



PAIGE JIYOUNG MOON

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Born 1984, Seoul, South Korea
Lives and works in Los Angeles

Education

2012 BFA, Art Center College of Design, Pasadena
2007 Seoul National University of Technology

Solo Exhibitions

2020 *Yesterday*, Steve Turner, Los Angeles
2019 *Days of Our Lives*, Steve Turner, Los Angeles
2017 *Recent Paintings*, Steven Zevitas Gallery, Boston

Group Exhibitions

2019 Enter Art Fair (with Steve Turner), Copenhagen
Power of Ten, Steve Turner, Los Angeles
2018 Untitled, Miami Beach (with Steve Turner)
Code Art Fair (with Steve Turner), Copenhagen
Ogdoad, La Luz de Jesus Gallery, Los Angeles
Unvarnished Truth, SPACE, Pasadena
2016 *Moment in Color*, Flower Pepper Gallery, Pasadena
2013 *Post Its 9*, Giant Robot, Los Angeles
Beer is Art, La Luz de Jesus Gallery, Los Angeles

Bibliography

2019 Zellen, Jody. "Steve Turner LA: Paige Jiyoung Moon," *Artillery*, February 5
Caldwell, Ellen C. "Paige Jiyoung Moon's Days of Our Lives," *RIOT MATERIAL*, January 29
Ollman, Leah. "Review: L.A. artist Paige Jiyoung Moon's paintings capture daily life with voracious detail," *Los Angeles Times*, January 19
2017 McQuaid, Cate. "Perspectives and portals in paint at Steven Zevitas Gallery," *The Boston Globe*, December 27
Shi, Diana. "It's Always the Weekend in These Intricate Paintings of Downtime," *VICE*, April 8
2016 Muraben, Billie. "Paige Jiyoung Moon's autobiographical paintings are like one long lucid dream," *It's Nice That*, August 12
2014 Ball, Lilly. "Painting to Remember: An Interview with Paige Jiyoung Moon," *FORTH*, December 8
Fulleylove, Rebecca. "Fantastically detailed scenes of everyday life with a twist from Paige Jiyoung Moon," *It's Nice That*, November 18
Roalf, Peggy. "Paige Jiyoung Moon," *DART*, June 9
Caldwell, Ellen C. "Everyday Evocative: Paige Jiyoung Moon," *New American Paintings*, March 18

SELECTED EXHIBITIONS

STEVE TURNER



Paige Jiyoung Moon: *Yesterday*
November 21–December 23, 2020

Steve Turner is pleased to present *Yesterday*, a solo exhibition by Los Angeles-based Paige Jiyoung Moon that consists of intricately rendered paintings depicting memories of the artist's pre-Covid life. Most depict special experiences such as trips to Catalina Island, Zion National Park, Bryce Canyon or the pyramids near Mexico City. Others depict more mundane scenes such as her husband driving golf balls or a group of friends painting the walls of her house. Moon does not always follow rules of perspective or scale, but that does not diminish her paintings. They have an innocence that shines through, recalling a more carefree time. In a Los Angeles Times review of Moon's 2019 solo exhibition, Leah Ollman wrote:

"[Moon's] honesty also injects a queasy contradiction with weighty import: The very kind of intense scrutiny of experience that Moon practices in composing these paintings is exactly what extensive time on the small screen disallows. Her manner of crisply and comprehensively transcribing the visual world might seem a thing of the past, but it is her patient, immersive, voracious way of seeing that is the real lost art."

Born in Seoul, Moon moved to the United States to study at Art Center, Pasadena from which she earned a BFA in 2012. She has had solo exhibitions at Steven Zevitas Gallery, Boston and La Luz de Jesus, Los Angeles. This is her second solo exhibition at Steve Turner, Los Angeles.



Yesterday. Installation view, Steve Turner, 2020



Yesterday. Installation view, Steve Turner, 2020



Yesterday. Installation view, Steve Turner, 2020



Yesterday. Installation view, Steve Turner, 2020



Enter Art Fair. Installation view, Copenhagen, 2019



Power of Ten. Installation view, Steve Turner, 2019



Power of Ten. Installation view, Steve Turner, 2019

STEVE TURNER



Paige Jiyoung Moon: *Days Of Our Lives*

January 5–February 16, 2019

Opening reception: Saturday January 5, 6–8 PM

Steve Turner is pleased to present *Days Of Our Lives*, a solo exhibition by Los Angeles-based Paige Jiyoung Moon that consists of intricately rendered small-scale paintings depicting scenes from the artist's life. All are created from memory, whether they are scenes of daily life, excursions to the mountains or portraits of family and friends. They do not always follow rules of perspective or scale, but that does not diminish them. Their strength is their intimacy, whether in presenting a new life in California, or a life remembered from Moon's years in Korea.

Born in Seoul, Moon moved to the United States to study at Art Center, Pasadena from which she earned a BFA in 2012. She has had solo exhibitions at Steven Zevitas Gallery, Boston and La Luz de Jesus, Los Angeles. This is her first solo exhibition at Steve Turner, Los Angeles.



