



S O N G
J E O N G
I N F I N I T E S P A C E

An exhibition of *literati* paintings
at MOKSPACE

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SONG-JEONG Jang Myung-sun 송정 장명선 is a *literati* painter whose work seeks to convey profound meaning through a deeply poetic sensibility and instinctive, expressive brushwork.

Her artistic process is guided by spontaneity—each brushstroke is unplanned, and once committed to paper, cannot be undone. In this way, she captures the fleeting, irreversible moments of life, where the weight of a single gesture carries both presence and permanence. Her work becomes a meditation on time, memory, and existence itself, where every line offers a moment of reflection.

At its core, her practice is a balance between expression and introspection. Through her paintings, she contemplates the interwoven nature of past, present, and future, treating time not as a linear sequence, but as a continuous and living thread.

Firmly grounded in the tradition of *literati* painting—with its emphasis on scholarly depth, subtlety, and personal resonance—Song-Jeong brings this heritage into dialogue with the modern world. Her aspiration is not only to preserve its spirit, but to allow it to evolve, to breathe, and to harmonise with the emotional and philosophical concerns of our time.

In doing so, her work offers a space for quiet engagement—inviting viewers to pause, observe, and perhaps find their own reflections mirrored in the ink.



EXHIBITIONS

2025 *Our Universe*, Gallery Ilbaekheon, Pietrasanta LU, Italy,
2025 *Our Universe*, Gallery Insa Art Centre
2024 Art Fair, Zurich, Switzerland
2024 *Korean Brush Painting*, A Via Capriglia, Pietrasanta LU, Italy
2023 Kintex Conception Centre Exhibition
2023 *Ascend with the Brush*, Gallery Lamer
2023 *Inspiration*, Gallery Ilbaekheon
2022 Korea ARTE Online Exhibition
2021 *33, Me, Now*, Gallery Geulci

ACTIVITIES AND COOPERTATION

2025 JTBC drama artwork
2025 Netflix drama artwork
2025 TVN drama artwork
2024 KBS drama Matchmakers
2023 Netflix drama Gyungseong Creature
2023 Samsung bespoke refrigerator advertisement
2023 Magazine singles



The Silence Woven by the Needle of the Heart

Until night fades and morning arrives,
the sky you saw and the sky I looked upon
may have been different.

Passing through a drifting dream
that feels like time already gone,
we fly through the sky,
sit upon the earth,
and arrive at the edge of the sea.

Faces full of hope and longing
wear different expressions with time.
And the feather that travels through time
stands still—gazing down upon us.

And so, morning finds us again.
The needle of passed silence
weaves another day into being.

*Accompanying poem by Song-Jeong
Translated from Korean by Yenah Kim*

The Silence Woven by the Needle of the Heart, 2025

74 x 37cm

Sumuk on silk

SJ01

SUMUKHWA

Sumukhwa (수묵화) is the Korean term for ink wash painting, a style that uses black ink—sumuk (수묵)—made from soot and water. *Sumuk* literally means “water and ink” (su = water, muk = ink). Originating from Chinese traditions, *sumukhwa* became a distinct and deeply respected art form in Korea, especially during the Joseon dynasty.

This style emphasises simplicity, spontaneity, and expressive brushwork rather than detailed realism. *Sumukhwa* artists such as Song-Jeong use varying ink tones and brush techniques to capture subjects like landscapes, bamboo, orchids, or animals, often with poetic or philosophical undertones. *Sumukhwa* reflects not just external scenes but the artist’s inner state, aligning with the ideals of literati art.

A Tree Flowing Toward the Ocean, 2025

103 x 50cm

Sumuk on silk

SJ02



난 蘭 ORCHID

In pre-modern Korea, orchid ink paintings represented a vital tradition within literati (scholar-artist) culture. Heavily influenced by Chinese literati painting, Korean scholars during the Joseon dynasty (1392–1897) often practiced painting the “Four Gentlemen”—plum blossom, orchid, chrysanthemum, and bamboo—as symbolic expressions of moral virtue. Among these, orchids were admired for their graceful lines and quiet resilience, often representing the Confucian ideal of integrity and humility.

One notable artist of orchids was Kim Jeong-hui (1786–1856), whose pieces are housed and still admired today in the National Museum of Korea. A scholar and calligrapher, Kim’s orchid paintings reflect both technical mastery and personal introspection. Rendered in monochrome ink, the delicate strokes capture the fragile elegance of wild orchids growing in isolation—mirroring his own life and moral convictions.

