
On the Art Historical Study
on ( )
of Kibaik YUON

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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 raditional 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-ofpearl, 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. In addition, works such as *Water-Used Method Third*(2015), created around the same time, borrowed, and interpreted the production technology that appeared in real life.

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). Meanwhile, this work led to works using allpapers collected from

different regions such as Okin, Bomun, Cheongdam, Changwon(Masan), and London, following Gyonam and Garibong.

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 *Monologue of Rice: Temporary Mouths to Feed*(2018), which sought a temporary community of artists through rice and family members at the formal site of the College of Agriculture Seoul National University, 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*(2018~2021), 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.

Works and projects conducted by the artist so far are based on accurate observation and understanding of the object, whether it is a physical object, place or person. Rather than highlighting a specific topic or agenda, the main focus is

to take time according to the object s physical texture and face the overlooked contents with the body. The production process of the object of observation became the form of sculpture, the physical characteristics became the mass of the sculpture, and the sculptural process of sharpening, making, reducing, and attaching was not different from the way the finding the erased, overlooked ( ).

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. Therefore, the artist named the changes in humans and lives arising from the modern era the sign of what was happening and implemented within the human act of sitting down and standing up, and 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. In addition, the researchers who participated as writers held individual meetings

with the artist and wrote a manuscript that reflected their major and interests through data and work research. The research team produced art historian 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 Curator Shin Yanghee's 「40 Yeokchon as provisional whole of acing, encountering」.

On the Art Historical Study
on ( ) of Kibaik YUON

Selected Works

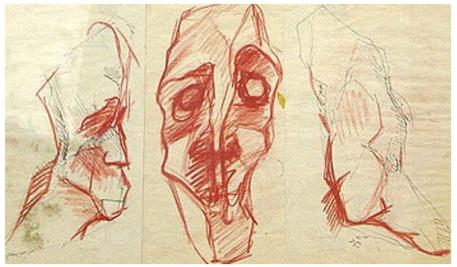
1996~2023



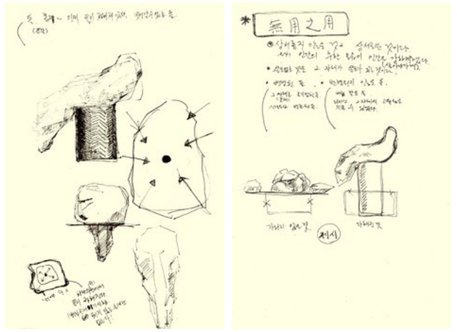
Carving a Statue 1996
Black stone 80(h)×30×30cm