Days Of Our Lives. Installation View, Steve Turner, 2019



Days Of Our Lives. Installation View, Steve Turner, 2019



Days Of Our Lives. Installation View, Steve Turner, 2019



Untitled, Miami Beach. Installation View, 2018



Code Art Fair. Installation view, Copenhagen, 2018



Moment in Color. Installation view, Flower Pepper Gallery, Pasadena, 2016

SELECTED WORKS



All Day Here, 2020
Acrylic on panel
16 x 16 inches (40.6 x 40.6 cm)



Bryce Canyon and Us, 2020
Acrylic on panel
11 x 14 inches (27.9 x 35.6 cm)



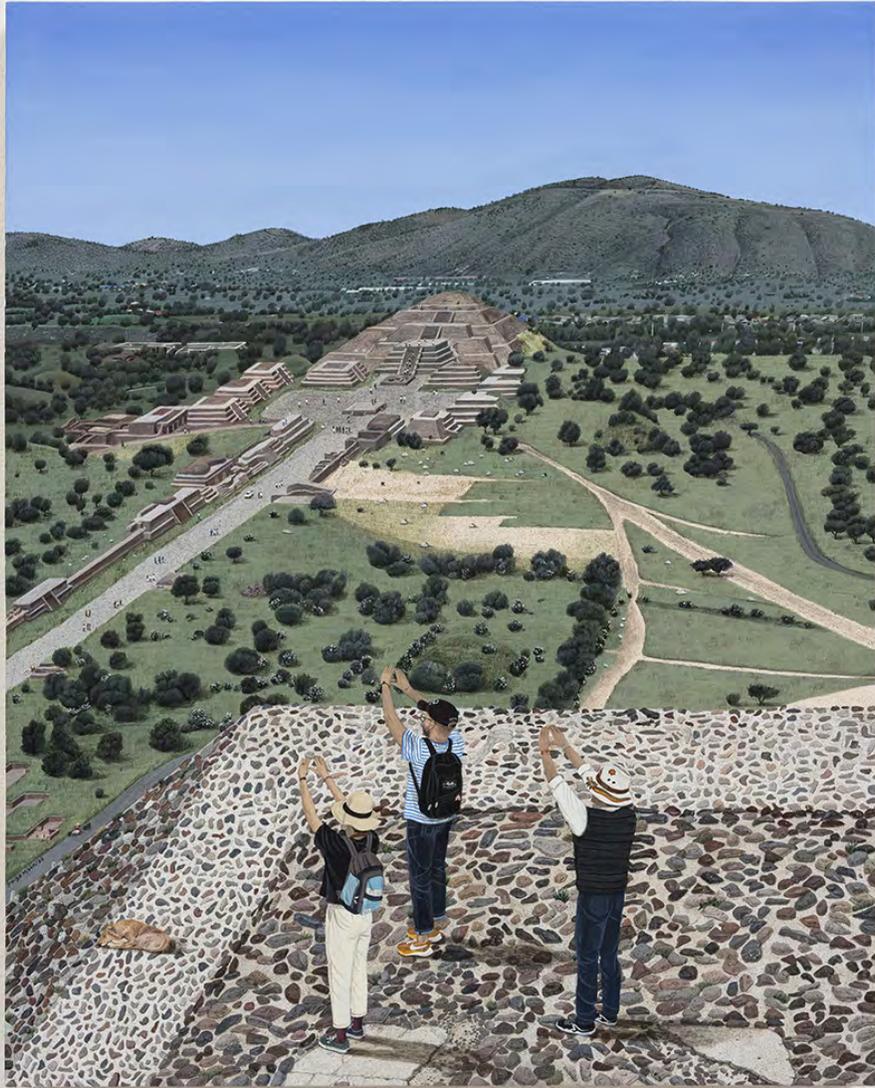
Lonely Paddle Boarder, 2020
Acrylic on panel
18 x 24 inches (45.7 x 61 cm)



Painting Day, 2020
Acrylic on panel
18 x 24 inches (45.7 x 61 cm)



Sunset Golfing, 2020
Acrylic on panel
12 x 16 inches (30.5 x 40.6 cm)



Teotihuacan and Us, 2020
Acrylic on panel
20 x 16 inches (50.8 x 40.6 cm)



Carlos With His Shelf, 2019
Acrylic on panel
8 x 10 inches (20.3 x 25.4 cm)



From Tania & Francois Collection, 2019
Acrylic on panel
8 x 8 inches (20.3 x 20.3 cm)



Zion and Us, 2019
Acrylic on panel
11 x 14 inches (27.9 x 35.6 cm)



A Hiker, 2018
Acrylic on canvas
6 x 6 inches (15.2 x 15.2 cm)



Summer Flowers, 2018
Acrylic on canvas
10 x 8 inches (25.4 x 20.3 cm)



Uninvited guest, 2018
Acrylic on panel
9 x 12 inches (22.9 x 30.5 cm)



Ace Hotel, Palm Springs 2016, 2017
Acrylic on wood panel
12 x 16 inches (30.5 x 40.6 cm)



Goodbye for Now, 2017
Acrylic on canvas
10 x 10 inches (25.4 x 25.4 cm)



With my Beach, 2017
Acrylic on canvas
12 x 12 inches (30.5 x 30.5 cm)



Cactus Garden, 2016
Acrylic on canvas
10 x 8 inches (25.4 x 20.3 cm)



