

Jaeho Jung (b. 1971)

Artist Jaeho Jung (born in Korea in 1971) visually captures the evolution and decay of the urban landscape constructed during Korea's era of modernization through his artwork.

Since his debut solo exhibition in 2001, the artist has showcased landscape artworks featuring nighttime vistas of Seoul. Focusing on structures like apartments, houses, and buildings erected during the 1960s and 1970s, the artist meticulously portrays their front facades in large-scale paintings marked by intricate realism. Over time, the artist's scope has broadened, leading to landscape pieces documenting the urban decay spanning extended periods. This evolution involves blending Eastern and Western artistic techniques, with Jaeho Jung infusing his distinctive style by melding the ethereal quality of Eastern art with the transparent, luminous tones achieved through acrylic and oil paints.

Starting around 2010, the artist embarked on a series of "Archival paintings." These pieces involved translating visual sources like government documents, popular culture videos, and sci-fi comics from the 1960s and 1970s, complementing the landscape paintings. Through these archive paintings and depictions of architecture, the artist not only highlighted collective advancement, emphasizing the values of concerted development, progress, endeavor, and unity in state-driven initiatives that embody modern ideals but also internalized these as virtues for the future within the individual citizens of the nation.

Jaeho Jung, a Seoul native, pursued East Asian Painting at Seoul National University and its Graduate School. In 2018, he earned a nomination for the esteemed Korean Artist Award, a collaboration between the SBS Foundation and the National Museum of Modern and Contemporary Art (MMCA). Jaeho Jung is a professor in Sejong University's Department of East Asian Painting. His portfolio includes many solo and group exhibitions at venues like Kwanhoon Gallery, Gallery Hyundai, Gallery SoSo, Kumho Museum of Art, and Choi & Choi Gallery.

SOLO EXHIBITIONS

- 2023 *Nebula*, Art and Choice, Seoul
- How Long Have I been Here*, Choi&Choi Gallery, Seoul
- 2020 *Spear and Heap*, Sahngup gallery, Seoul
- 2018 *Rocket and Monster - Korea Artist Prize*, National Museum of Modern and Contemporary Art, Korea, Seoul
- 2017 *Heat Island*, INDIPRESS, Seoul
- 2014 *Days of Dust*, Gallery HYUNDAI, Seoul
- 2011 *Planet*, Gallery SOSO, Paju
- 2009 *Father's Day*, Gallery HYUNDAI, Seoul
- 2007 *Ecstatic Architecture*, Kwanhoon Gallery, Seoul
- 2005 *Old Apartment Building*, Kumho Young Artist Program, Kumho Museum of Art, Seoul
- 2004 *Cheongwoon Civil Apartment Building*, Gallery Fish, Seoul
- 2003 *Travel to Incheon*, Incheon Shinsegae Gallery, Gallery Fish, Seoul

COLLECTIONS

National Museum of Contemporary Art
Seoul Museum of Art
Busan Museum of Art
Jeju Museum of Art
Seoul National University Museum of Art
Kumho Museum
Uijae Museum of Korean Art
OCI Museum

1 Nagasaki

Nagasaki is an artwork that made its debut during the 2008 B-side exhibition. This piece portrays a mushroom cloud, a result of the atomic bombings carried out by the United States in Hiroshima and Nagasaki in 1945.

Jung Jae Ho obscured the wartime context by applying a black ink background on Korean Hanji paper, leaving the central object in white. The mushroom clouds, divorced from the harsh reality of war and atomic devastation, take on an abstract and dreamlike quality.

In 2008, Jung found the imagery of war machines from around the world broadcast through the media captivating. The artist attempted a form of machine criticism by infusing machines with elements of fiction and crafting them into mutant-like entities.