Carving a Statue

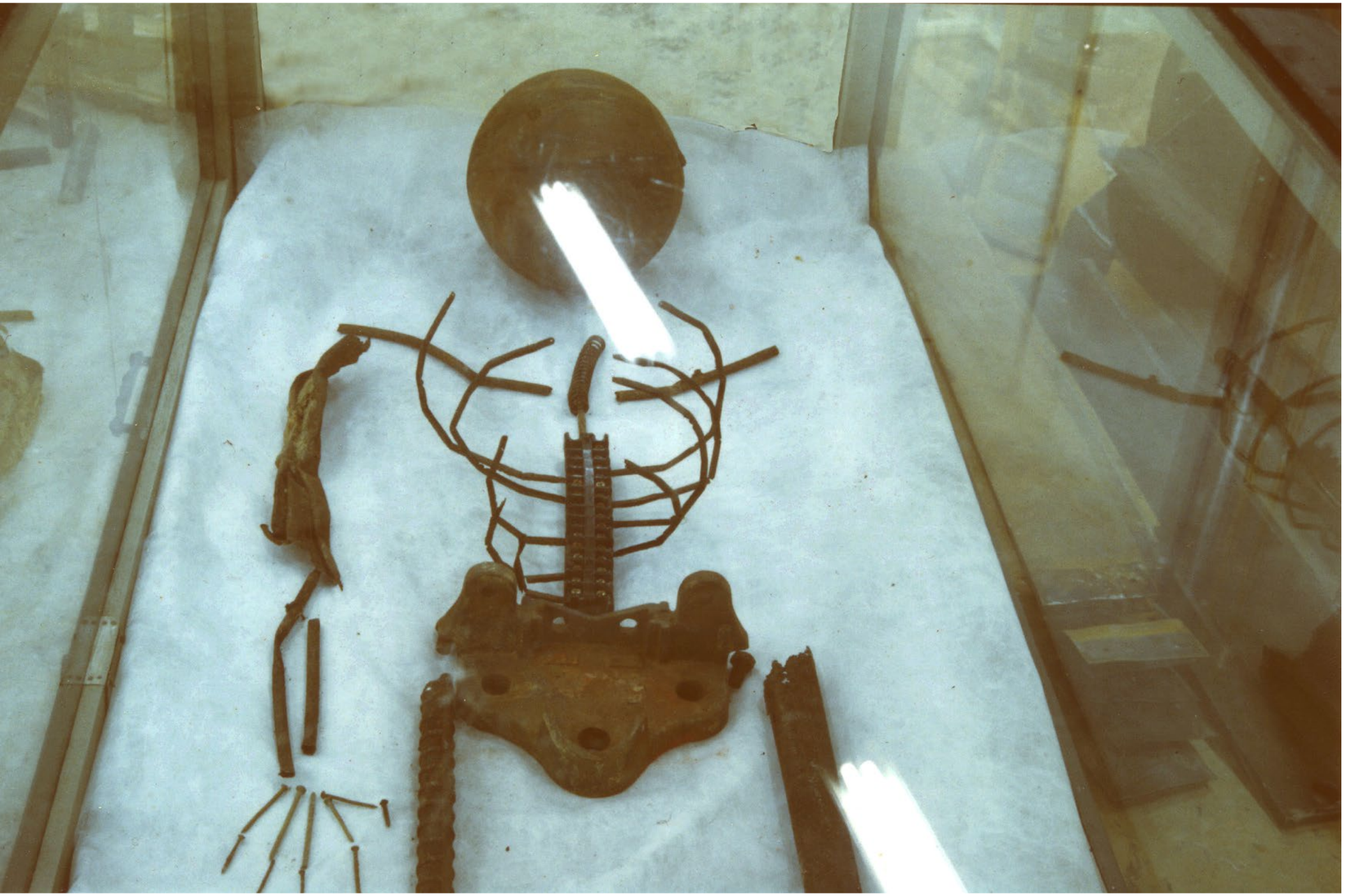
This sculpture was produced in the Stone Sculpture course in the college years. The artist started this work, doubting the artificial shaping in the figurative stone sculpture class. Instead of a straight cube shape stone that is easy to sculpt, the artist select neutral stone and he finds a cracked one and sketches and draws, examining the surface of it for about 3 months. Afterward, the artist created a minimally shaped portrait with the eyes, nose, and mouth, which could be described using the cracks left on the stone.



Drawing



Esquisse



Alteration 1997 Steel objet Dimension variable

Alteration

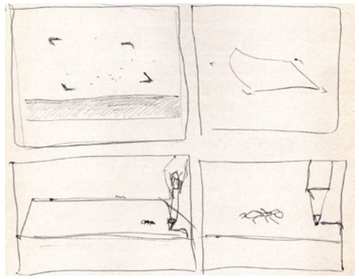
The artist produced a series of works with the keyword 'change' during college. He collected branches that had fallen on the ground, studied their shape and physical properties to produce them as installations. And he collected discarded paint tins, polished the surface of it, cut them at narrow gaps with a plasma cutter, and observed the process of rust and deformation after leaving them outdoors. Also, he collected objects made of steel or wood found on campus and created works, exploring the boundary between life and death through museum-style installation.



Drawing by Ants
2003 Ink on paper
108×79cm

Drawing by Ants

After graduating from undergraduate school, the artist had a five-year gap year when he went through an existential agony about life. He met a hidden craftsman to learn about the human body, did gymnastics and yoga, and had time for practice far from the artwork. This drawing is the first work after returning from such a time and is a work in a transition period. The artist finds an ant passing by on his drawing and, for a few days, draws the path of the ant on A4 paper. It is a drawing in the form of a map made into a single line by collecting the papers and drawing a line with a thick pen.