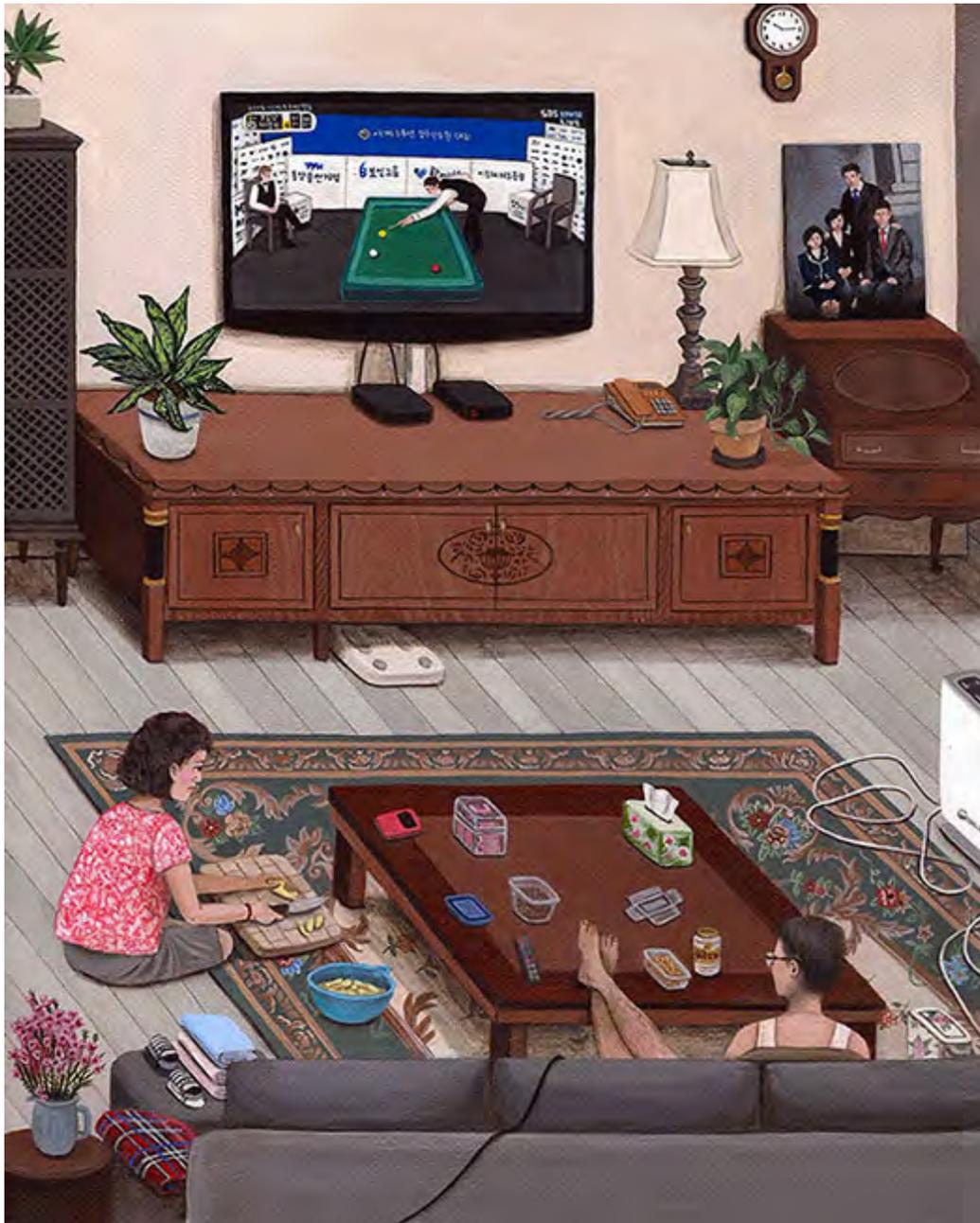
Laundry All Day, 2016
Acrylic on canvas
8 x 10 inches (20.3 x 25.4 cm)



Yejin, 2016
Acrylic on canvas
8 x 8 inches (20.3 x 20.3 cm)



Apartment #A- Living Room, 2015
Acrylic on wood panel
16 x 21 inches (40.6 x 53.3 cm)



Mom and Dad, 2015
Acrylic on canvas
10 x 8 inches (25.4 x 20.3 cm)



Sol Jeane, 2014
Acrylic on canvas
8 x 8 inches (20.3 x 20.3 cm)



Sequoia Hiking, 2013
Acrylic on canvas
8 x 8 inches (20.3 x 20.3 cm)

SELECTED PRESS

Steve Turner LA: Paige Jiyoung Moon

Jody Zellen | February 5, 2019



Paige Jiyoung Moon, *Warm House* (2018). Acrylic on panel, 10 3/4 x 14 1/4 inches. Courtesy of the artist and Steve Turner LA.

Paige Jiyoung Moon's small-sized acrylic paintings on canvas and panel (all between 6 and 18 inches square) are expansive narratives. Beautifully rendered in exacting detail, they depict everyday moments that, like going on a hike or hanging out with a friend, are both personal and universal. The paintings, framed like casual snapshots, convey a photographic veracity. Moon's style is illustrative and representational. Although she often collapses space and distorts perspective, it is to maximize the amount of information she can include in the work. *Warm House* (2018), for example, depicts a casually dressed crowd at an Asian restaurant, eating sushi, making toasts and snapping photographs with their cell phones.

artillery

Moon's vantage point is a bird's eye view, looking down from above into the receding space. The food and drink, as well as decor are rendered with the utmost care and precision—beer labels, t-shirt logos and patterns, etc.—give the images a familiar charm. *Ko's Old Apartment* (2018) pictures an intimate moment—a sleepover with two young women, one relaxing on a quilt on the floor, the other on the bed. The small room is filled with art books and drawing supplies, as well as a laptop computer. Moon captures the aura of contemporary friendship—being together while simultaneously focusing on their cell phones.

Moon also loves nature and hiking and represents her adventures in the natural landscape in addition to painting intimate interiors. In *Mirror House* (2016), she painstakingly reproduces the multiple images reflected in the facade of Doug Aitken's glass house (a project created for Desert X 2017). Her painting relays the essence of the desert—its tonalities and plant life—as juxtaposed with Aitken's alien intervention. The work illustrates the dialectic between culture and nature as Moon chooses to picture a moment when she and her partner are capturing the world with their cell phones.

A similar dichotomy occurs in *Undisturbed Nature* (2016), a painting set in the snowy woods in which Moon and a hiking partner, phones in hand, are taking photographs of each other, rather than looking at their surroundings. A third landscape painting, *Baldy Road* (2018), is an image of a bright blue sky. Moon fills the 18 x 18 inch composition with an expanse of rocky slopes dotted with green trees. People ride a rickety chairlift that takes people to the top of the mountain which cuts across the diagonal, above trails filled with hikers and bikers. Moon's depictions are selections from the greater narrative of life. Her images are about what she remembers. Created from memory, sketches and cell phone photographs, Moon transforms the banality of the everyday into something extraordinary.



