

## Hee Hyoun Chung

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### Artist Statement

First a title, then a long period of incubation in my mind ensues. Without preparatory sketches, I start a painting with marks to experiment and organize my ideas. The painting undergoes many changes. Towards the end, I simplify the painting by obliterating most of the earlier marks.

With layers upon layers of deliberate and accidental marks, simple and complex compositions, the application and subsequent scraping off of paint, the embedded traces of failed experiments, my work is relevant to the essence of my being and how I live my life—full of chaos and calm, misjudgments and adjustments, exuberance and restraint.

My work used to be representational. But, over time, I felt increasingly constrained and uninspired by realistic subject matter. Then I happened to travel through Death Valley, CA, I was profoundly moved by its desolate, eerie, and majestic expanse. At the same time, I wondered how I could express this otherworldly landscape in a realistic way.

There, I realized my vision as if by an epiphany. My vision was abstraction. Instantly I felt freedom and excitement from the prospect of embarking on a new adventure.

I became a self-taught artist while working full-time as a radiologist. I received some formal art education through weekend classes offered at the Art League in Virginia.

I have received many awards at juried shows, including the Purchase Prize Award from the National Drawing Competition, College of Notre Dame, Baltimore, MD, and the Acrylic Society President's Cash Award, Cornell Art Museum, Delray Beach, FL.

Since 2006, I have held six solo exhibitions.

My seventh solo exhibition is currently at the Foundry Gallery, Washington DC.

#### Side Note: Comment from Fellow Artist

*Hee, When I sat this week I looked at your 3-ring binder and was struck with how beautiful your Artist Statement was written. It moved me emotionally. I have seen a lot of such statements over the years and I think this is one of the best I have read. I for one feel a lot of what you said about painting abstractly but have not described the process as well as you did. I am copying the other members with this e-mail with the hope that they will take a look at your artist statement.*

*—Philip*

## 7th Solo Exhibition

### “The Way of Winds”

November 29–December 31, 2017

Opening reception: Saturday, December 2, 5–7 pm

**Foundry Gallery**, 2118 8th Street, NW, Washington, DC 20001

[www.foundrygallery.org](http://www.foundrygallery.org)

Sitting by the fireside, I listen to the wind howling at a row of pine trees bordering my house. All the different pitches of wind get amplified in the chimney, and I am flooded with memories of various winds—the piercing snow wind on ski slopes in the Alps, the desert sand wind in Wadi Rum, the sea wind in Nantucket, the mischievous wind bringing the spring into my garden. Floating through my mind are the vicarious winds of El Greco’s “View of Toledo,” in “Beethoven’s Storm,” and in the phrase, “The brunt wind that dented the balls of my eyes” in the poem “Wind” by Ted Hughes. A gust of wind rattles the window. Exhilarated, I open it and see whipping branches move to-and-fro in chaos. Blow! Blow me free. Blow away all the unworthy thoughts, so I can paint the sounds and sights of the winds on a blank canvas.

Side Note: Comment from Fellow Artist

*Hee—*

*I got your card. It looks really good. Faroll (my wife) read the text and said it was “remarkably interesting and well-written for a foundry member.” So it is.*

*See you,*

*Jay*

Side Note: Comment from Publisher and Editor-in-Chief, **East City Art**

*Hee Hyoun Chung’s recent series of large-scale acrylic paintings draw inspiration from the wind.*

*Chung’s wind-swept compositions, fueled by Beethoven’s Sturm and the poem Wind by Ted Hughes, offer levity through brightly colored compositions. Into the Wind in particular captures cloud movement on a blustery day; Chung has kept the blue sky in the background and has reinterpreted cloud formations with opposing cool and warm hues which create the illusion of movement and chaotic motion on the picture plane.*

*Phil Hutinet*

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*Colors the Wind is Bringing From the Garden*, acrylic on canvas, 58 x 96 in (147 x 244 cm) diptych



*Dancing Wind*, acrylic on canvas, 48 x 84 inches (122 x 214 cm) diptych



*Into the Wind*, acrylic on canvas, 56 x 78 inches (142 x 195 cm)



*Where the Wind Stops*, acrylic on canvas,  
36 x 34 inches (91 x 86 cm)



*Clouds Wind*, acrylic on canvas,  
42 x 42 inches (107 x 107 cm)



*Snow Wind*, acrylic on canvas, 20 x 40 inches (51 x 102 cm) diptych



*Blow, Blow Wild*, acrylic on canvas, 36 x 36 inches (91 x 91 cm)

**Two Person Exhibition** (with B. Truesdale)  
**“Layered Memory”**  
February 1–26, 2017

These paintings are based on my memories from a town called Cuenca, Spain that I traveled through many years ago. Walking away from the tourist attractions, I suddenly came upon an alley lined with charming houses which had casual colorful gardens facing the passersby. There was nothing grand to impress the travelers but I felt a flash of joy for its unpretentious and simple beauty.