2 Youth

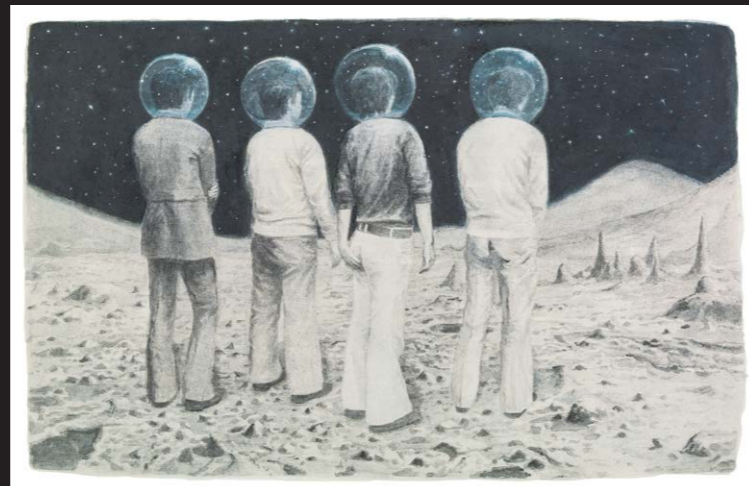
Youth is a part of Jung Jae Ho's archive painting series, which commenced around 2010 and was showcased in his 2014 solo exhibition *Days of Dust*. The artist's archive paintings primarily take the form of a series in which he transforms visual materials collected from public sources like government publications or 1960s and 1970s videos into artworks.

The imagery and objects encapsulated in these archive paintings are linked to modern Korean history, particularly the era of military dictatorship in the 1970s, aligning with the period when the depicted buildings were constructed.

Specifically, *Youth* originates from a black-and-white photograph of young individuals awaiting confinement during a crackdown on long-haired individuals in the late 1970s. This piece, resembling a fragment, offers a glimpse into a time when individual freedoms were curtailed, exemplified by crackdowns on miniskirts and long-haired individuals, all under the pretext of combating decadence, prevalent from the mid-1970s.



Nagasaki, 2008, Ink on Korean Hanji paper, 92x123cm



Youth, 2012, Acrylic on Korean Hanji paper, 78x121cm



Cheongun Monument I, 2004, Ink, charcoal, acrylic on Korean Hanji paper, 182x454cm

3 Cheongun Monument

Cheongun Monument I is a piece of artwork introduced by artist Jung Jae Ho during his 2004 solo exhibition *Cheongun Civil Apartment Building*. In the same year, the artist's first visit to Cheongun Apartment in Jongno-gu unveiled an old building, along with the imprints of people who had once resided there but left due to redevelopment.

The artist meticulously documented the building, capturing both its endurance over time and the remnants of its former inhabitants. The painting displays the building's surface, adorned with horizontal recurring patterns and a simple color palette, occupying the entire canvas and asserting its presence. This portrayal of the apartment, which is slated for demolition as a consequence of redevelopment, serves as a documentary, an act of recording the contemporary era in which the artist lives. The term "monument" in the title aligns with the artist's intention to emphasize its role as a historical record. For the artist, apartments symbolize modernization. Reproducing these residential buildings in paintings provided an opportunity to explore the flip side of the urban landscape, which thrived and developed amid rapid economic growth driven by the state.

Subsequently, the artist expanded his focus to apartments constructed in the late 1960s and early 1970s, transcribing their essence onto canvas. Several apartments, including Naksan Apartment, Hannam Mansion, Samil Apartment, Jamsil Jugong Apartment, Hoehyeon Pilot Apartment, Jungsan Pilot Apartment, Daegwang Mansion Apartment, and Geumhwa Citizen Apartment, became subjects for the artist's paintings.

Ball of a Dwarf was introduced through the Korea Artist Prize 2018 exhibition held that year. It marked the beginning of a period when the artist enthusiastically created landscape paintings featuring the Euljiro district as the backdrop.

Ball of a Dwarf captures the Euljiro scenery from the vantage point of Sewoon Shopping Mall's rooftop. The juxtaposition of new and old buildings that dominate the lower part of the canvas symbolizes the tumultuous development of the Euljiro area. Initially, the rocket soaring above Euljiro appears peculiar and surreal. The rocket's inspiration comes from the 1975-1977 cartoon series, *Yochul Balmjungwang*, a childhood favorite of the artist. This rocket signifies an era of collective dreams and a fascination with science and technology. However, the fact that Cho Se-hui's novel, *The Dwarf* (1978), concluded tragically invites us to view the rocket depicted by Jaeho Jung in connection with the group's unfulfilled utopian aspirations.

In essence, the rocket motif in this artwork serves as a metaphor for the evolving reality of Euljiro, where memories and history are gradually fading due to urban development.



Ball of a Dwarf, 2018, Acrylic on Korean Hanji paper, 400x444cm