.92 x 152.4 cm  
\$15,000



Daru Kim  
*Whispering Wind #6*, 2017  
Oil on canvas  
18 x 24 inch / 45.72 x 60.96cm  
\$3,800





Daru Kim  
*Blooming #1*, 2017  
Oil on canvas  
38 x 54 inch / 96.52 x 137.16 cm  
\$12,000



Daru Kim  
*Blooming #4*, 2017  
Oil on canvas  
38 x 54 inch / 96.52 x 137.16 cm  
\$12,000





Daru Kim  
*Blooming #5*, 2017  
Oil on canvas  
28 x 32 inch / 71.12 x 81.28cm  
\$4,800



Daru Kim  
*Blooming #6*, 2017  
Oil on canvas  
28 x 32 inch / 71.12 x 81.28 cm  
\$4,800





Daru Kim  
Blooming #7, 2017  
Oil on canvas  
28 x 32 inch / 71.12 x 81.28 cm  
\$ 4,800



Daru Kim  
*Dancing Leaves #2*, 2017  
Oil on canvas  
24 x 30 inch / 60.96 x 76.2 cm  
\$4,800





Daru Kim  
Whispering Wind #2, 2017  
Oil on canvas  
24 x 36 inch / 60.96 x 91.44 cm  
\$ 4,800



Daru Kim  
Reflection #11, 2016  
Hand painted on print  
15 x 19 inch  
\$ 1,400 (Framed)





Daru Kim  
Reflection #12, 2016  
Mixed medium on paper  
15 x 19 inch  
\$ 1,400 (Framed)

