

JEONG WOOKYUNG

Knitting is Love.

PAINTING | TIME | RELATION | SPACE

PORTFOLIO 2026

JEONG WOOKYUNG | PORTFOLIO 2026

CORE PROPOSITION

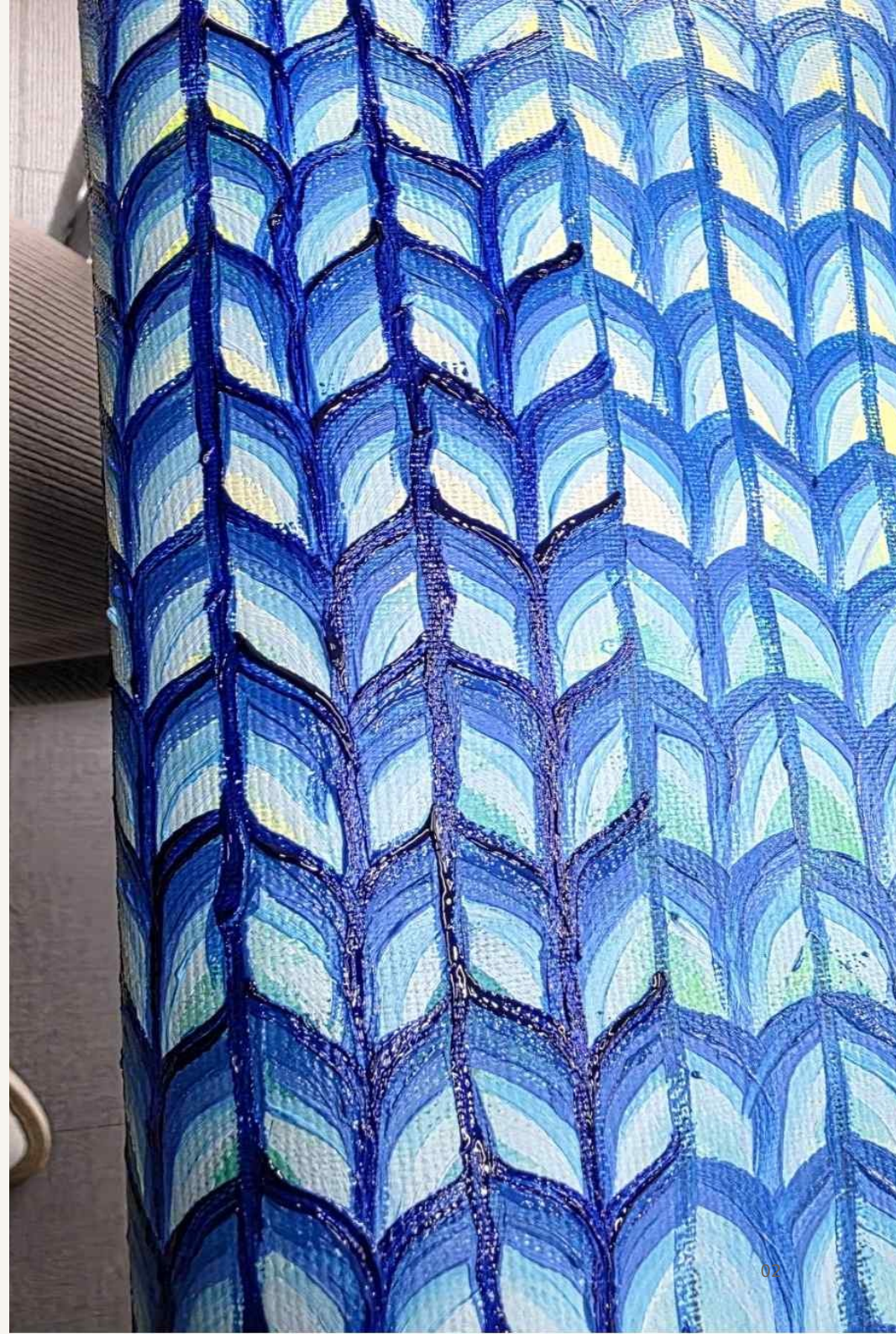
Knitting is Love.

A painted stitch becomes time.

Time becomes relation.

Relation becomes space.

Jeong Wookyung transforms the remembered act of knitting into a contemporary painterly language. Every stitch is painted, never attached; every repeated mark carries the duration of the hand that made it.



ARTIST

Jeong Wookyung

Korean contemporary painter



Jeong Wookyung is a Korean painter whose practice begins with the memory of her mother's hand-knitted clothes and expands into a painterly language of time, care, relation, and life energy. She graduated from Mokwon University with a degree in Industrial Art and has presented 38 solo exhibitions and participated in more than 300 group exhibitions. Her work has been shown in cities including New York, Miami, Seattle, and Paris. In 2024 she received the Special Prize of the 22nd Lee Donghoon Art Award, followed by a special-prize exhibition at the Daejeon Museum of Art in 2025. In March 2026, she opened her first overseas solo exhibition, *Les fils de l'amour*, at Atelier Gustave in Paris.

"The work is always about connection."

Artist statement, 2026

Why I Paint

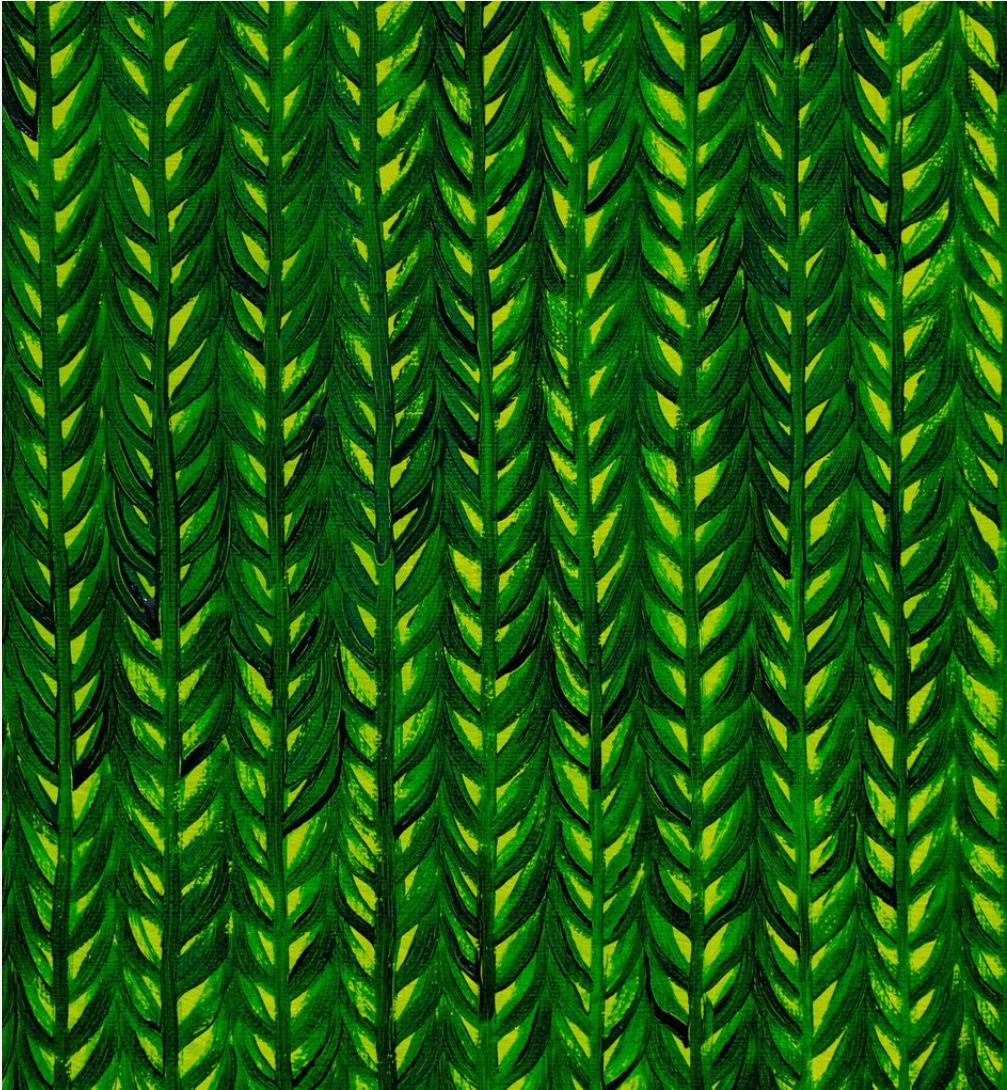
My work began not with a grand theory of art, but with a warm childhood memory. I grew up wearing clothes that my mother knitted by hand. As a child they were simply soft and beautiful garments; only later did I begin to understand the time, patience, and care embedded in every stitch. I came to see that slow labor as a form of love.

