

**네시**

**NESSIE**

**BAIK ART**

서울시 종로구  
율곡로3길 74-13, 03061  
BAIKART.COM

Kwon Taehyun, Curator

#### Four O'Clock

4:35, 14:10, 16:05... Park Kyung Ryul's recent paintings have time as their titles. These timecodes refer to the moment she declared each painting to be complete. Titling works this way could remind one of Zen koans — "When is a painting truly complete?" — but Park's methodology is nothing close to such scenes in which the old and wise painter sets down his brush with satisfaction on his face.

People familiar with Park's art will know how she lays out numerous objects in her exhibition spaces along with her paintings. This methodology could easily be misunderstood as a means of painting's sculptural expansion, but in truth, her installations are not about bringing the forms inside the paintings outside. They are more about better understanding the composite of canvas and pigments through sculptural arrangement. Park endeavors to treat every element of painting equally from an ontological dimension. For instance, instead of seeing the brushstroke from the framework of painting traditions, she considers the brushstroke as a movement that places matter onto a particular coordinate of time and space. This methodology allows Park to view the act of painting as the action of placing matter onto specific places, and therefore, the objects she places outside of her canvases gain the same status as her brushstrokes. The idea of painting's expansion

implies an investigation of the medium itself, but observing Park's art from the issue of material equality, one discovers aspects that function differently from preexisting viewpoints. Inside the sensual field unfolding from here, the visitor's movements, light, gravity, and, most importantly, in the context of this exhibition, time, are received uniformly, just like any other painterly element such as canvas or pigment.

Specifically, some of the works presented here were created during Park's residency in Southern US, and she reflects upon the influences the studio's architectural features (it has a ceiling made of glass) and the crisp Californian sunlight had on her ways of recognizing matter with a sense of profound urgency. Park's realization that daylight — something that changes hour by hour — could influence her painterly choices must have linked with the recognition that one's act of painting is, in fact, connected to macroscopic networks such as climate and planetary motions. Microscopically, this is where the gap that allows one to place the act of painting onto the status of an event — the chain of environment, motion, and time — opens up.

네시 [ne-si], the Korean word for four o'clock, has the same pronunciation and spelling as the Loch Ness monster Nessie.

Viewing painting as event: however, the problem here is that this event as the chain of materials continues even when the artist has finished the painting. Thus, the paused timecodes start ticking again in the exhibition due to its new context of time and space, and more than anything else, by meeting the visitors who each carry unique timescales. The exhibition becomes another event in which numerous events click together like gears.

## Nessie

A person who believes in monsters continues discovering creatures from the serene surface of an apparently empty lake, and even for those who do not believe in such, the mere fact of knowing some myths creates the same effect. And it's not just lakes. We can never see things as they are. This is because humans always see things through a structure. The eye, as the organ, may optically receive the shape of physical objects, but the brain, the final processor, always translates the objects through systems already known to it. In other words, the images we see through our eyes and conceive in our heads are literally the products of our imaginations.

Park strives not to leave any representational form on her canvases, but we continue to see figures from them. No matter how hard she tries to speak exclusively through matter and brushstrokes, we see her works through

conventional painting-viewing attitudes. In fact, even if an abstract arrangement of matter were generated arbitrarily and without involving any intention whatsoever, we would still read it as some linguistically interpretable form or otherwise comprehensible shapes. No matter how much autonomy Park allows her hands in the attempt to escape structure, viewers find facial expressions, ghosts, rainbows, lemons, groups, torsos, chess pieces, or monsters on her canvases. Moreover, different people imagine different words even when they see the same form. In some cases, people go as far as to create narratives by linking the forms they discovered. Just as in her artist statement referring to Hollis Frampton, the narrative is not specific and instead exists like a ghost. However, as we discuss painting and physical matter, we may use something more tangible, such as a monster.

Another problem: a painting is always more than a mere object made by coating the canvas with pigment. Painting is not just a format of materials but also an intellectual and discursive format and a product of history and tradition. Due to this aspect, recognizing a painting involves numerous dimensions and the various levels of structure entangled with them. When confronted with painting in a gallery, the visitor tries

one's utmost to comprehend the forms on the canvas and, in turn, recognizes the work through all kinds of preexisting structural networks such as abstractionism, figurativism, modernism, and Supports; in short, the ghosts and monsters that continually haunt paintings are not limited to narrative and form.