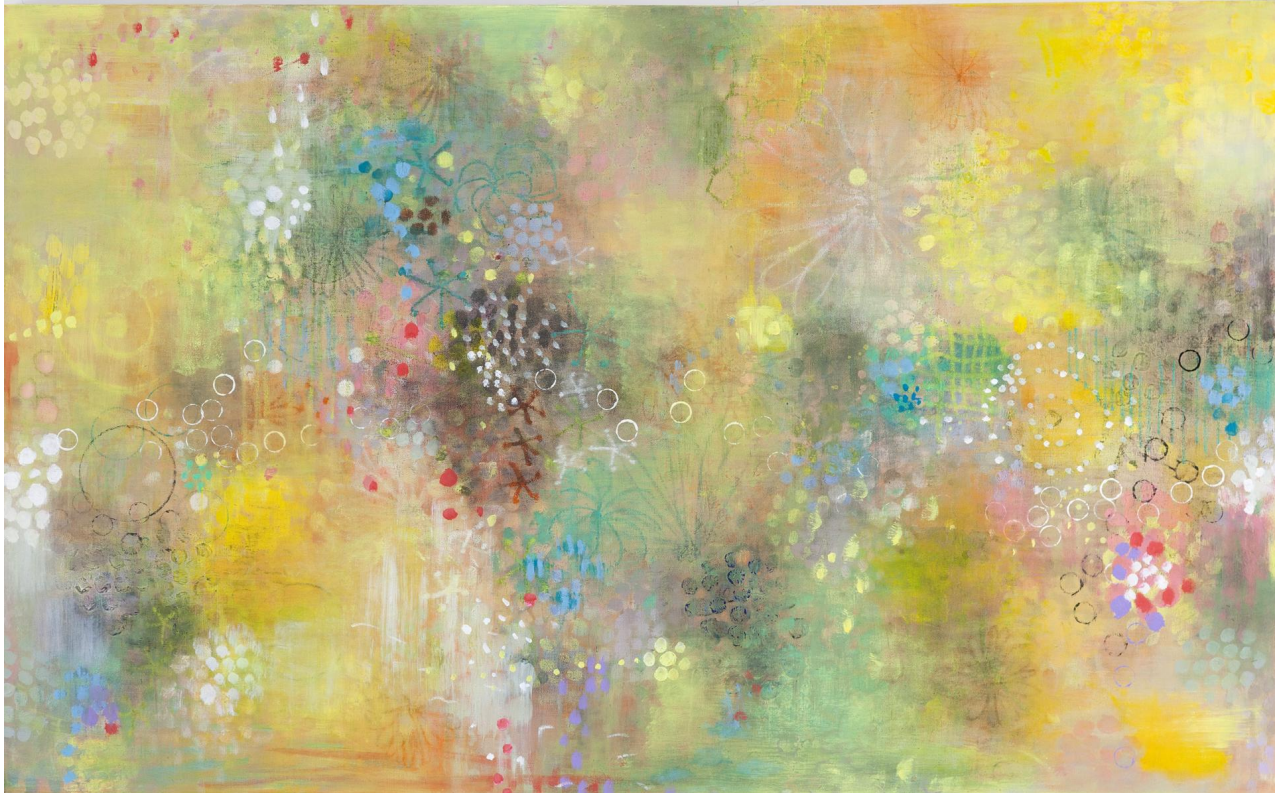


Daru Kim  
Ripple #7, 2016  
Oil on canvas  
40 x 48 inch / 101.6 x 121.92 cm  
\$ 12,000





Daru Kim  
Ripple #8, 2016  
Oil on canvas  
40 x 48 inch / 101.6 x 121.92 cm  
\$12,000