Paige Jiyoung Moon, *Baldy Road* (2018). Acrylic on canvas, 18 x 18 inches. Courtesy of the artist and Steve Turner LA.

Paige Jiyoung Moon's Days of Our Lives

Ellen C. Caldwell | January 29, 2019

Paige Jiyoung Moon's solo exhibit, *Days of Our Lives*, at Steve Turner, Los Angeles, is utterly immersive and compelling. Through minute details both in size (with most paintings averaging just 12 inches in size) and in presenting the everyday, Moon highlights the mundane aspects of life, elevating the ephemeral and making the fleeting more permanent and profound.



Ko's Old Apartment

In *Ko's Old Apartment*, Moon portrays intricate details to offer a glimpse into a friend's hangout and an artist's life. We see two young women lounging with face masks on, atop one twin bed and one makeshift bed on the floor, as if mid-sleepover. And we also see clues into an artist's life, as Ko's tools are embedded around the room — a set of colored pencils on the desk along with a glass of paintbrushes in the foreground and a shelf

with paints in the background. Small details like a couple small bags of trash on the floor also offer the viewer insight into the ephemeral nature of these paintings. Moon captures the ultimate lived and imperfect realities of life rather than an imagined, perfected, and unrealistic version.

As Moon described to a 2014 interview, she has a specific process for recording such memories and times with friends. Moon noted that, "When I hang out with my friends, I look around the environment where I am and imagine it as a painting. There are certain times that make me feel like I want to remember everything around me like colors, furniture, and people in the environment. I think of those days and some funny happenings that make me laugh. Later, I start sketching on papers to see compositions and details. I try to convey a moment to a similar visual image, but I change if I want to." This idea of depicting the

RIOT MATERIAL

ART. WORD. THOUGHT.

mundane is key to all of Moon's works, though the exhibit *Days of Our Lives* does seem to highlight two distinct subjects — those of the outdoor, nature-inspired trips like *Mirror House*, *Baldy Road*, *A Hiker*, and *Undisturbed Nature* and those of the interior and more people-oriented spaces such as *Warm House*, *Ko's Old Apartment*, *Uninvited Guest*, and *Sol*.

In *Warm House*, for instance, Moon depicts the details of an intimately packed restaurant. It is at once familiar and cozy. She paints small details like how some people sit together in restaurant spaces chatting while others do so on their phones. Throughout her interior works, the inextricable ties of phones to our everyday life is abundantly clear, but not in a pessimistic or demonstrative way. It is simply another reality Moon observes and paints.



Warm House

As Leah Ollman observed in her review for the *Los Angeles Times*, “Moon’s depiction of herself and her peers so consistently engaged with their phones — whether on a social night out or a private night in — adds to the naturalism of the pictures. They are true not just to the material texture of the everyday but also to its cultural texture.” In *Undisturbed Nature*, Moon again depicts this “cultural texture” as a pair of people take photos of one another taking photos on their phones. The details Moon references, like the snow sticking to their shoes and the playfulness of the moment, are just another aspect that make her paintings inviting, memorable, and relatable.



Undisturbed Nature

Moon highlights crisp details throughout, like the patterns of the rug and blanket in *Ko's Old Apartment* and like the wall hanging and sharp corners and lines of the window blinds in *Uninvited Guest*. There are also similar small details throughout each work that make you wonder about Moon's

RIOT MATERIAL

ART. WORD. THOUGHT.

process. The sandy ground of the outdoor paintings like *Baldy Road* and *Mirror House* are unfathomable — did she use a brush to splatter each intricate grain of imperfect sand or was this painted one small dot at a time? And in the interior paintings, the titles of the stacked books or even a small package of gum are not only suggested, but are completely legible.

Her admiration for David Hockney stands out in this way, as there are multiple Hockney books included in *Ko's Old Apartment* and *Uninvited Guest* as well. Stylistically, Hockney's influence is also clear when you consider Moon's works like *Mirror House* which resembles and pays homage to some of Hockney's famed photomontages like *Pearblossom Hwy., 11 - 18th April 1986, #1*.

In works like *A Hiker* and *Sol*, Moon focuses more on just one person rather than the background details or story being told. These feel larger in comparison, with their sole focus on a portrait of a distinct individual. But Moon stays true to her style in the way that she couples these with background details that still pull the viewer in fully and immersively, like the pebbles and fern shown behind *Sol*. And in *A Hiker*, my mind got continuously caught up in a looped cycle: as my eyes moved around the small painting, the top left corner of blue sky kept drawing me in. It looked so much like a photograph that I had to keep mentally processing the fact that it was a painting and not a photograph. But then I would let my eyes wander again, and I would go through this process anew, eyes moving around the details being fooled into thinking it was a photograph and then marveling at the fact of its painted surface. This experience alone was delightful, as was Moon's show as a whole.

Moon also includes small textual messages throughout, as if they are directed at the viewer using the second person "you." In *Warm House*, for instance, a small sign above the bar says "Designed by you." And in *Ko's Old Apartment*, a poster print or painting in the foreground says "I see you thinking." And, in *Uninvited Guest*, a tissue box under the coffee table says "I'm there when you are sad." These subtle messages are powerful and direct, connecting the everyday fabric of our lives directly to both the viewer and our emotions as well. Because as mundane as something like a box of tissue might be, Moon also points out how it is also quite profoundly there for us in moments of need too. In capturing these small details of life, Paige Jiyong Moon captivates.



