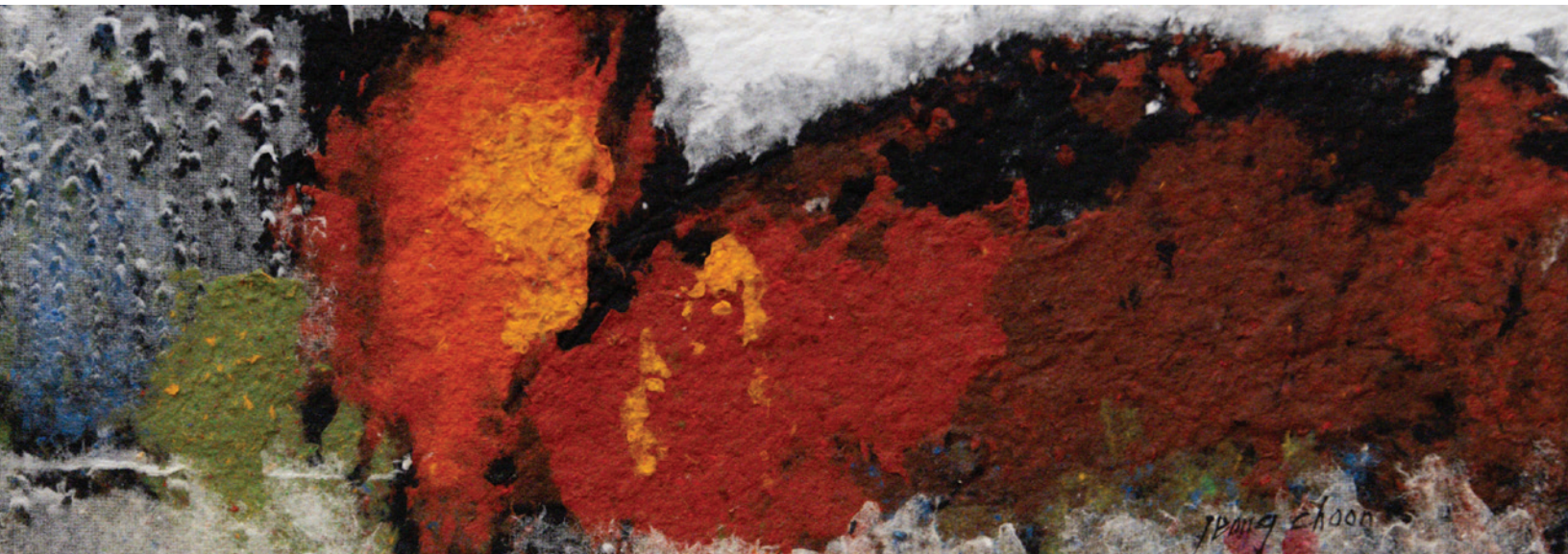




JEONGHAN **YUN**
CHOONHYANG **YUN**
CV



“ We have been working with the traditional Asian paper since 1985. It is a mesmerizing material for art. Particularly, its various textures, and noble and rich colors transmute into a fascinating visual amusement in the viewers’ eyes. ”

The Yuns have created a unique alchemy of ancient Asian techniques and more modern Western imagery, specifically abstraction. Their “paintings” are made in the traditional method of Hanji, Korean papermaking, which they utilize in both time-honored and non-traditional ways. The origins of Hanji traces back almost 2,000 years. It is believed that paper was invented by T’sai Lun in 105 BC in China.

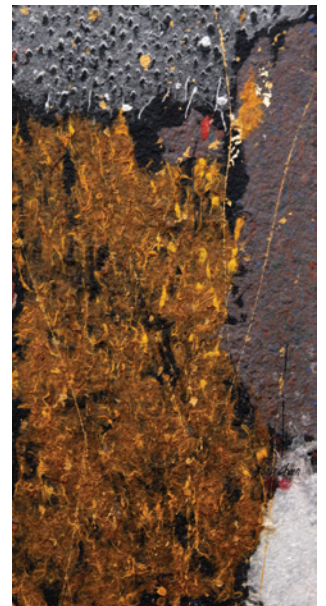
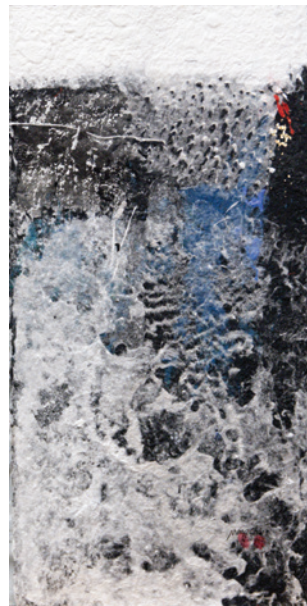
Papermaking skills were passed on to Korea and from there were carried on to Japan. Hanji is made from young, year-old bark of the dac, or the mulberry tree. The bark is carefully harvested between November and February and re-generates each year. The Yuns commitment to their craft demands that they harvest this collection of wood themselves, to keep forests of dac intact they visit the orchards each year for their gathering. They then begin a meticulous and arduous progression of steaming and processing the pulp. When they have finished to their satisfaction, they ship the creation to the United States, where they now live. It is a totally organic all-natural result.