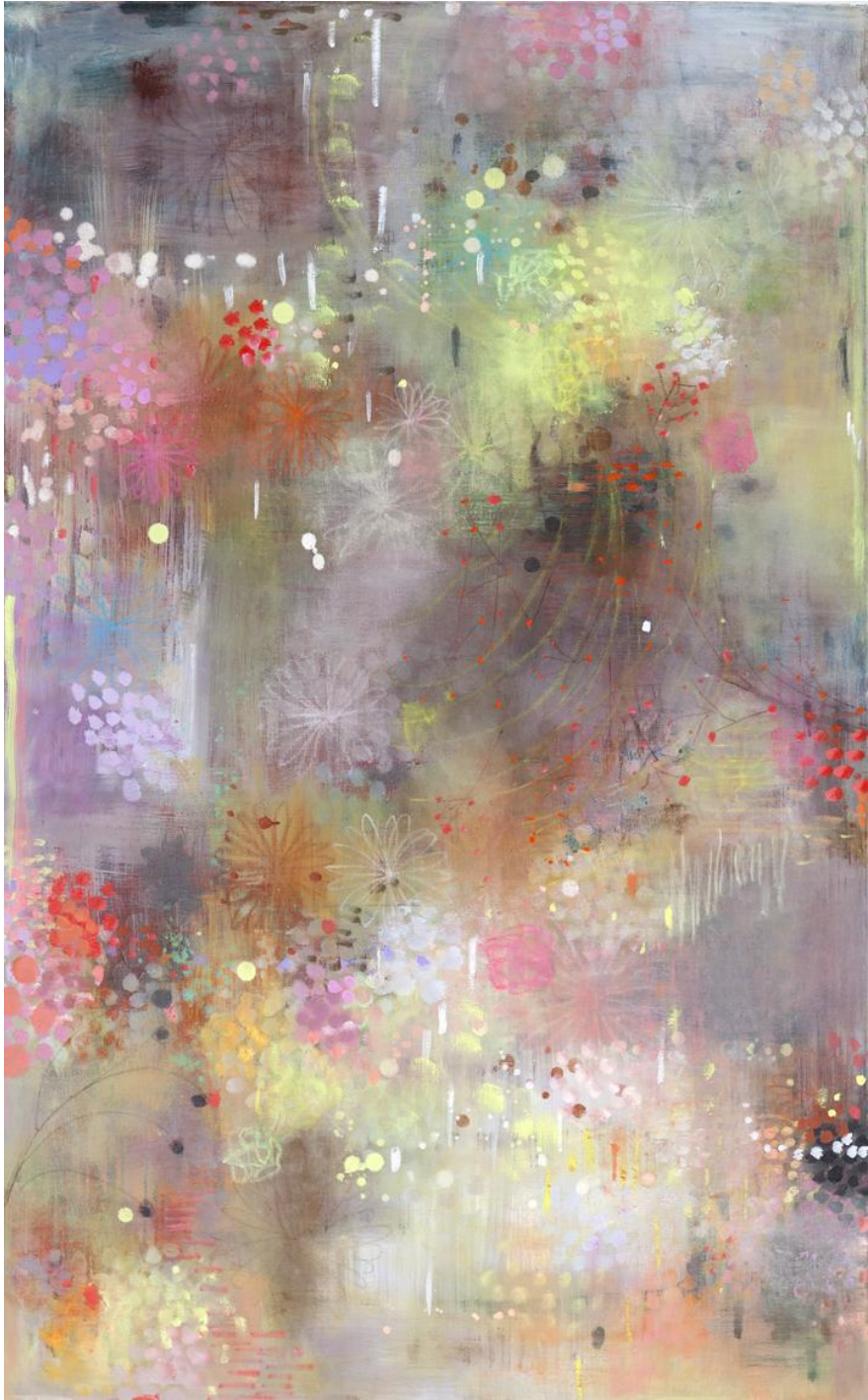


Daru Kim  
Yellow Weeds, 2016  
Oil on canvas  
30 x 48 inch / 76.2 x 121.92 cm  
\$8,700





Daru Kim  
*Spring Snow*, 2016  
Oil on canvas  
48 x 30 inch / 121.92 x 76.2 cm  
\$8,500



Daru Kim  
The Skin of Spring, 2015-16  
Oil on canvas  
48 x 30 inch / 121.92 x 76.2 cm  
\$ 8,700





Daru Kim  
*Nocturnal Leaves*, 2015-16  
Oil on canvas  
30 x 48 inch / 76.2 x 121.92 cm  
\$8,500



Daru Kim  
*Goblet of Freshness*, 2015-16  
Oil on canvas  
24 x 30 inch  
\$4,800





Daru Kim  
*Lustrous Orange*, 2015-16  
Oil on canvas  
48 x 30 inch  
\$8,500



Daru Kim  
*Silvery and Fragrant*, 2015-16  
Oil on canvas  
24 x 30 inch  
\$4,800





Daru Kim  
*Hesitant Blues*, 2015-16  
Oil on canvas  
30 x 48 inch x 76.2 x 121.92 cm  
\$8,500



Daru Kim  
*Invisible Shine*, 2014-16  
Oil on canvas  
72 x 96 inch / 182.88 x 243.84 cm  
\$35,000





Daru Kim  
*Pomerol*, 2015  
Oil on canvas  
48 x 60 inch  
\$15,000





Daru Kim

*Blue - A Breast of Winds*, 2014

Mixed medium on fabriano paper

70.5 x 52.5 inch / 179.07 x 133.35 cm

\$10,000





Daru Kim  
*A Flask of Dew*, 2014  
Mixed medium on fabriano paper  
52.5 x 70.5 inch / 133.35 x 179.07 cm  
\$10,000 (Framed)





Daru Kim  
*Wheat*, 2009  
Works on paper mounted on canvas  
24 x 30 inch  
\$3,600





Daru Kim  
*Mystical journey #9*, 2009  
Mixed Medium on canvas  
66 x 52 inch / 167.64 x 132.08 cm





Daru Kim  
*White flutter*, 2009  
Oil on canvas  
54 x 60 inch / 137.16 x 152.4 cm





Daru Kim  
*Into the Woods*, 2018  
Oil on canvas  
52.5 x 45.5 inch / 133.35 x 115.57 cm





Daru Kim  
*Into the wood - Illumination*  
24 x 30 inch / 60.96 x 76.2 cm





Daru Kim  
*White Flutter #2*, 2009  
Mixed Medium on arches paper  
41 x 30 inch / 104 x 76 cm





Daru Kim  
*Into the woods/ waterfalls, 2007*  
Mixed Medium on arches paper  
45 x 28.5 inch / 114.3 x 72.39 cm





Daru Kim  
*Mystical journey #3*, 2007  
Mixed Medium on arches paper  
54 x 43 inch / 137.16 x 109.22 cm





Daru Kim  
*In Flux, In Bloom*, 1999  
Mixed Medium on arches paper  
48 x 32 inch / 121.92 x 81.28 cm



## Artist Statement

While Jung Hyang Kim's imagery is not necessarily Buddhist, it often depicts—among other subjects—lotus flowers that are naturalistic and abstract, checkered wheel shapes that recall dharma

wheels and loose chains of usually small white circles that resemble necklaces or prayer beads. In recent works, these dotted chains often extend the width of the paintings. The substance of Kim's work, however, is ultimately its insubstantiality, its lightness, fragility and buoyancy, qualities that approximate aspects of Buddhist philosophy such as the dissolution of the material world into immateriality and the constant flux that constitutes the universe. Kim's circles—and her images are most often based on circles, variations of circles or shapes within circles—are images of generation, regeneration and change. . She describes her work as “an unfurling,” a gradual revelation in constant renewal and eternal return.