A Hiker

Review: L.A. artist Paige Jiyoung Moon's paintings capture daily life with voracious detail

Leah Ollman | January 19, 2019



Paige Jiyoung Moon's "Uninvited Guest," 2018. Acrylic on panel, 9 by 12 inches (Paige Jiyoung Moon / Steve Turner)

Paige Jiyoung Moon paints with the precision of a jeweler and a reverence for the real that has its roots in the Northern Renaissance. Her first solo show in L.A., at the gallery Steve Turner, features eight small canvases and panels, each a meticulously observed portrait or scene, painted from memory. They verge on the devotional, but not in a religious sense.

Moon's attention is fixed on the ordinary, the everyday. How much more mundane can you get than a depiction of herself zapping an "Uninvited Guest" in her apartment with bug spray? She recognizes the exquisite particularity of these common moments and, in doing so, invests them with something akin to sacredness.

Born in Seoul and living for the last decade in L.A., Moon attends to the details of a place, and the specificity of the information she delivers accrues into a distinct sense of the

Los Angeles Times

inhabitants. Moon is a careful and tender archivist, painting the lint roller resting on the sofa, the sneakers on the doormat and the slippers scattered across the floor. We can read the brand name of the gum packet on her coffee table and the tagline on her tissue box.



Paige Jiyoung Moon's "Ko's Old Apartment," 2018 acrylic on canvas
9 1/2 by 12 inches (Paige Jiyoung Moon / Steve Turner)

In "Ko's Old Apartment," the titles on the bookshelves identify two women's shared fondness for David Hockney. In describing so exactly the patterns of rugs and quilted bedding, the sheer drapery raised in a knot to let in air and the neat array of drawing pencils on the worktable, Moon makes every inch of the personal space feel personal.

"Days of Our Lives," as the show is coyly titled, also includes a record of a visit to the snowy woods, where Moon and her husband snap simultaneous pictures of each other. In another painting, they're

seen chronicling their reflected presence in the facade of Doug Aitken's mirror-clad house, part of the 2017 Desert X exhibition in the Coachella Valley. In a fantastically dense scene of a Korean bar, customers take selfies amid the bustle.

Moon's depiction of herself and her peers so consistently engaged with their phones — whether on a social night out or a private night in — adds to the naturalism of the pictures. They are true not just to the material texture of the everyday but also to its cultural texture.

That honesty also injects a queasy contradiction with weighty import: The very kind of intense scrutiny of experience that Moon practices in composing these paintings is exactly what extensive time on the small screen disallows. Her manner of crisply and comprehensively transcribing the visual world might seem a thing of the past, but it is her patient, immersive, voracious way of seeing that is the real lost art.



Paige Jiyoung Moon's "Mirror House," 2018 acrylic on panel
11 by 14 inches. (Paige Jiyoung Moon / Steve Turner)

Perspectives and portals in paint at Steven Zevitas Gallery

Cate McQuaid | December 27, 2017

The adroit precision of Paige Jiyoung Moon's diaristic paintings at Steven Zevitas Gallery lends them credence as objective reportage: Here are people at the laundromat, or the artist's parents watching TV.

But what reality is this? Space subtly tilts or warps. Patterns and textures buzz. Images within the paintings — on screens, book covers, and wall hangings — suggest we've momentarily alighted on holding ground amid an infinite network of pictorial worlds, with other travelers we barely speak to.



"Goodbye for Now" by Paige Jiyoung Moon.

That idea is literal in "Goodbye for Now," which depicts an airport gate. Moon anchors the scene with the grain on the wood floor, a man's checked green shirt, a woman's polka-dotted carry-on, and dozens of other painstaking details. She has a Matissean obsession with textiles and decor.

The painting is less than a foot square, the people only an inch or two tall. The steep perspective makes them seem even smaller, or us even bigger. They sit by a window looking out to the tarmac and the sky, where space shifts and opens. The world, and the possibility of escape, beckon.

Windows, mirrors, and screens read as portals. Two young women lounge on a bed in the foreground of "Everyday Drama." They watch a cooking show on a laptop set on a desk. A mirrored wall behind the desk dramatically expands the cramped space, inviting us in. In the reflection, the women face us. One lies on her side like an art-historical odalisque, but she is not here for our delectation. She does not meet our gaze. She'd rather watch the laptop.

These paintings invite study: Jewel-like and enigmatic, they often depict social disconnection — many people in one place, each caught up in his or her own world. But the show's delicate portraits reconnect us. "Carlos" looks out from the cocoon of his tied blue hoodie, candid and mildly amused. "Kowoon" appears sly and appraising. "Study me?" she seems to be thinking. "I'll study you."

Windows, mirrors, and screens read as portals. Two young women lounge on a

It's Always the Weekend in These Intricate Paintings of Downtime

Paige Jiyoung Moon's works depict young people hanging out.

Diana Shi | April 8, 2017



MOM PRAYING

If it's not hanging with friends over coffee or trying out an acupuncture treatment, Korean illustrator and painter Paige Jiyoung Moon creates acrylic paintings from real-life experiences. Her detailed and dense paintings often depict young people hanging out together without pretense, lounging about in public spaces, and interacting with their mobile devices. Her tech-savvy characters are painted within natural landscapes and zen locations.

A tableau of three women, two checking their phones, is juxtaposed by a towering statue of an Asian goddess within a blissful garden. More specific settings include a print class, where a group of students watch a professor demonstrate a new technique, or a subway car, where riders sport warm-weather clothes and all wear headphones.

Like the young people in her drawings, the painter, who is based in Glendale, California, is a fan of hiking, enjoying good coffee, and watching movies. She tells *Creators* her artwork reflects "how we experience a usual day, how we remember it in our mind." Moon says, "It can be a normal day, but it can turn out to be special and that makes us smile."