Literati painting emphasises spontaneous brushwork and inner expression. Orchids, with their slender leaves and subtle blossoms, demand both restraint and freedom of the brush, serving as a meditative exercise and a form of poetic self-portraiture.

A Tree Flowing Toward the Ocean by Song-Jeong is a contemplative piece which evokes the traditional *sumukhwa* spirit, blending expressive brushwork with philosophical depth. In this work, orchids rendered in elegant, fluid strokes appear to sway gently, as if carried by an unseen current. The title hints at a metaphorical journey—perhaps the artist’s own—where nature becomes a vehicle for introspection and poetic meditation.





Portrait. Your Presence, 2025
140 x 49cm
Sumuk on silk
SJ03



Without Realising It, 2020
35.5 x 44cm
Sumuk on hanji
SJ04

EXHIBITION NOTE BY SONG-JEONG

An unknown space, where infinity resides.
The moment ink meets paper, a path unfolds, and a world is born.

The artist's brush passes only once.
Like life itself, it does not waver, turn back, or repeat.
Where it has passed, time lingers, and choice becomes destiny.
The flowing stroke, the silence beside it—
they push and pull, shaping an infinite space.

Emptiness is not absence.
It is unseen possibility, a resonance within silence.
Where the brush does not touch, time lingers, and breath flows.
There, space is not a fixed form,
but zìrán,
opening with the gaze, and being reborn in perception.

This exhibition, *Infinite Space*,
is a meditation on the path left behind and the silence that remains.
A place where emptiness holds fullness,
and stillness reveals motion.

Now, it is time to step into the infinite space and reflect upon yourself.