That is why I say, "Knitting is Love."

To bring this memory onto the canvas, I do not attach yarn or make knitted objects. Instead, I use a fine brush to paint each stitch one by one. From a distance the surface may appear to be woven from yarn, but at close range the viewer discovers that the textile illusion is built entirely from paint and repeated brushwork. I call this approach knitting painting: not because it borrows only the outward look of knitting, but because it brings the logic of connection, repetition, and accumulated time into painting itself.



Time, Memory, Relation



My series Past, Present and... begins with the belief that the past does not disappear. Joyful and painful memories remain within the present, meeting each new choice and becoming another layer of time. In my paintings, earlier marks may be covered by later ones, yet they do not vanish; even the unseen layers remain part of the work.

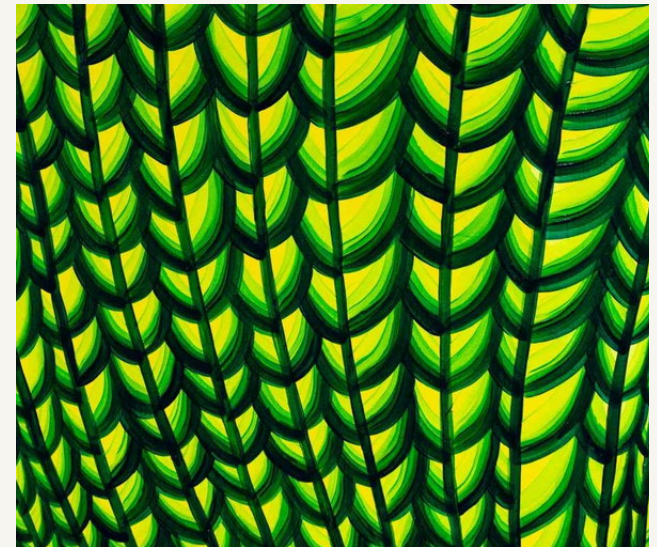
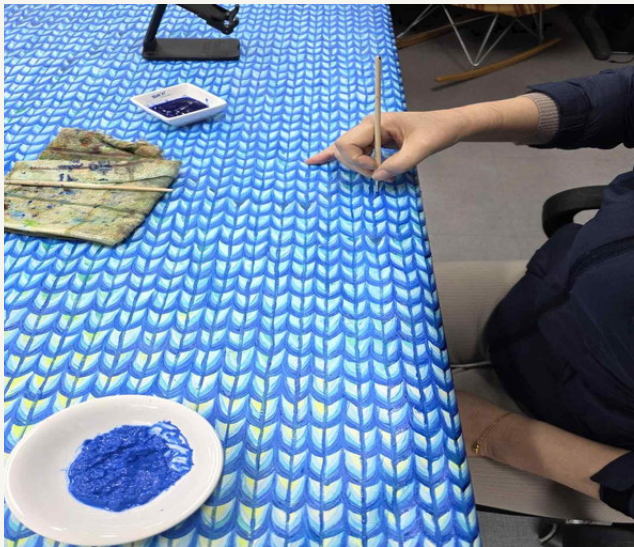
A single stitch cannot form knitting by itself. It must connect to another. I think human life works in much the same way. The lines in my paintings are traces of time, but they are also images of relation - between mother and daughter, past and present, one person and another, humanity and nature, the pictorial plane and surrounding space.

I continue to paint one stitch at a time in an age of images that are made quickly and disappear just as quickly. This slowness is not a retreat into the past. It is my way of asking what the human hand, body, and time can still leave behind.

PROCESS

Painting the Stitch

The hand as duration, rhythm, and structure



Each work requires thousands, sometimes tens of thousands, of brushstrokes. The action repeats, but no two marks are identical. Pressure, breath, viscosity, and the movement of the hand make every painted stitch slightly different. These variations accumulate into a distinctive grain and rhythm.

The process can take months, and large-scale works may take years. Repetition is therefore labor, discipline, play, and a way of enduring time. The recurring Earth and flower motifs extend the personal memory of care toward wider questions of life, community, nature, and the conditions that sustain existence.

From Surface to Space

The painted stitch moves beyond the edge of the canvas

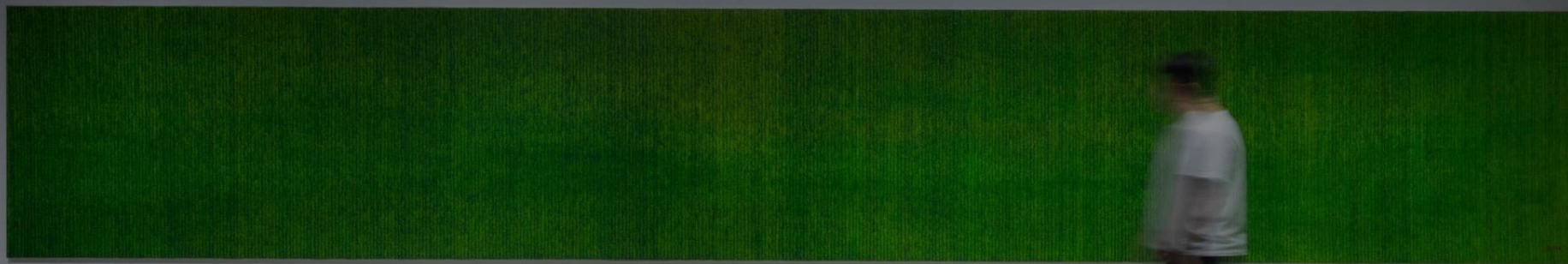


In recent works, these questions move beyond the flat surface. I bend, fold, and expand the canvas, creating spaces between pictorial planes. As the painting acquires a body, the viewer no longer remains only in front of it. Moving around and through the work changes what can be seen and what remains concealed. The edge of the canvas is no longer the end of painting; the work continues into the viewer's body and the surrounding space.

