

# PIBI\_LINK: Seung-il Chung · Taewoo Kim

## 2018. 6. 28 ~ 8. 4

From June 28th to August 4th 2018, PIBI GALLERY presents «PIBI\_LINK : Seung-il Chung · Taewoo Kim», an exhibition introducing two artists who differ not only in their creative work styles but also where they live and work that being Germany and Korea respectively, as a way of 'linking' and showing how they approach and interpret art in a different manner within a single gallery space.

Artists Chung, who has been involved with projects that contemplate physical properties of materials and addresses spatial and architectural elements through installation, photography, drawing, performance, and video works, and Kim, who has been producing landscape and object themed paint jobs, are doing a 'trading places' of sorts. Having concentrated mainly on installations for his recent projects, Chung is trying out a linear kind of work that involves attaching thin and sleek metal objects on the gallery walls. Kim on the other hand departs from his usual painting format and tackles space by showcasing an installation piece. Chung and Kim use the gallery walls and the central floor area respectively, equally varying from each other in function and personality as the materials they use in their works, that being iron sheets for Chung and floral foam for Kim. Different as the two works may be, they are very much alike in that both involve parts that come together to form a whole, and that each unit goes far beyond than just being a component of a larger full picture but that in and of itself forms a perfect world.

Seung-il Chung has been involved with projects that contemplate physical properties of materials and addresses spatial and architectural elements through various mediums. In recent installation works he has been mainly using photographs and mirrors, about one of which he said 'mirrors are intriguing materials in that they reflect "me" as I look around the art work as well as the surrounding space where it is installed.' In one of his latest work "Additional Architecture (2018)", Chung experiments with the identity of the mirror that is 'visible but invisible' because it disappears by absorbing its surroundings but gives back a reflection that we can see. In "The Beautiful Technology (2015)" Chung offers audiences the chance to experience a multi-angle perspective from a single spot by changing the installation angle of a mirror structure. Chung experiments with the merging of spaces in "The Inner of the Exterior (2010)" by placing a miniature structural replication of a house made of mirror in front of the actual one, so that the house's exterior landscape is reflected inward and the outside is brought inside. In and of itself what is reflected on the mirror's surface brings about a visual confusion to onlookers making it difficult to understand the actual form of the source, but it is precisely this confusion that leads audiences to communicate with the neighboring spaces. The mirror may seem

like it is integrated with its surrounding spaces because it absorbs them but in actuality there is a sense of incongruity as the space in question is rather disparate. The mirror manages to reflect numerous subjects without compromising itself or distort spaces while maintaining its integrity. Chung takes full advantage of such qualities of the mirror and uses them to throw questions at us regarding things we have failed to adequately recognize or prejudices of solidified perspectives.

The piece "Plus Minus 1" that Chung is showcasing for this exhibition is a way of visualizing the concept of '+1-1=all' by filling two walls of the gallery. Although strictly speaking it is a linear kind of work that use walls, by utilizing most of the flat sides that both support and divide the gallery space it is a more proactive way of approaching the concept of installation than his three dimensional structures in that it is more fused into the overall space. For both gallery walls Chung divides up the area precisely to install rhombus objects, opting for a more opaque galvanized zinc plated metal sheet mirror that merely reflects a cloudy form rather than the previously favored clear mirrors. The rhombus mirrors are attached to wall being evenly spaced, so that the empty walls between the mirrors are the exact same shape as the mirrors themselves, and the resulting combination of the two fill the walls as one pattern. By adopting opaque lines and moving away from his usual lines of perpendiculars and parallels, Chung gives a new kind of tension to a gallery space than he did before, the one-to-one ratio of spaces used and unused for installation confronting and incorporating each other. He connects this wall with the remaining other that is covered in wall sheets and all the vertices marking the positions of the rhombus objects drawn on it, thereby suggesting that the two entities of space join to become one.

Taewoo Kim has been producing painting work where the emotions of the artist are expressed thru the landscape or subject being painted as a way of inducing emotional understanding. The themes addressed in his of works are locations and subjects of the real world but they come across as surreal and obscure landscapes. He refuses to define space by deliberately overlapping various spaces on canvas, or cuts and disrupts the subjects themselves with undefined straight lines, or at other times creates the illusion of a no-gravity floating subject by erasing the intended subject or filling up the empty spaces with dark colors. The viewer may feel anxious when met with an a deficient emotion induced by a state of incompleteness or identifying with such a subject, but the artist shows an all too willing attitude in accepting the (planned) unplanned phenomena that exist throughout a work production process of such. This is the artist's aim for his paintings and the precise point that exhibits his belief that landscapes also

hold interactive elements that can affect the mind. This is the reason landscapes in paintings can poetically express the psychological depictions of humans.