When developing her pieces, the artist draws upon particularly strong visual memories. She says, "Sometimes I think about paintings when I'm with people. If some place has a nice interior or my friend is wearing a shirt with a nice pattern, I think about painting it. But



MT. BALDY

mostly, I remember things later and think about the moments that I keep remembering or smile at.”

"There are certain times," Moon continues, "that make me feel like I want to remember everything around me like colors, furniture, and people in the environment. These are my memories that I want to remember for a long time."



CAFE ESIM

Paige Jiyoung Moon's autobiographical paintings are like one long lucid dream

Billie Muraben | August 12, 2016

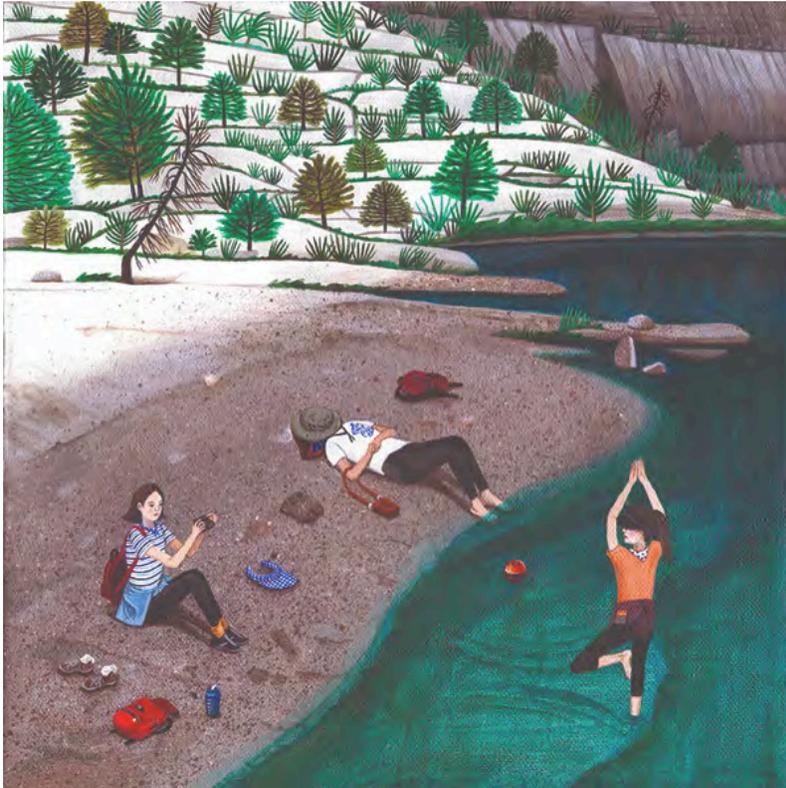


Paige Jiyoung Moon's paintings are like a wide angle projection of memory, key moments retrieved and recorded from strange angles and in minute detail. She says her interest in painting from memory derives from "wanting to remember what makes [her] happy". The obsessive amounts of detail – showing every object atop a coffee shop counter, in the back of a van, at a laundromat or on the beach, as well as all the people, known and unknown, shows an impressive commitment to documenting life.

We first wrote about Paige's work back in 2014, since then she has continued to hone her style, while broadening her subject as life shifts and develops, encompassing new people, locations and experiences. Going from paintings of home, school and local Seoul cafes, to hikes in Yosemite, road trips and California life.

PAINTING TO REMEMBER: AN INTERVIEW WITH PAIGE JIYOUNG MOON

Lilly Ball | December 8, 2014



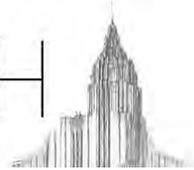
“Pear Lake,” (January 2014) Acrylic on canvas. 10 x 10 inches.
 Courtesy the artist.

Before there was the Internet, there was pre-Internet, and anything before that, well, that’s a job for Google. Having recently uttered the words “back in my day,” to my own quarter-life surprise and chagrin, I realized how lucky I was to have been birthed pre-Internet, pre-iPhone, pre-emoji. While most of us hold our precious images on the web or stored in kilobytes on cold, pocket-sized hard drives—digital nostalgia of our first date, first kiss, and first born—I’m happy to find myself frozen within an old, discolored photograph next to an array of other aging, tactile snapshots on light-sensitive paper, each neatly arranged within a dusty leather-bound album. There is character in the prints, a warm

fuzziness that would have otherwise been lost between images 3456.jpg and 3458.jpg. The album itself holds memories dear and close, memories linked to the leather’s smell and tangibility.

The paintings of Paige Jiyoung Moon convey a keen awareness to the importance of keeping the past emotionally alive. Born and raised in Seoul, Korea, she paints what she dares not forget—friends, family, places, and herself. These painted memories, crisp and clear in each intricate rug pattern, in every object on every desk, beg the question: How do you remember? I sat down with the prolific artist at one of her favorite coffee shops in Pasadena to explore the meaning behind the miniature worlds she’s created so far.

She takes her coffee black and I, having not eaten yet, buy a couple muffins, and we make our way outside. Out on the patio, the pantone of low-slung winter sky befits Moon’s muted



scarf and pale skin. At 30, the California-based artist holds the youthful demeanor of a burgeoning girl, with soft, brown eyes and chapped lips, she doesn't look a day over 20. I shove the muffins into my bag and don't touch them for the rest of the interview.

"I love the honesty in your work," I say. "I feel like you don't like to leave anything out—every detail included is very purposeful and telling about you as an artist, and as a Korean woman."



"Drama with Mama" (July 2014) Acrylic on canvas. 16 x 12 inches.
Courtesy the artist.

Her phone buzzes on the table, but she ignores it, her eyes locked on mine.