Work sketch



Hand drawing

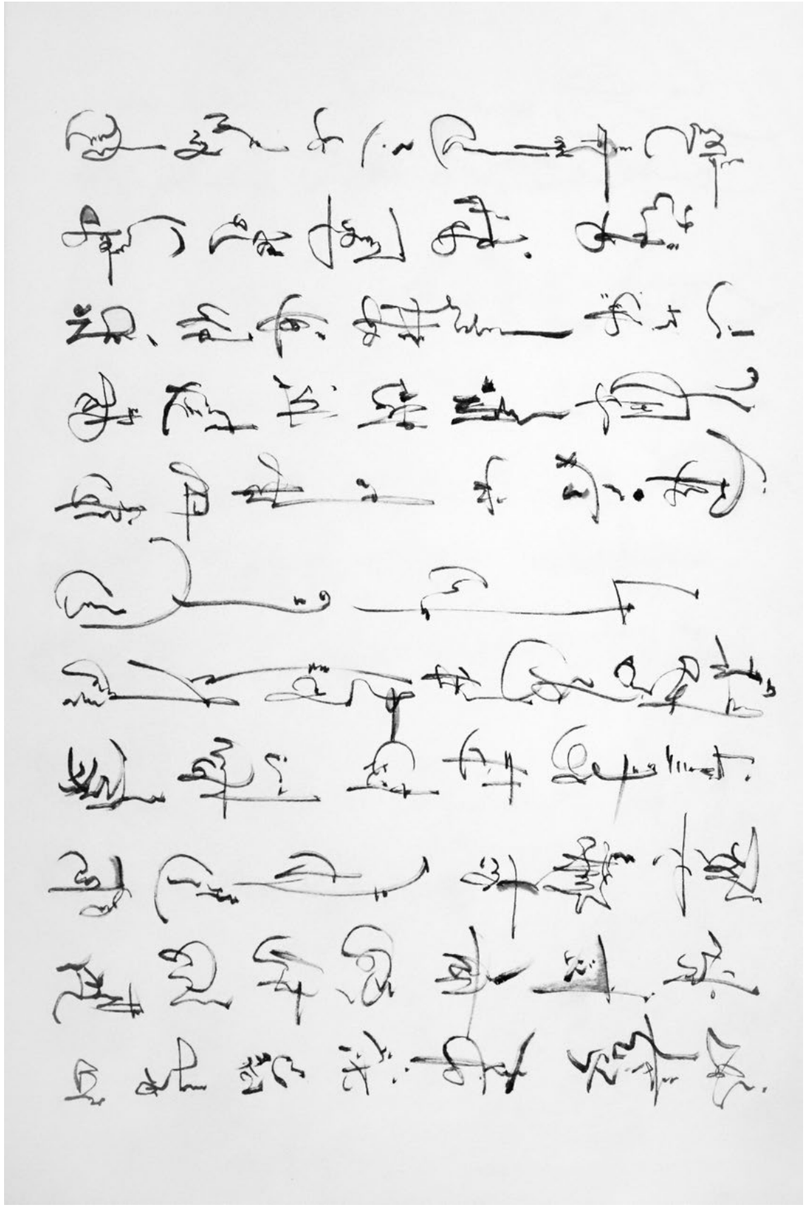
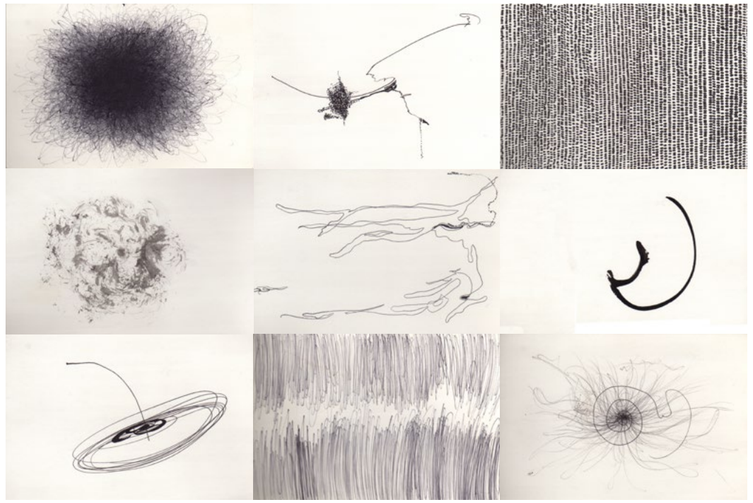


