



Unsupported Fighting, 2009, acrylic, oil on canvas, 162×130cm

Jung Jungyeob

Born in Gangjin, 1962

Jung Jungyeob holds B.F.A. in Western Painting at Ewha Woman's University, and has showcased wide-ranging works and artistic practices covering macro- and micro-scopic discourses since the 80s. She was passionately engaged in "Durung," "Gaetgot," "Women's Art Research Association," and "Ipgim."

She had her first solo exhibition in 1995 titled *Living Merged with Life*, continuing her work with red beans and grains post to her second solo exhibition held in Kumho Museum of Art and third solo exhibition *Outpouring* held in Insa Art Space in 2000. She has manifested her interest and sense of crisis on animals and plants coexisting with humans in such her solo exhibitions as *Be Erased* (ARKO Art Center, 2006), *Bug* (Gallery Skape, 2016) and *Silent Uproar*, (Seoul Botanic Park, 2021). She has steadily explored the lives of contemporaneous women in *A Someone's Wife-Jip Sa Ram series*, *Face-scape serise*(2009-2021) and *The First Dinner*(2019). She has been invited to many special exhibitions held at home and abroad including *Awakenings: Art in Society in Asia 1960s-1990s*(National Museum of Modern and Contemporary Art, Korea, Gwacheon/National Museum of Modern Art, Tokyo/National Gallery Singapore, 2019), *Women In-Between: Asian Women Artists 1984-2012*(Fukuoka Asian Art Museum, Fukuoka, 2012) *Gwangju Biennial 2002: Project 3*(5.18 Freedom Park, Gwangju, 2022).

She won the 34th Lee Jungseop Art Award(The Chosun Daily, 2022), the 13th Gender Equality Award (Woman & Culture in Network, 2020) and the 4th Goam Art Award (Goam Leeungno Birthplace Memorial Museum Leeungno's House, 2018), and her publications include *the Korean Contemporary Art Book 002 Jung Jungyeob* (Hexagon, 2018) and *The Changing History of My Studio: 1985-2017* (Hexagon, 2011). Her works are housed at the National Museum of Contemporary Art Korea, Seoul Museum of Art, ARKO Art Center, Gyeonggi Museum of Modern Art and Fukuoka Asian Art Museum.

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Cotton Work Gloves, 1987, Woodcut, 34×27cm

Woodcuts in the 80s

Artist Jung Jungyeob was employed at a factory in Incheon as a member of “Durung,” a small art group, and engaged in on-the-job support activities such as producing “paintings to be hung” and supporting workers. *Cotton Work Gloves* is a woodblock print of cotton gloves stuck to the factory wall and strewn on the laundry line during lunchtime. She produced a total of 17 woodcuts from 1987 to 1992, including *Sewing the Blanket*, which adds a poem by Park Nohae, a Korean poet, photographer, and activist, as well as those depicting women workers traveling between Seoul and Incheon, enjoying a day without overtime or those being subject to supervision or discipline. The woodblock prints produced during this period are not only characterized as field support for folk art, but also record her personal life. Works such as *With Her Father* and *Picking Vegetables* reflect changes in his personal life, such as marriage, childbirth, and childrearing, and some works were produced to relieve the regret of not being able to go to Jirisan Mountain, a symbolic sanctuary and place of self-training for university students during the democracy movement in the 1980s. Unlike male artists who express the grand discourse of democratization in a declarative manner, Jung’s woodblock prints show the poor working conditions of young women who have flocked to cities amid industrialization.



Sprout 1, 2015, acrylic, oil on canvas, 162×130cm

Paintings on a non-human life form after the 90s

A grotesque alien creature lies inside a half-open doorway. Tentacles sprout from all over its wrinkled body. Upon closer inspection, sprouted potatoes take up the space, and moths cling to the blue walls. And outside the door, a woman stands in the distance. This woman is standing in the exhibition hall or the society outside the home. Jung depicts giant sprouted potatoes in public spaces such as exhibition halls and DDP, turning refined spaces into grotesque places. The female figures depicted in the same space seem to be unaware of the sprout’s existence, with their backs turned or far away. *Sprout 1* (2015) shows a sprouted potato as a subjective life that sheds its uselessness as a side dish on the table and makes itself visible as a grotesque life force. The potato, which has sprouted and become poisonous because it missed its season of life, is now inedible. However, the sprouts that have come out in the place of its diminished usefulness foreshadow a future life that has yet to come. It is because the sprouted potato will return to the earth to become a new potato.