Forms, ghosts, or monsters repeatedly appear in the events of paintings; as similar forms emerge from the brushstrokes scattered across the exhibition, it becomes gradually more difficult to recall and picture one complete painting of hers in the mind. Some parts of the paintings in this exhibition remind one of the monsters Medieval monks drew onto the margins of their bibles that they so devotedly learned by heart. These images were the means of a mnemonics. In contrast, Park's forms are not the parts of such a strategy that commit one painting into one vivid memory; instead, they scatter memory into multiple instances. For instance, what appeared in one painting would reappear in the next painting, or a form would jump out of one canvas to make the viewer look back at a previous painting. Images mix into each other through memory and imagination, and the paintings on display step over the allowance of autonomy and intrude on each other.

And, regarding the mirrors and the forms and faces reflected in them: as you move through the exhibition, your

face appear and disappear in the mirrors along with monsters, ghosts, or parts of objects. Painting as event does not appertain to the situations Park is working on the painting. The capacity that turns a painting into an event is not ingrained in the work itself. It is omnipresent in every being standing before the material artwork. Not just the painter, viewers, and the potential collector, but literally every being: the painting itself, the being that recognizes it, and the various materials composing the situation in which they exist together. Painting can become an event only within the alliance of other physical matter. Brushstroke and matter, figure and imagination, memory and narrative, ghost and monster, and the perceiver and the perceived constantly switch places and generate countless events. A fascinating future awaits.

# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

1:30, 2023

OIL AND CONTE ON CANVAS

80X80 CM

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서울시 종로구  
율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

14:48, 2024

OIL ON CANVAS

80.3X65.1 CM

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율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*3:05, 2024*

OIL ON CANVAS

80.3X65.1 CM

**BAIK ART**

서울시  
울곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

5:15, 2024

OIL ON CANVAS

80.3X65.1 CM

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서울시  
울곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

5:32, 2024

OIL ON CANVAS

80.3X65.1 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*그림 4-1* / PICTURE 4-1, 2024  
OIL ON CANVAS  
100X200 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*그림 3-7 / PICTURE 3-7, 2023*

OIL ON HEMP

170X140 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*2:50*, 2023

OIL ON CANVAS

130.1X161.8 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*그림 3-9 / PICTURE 3-9, 2023*  
OIL ON UNPRIMED CANVAS  
132X132 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

그림 3-4 / PICTURE 3-4, 2023

OIL ON CANVAS

132X132 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

21:19, 2024

OIL ON CANVAS

140X170 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*16:56, 2022*

OIL ON CANVAS

98.9X100.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*PICTURE 2-5, 2023*  
OIL ON HEMP  
90.0X72.7 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*PICTURE 2-7, 2022*  
OIL ON CANVAS  
70X70 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*15:20, 2022*

OIL ON CANVAS

90.0X72.7 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*16:43, 2022*

OIL ON CANVAS

132.4X140.4 CM

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서울시 종로구  
율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

18-02, 2022

OIL ON CANVAS

112.4X140.4 CM

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율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*그림 3-6 / PICTURE 3-6, 2023*

OIL ON CANVAS

100X100 CM

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율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*11-07, 2022*

OIL ON CANVAS

70.9X49.4 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

3:15, 2024

OIL ON CANVAS

65X53 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

14:10, 2024

OIL ON CANVAS

50X50 CM

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율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*9:40, 2022*

OIL ON CANVAS

50X50 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*그림 2-11 / PICTURE 2-11, 2024*

OIL ON HEMP

31.8X40.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*그림 2-12 / PICTURE 2-12, 2024*  
OIL ON HEMP  
31.8X40.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*그림 2-13 / PICTURE 2-13, 2024*

OIL ON JUTE

31.8X40.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
그림 4-2 / PICTURE 4-2, 2024  
OIL ON CANVAS  
31.8X40.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

4:05, 2024

OIL ON CANVAS

40.9X31.8 CM

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서울시 종로구  
율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*버건디에 기대 칼라차트 / COLOR CHART LEANING AGAINST BURGUNDY, 2024*  
OIL ON HEMP  
30X30 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*딱지* / *SLAP-MATCH*, 2024  
OIL ON HEMP  
30X30 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*버건디와 딱지의 자녀 / BURGUNDY AND SLAP-MATCH'S CHILD, 2024*  
OIL ON CANVAS BOARD  
20X20 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*16:05, 2022*