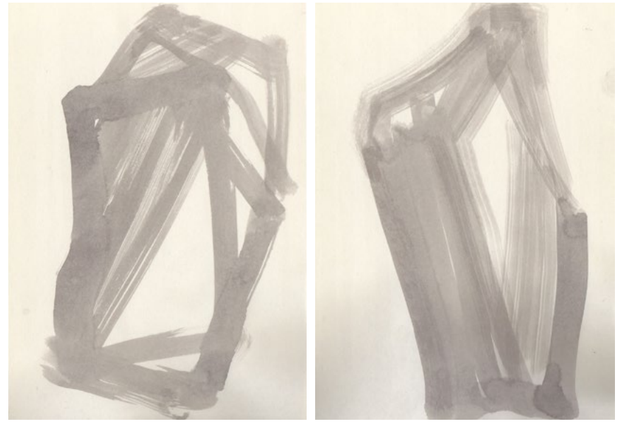
Image Drawing 2003



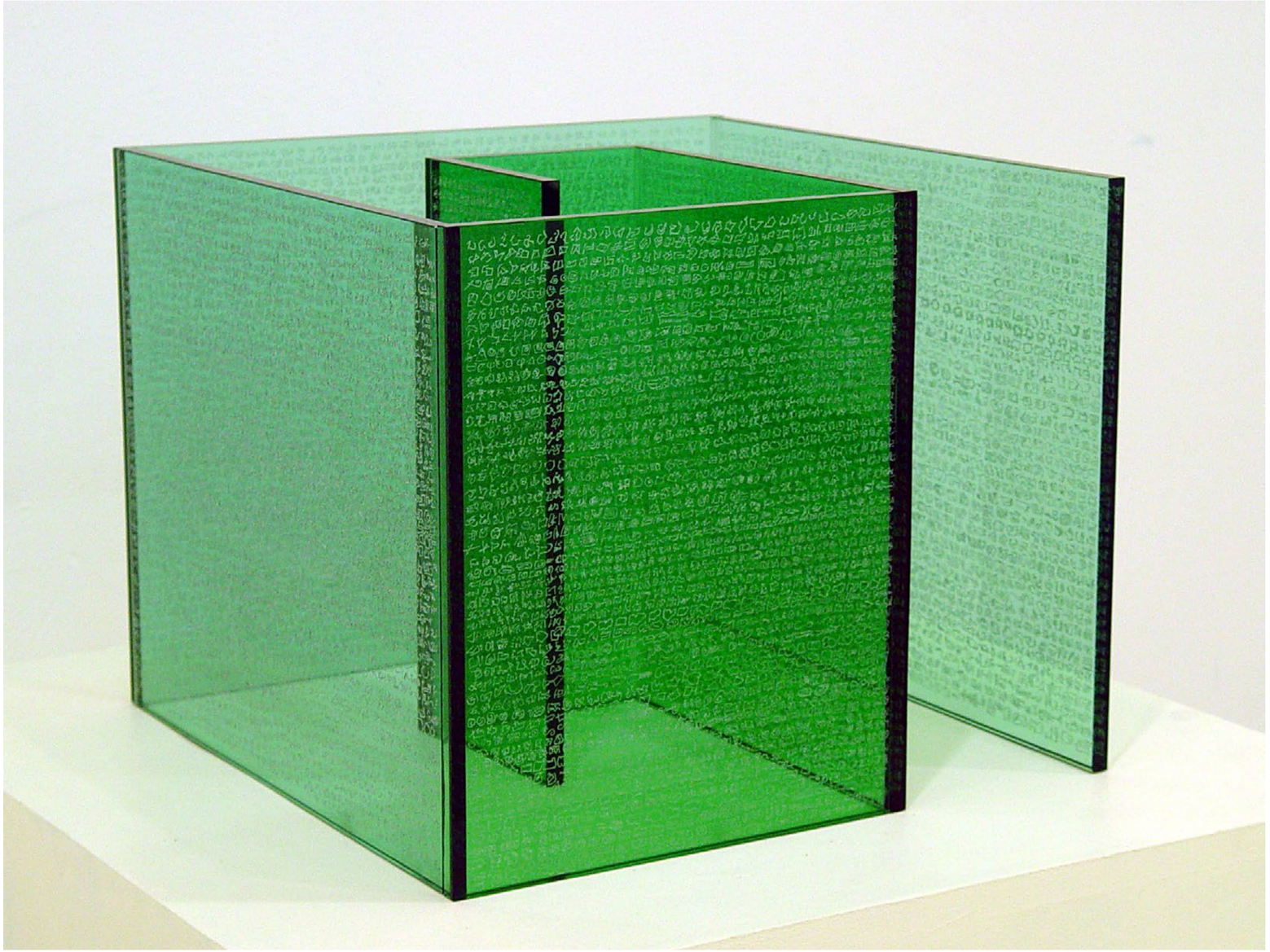
Postcard Drawing 2003

Image Drawing

It is a work drawn on hundreds of postcard-sized papers with the expectation of the first, start, the beginning to describe the feeling of the moment of drawing. On the one hand, it is a work that recognizes the limitations of the originality of drawing in art. The artist worked by drawing one line at one breath. During this work, he recognizes not only the simple fun of the hand movements according to time and change but also the presence of ancient hieroglyphs through the engraved traces. The abstract images created by drawing lead to engraving works on industrial materials, living objects, or newspapers.