*Yearning*, acrylic on canvas, 42 x 48 inches (107 x 122 cm)



*Alley of Cuenca,*  
acrylic on canvas,  
70 x 60 inches  
(178 x 152 cm)



*Remembering Cuenca,*  
acrylic on canvas,  
42 x 48 inches (107 x 122 cm)

## 6th Solo Exhibition

### “Pairing Up, Paring Down”

October 2013

Inspiration comes from the essence of poetry—the best words in the best order (Samuel Coleridge)—and from my love for words. Abstract painting and poetry use similar elements of composition—repetition, variation, space, and tone—to express an emotion and an idea. Metaphors and allusions conveyed through a poem’s reductive use of words are all the more moving. My hope is to create silent poems on the canvases. The titles of my work are partly taken by the poems of E. E. Cummings, Ted Hughes, and Pablo Neruda.



*Rainbow of Purples in the Uncertainty of Time*, acrylic on canvas, 36 x 72 in (91 x 183 cm) diptych





*Sky Window*, acrylic on canvas, 58 x 96 inches (147 x 244 cm) (installed in San Francisco)



*Yellow Upon Yellow*, acrylic on paper, 23 x 30 inches (58 x 76 cm)

**5th Solo Exhibition**  
**"Primeval Deserts"**  
January 2012

The ideas for these paintings come from the distant memories of the desolate yet majestic beauty of the deserts—Death Valley of California, Sahara of Egypt, Wadi Rum of Jordan—I have traveled through in the past. My memories are not of the geographic features but of my feelings and imaginations emanating from the sight of these landscapes.



*Moon Perpetuating Desert Mountains*, acrylic on canvas, 79 x 142 inches (201 x 437 cm)



*Desert River*, acrylic on canvas, 48 x 84 inches (122 x 213 cm) diptych



*Windows into Deserts #1*, acrylic on canvas, 58 x 58 inches (147 x 147 cm)



*Windows into Deserts #2*, acrylic on canvas, 58 x 58 inches (147 x 147 cm)



*Blue Night of Wadi Rum Desert*, acrylic on canvas, 36 x 34 inches (91 x 86 cm)

#### 4th Solo Exhibition

#### “Through Music All Around”

January 2010

In this exhibition, I attempt to translate pulsating rhythms into visual music on silent canvases, realizing that music and painting have parallel composition elements—contrast, variation, leitmotif, texture. Music draws me into my inward passion and yearning to go beyond the tangible and concrete and to be utterly free.



*Piano, Piano, only Piano*, acrylic on canvas, 72 x 156 inches (183 x 396 cm) triptych



**3rd Solo Exhibition**  
**"Memory of Landscape"**  
January 2008

As a longtime skier, I extract the images and imaginations of the winter mountains, as if getting cash, from my memory bank. The best thing about skiing is being at the top of the world surrounded by the snow-covered majestic mountains and listening to the howling wind with no other people around. I choose charcoal as a drawing medium on the huge sized paper to reflect the immensity of the mountains.



*Mountains, arm in arm: Monch-Trugberg-Jungfrau-Ono-Eiger*, charcoal on paper,  
168 x 210 inches (91 x 533 cm)



*Matterhorn Variations*, charcoal on paper, 66 x 126 inches (168 x 320 cm)

**2nd Solo Exhibition**  
**"Ravello"**  
March 2006



*Ravello*, acrylic on canvas, 58 x 93 inches (147 x 236 cm) triptych

(Ravello is an Italian town frequented by Richard Wagner, Joan Miro, Tennessee Williams, Virginia Woolf.)



**1st Solo Exhibition**  
**"Landscape Within"**  
January 2006



*Valley Village #1*, acrylic on canvas,  
48 x 42 inches (122 x 107 cm)



*Valley Village #2*, acrylic on canvas,  
48 x 42 inches (122 x 107 cm)

**Miscellaneous**  
2003–2006



*Tango in Red #2*, acrylic on canvas,  
20 x 20 inches (51 x 51 cm)



*Waiting for Godot*, acrylic on paper,  
21 x 18 inches (53 x 46 cm)

(Titled after Samuel Beckett's absurdist play  
in 1953)



*Billy Goat Trail*, acrylic on canvas, 52 x 52 inches (132 x 132 cm)



*Garden Path*, acrylic on canvas, 36 x 30 inches (91 x 76 cm)

Looking out the window, I see my untended garden with lush foliage, intertwining branches and dancing light. There lies a chaotic and haphazard space smothered in fluttering colors. On impulse, I set out to tame my garden on the canvas. In the end of painting, my garden is far from being orderly but it is an inspiration for the next passage.



*Harbor at Dusk*, acrylic on canvas,  
24 x 24 inches (61 x 61 cm)



*Interior*, acrylic on paper, 13 x 13 inches  
(33 x 33 cm)

Inspired by Johannes Vermeer painting





*Enigma of Machu Picchu*, acrylic on paper on canvas, 50 x 54 inches (127 x 137 cm)