I call this development a "Multiplex of Painting": a process in which a single painted stitch accumulates time and material, moves from surface into space, and finally includes the viewer's experience.

A Multiplex of Painting

SERIES



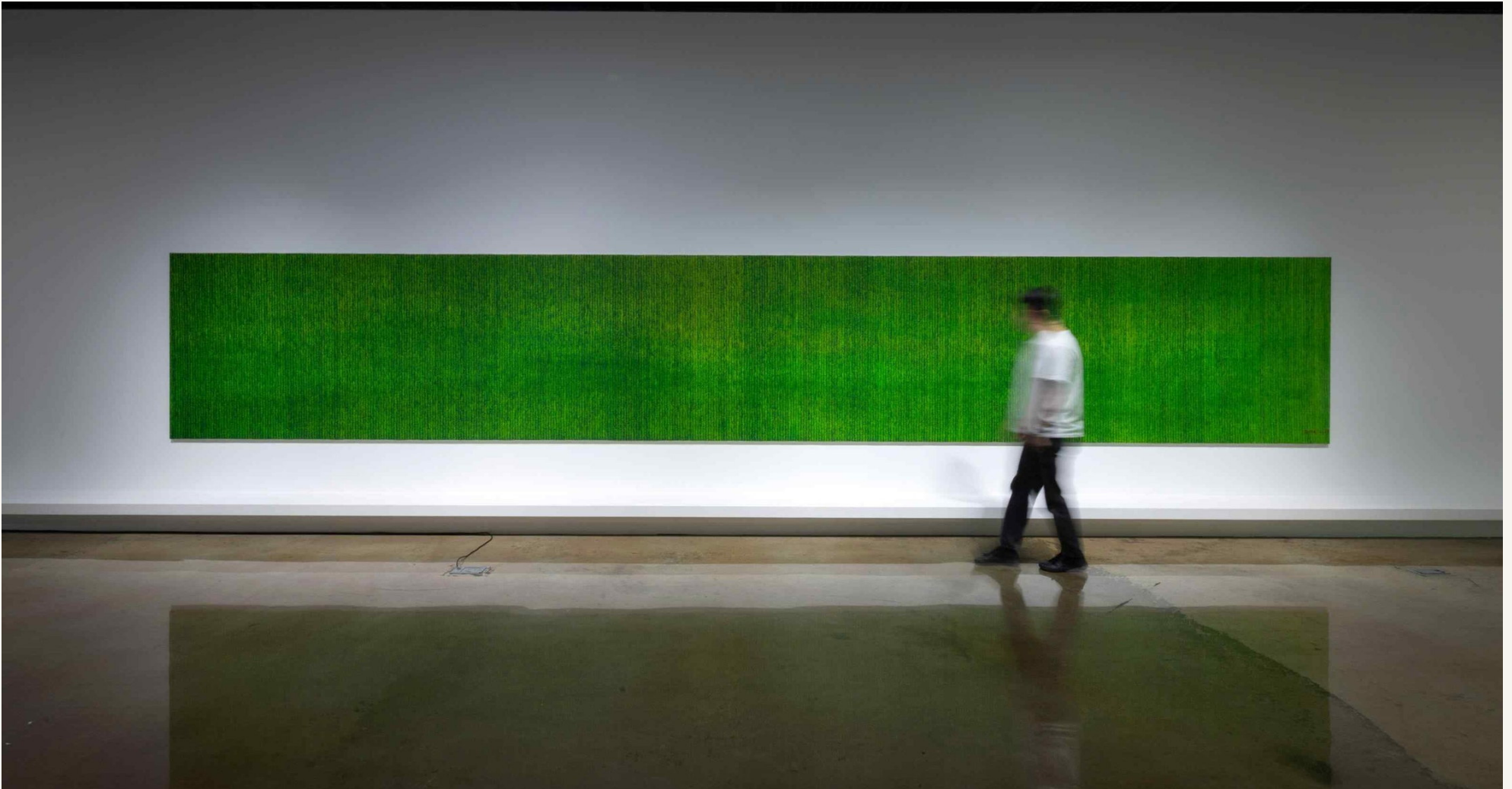
Past, Present and...

THE EARTH | ENERGY | EXPANDED PAINTING

SELECTED WORK

Be Faithful to the Earth

Large-scale painting, 2019



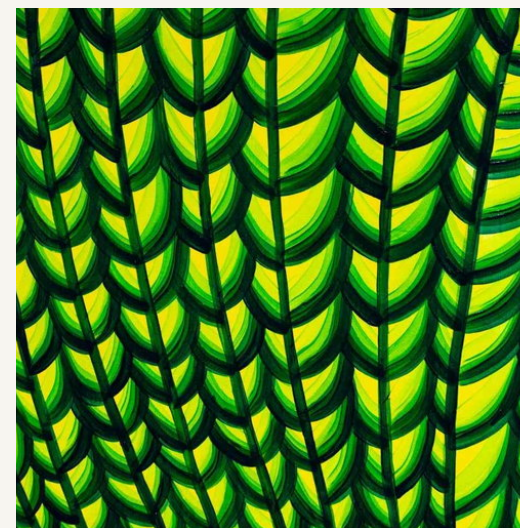
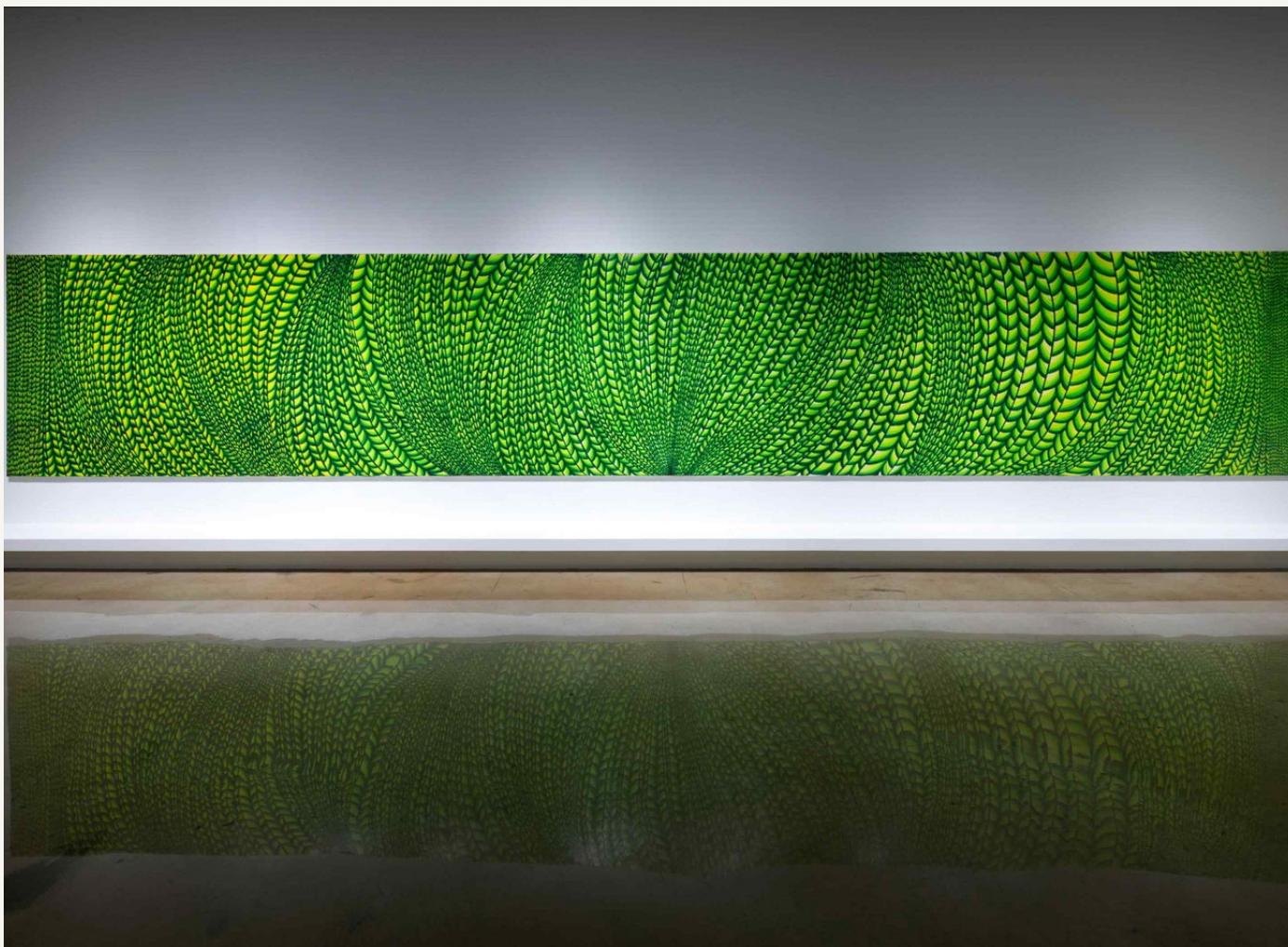
Past, Present and... (The Earth)