"I started painting my people and my friends," she tells me. "Thinking about what's interesting to me, what's important. I have friends here [in California] and friends in Korea. If I hang out here with my friends I want to remember what makes me happy. I started sketching about what I did or who I met and thinking about memories. That's how I started."

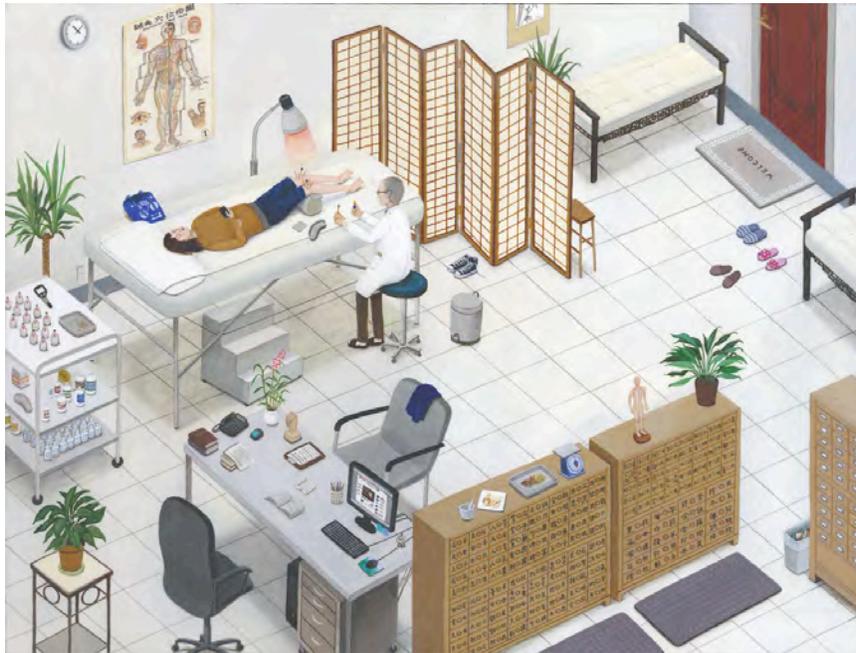
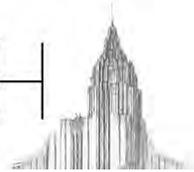
There is an unequivocal quality in her voice that I find comforting—a sincerity nearly forgotten in my daily encounters with Johnny Depp impersonators and starry-eyed Starbucks baristas, with ravenous model/actors and their Hollywood desperation, all the newsroom terror buzzing through the airwaves like static. I notice she hasn't touched her coffee.

"How do you choose the moments you paint?" I ask.

"If I go somewhere and I think that place has nice color or nice interiors, I think maybe I can paint that area with somebody I'm with at the time. Then I start sketching."

"And the discipline in your work, where does it come from?"

"Korean parents are very stubborn," she says, laughing. "But I guess that's like most parents."



“Acupuncture” (February 2014) Acrylic on canvas. 23.5 x 20 inches.
Courtesy the artist.

She quickly pokes at her phone and looks up at me. In what I can only assume is an effort to uphold her acute politeness, she has yet to touch her coffee.

“What’s the story behind the Acupuncture painting?” I ask.

“I went to Sequoia for hiking with my friend and we hiked for, like, twelve miles a day. At the time my knee was bad, but then after hiking it got worse so I had to go to acupuncture.”

She licks her lips and looks away for a moment, reflectively. “It was Chinese acupuncture. When I went inside it was very interesting. I went there a few times, but I didn’t have any pictures, so I had to paint from memory. A few items I had to search for—like, what they write on the drawers—on the Internet.”

“You place viewers right in the room with you. Why do you choose such ambitious angles when you paint?”

“I didn’t really think about the angle of the paintings,” she says. “But then people starting asking me, *Why are your angles like that?* I was thinking maybe I want to get every detail from that room or space.”

She furrows her brow and looks skyward, not a streak of sunlight to be seen. An ambulance followed by an onslaught of noisy cop cars races by, muffling her diffident enunciations. We laugh and wait quietly for it to pass.

I ask, “Can you talk about the painting where you’re eating lunch with your family?”

“That was when I went back to Korea after graduation, and eating just normal lunch or dinner with my family is not normal to me because I was so far from there for, like, five years during Art Center [College of Design]. Anything with my family or friends in Korea,

those times were pretty special to me. I wanted to paint everything to remember. I couldn't do all of them, but that one..." She trails off. "My dad's favorite lunch is pork belly, and we were about to move to a new apartment, so I wanted to remember that apartment, the living room."

"That's really sweet," I say. "You just create art for yourself."

She smiles and nods.

"What artists are you looking at?"

"My friends," she says. "I just went to Jonas Wood's show in L.A.—and David Hockney is my all-time favorite artist."

"What else are you interested in?"

"I like movies," she tells me. "Any kind of movie. Except scary movies."

I tell her that I love being scared and that thrillers are my favorite. I've often wondered how there are some people who refuse to watch a scary movie. How they close their eyes during the best parts. I think about the fragility of the heart, how a momentary rhythmic hiccup can stop the blood flow to the brain and lungs, causing loss of consciousness and sudden death. I can see how someone wouldn't want to take their chances.

"What influences your work?" I ask.

"Good color, people... maybe wine."



"Joshua Tree Hiking" (August 2013) Acrylic on wood panel. 18 x 14 inches. Courtesy the artist.

Fantastically detailed scenes of everyday life with a twist from Paige Jiyoung Moon

Rebecca Fulleylove | November 18, 2014



Paige Jiyoung Moon: Lunchtime

These painted scenes from Paige Jiyoung Moon are so wonderfully intricate, a new detail pops out each time you see them. Capturing domestic scenes like people drinking coffee, friends watching a film or a family eating lunch together, it's the mundanity of what Paige paints that makes her miniature worlds so inviting as the viewer tries to pick out some sort of irregularity.

