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Kim Beom, 1963-
金範

The matter of 'image' has been the core of Kim Beom. The artist has long been interested in the human psychology involved with defining 'shape,' molding 'imagery' as a real psychological equivalence of shape.

The 'image' includes not only superficial images, but also images that exist or can be read through hypotheses and associations, which further points to the meaning of 'representation.' Kim Beom induces people to look at different or new 'real things' via their 'experience' and 'memory,' not through the representation of specific objects. In other words, exploration of the relationship between 'reality' and 'image' is a question for the artist to gradually find through the 'actuality' of the image, and further extend to the scope of 'experience' and 'memory' by linking it with the area of 'cognition.'

Kim Beom deals with various types of media, including painting, drawing, object, sculpture, installation, book, video and online. Through these diverse methods, the artist has experimented to find the appropriate 'container,' or physical body, according to the unique contents of the works. His visual language is characterized by serious humor and absurd suggestions that, somewhat playfully and implicitly, overturn convention with humble expressions and an 'intended laxity.' The result crosses both actuality and fiction, such as paintings that reject images, instructions that force specific situations, and tools that pretend to be human. Kim Beom's work cynically reflects the absurdity and uncertainty of reality while dealing with a world in which human perception is doubted.

Kim Beom

Born in Seoul, South Korea, in 1963, Kim earned both a BFA (1986) & MFA (1988) at Seoul National University, followed by a master's degree from the School of Visual Art in New York, USA. The artist has held many solo exhibitions, such as *How to become a rock* (Leeum Museum of Art, South Korea, 2023); *Water from Ganges River in the Cup Made with Newspaper from Congo* (Kunsthal Aarhus, Denmark, 2019); *Random Life* (STPI, Singapore, 2017); *Kim Beom* (Vancouver Contemporary Art Gallery, Canada, 2015); *Kim Beom: The School of Inversion* (Hayward Gallery, UK, 2012); *Kim Beom: Objects Being Taught They are Nothing But Tools* (The Cleveland Museum of Art, USA, 2010); and *Kim Beom* (Art Sonje Center, South Korea, 2010).

Since 1987, Kim's works have been presented in numerous group exhibitions both domestically and abroad, including the 13th/1st Taipei Biennale (2023/1998), the 12th Sharjah Biennale (2015), the 9th/4th/2nd Gwangju Biennale (2012/2002/1997), the 6th Seoul Media City Biennale (2010), the Korean Pavilion for the 51st Venice Biennale (2005), and the 8th Istanbul Biennale (2003), among others. The artist has received honors such as the Hermès Missulsang (Hermès Korea, South Korea, 2001), Suk-Nam Art Prize (Suk-Nam Arts Foundation, South Korea, 1995), etc, also was invited to STPI (Singapore Tyler Print Institute, Singapore, 2023/2016). Kim's works are in several collections including the Museum of Modern Art, New York; Cleveland Museum of Art; Museum of Fine Art, Houston; M+ Hong Kong, National Museum of Modern and Contemporary Art, South Korea, and the Seoul Museum of Art.



Kim Beom, *Well Baked Large Chicken*, 1991, watercolor on canvas, 53.5 × 68.5 cm.



Kim Beom, *Untitled*, 1991, acrylic on canvas, 66 × 101.5 cm.

Kim Beom

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