OIL ON CANVAS

40.9X31.8 CM

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율곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

*18:21, 2022*

OIL ON CANVAS

50.4X55.1 CM

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서울시  
울곡로3길 74-13, 03061  
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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

17:30, 2024

OIL ON CANVAS

170X210 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

4:35, 2024

OIL ON CANVAS

120X100 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*그림 2-9 / PICTURE 2-9, 2024*  
OIL ON CANVAS  
31.8X40.9 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

그림 4-3 / PICTURE 4-3, 2024

OIL ON CANVAS

80X80 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL  
*그림 3-8 / PICTURE 3-8*, 2023  
OIL ON CANVAS  
140X170 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

그림 3-12 / PICTURE 3-12, 2023

OIL ON CANVAS

170X170 CM

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# PARK KYUNG RYUL

# 박경률



PARK KYUNG RYUL

11:30, 2024

OIL ON CANVAS

55X100 CM

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# 네시

# NESSIE



**INSTALLATION, BAIK ART, 2024.**

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# PARK KYUNG RYUL

(B.1979)

## EDUCATION

- 2017 MA Chelsea College of Art and Design, Fine Art,  
London, UK
- 2013 MFA Hong-ik University, Fine Art, Seoul, Korea
- 2005 BFA Hong-ik University, Fine Art, Seoul, Korea

## SOLO EXHIBITIONS

- 2024 Nessie, Baik Art Seoul, Seoul, Korea
- 2021 Fantavision, One And J. Gallery, Seoul, Korea
- 2020 Tense, Doosan Gallery NY, New York, USA  
To Counterclockwise, Doosan Gallery, Seoul,  
Korea
- 2019 On Evenness, Baik Art Seoul, Seoul, Korea
- 2018 On Evenness, Lungley Gallery, London, UK
- 2017 A Meeting Place, Madame Lillie Gallery, London,  
UK  
New Paintings, SIDE ROOM Gallery, London,  
UK
- 2014 2013GOHAP404, COMMON CENTER, Seoul,  
Korea
- 2013 You are Nothing, Space Willing N Dealing, Seoul,  
Korea

## TWO PERSON EXHIBITON

- 2023 Blue Face and Black Peony, Space Willing N  
Dealing, Seoul, Korea

## GROUP EXHIBITIONS

- 2024 Forest, North Gyeonggi Children's Museum,  
Dongducheon, Korea

- 2023 10th Anniversary of the Buk-Seoul Museum of  
Art "Anthologia: Ten Enchanting Spells", Buk-  
Seoul Museum of Art, Seoul  
Support SARUBIA 2019, Project Space SARUBIA,  
Seoul  
Keep going#2, Space Willing N Dealing, Seoul,  
Korea
- 2022 Open Studio, 18th Street Arts Center, California,  
USA  
Tumpeng, Baik Art Jakarta, Jakarta, Indonesia  
Post-Painting, Gallery Planet, Seoul, Korea  
Keep going#1, Space Willing N Dealing, Seoul,  
Korea  
Explorations beyond Boundaries, G Gallery, Seoul,  
Korea
- 2021 Lau,gh- Nothing Needs to be Tragedy, One And J.  
Gallery, Seoul, Korea  
Performativity as Painting, This Is Not A Church,  
Seoul, Korea  
Perigee Winter Show 2021, Perigee Gallery, Seoul,  
Korea
- 2020 Art Plant Asia 2020 - Hare Way Object,  
Deoksugung Palace, Seoul, Korea  
PAINTING, Gyeonggi Museum of Modern Art,  
Ansan, Korea  
Soft Walls, Dry Fruits, n/a, Seoul, Korea  
Hotel Express284, Culture Station Seoul284, Seoul,  
Korea  
Time Passing Through, Incheon Art Platform B,  
Incheon, Korea

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# PARK KYUNG RYUL

(B.1979)