2019 | Oil on canvas | 900 x 144.5 cm

SELECTED WORK

The Earth, 2022

Repetition expands into a field



The 9-meter format turns accumulated brushwork into an environment of duration. From a distance the work reads as a continuous green field; at close range its surface breaks into thousands of individual painted stitches.

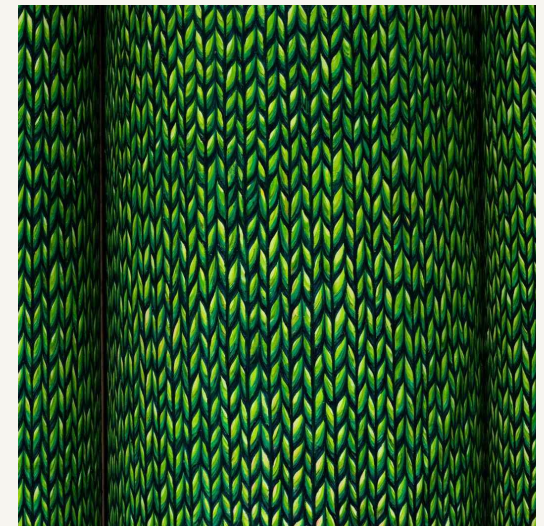
Past, Present and... (The Earth)

2022 | Acrylic on canvas | 900 x 162.2 cm

SELECTED WORK

The Earth, 2024

The canvas begins to fold



The pictorial plane is no longer neutral. Its physical deformation produces rhythm, shadow, and a changing relation to the viewer's position.

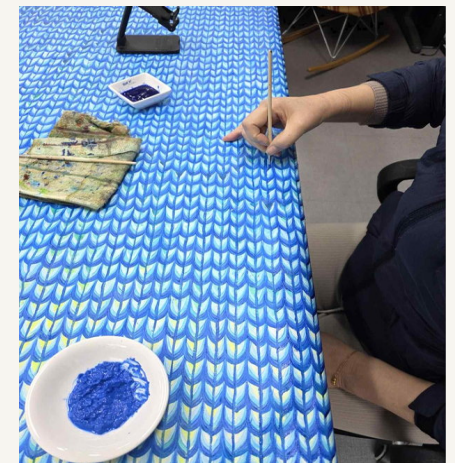
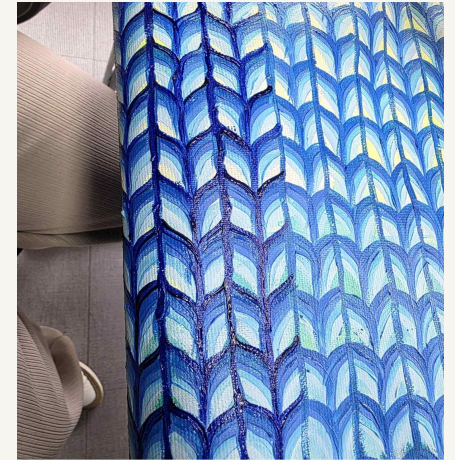
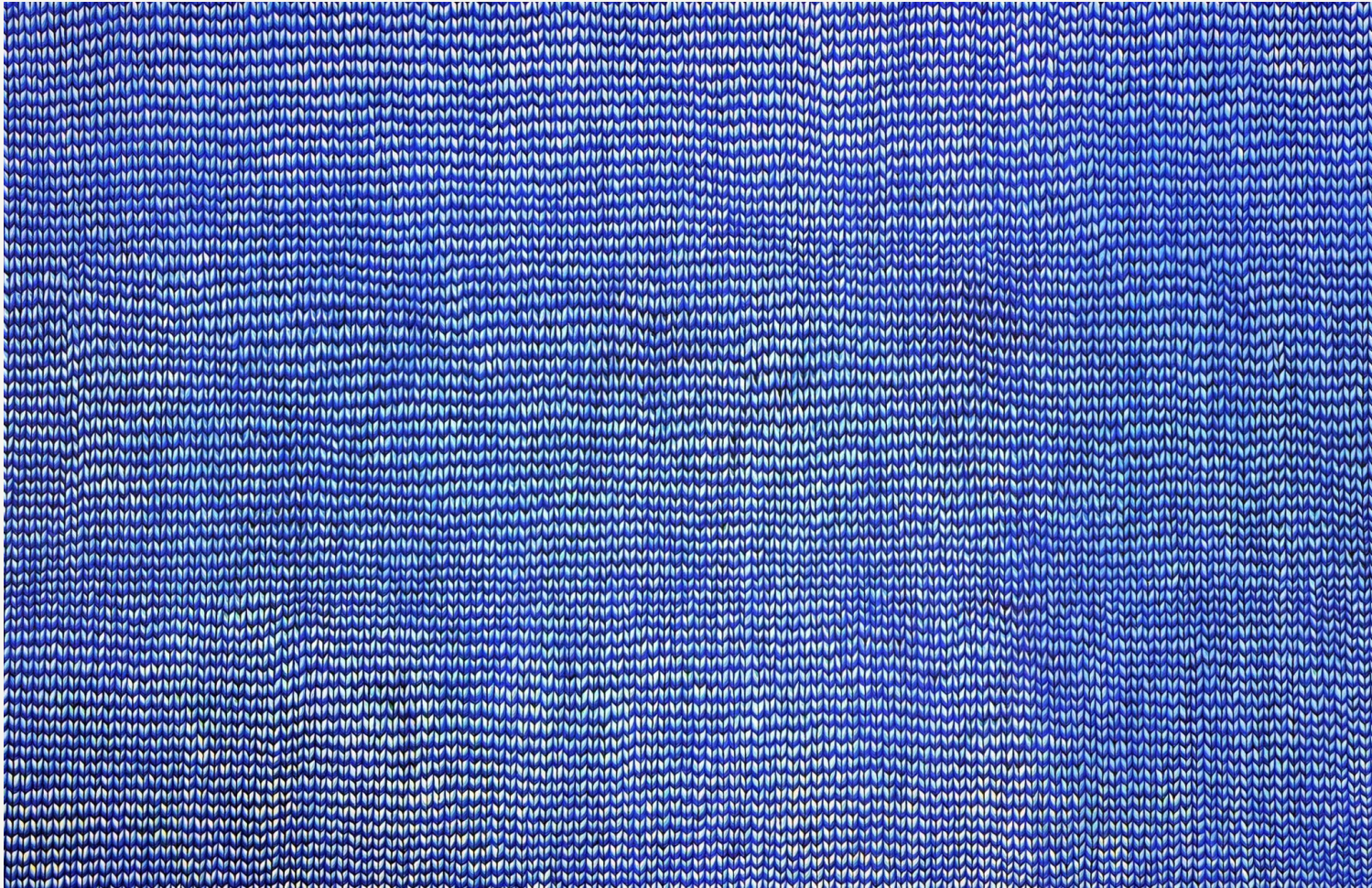
Past, Present and... (The Earth)