For this exhibition Kim steps away from canvas paintings and presents "Wind", a spatial piece that is a physical embodiment of the emotions that have been circulating in this paint works. He brings to life a fictional body of sea in the middle of the gallery based on special childhood memories of the sea, not as a way of recreating a specific location in the form of an indicative subject but as a tool of recalling the visual and tactile sensations held by a location in his memory in order to create a fictional and altogether different space. The floral foam – used to water and hold flowers in place when making floral arrangements and referred to as the 'oasis' – is the main material used in Kim's piece. Granted that using a function-specific object belonging to everyday life – outside of art – is no longer extraordinary, but choosing a water-absorbing 'oasis' that hydrates living plants as the material to create his sea shows deep motives on the part of the artist. At a glance it may seem like he is focusing on the qualities of the material but in another way it can be seen as completely doing away with all other elements besides those characteristics. The artist carves irregular waves using the foam, the emotions that are unclear and float about coinciding with the undulating and ever-changing sea. While the surface may seem like it is a single repeated shape, it's actually a collection of all different emotions. When an audience view the work that is a sea made out of 'oasis' with a title called "Wind", they will not only get an experience of a new location but will also mix that with their own respective memories so that eventually they are faced with the work "Wind" being reborn as a collective psychological space.

《PIBI\_LINK : Seung-il Chung · Taewoo Kim》 comes to us from the intention of 'linking' two artists doing completely different works under one exhibition and the imagination of how the resulting new attempts and unpredictable chemical reactions can affect both artists, so that we may create the opportunity for their work content, style, and format spectrums to intersect and broaden. We also hope this can prove to be the experimental grounds where artists and galleries work together and find better ways of communicating in regards to promoting young artists to create and install valid works – perhaps even exploring exhibition methods tailored for specific spaces – so that it will ultimately lead to achieving real and tangible understandings with the audience.

### · Seung-il Chung

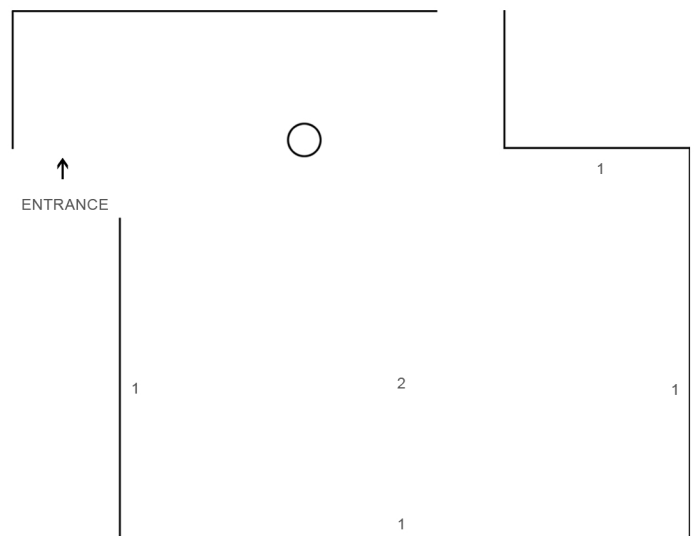
<Major Achievement>

- 2018 PIBI\_LINK : Seung-il Chung · Taewoo Kim, PIBI GALLERY, Seoul  
THE SCRAP, Culture Station Seoul 284, Seoul
- 2015 From the Essence, SongEun ArtCube, Seoul
- 2014 Seung-il Chung, Kunstraum van Treeck, Munich, Germany
- 2013 BE ALERT, SMUDAJESCHEK, Ulm, Germany

### · Taewoo Kim

<Major Achievement>

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1. Seung-il Chung, *Plus minus 1*, mirror galvalum steel plate, vinyl sheet, dimensions variable, 2018

2. Taewoo Kim, *Wind*, floral form, household paint, powder pigment, 686X441X5cm, 2018