

**(On the Art Historical Study
on ()
of Kibaik YUON**

Artwork Chronicle

Kibaik YUON(1974~) earned undergraduate and graduate degrees from the Seoul National University Sculpture Department in 2000 and 2007. Starting with his first solo exhibition, "Slowness & Wait", in 2007, he has held 14 solo exhibitions until the "About Signs of Sitting down and Standing up" in 2023 and has continued his career as a sculptor and installation artist by participating in more than 80 group exhibitions.

The artist's exploration of the formative method penetrating his current work began during his undergraduate studies. While working on the conceptual work in the early days of undergraduate school, he took fundamental courses in sculpture and carving. However, he moved on to work that responded to material properties or shapes by collecting discarded and abandoned materials. He produced "Carving a Statue"(1996), "Sound"(1997), "Alteration"(1997) series, "Deviation"(1998), and "Desire for Nature(physis)"(1998). He made attempts to go beyond the categories of traditional sculptures, such as performances, sound sculptures, and installations, in which the body intervenes in objects or experiments that apply physical and chemical force to materials or transition from one state to another.

Among his works done in the late 1990s, he created a series of "Movement/Motion"(2006~2007) in which spatialized temporality and performativity by repeatedly carving out or projecting images such as hieroglyphs using fire on materials such as iron and glass and industrial materials. Soon after, the series "Slowness & Wait"(2007) and "Fade"(2008), which reorganize back to the material, textural, and shape of the ready-made object itself, became a direct instrument for work made of mother-of-pearl, reed organ, chandeliers, and wallpaper. "Green Heights"(2011), which ripped all the surface mother-of-pearl off the cabinet and reshaped in space and placed the cabinet after dissembling on the wall, and "() that is left"(2013) which took apart a reed organ and put up an invisible time, and "2nd spatial practical of chandelier"(2013), which dismantled and reinstalled a chandelier collected from the old Seoul Station, are works that show not only formative attitudes of the artist but also extensions of installation.

The re-installation of the wallpaper after dismantling it, which has been in full swing since 2014, is one of the most widely known works of the artist. Starting with "A room with the South window that can see the InWang Mt."(2013), "Gyonam"(2014) and "Garibong 133"(2014), in which he installed wallpaper from redevelopment areas or the residence of migrant workers, are representative. The separated wallpapers were installed in the exhibition hall as evidence of time and place, and the traces remaining on the wallpapers were stored as historical archives or recorded in texts, videos, and photographs. Furthermore, this work leads to meeting the people

related to the work, and he interacts with the paper hangers, master of wallpaper, and architectural restorers. Through this, the artist approaches the life history and cultural history surrounding the wallpaper, and the result of the collaboration was finalized with the solo exhibition "Act Facing Act"(2017).

The artist categorized the installation and performance at specific places through art into projects other than artworks(exhibitions), and most of them took place on the sites. "52 Building 106" conducted 13 times from 2008 to 2021, was formed as a place where met with others and the others met. After, it led to "Finding The Owner"(2010), which the artist created with the hope of being related to people through objects left unattended in public or private lands, "Tan,Tan,Tan"(2017), which interpreted 5·18 Gwangju Uprising as a place of dialogue by interpreting it from a peripheral perspective, and "Ongoing Project Facing Church St. & Gyonam"(2022), which connected Gyonam-dong and London Church Street to experiment with the possibility of relocation and construction based on redevelopment issues. Among them, "Ongoing Project 40 Yeokchon", in which he rented a house in Yeokchon-dong, Seoul, from 2018 to 2021, applied the methodology loosely but comprehensively by reading places, spaces, and times with people with peripheral views as well as examining the physical connections of time and space.

The latest solo exhibition, "About Signs of Sitting Down and Standing Up"(2023), was an exhibition in which the artist reflected on his previous work and applied comprehensive production methods and attitudes. In addition, this exhibition reconceptualizes that discarded and abandoned objects, which the artist has been paying attention to, were realities that once existed but disappeared through modern times and were overlooked. The artist presented the works such as "Into the Earth"(2023), "The Land of ()"(2023), and "Two Constructions"(2023).

Study Onview

The Art Historical Study on () of Kibaik YUON studies all works and projects from the artist's earliest work produced in the mid-1990s to the latest in 2023. Along with cataloging the works, existing texts, artist's notes, and exhibition history, the research team conducted several interviews to write an article describing the production motivation and process of major works and projects. The research team produced Jin, Whuiyeon's "The Artist Whose Attitude Became the Form: The collective art of a sculptor who puts others in their place and puts them in other's place," an art critic Choi Taeman's "Recording the Restoration of Time and Restored Memory," an art theorist Toshiya Echizen's "Watching Changes, Revealing It: The Formative Principles of Kibaik YUON," and Shin Yanghee's "40 Yeokchon as provisional whole of aging, encountering".