2024 | Oil on canvas | 900 x 162.2 cm

SELECTED WORK

The Earth, 2026

Expanded canvas



Past, Present and... (The Earth)

2026 | Oil on canvas | 295 x 156 cm

SERIES

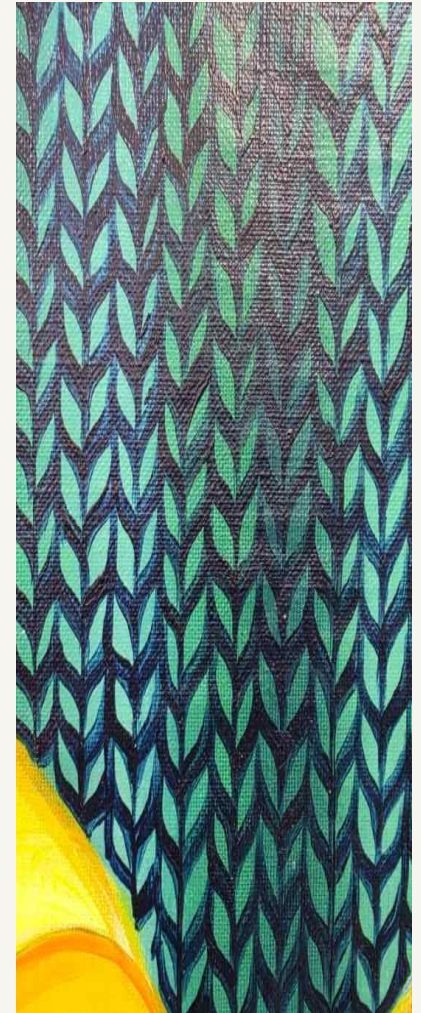
Energy

Flowers, bodies, and relational vitality



Past, Present and... (Energy)

2024 | Acrylic on canvas | 290 x 158 cm



A TURNING POINT | 2021

The first step into actual space

Past, Present and... (Energy) | Acrylic on mixed media | spatial work

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The Viewer Enters the Painting

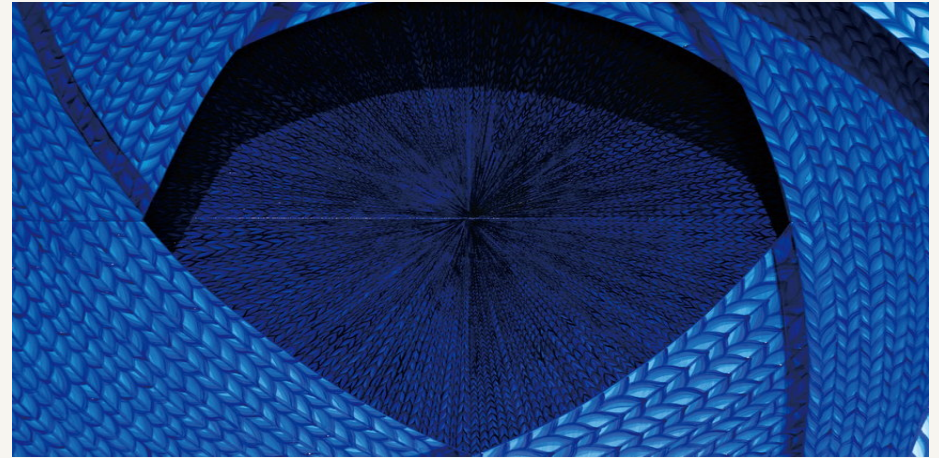
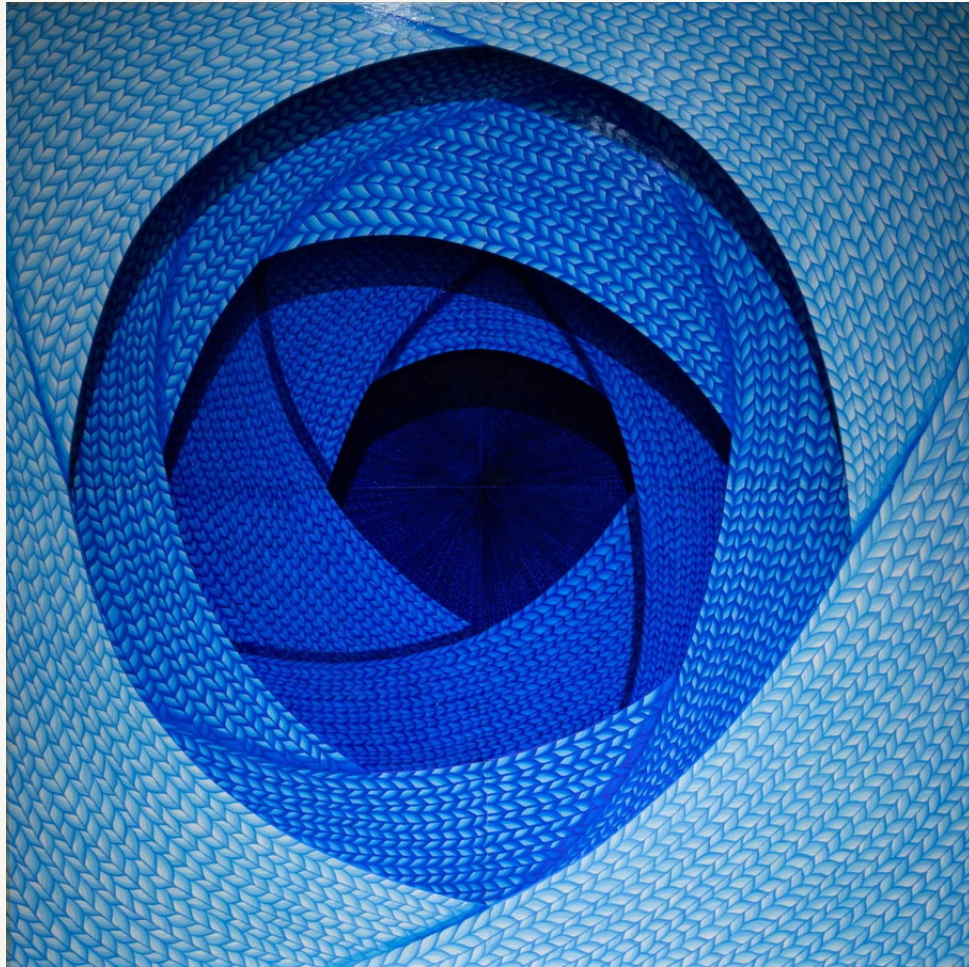
2021 - interaction and bodily scale