Jipsaram1, 1991, oil on canvas, 116.5×91cm

A portrait of women working in the home after the 90s

Many women in their twenties who had devoted the first half of the 80s to the labor movement found themselves in their thirties after marrying and having children in the late 80s and early 90s. *Jipsaram 1*(1991) depicts a female laborer, carrying her second child and holding the hand of her first child, looking at a recruitment billboard. The woman in the painting is doing shadow work to support her wage labor, and at the same time, she is looking for a low-paying job. These images of women performing invisible labor in patriarchal society led to producing some works such as *Preparing a meal*(1995) and *Jipsaram*(2000–2008), which explored the inner lives of women in the home. While the women in the 80s were depicted as struggling for equality in the workplace, the women in the works of the 90s and onward are depicted as struggling between everyday reproductive/care work and wage labor. During this period, she participated in small group movements such as “Teo,” “Gaetggot” and “Women’s Art Research Association” and depicted the reality of women in the home who were isolated and cut off from society at the time and were doing double labor.



The First Dinner 2, 2019, acrylic on canvas, 50×100cm

Female figures in solidarity in post-2000s society

The First Supper(2019) is a parody of Leonardo da Vinci’s *Last Supper*, depicting 12 female characters. Social fame, relationship with Jung, and unrelated characters coexist, deconstructing the hierarchy between characters in the work. Instead of the white/elite/famous women we have seen in previous works parodying *Last Supper*, Jung shows a variety of women based on the commonality of being a woman. She invites these women to a place of unconditional hospitality. She summons women who were once invisible, unheard, and erased, such as the late disability activist Choi Okran and comfort woman victim Shim Mija and gives them life on the canvas. These women, painted in red, are now re-animated on the street and function as wall paintings that drive away the institutional ghosts of patriarchy. From 1997 to 2006, Jung was a member of the feminist artist group “Ipgim”, along with seven other women artists from different fields. The activity of the group, which was a solidarity that allowed for individual work and temporary co-creation as needed, permeates the work of the female figures in *The First Supper*.



Flowing Earth, 1997, oil on canvas, 180×140cm

Grain series

A large canvas is overflowing with giant red beans. It tapers to the bottom right, showing a white margin, and then continues as if it were broken, with each red bean stained like blood. *Flowing earth* (1997) is a development of grain paintings as an object captured in the eyes of a working woman in the early 90s and depicts countless red beans to show the power of the aggregation of small beings. The grain series is made with a consciousness of the condition of being a “woman,” not only in terms of materials but also in terms of production methods. The material and production method resemble the repetitive labor of women, as Jung performatively stacked each red bean. Her grain works, which were grotesquely emptied at first from living places and women’s bodies, gradually turn from conceptual to abstract. The grains are both seed and fruit. They cover a fundamental story because they contain the beginning and end of life in a single grain. In the *Grain* series, individual stories are superimposed as numerous grains. Just as countless dots come together to form lines and planes, each grain becomes the individual subjects who occupy the plaza in *Candlelight Beans* (2016–2017) and *Plaza* (2017).



Japanese Military Sexual Slavery Performance 1, (2011.12.14.)

Performance(One-Person)

At the 1,000th Wednesday rally for Japanese military sexual slavery held in front of the Japanese Embassy on December 14, 2011, Jung wore a pink *hanbok*(traditional costume of Korea) skirt around her head. A quote from an interview with old lady Gil Wonok was embroidered with colored threads on a black cloth and hung around her neck. *Jangot* is a skirt worn around the head by Korean women when they went out. The past of having to wear *jangok* when leaving the house shows the reality of women who had to live anonymously. Jung, wearing a pink *jangok*, silently testifies to the lives of Korean women who have been victimized by the unreflective violence of imperialism and the patriarchal social system in the past. The pink sashes used in the performance, which is a one-person protest, originated from the *A-Bang-Gung Jong-myo Occupation Project*. The project was disrupted by the Jeongju Yi’s Kindred Association and led to a three-year court battle. The pink sash, which was used as a hanger, has since been utilized in her activist work, including the *South America action project*(2008) and the *Japanese Military Sexual Slavery Performance(One-Person)*, 1000th Wednesday Rally (2011).