The Winter at Thirty-three, 2020
70.5 x 44.5cm
Sumuk on hanji
SJ05



From a Dream, 2023
100 x 157cm
Sumuk on silk
SJ06

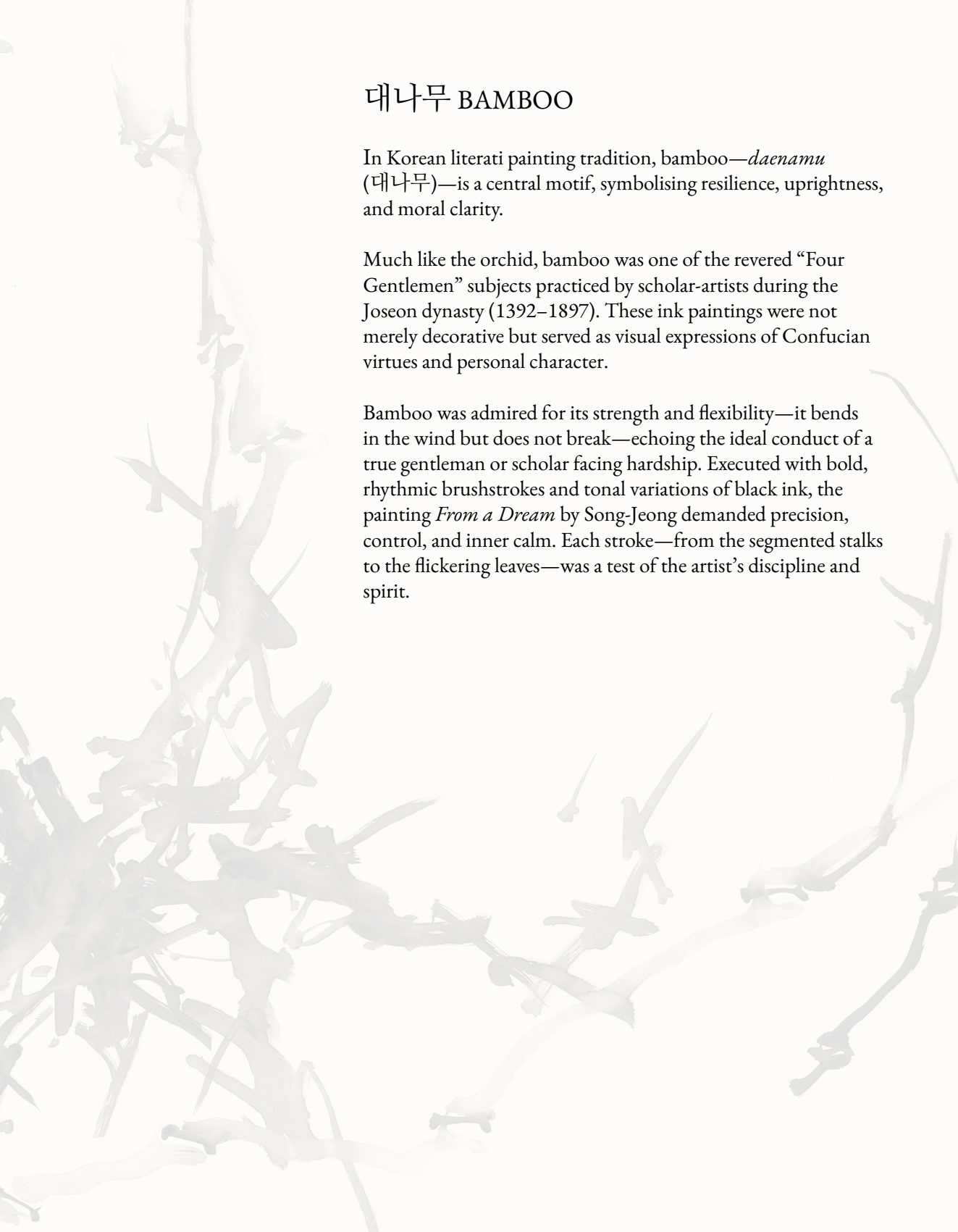


대나무 BAMBOO

In Korean literati painting tradition, bamboo—*daenamu* (대나무)—is a central motif, symbolising resilience, uprightness, and moral clarity.

Much like the orchid, bamboo was one of the revered “Four Gentlemen” subjects practiced by scholar-artists during the Joseon dynasty (1392–1897). These ink paintings were not merely decorative but served as visual expressions of Confucian virtues and personal character.

Bamboo was admired for its strength and flexibility—it bends in the wind but does not break—echoing the ideal conduct of a true gentleman or scholar facing hardship. Executed with bold, rhythmic brushstrokes and tonal variations of black ink, the painting *From a Dream* by Song-Jeong demanded precision, control, and inner calm. Each stroke—from the segmented stalks to the flickering leaves—was a test of the artist’s discipline and spirit.



荷葉 LOTUS LEAVES

Lotus leaves carry many of the same symbolic meanings as the lotus flower but with a more nuanced, often contemplative dimension. While the flower symbolises enlightenment and purity, the leaves—broad, open, and sometimes weathered—can represent the vessel or path that holds and sustains that purity through time and change.

In both Buddhist and Confucian thought, lotus leaves are admired for their ability to remain unstained even when resting on muddy water, echoing the ideal of detachment—to exist in the world without being of it. They also absorb the effects of nature—wind, rain, and decay—gracefully, symbolising the acceptance of impermanence and the passage of time.

In ink painting and poetry, aging or withered lotus leaves are often portrayed not as signs of death, but as metaphors for maturity, humility, and quiet endurance. They reflect the beauty of things past their prime—suggesting that wisdom and dignity deepen with age.

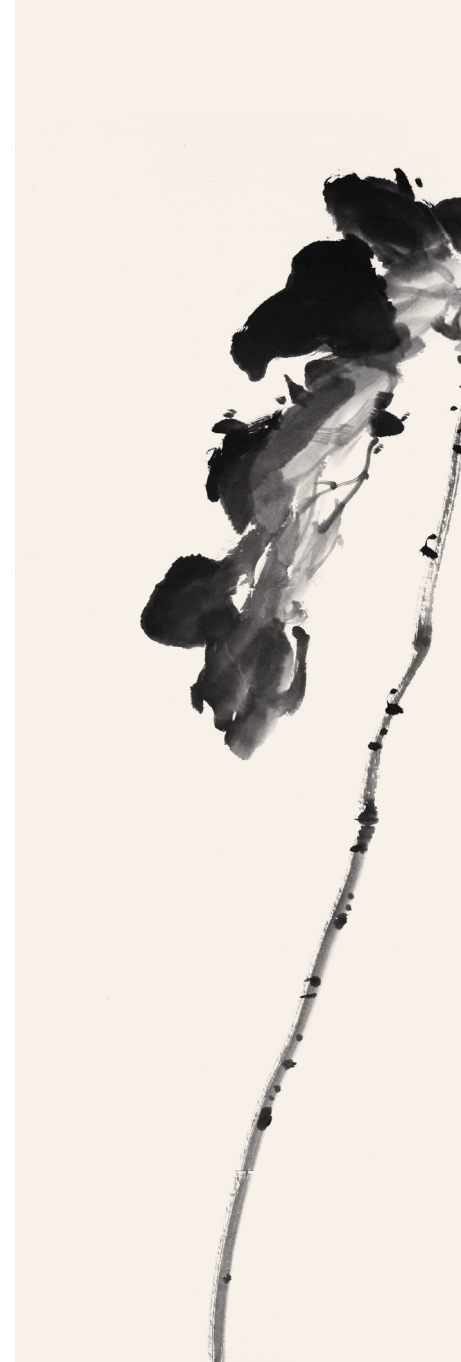
Thus, lotus leaves serve as a philosophical mirror: expansive and open, touched by the world yet never clinging to it.