When the flat image acquires a body, the viewer is no longer only someone standing before a painting. Moving around and into the work changes the visible surface, turning perception itself into part of the composition.

3D Energy, 2025

From painted illusion to layered physical depth



Past, Present and... (Energy)

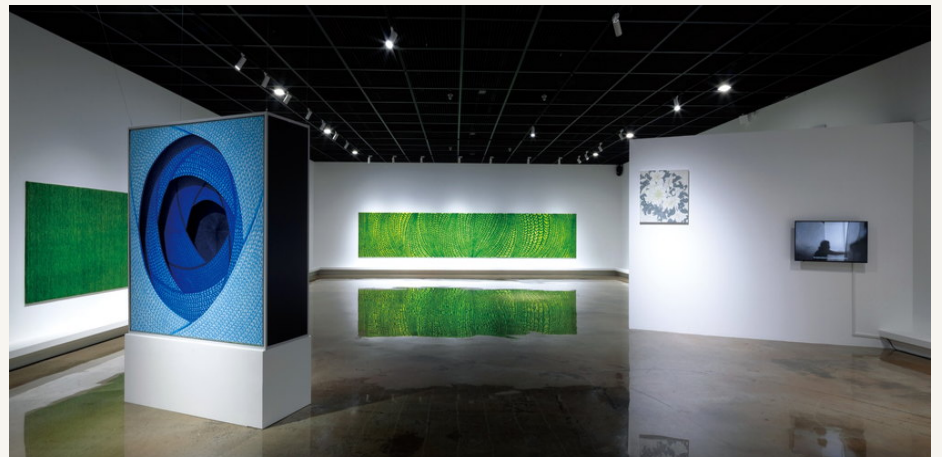
2025 | Acrylic on mixed media | spatial work

Painting as a Spatial Event

Daejeon Museum of Art, 2025



Fields, Folds, Encounters



The work moves between long horizontal fields, folded surfaces, and self-contained spatial objects. Across these formats, repetition is not ornamental pattern but a structure of accumulated time and relation.

Knitting Paintings

Park Young-taek | Art Critic | 2015



Jeong Woogyung's paintings are curious and compelling. I initially thought they were actually knitted, yet in fact they are paintings made with pigment and brushwork on canvas. Colored "threads" seem densely woven together, but the effect is created through painstakingly painted marks. The brushwork and paint deceive the eye, disguising themselves as real yarn.

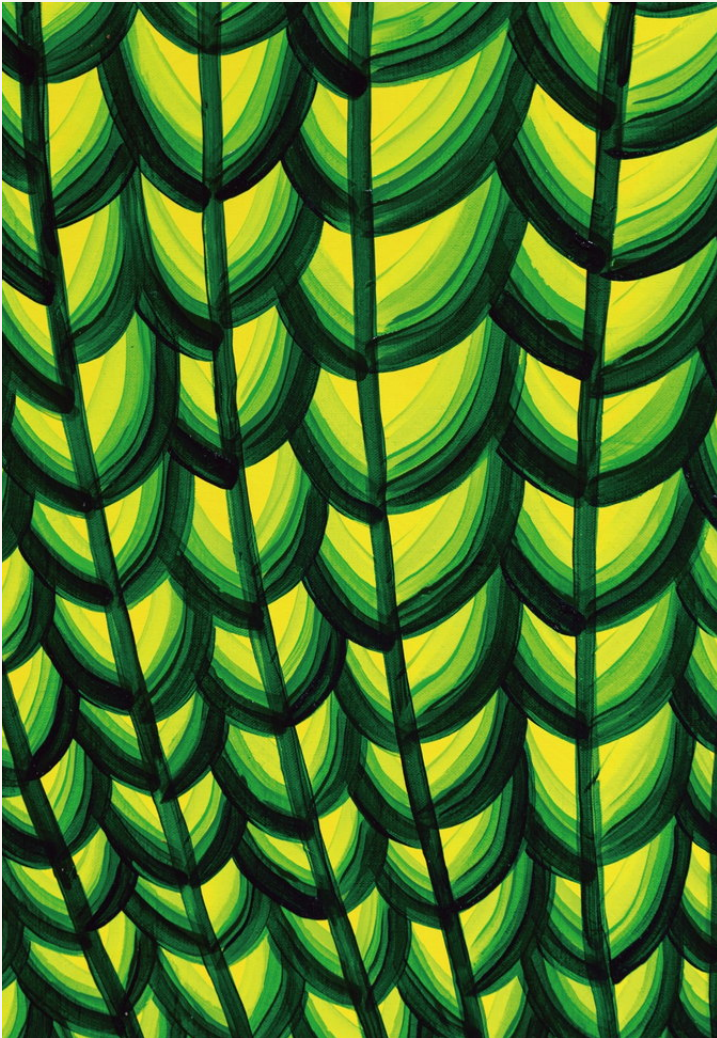
What stands out first is the singularity of the brushwork. Jeong measures the ground at precise intervals and builds the image stroke by stroke, making the surface appear as though it had truly been knitted. It is a patient and persistent kind of painting, one that recalls the hands of mothers and aunts knitting thick sweaters and scarves stitch by stitch.

Traditional women's handcraft - elements associated with the culture of the domestic women's quarters - meets the techniques of oil painting. The resulting surface stimulates not only sight, through trompe-l'oeil, but also imagined touch, volume, and warmth. Individual strokes remain abstract, yet together they generate images. Abstraction and figuration, brushwork and image, coexist.

Excerpt. English translation prepared for this portfolio.

Weaving Time

Hong Radam | Curator, Daejeon Museum of Art | 2025



At the core of Jeong's practice lies the "hand." Her methodical yet supple hand movements function not merely as a technical gesture but as a mechanism for organizing temporality and tactility. The act of knitting, a personal memory, forms the origin of her process. The rhythm of repetition and care, embodied from her mother's touch in childhood, serves as both the root of her painterly language and the foundation for building a sensory structure.