Some of the prepared dac pulp will be placed into smaller containers and blended with ground natural pigments; one for each color which may be used in their final creations. The Yuns are quite gifted as master papermakers. They produce moulded screens for the initial papermaking with the non-pigmented pulp. When dry, this hand-made paper acts as the substrate for their works. They then utilize the containers of pigmented pulp to make designs, as they create layers, in varying thicknesses. They may also use a collage technique and will layer in other artistic innovations they have made, such as etchings, lithographs, and monotypes. It is a laborious, yet joyful, process of creation, demanding supreme patience and confidence.

The Yuns are a married couple, who have chosen to work together. Each of them was educated in South Korea and received BFA's at Kemyung University, in Daegwoo, with majors in Western art. This education has formed the direction of their artwork profoundly.

Mr. Yun, Jeonghan, went on to receive his MFA and became a professor at his alma mater for many years. After graduation, and while Mr. Yun was teaching, each of them pursued their individual art careers, to great acclaim and recognition, in their homeland and abroad. When their two sons decided to come to the U.S. to further their studies, their parents emigrated to the United States as well to be close to their family. Jeonghan received a second MFA at the Academy of Arts University in San Francisco, with an emphasis in Printmaking.

The Yuns made a monumental decision several years ago. They determined that, with differing sensibilities and visions, they could create works as a team differently than what they did individually. Indeed, the results of these collaborative efforts are remarkable, moving, and unique. They sign each work with both of their names and add in each of their thumbprints, which have been dipped into pigment, to signify their approval of each completed masterpiece. They have explained that their creations are timeless and extraordinarily durable. Examples of Hanji dating back to the Sixth Century have been excavated in wonderful condition. They are indeed "paper tapestries". They title their works very generically, with a numbering system known to them, and with designations like "Paper Play" or "Zen", or "Dac-tree Recollection". They are meant to be framed and exhibited without glass, so that light can saturate the "paintings", and not have reflection on these spectacular works.





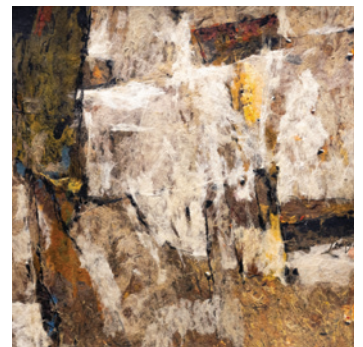
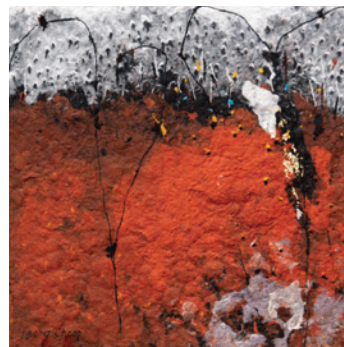
“ Through many experiments and trials, I successfully discovered the method of creating the eye-catching artworks. This method, which meticulously combines two different art techniques, such as handmade papers and image printing, has never been tried or trademarked by any artist amongst the today’s art community. In addition, extracting only the positive elements of both Asian and Western paper making methods and combining them together to create the handmade papers of my own has enabled my artworks to possess powerful images and profound textures and colors.



Paper Work Process

The primary paper material is extracted from Dac tree which contains a high-quality fiber. Dac fiber is from South Korea. The process of producing handmade papers can be considered as a part of art in itself. The temperature of water is crucial when dyeing Asian papers. We discovered that the Western dyeing method was less complicated and tried combining the method to that of the Asian papers We have been working with the traditional Asian papers.

Instead of working merely with paints, we have created extraordinary textures with the handmade papers. The word “painting” lacks in descriptions of defining my pieces. Because the pieces not only appear to be painted but they are actually the handmade papers, one appreciates the multiple effects from the handmade papers. This is the unique feature of my art works and how fine art can advance to the next level.





We have been working with the traditional Asian paper since 1985. It is a mesmerizing material for art. Particularly, its various textures, and noble and rich colors transmute into a fascinating visual amusement in the viewers' eyes.

We have been working with the combined method of making the Asian and Western papers since 2005. The combined method has made possible to express more detail images and deeper tones in comparison to working with only the Asian or Western method.

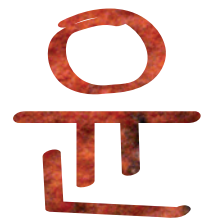
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MUSEUM EXHIBITIONS



MUSEUM OF ASIAN ART / SEPT. 2004

UNIVERSITY MALAYA, KUALA LUMPUR

ART MIAMI / 2014

MIAMI, FLORIDA

MASAN CONTEMPORARY ART MUSEUM / JULY 2021

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