First spotted over at Booooooom, many of Paige's landscapes are brilliant studies of human behaviour that highlight this separate togetherness that happens so often in close circles, like being able to watch television with no direct interaction with the other person for hours on end.

The vast amount of thought and depth the Korean-born, California-based artist has placed in her painted vignettes works incredibly well with details including tiny rashers of bacon neatly lined up on a plate, slippers tucked quietly beneath a desk and the tangle of wires from laptop and phone chargers to name a few. It's these well-observed touches that allow you to become fully immersed in Paige's fascinatingly humdrum world.

Q: Who and what are some of your strongest influences?

A: Nature, friends, colors and wine.

Q: What was your first professional assignment and how did you get it?

A: It was for the Nobrow magazine issue 9: *It's Oh So Quiet*. I got an email from the art director.

Q: What was the last art exhibition you saw and what did you take away from it?

A: The last exhibition I saw was the Masterpieces of Modern Korean Paintings at National Museum of Modern and Contemporary Art in Korea. I was so impressed to see the half-century-long history of modern and contemporary Korean paintings. I could feel the unstable history of Korea from the stories of each painting. Also, I got to see some of my favorite paintings in person!

Q: What is your favorite part of the creative process?

A: Editing. I feel like it might be worse after I change but I like doing it.

Q: How do you go about finding great clients?

A: Sometimes people see my work and email me first. Looking through annual books or magazines and contacting is possible if there is information that I can get. I have to try harder.

Q: What is/would be your karaoke song—and why?

A: I don't really go to karaoke unless I get drunk but I would sing a song that doesn't have high notes.

Q: What is your hobby?

A: Hiking; riding a bicycle.

Q: What would be your last supper?

A: Soba!

Paige Ji Young Moon was born in Seoul, Korea. Paige moved to California in 2008, studied illustration at Art Center College of Design, and graduated Art Center in 2012. Currently lives in Pasadena, California. Paige Moon's drawings and paintings are both lively and subtle and full of mirth. Her characters perform mundane tasks with great style, and her attention to detail makes her characters more alive.

EVERYDAY EVOCATIVE: PAIGE JIYOUNG MOON

Ellen C. Caldwell | March 18, 2014

Something about Paige Jiyoung Moon's (NAP #109) paintings stays with you. They are colorful, inviting, and familiar – and in them Moon captures her everyday experiences and environments in a way that is playful and realistic.

It isn't her style that is particularly naturalistic though, it is her subject matter. Her style is slightly exaggerated in perspective, as she often places viewers so that it feels as if we are hovering above the scene, looking down on it from afar. Her paintings make me consider memories and memory-making – how we experience a day, how we remember it, and how we reconstruct it in our minds.

On the converse of the everyday, though, Moon also creates a dreamlike quality in her work, because as we hover over images of her painted memories – of a screen printing class, or a hike through Sequoia, or a weekend hotel stay – it conjures a memory-bank full of my own recollections from such classes, hikes, and trips. It is personal and voyeuristic, everyday and evocative, and ephemeral eye candy that leaves me wanting to spend a day in the life of (or with) Moon.



Paige Jiyoung Moon | Printshop, Acrylic on wood panel, 14"x 11," 2013.

Ellen Caldwell: I really love your acrylic paintings...they capture a certain playfulness of the everyday and also certain realness. Can you tell me a little bit about your pieces and process?

Paige Jiyoung Moon: When I hang out with my friends, I look around the environment where I am and imagine it as a painting. There are certain times that make me feel like I want to remember everything around me like colors, furniture, and

people in the environment. I think of those days and some funny happenings that make me laugh. Later, I start sketching on papers to see compositions and details. I try to convey a moment to a similar visual image, but I change if I want to.

EC: In your NAP artistst statement, you say that your paintings are based on your "daily adventures" and that they're "like looking at an open diary." I really love this sentiment and the idea that you are capturing your personal and intimate moments with your friends in a way that can then be shared. ("Fish camp night," for instance, looks just like captured hotel memories and moments I think we have all had with friends, right down to the bottle of Chuck Shaw wine...) Has this always been your subject? And what inspired you to want to capture these moments?

PJM: I don't always put a specific thing in my painting but there are few things that are in my paintings most of time. Two of them are wine and tomatoes because the subject matters of my work are very personal, so the details of my paintings can be things I like or I have.

For "Fish Camp Night," I was so excited about hiking the next day in Yosemite (I love hiking and I always wanted to go to Yosemite National park and I was there!), so I wanted to enjoy the night with my friend but she was just texting and not really talking to me. So, I was like, "I will remember this night!" After we came back, I started sketching the painting of the night: me and her doing very different things in a room.

EC: Do you paint from photographs or your memory? And either way, are you thinking about the moment translating to a painting while it is happening?

PJM: When I started painting "Fish Camp Night," I didn't have many photos for references. I didn't think that I was going to paint so I only had two pictures of the room. After that painting, I try to take photos or to remember the atmosphere and colors as much as I can while it is happening even though I might not paint later. Sometimes I forget about taking photographs but if I want to paint that moment, then I have to work from my memory to translate it to a painting. I think doing either, using photos for references or not, doesn't really matter even if the painting will look different – because it is still about my adventure.

EC: What are you currently working on and does it differ much from these earlier works?

PJM: I am currently working on a painting "Acupuncture." It is the scene from the days after I went to Sequoia National Park for hiking. I had so much pain in my knees so I had to go acupuncture. It was a Chinese acupuncture place. It was very interesting to me looking at all the medicine drawers with Chinese letters and acupuncture tools for needles and cupping therapy. Later, I was thinking of the next painting after "Good Bye Sequoia Night," and I thought it would be fun painting to follow that moment.