- 2019 Perform2019: Linkin-out, Ilmin Museum of Art, Seoul, Korea  
Scaffolds of Meaning / 懶音 (Curated by Robin Peckham), Mine Project, Hong Kong 2019  
Scenographic  
Imagination, Beijing Commune, Beijing  
2019 Flatform Artists, IAP B Gallery, Incheon, Korea  
Five, Baik Art, Los Angeles, USA  
Korea Festival OUT OF PLACE, Subhashok The Arts Centre, Bangkok, Thailand  
Yok, Yok, Yok, Sidae Yeogwan, Seoul, Korea  
Pick Your Pic, Seoul Media Canvas, Seoul, Korea  
SUPPROT SARUBIA, Project Space Sarubia, Seoul, Korea
- 2018 18th SongEun Art Award Exhibition, Song Eun Art  
Space, Seoul, Korea  
Dae-Bak Super Cool, Torrance Art Museum, Torrance, USA  
Random Access Memory, Hong Kong Convention & Exhibition Centre, Hong Kong, China  
KF Special Exhibition Commemorating the 60th Anniversary of Korea-Thailand Diplomatic Relations- Out of Place, KF Gallery, Seoul, Korea  
PACK2018: TinkerBell's Journey, Space 413, Seoul, Korea  
Brood Parasite, SeMA Nanji Gallery, Seoul, Korea
- 2017 Space xx is Your Aesthetic Accomplice, Space XX, Seoul, Korea  
CAN CAN TEN 10th Anniversary, Space CAN, Seoul, Korea  
Sluice Biennial, Sračok & Pöhlmann Gallery, London, UK  
<Less tight limes, MAFA Gallery, London, UK  
Partial Archive, Yell Space, Shanghai, China  
City and the People, Buk-Seoul Museum of Art, Seoul, Korea  
The New Acquisitions of Gyeonggi Museum of Modern Art, Gyeonggi Museum of Modern Art, Ansan, Korea
- 2016 Art and the Measure of Liberty, Baik Art, Los Angeles, USA  
Good Morning, Have a Nice Day, Gyeonggi Museum of Modern Art, Ansan, Korea
- 2015 Using the Eye in order to See, Doosan Gallery, Seoul, Korea  
Interplay Between Incoherency, Zaha Museum, Seoul, Korea  
Mindful Mindless, Soma Museum of Art, Seoul, Korea  
Art and the Measure of Liberty: the United Nations Turns 70, Permanent Mission of the Republic of Korea to the United Nation, New York, USA

# PARK KYUNG RYUL

(B.1979)

2014 Today's Salon, COMMON CENTER, Seoul, Korea

Use Your Illusion, Space K, Daegu, Korea

2013 Drawings, Artspace Hue, Paju, Korea

Image Installation, Hangaram Art Museum, Seoul, Korea

2012 Do Windows, Gallery Hyundai, Seoul, Korea

Greetings for Artists, Willing n Dealing, Seoul, Korea

Intro, The National Art Studio Gallery, Goyang, Korea

In Square, Gallery Zandari, Seoul, Korea

2011 Paranoid Scene, Interalia, Seoul, Korea

지구·The Earth·地球, SeongBuk Museum of Art, Seoul, Korea

Being with You, Be-hive Gallery, Seoul, Korea

Floating Space, W Seoul Walkerhill (Curated by Art Centre Nabi), Seoul, Korea

2010 The Fantastic Ordinary, Saatchi Gallery,

London, UK

2009 Playground, Cais Gallery, Hong Kong, China

Winter Special-Ordinary Days, PKM Gallery, Seoul, Korea

## PROJECT

2019 Fifteen-Day Painting, IAP Window Gallery,

Incheon, Korea

2013 The Relay of Potential, YongSan-Gu Center for

Dementia, Seoul, Korea

2011 In His World, Gallery Hyundai Window Gallery, Seoul, Korea

## RESIDENCY

2022 18th Street Art center Residency, Los Angeles, USA

2020 Doosan Residency NY, New York, USA

2019 Incheon Art Platform, Incheon Foundation, Incheon, Korea

2018 SeMA Nanji Residency, Seoul Museum of Art, Seoul, Korea

## AWARDS

2018 SongEun Art Award Excellence Award, SongEun Art & Cultural Foundation, Seoul, Korea

Grant from Arts Council Korea, Seoul, Korea

## PUBLIC COLLECTIONS

Gyeonggi Cultural Foundation

DooSan Yeongang Cultural Foundation

National Museum of Modern and Contemporary Art

Gyeonggi Museum of Art

Song-Eun Cultural Foundation

Seoul Museum of Art