Education

- 2000 Graduated with B.F.A at the Seoul National University, Department of Sculpture, Seoul, Korea
- 2007 Graduated with M.F.A at the Seoul National University, Department of Sculpture, Seoul, Korea

Solo Exhibitions

- 2007 Slowness & Waiting, Gallery Kwanhoon, Seoul, Korea
- 2008 Fade, Gallery Kwanhoon, Seoul, Korea
- 2009 52-106, Gallery Curiosity, Seoul, Korea
Coding Conversation 'Three Pillars'
SPACEZIP gallery, Seoul, Korea
- 2011 Green Heights, SOMA Drawing Center, Seoul, Korea
Green Heights+Finding the Owner,
TakeOut Drawing, Seoul, Korea
- 2013 Enriched History, Zaha Museum, Seoul, Korea
- 2014 Approaching a Place,
Seoul Art Space Keumcheon, Seoul, Korea
- 2015 Para-Site, Song-Eun Art space, Seoul, Korea
- 2016 '?'-One who is, Seo-Hak Photo Gallery, Jeonju, Korea
- 2017 Act Facing Act, Amado Art Space, Seoul, Korea
- 2019 Temporary Table, Project Space Yeochon 40, Seoul, Korea
- 2021 Approaching () Site+Facing Effect,
Project Space Yeochon 40, Seoul, Korea
- 2023 About Signs of Sitting down and Standing up,
Kim Chong Yung Museum, Seoul, Korea

Directed Project

- 2001 project space Atmosphere Two-Person Exhibition,
project space Atmosphere, Seoul, Korea
- 2003 3-1 Jongno Street Reproduction Event-Beyond
History-New Declaration of Independence,
Road in front of Jongno YMCA, Seoul, Korea
- 2008 52 building 106-1st, Teaching Assistant's Room at
Seoul National University Building No.52 Studio
106, Seoul, Korea
- 2009 52 building 106-2nd, Corridor in Seoul University
51 Dong University, Seoul, Korea
52 building 106-4th, Teaching Assistant's Room
at Seoul National University Building No.52
Studio 106, Seoul, Korea
- 2010 52 building 106-5th, 6, Dongsomun-ro 1(il)-ga,
Rooftop, Seoul, Korea
- 2011 52 building 106-6th, SOMA Drawing Center,
Seoul, Korea
- 2011 52 building 106-7th, TakeOut Drawing Hannam,
Seoul, Korea
- 2012 52 building 106-8th, An interior courtyard in
Ulsan Museum and Teaching Center, Ulsan, Korea
- 2015 52 building 106-9th, Seoul Art Space Keumcheon,
Seoul, Korea

- 2015 52 building 106-10th, Song-Eun Art space,
Seoul, Korea
- 2016 52 building 106-11th, National Museum of
Contemporary Art Goyang, Goyang, Korea
- 2017 ACC Gwangju Fringe International 'Tan,Tan,Tan,'
Old Jeollanamdo ofce yard,
Asia Culture Center square, Gwangju, Korea
- 2018 Monologue of Rice: Temporary mouths to Feed,
Gyeonggi Sangsang Campus, Suwon, Korea
- 2018~2021 Ongoing Project: 40 Project space Yeochon 40,
Seoul, Korea
- 2020 52 building 106-12th, Project space Yeochon 40,
Seoul, Korea
- 2022 Ongoing Project Facing Church St. & Gyonam,
Londond, Seoul, Korea

Residency & Others

- 2007 Selected the Young Artist by the Gallery
KwanHoon, Seoul, Korea
- 2009 selected the 4th Registry Artist by the SOMA
Drawing center, Seoul, Korea
- 2011 TakeOut Drawing & Museum(residency program),
Seoul, Korea
- 2013 granted from the Seoul Foundation For Arts,
Culture and Arts Council Korea, Seoul, Korea
Seoul Art Space Keumchun(residency program),
Seoul, Korea
- 2014 Seoul Art Space Geumcheon Artist in Residence,
Seoul, Korea
Granted Artist for Art Support Programs, Seoul
Foundation for Arts and Culture, Seoul, Korea
- 2015 Selected the mid-career Korean Artist by SongEun
Foundation for Arts and Culture, Seoul, Korea
- 2016 National Art Residency Goyang Artist in
Residence, Goyang, Korea
- 2017 Granted Artist for Art Support Programs, Seoul
Foundation for Arts and Culture, Seoul, Korea
Granted Art project Support Program, Gwangju
Foundation for Arts and Culture & International
fringe Festival organization, Gwangju, Korea
- 2018 'Kim Se-Choong Sculpture Award'- Young sculptor
part, Kim Se Choong memorial work organization,
Korea
Asia Culture Center Open lap Creator in
Residence, Gwangju, Korea
Granted Art project Support Program, Suwon
Foundation for Arts and Culture, Suwon, Korea
- 2022 Granted International culture and Art Exchange
fund, Art Council Korea
- 2023 Granted Artist for Art Support Programs, Seoul
Foundation for Arts and Culture, Seoul, Korea

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Artist	Kibaik YUON
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