Pine for, 2025

119 x 39cm

Sumuk on ssangrokji

SJ07





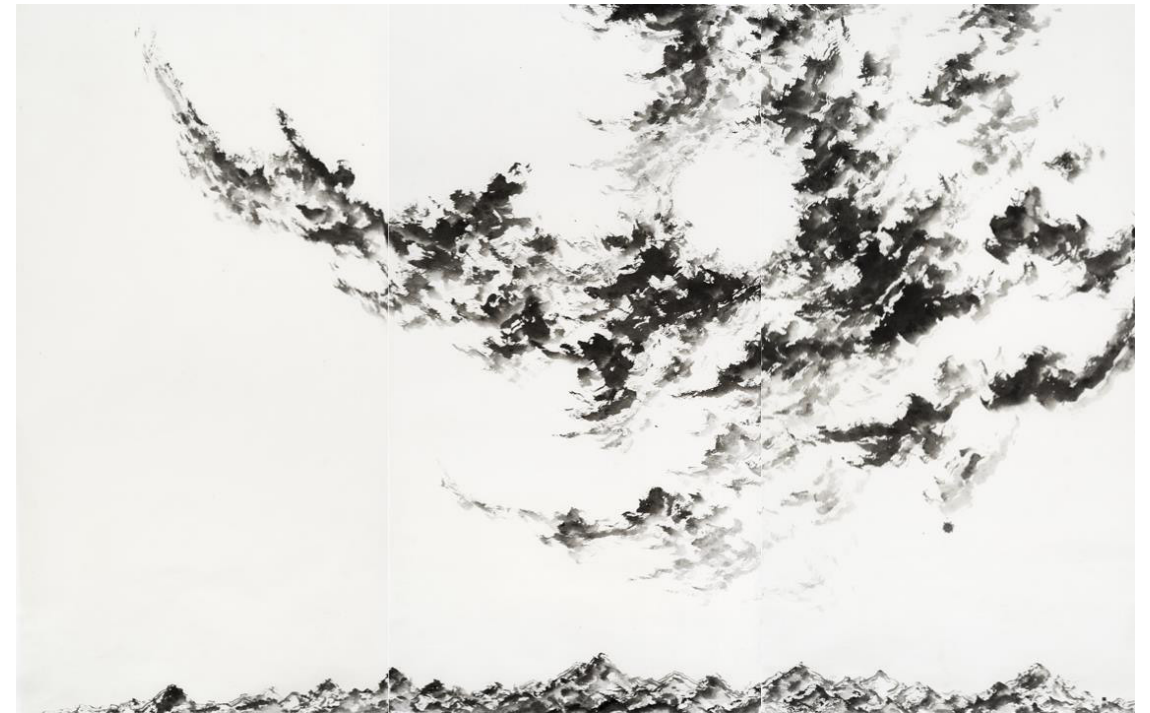
The Cord of Eternity, 2023
125 x 47cm
Sumuk on ssangrokji
SJ08



Resonance III, 2023
50 x 32.5cm
Sumuk on silk
SJ09

Resonance I, 2023
50 x 29cm
Sumuk on silk
SJ10





Night of Trandcendant Colours, 2020

144 x 235.5cm

Sumuk on hanji

SJ11

INFINITE SPACE

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Director Hong Gyun Mok
Curator Yenah Kim

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