This sensibility naturally leads Jeong's practice to surpass the traditional boundaries of painting. Her focus lies not in composing a surface, but in transforming it into a field of time and material. The rhythmic brushstrokes no longer remain confined within the borders of the canvas; they spill outward into the surrounding space.

Her paintings invite viewers not merely to see but to touch time and wander through sensation. They are slow, living weaves of time, spun through tender, deliberate gestures.

Official English translation from the Daejeon Museum of Art exhibition catalogue.

The Aesthetics of Repetition

Park Sooeun | Chief Curator, Museum HODU | 2025



Knitting is a central motif that runs through her body of work. The gesture of knitting, learned naturally through everyday life with her mother, was internalized by the artist and later integrated into her visual language. The softness of yarn evokes a sensory memory of maternal embrace, using visual cues to stimulate tactile responses.

Jeong's efforts to dimensionalize the canvas go beyond formal experimentation; they reflect her persistent inquiry into more intimate engagement with viewers. Works such as *Past, Present and... (Be Faithful to the Earth)* employ warped and folded canvases that generate dynamic rhythms, while the *Energy* series introduces new spatial layers between planes.

Her powerful visual language is underpinned by labor-intensive processes and the performative nature of making. Her art is not a simple visual form, but an accumulation of time and energy through repetitive physical gestures. In an age saturated with digital precision, her analog imperfection offers emotional resonance and tactile beauty.

Excerpt from the English edition of the Daejeon Museum of Art catalogue.

MUSEUM EXHIBITION

The 22nd Lee Donghoon Art Award

Special Prize Exhibition | Daejeon Museum of Art | 2025

CAREER

International Presence

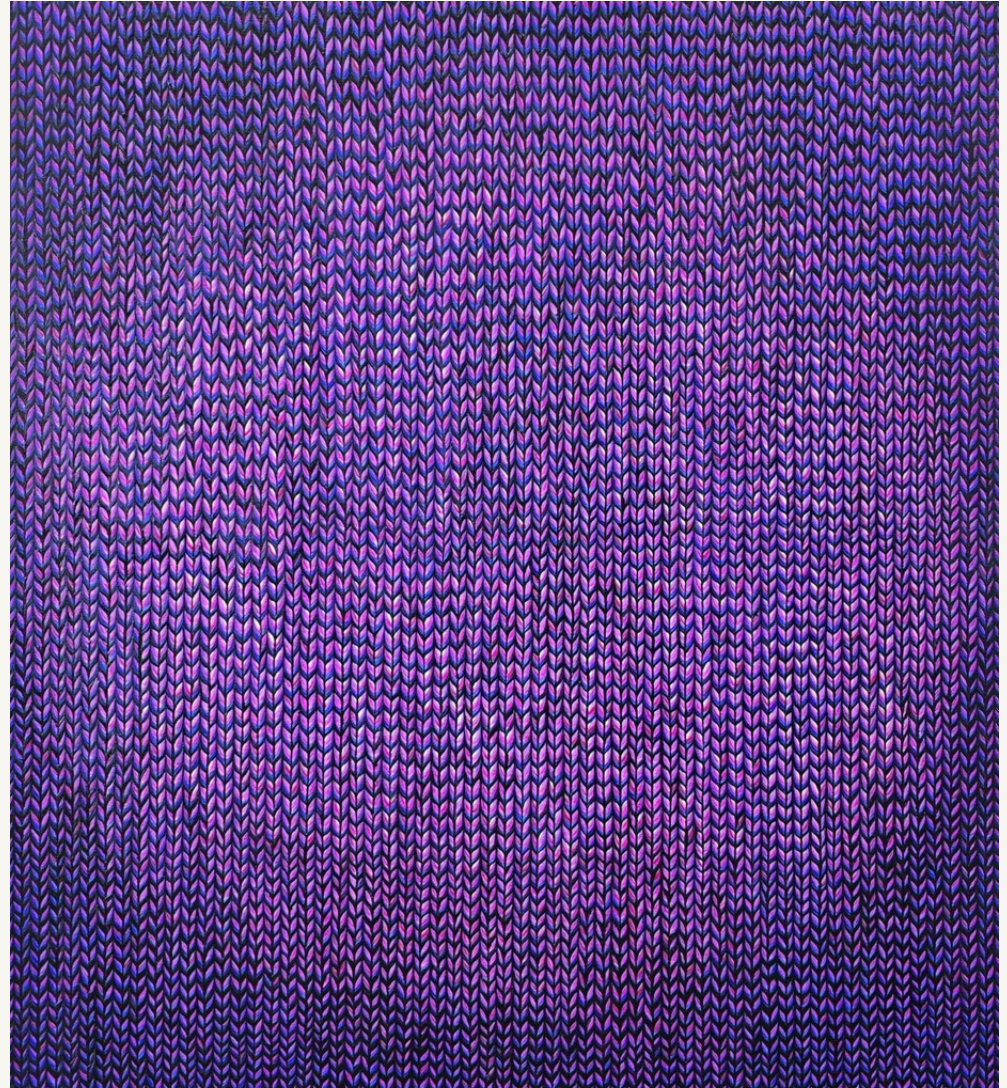
NEW YORK

MIAMI

SEATTLE

PARIS

Jeong has presented work in multiple international cities. In March 2026, she opened her first overseas solo exhibition, *Les fils de l'amour*, at Atelier Gustave in Paris.