Flux dominates her paintings as objects stream slowly through the pictorial space in all directions--outward, inward, up, down and across. It is a space that is indeterminate, dimensionless, structured by color and implying an extension and existence beyond the arbitrary limits of the canvas or paper. Jung Hyang Kim says she first wets down the support, then applies watercolor flowed by gouache and finally oil pastel, each contributing to the delicate, finely calibrated, contrasting textures of the surfaces, contributing translucency, luminosity, velvety matteness and subtlety of color. She draws an image, adds color, erases both but leaves a trace, building up the composition instinctively. She wants her surfaces to be thin, permeable, like water with deceptive depths and shallows, layered to hold the history of its process. Jung Hyang Kim loves the process, she confesses. She loves painting, the going in, changing and refining, the back and forth, resulting in a surface with a rich array of colors and the look of the hand-made, the touched and re-touched.

The paintings and works on paper also shift, as a group, from dark to light or light to dark, indicating movement from day to night, from season to season. Horizontal in orientation, they are Jung Hyang Kim's evocative, evanescent semblances of landscapes, seascapes or skyscapes, the world as she sees it here and now, contemporary abstractions that are still intricately, intimately connected to the familiar cycles of nature and the contingencies of the human condition.

## Artist Statement

김정향의 이미지는 반드시 불교도는 아니지만, 종종 자연주의적이고 추상적인 연꽃, 달마 바퀴 및 목걸이 또는 염주와 비슷한 작은 흰색 원의 느슨한 체인을 상기하는 바둑판 모양의 바퀴 모양을 묘사합니다. 최근의 작품에서 이러한 점선은 종종 그림의 폭을 넓혀줍니다. 그러나 김 물질의 실체는 궁극적으로 물질적 세계가 비 물질화되고 우주를 구성하는 끊임없는 흐름과 같은 불교 철학의 측면을 근사하는 비 실체성, 가벼움, 취약성 및 부력이다. 김씨의 서클과 그 이미지는 주로 서클, 원 또는 서클의 변형을 기반으로 생성, 재생 및 변경의 이미지입니다. 그녀는 자신의 일을 끊임없이 새롭게하고 영원한 귀환에서 "펼쳐지는", 즉 점차적인 계기로 묘사합니다.

**Flux**는 물체가 천천히 그림의 공간을 통해 모든 방향 (바깥쪽으로, 안쪽으로, 위아래로, 그리고 아래로) 흐르듯이 자신의 그림을 지배합니다. 그것은 불확실하고, 무차원이며, 색으로 구조화 된 공간이며, 캔버스 나 종이의 임의의 한계를 벗어나는 확장과 존재를 암시합니다. 김정향은 먼저 지원을 깔끔하게하고 구 아슈와 마침내 오일 파스텔로 흘러 내린 수채화를 적용하여 섬세하고 미세하게 보정 된 표면 대조 텍스처를 만들어 반투명, 광도, 벨벳 매트 언트 및 색상의 미묘함을 제공합니다. 그녀는 이미지를 그렸고, 색을 더하고, 둘 다 지우지만 흔적을 남기며 본능적으로 구성을 구성합니다. 그녀는 표면이 얇고 투과성이 줄기를 바라며, 사기성 깊이와 얇은 물이 그 과정의 역사를 유지하기 위해 쌓여 있습니다. 김정향은 이 과정을 아주 좋아한다고 그녀는 고백한다. 그녀는 그림 그리기, 들어가기, 변경 및 정제, 앞뒤로 다양한 색상의 수제와 손으로 만져진 감각을 좋아합니다.

종이에 그린 그림과 작품은 어두운 색에서 밝은 색 또는 어두운 색에서 어두운 색으로 그룹 단위로 이동하여 낮과 밤, 계절과 계절에 따라 움직입니다. 수평적인 방향성을 지니고있는 김정향은 풍경, 바다 풍경, 초원 등을 연상시키는 추상적인 장면들이다. 세계는 그녀가 지금 여기에서 보는 것처럼 현대의 추상화는 친숙한 자연의 순환과 자연의 순환에 여전히 밀접하게 연관되어있다. 인간의 상태.