

## Worldscape and Mindscape Through Gestures and Brushstrokes

- my paintings: strokes project -

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As an artist, I have been interested in photography and painting. During the 21st century, I was particularly drawn to the smooth screens that captured 'figurative landscape images' as I focused more on photography. However, with the sudden onset of the pandemic and the rise of contactless society, my interests have broadened. I am now attracted to the coarse surfaces that capture 'abstract mind images' in a tactile way. In retrospect, I realize how much I have missed the sense of touch. Light is essential in visual arts, particularly in my paintings where the surface is quite 'relief-like,' and its appearance changes depending on the intensity of the 'lighting,' color and angle, and viewing distance. In other words, this 'sensory visuality' reveals its true value when experienced physically.

On the other hand, I have been paying considerable attention to 'gestures' and 'brushstrokes,' starting with early drawings, which I refer to as the 'strokes' project. Drawing reveals the interplay between my mind and body, manifesting as 'traces' and 'properties,' as a kind of 'warm-up exercise' or meditation practice. Furthermore, with these brushstrokes, painting goes on to emphasize 'three-dimensionality,' 'color,' and 'texture,' actively disclosing 'vividness,' 'relationality,' and 'multilayering.' It's akin to how muscles become more defined and animated when exercising.

The specific method is as follows: firstly, I create expressive brushstrokes. Then, I refine these strokes with countless layers to give individual strokes more depth and solidity. This process is often referred to as 'one stroke equals ten thousand strokes, and ten thousand strokes equal one stroke' or 'continuous cultivation after sudden enlightenment.' It is like planting a seed of insight and nurturing it with care. In practice, using different brushes with varying strength and angles for each brushstroke brings in 'characters' to the basic soil or condition of existence, which serves as the foundation for further work. It is as if they are born with different 'DNA.'

As if the zeitgeist, direction, and context differ depending on the specific conditions and members of a particular time and space, I express my 'abstract mind' in various ways and focus on the 'energy,' 'nature,' and 'traces.' In other words, 'countless types of brushstrokes' intertwine and dance, just like the 'myriad of things' in our world. Therefore, I try to express the spectrum of the 'three elements of form,' namely 'shape,' 'color,' and 'texture,' even more broadly. Through this, I strive to establish 'various relationships' with 'pluralistic differences' and yet achieve 'harmonious cohesion.'

For example, my 'abstract landscape' can be seen as the 'countless thoughts' in my mind, and I can invoke the 'magic of personification' by calling them 'little children' inside me. If they were

all different versions of myself, this place could be considered a 'multiverse.' On the other hand, in my eyes, all the strokes look like different faces, so they can be seen as a 'group portrait.' Or if they were actors, I would be a 'film director,' and if they were musicians, I would be an 'orchestra conductor.' Furthermore, if they are all different types of energy, I would be a martial arts master shooting a gust of wind, or a 'wandering swordsman.' And if they were various nutrients like vitamins or medications, I would be a 'doctor.' If they were a set of blockchain where countless gestures are accumulated, I would be an 'NFT.' If they were microbes in a microcosm, I would be the 'god' nurturing each one. In the end, my artwork is a 'function X,' or a 'vessel,' that contains diverse content. And only when the artistic balance between 'good form' and 'good content' is achieved, 'great artwork' is finally born with 'mind and body in harmony' or 'unity of spirit and matter.'

I will continue to explore the 'worldscape' and the 'mindscape' through my work today and tomorrow. Each stroke of my painting is imbued with its own meaning and can be interpreted through your 'artistic imagination' and 'critical perspective,' allowing it to become the 'protagonist of your life' with its own narrative. I hope that my journey resonates with you and inspires you to become the 'director of your own life,' creating a wonderful life as directing a great film.