Painting



Past, Present and... (The Earth) | 2025



Past, Present and... (The Earth) | 2024

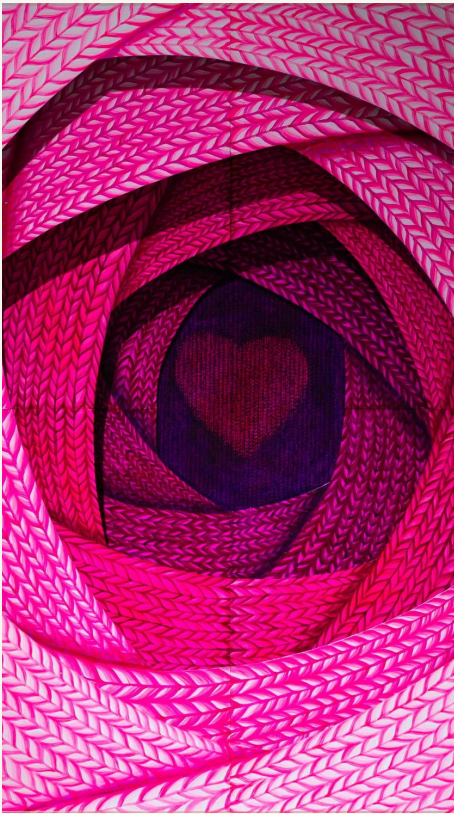


Past, Present and... (The Earth) | 2024

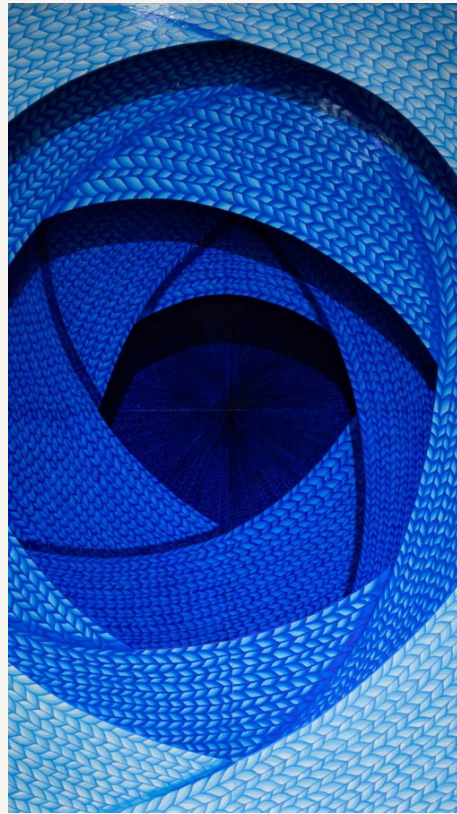


Past, Present and... (Energy) | 2024

Expanded Canvas / Installation



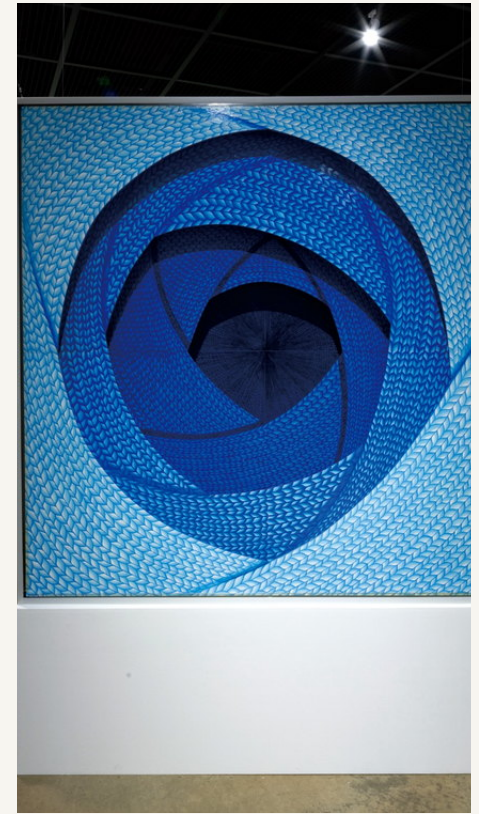
Energy | 2021



Energy | 2025



The Earth | 2024



Installation view | 2025

BIOGRAPHY

Selected Biography

EDUCATION

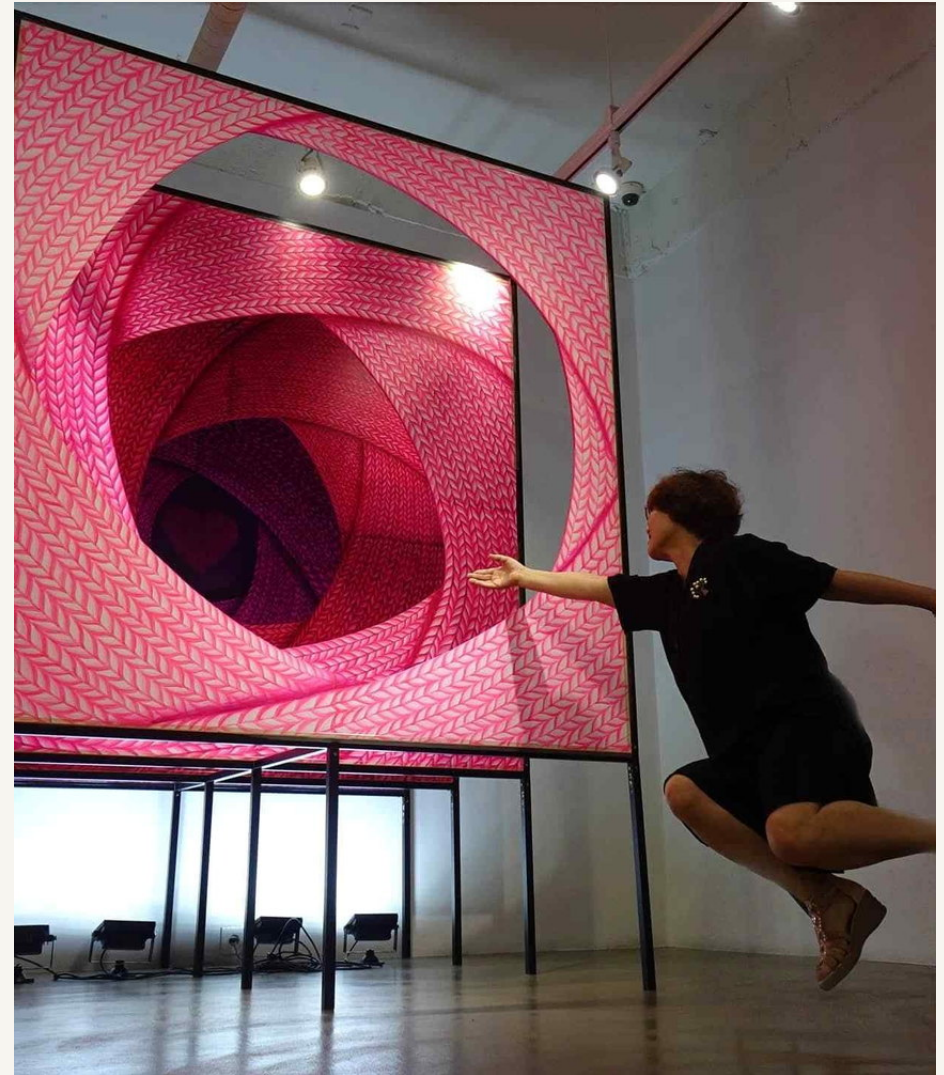
1990 - B.A. in Industrial Art, Mokwon University, Daejeon, Korea

PRACTICE

38 solo exhibitions; more than 300 group exhibitions

CURRENT AFFILIATIONS

Invited Artist, Daejeon Metropolitan City Art Competition; Invited Artist of Chungcheong Arts; Korean Fine Arts Association; Formative Fine Arts Association; GeumDongIn; Daejeon Contemporary Fine Arts Association; Daejeon Figurative Artist Association; Daejeon Women's Artists Association; Korean Contemporary Art SinGiHoe; ADAGP



Exhibitions & Awards

2026 Les fils de l'amour - Atelier Gustave, Paris, France

2025 The 22nd Lee Donghoon Art Award Special Prize Exhibition - Daejeon Museum of Art, Exhibition Hall 5

2024 The 22nd Lee Donghoon Art Award - Special Prize

2024 Solo exhibitions: BRT Art Museum, Gallery Moon, and KBS Daejeon Broadcasting Station

2022 FOCUS Art Fair - ART BOOM, Paris, France

Selected international presentations include New York, Miami, Seattle, and Paris.





Knitting is Love.

A single stitch connects to another - and painting continues beyond the canvas.

JEONG WOOKYUNG | PORTFOLIO 2026