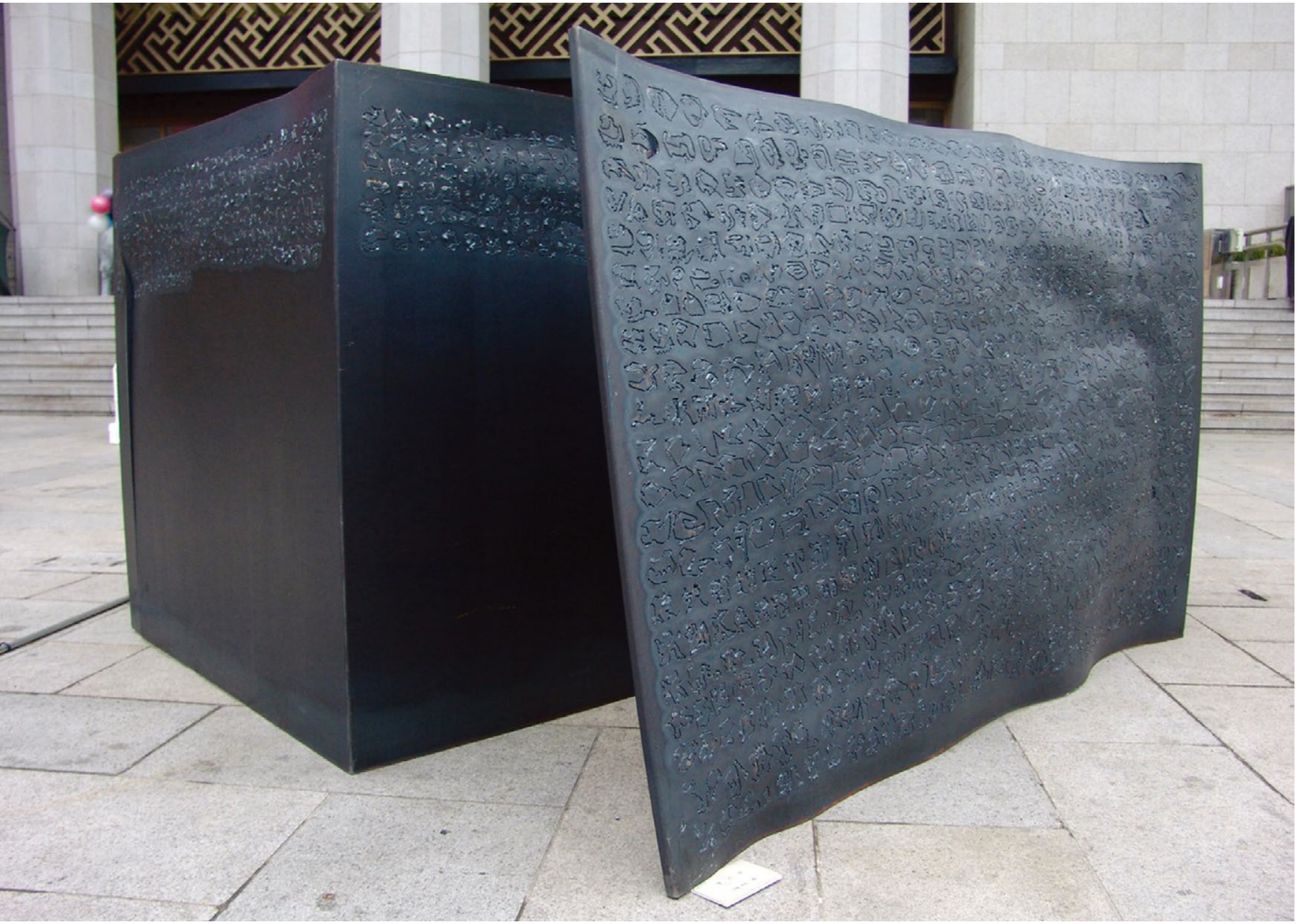
Stone Drawing 2003



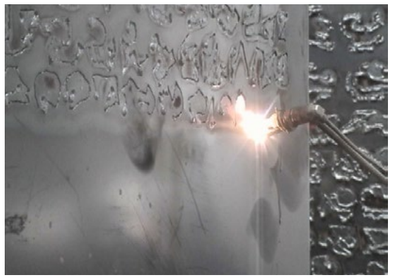
Motion 2005 Engraved on glass 30(h)×45×45cm

Movement

This is the work of engraving an abstract symbol-like image learned through drawing work on industrial materials such as glass and iron. *Motion* and *Movement* were created in the same way, but different results came out due to differences in material properties. When engraving the image on the glass piece with an engraver, there was a difference in the degree to which the glass on the surface was ground and glass powder occurred. Still, the iron plate was wrinkled due to high heat when the oxygen cutter was repeatedly engraved. *Movement* is created as a square-shaped sculpture in which *Movement* is a sculpture created by engraving an image on a rectangular shape of a 124×720cm iron plate rolled inside. This series of works is categorized as ‘Movement.’



Movement 2005 Engraved on steel 124(h)×200×230cm





Movement production process



Cabinet

After exploring the transformation of physical properties by engraving the shapes on industrial materials such as glass and iron, the artist proceeded to work using everyday objects. Computers, gas stoves, fallen leaves, glass bottles, plastic bottles, newspapers, and paper were also carved using an oxygen welding machine, and the images were changed according to the characteristics of the materials. *Cabinet* is a sculpture that is densely carved in the form of a curved line to change the surface properties differently while maintaining the basic shape of the iron cabinet.

Cabinet 2006
Engraved on abandoned iron cabinet 120(h)×90×40cm



Slowness & Wait - Craft Desk 2007 Abandoned wooden craft desk 80(h)×110×60cm

Slowness & Wait - Craft Desk

The artist finds an abandoned craft desk with the drawer removed and moves it to where he works(artist studio). He observed the craft desk for a while, picked up a short and worn sculpture knife, and worked with it. This work applied the concept of sculpture, which refers to cutting and removing, but it was cut as if it were an acrobatic moves so that each side of the cut surface did not fall off. It focuses on how the body reacts to the object by cutting it daily without a specific purpose. The artist worked with the expectation that it would be a meaningful work if continued, no matter how trivial it might be and meaningless to continue.





Production process



Slowness & Wait - Found Metal Object 2007 Found metal object Dimension variable

Slowness & Wait - Found Metal Object

This work is done by tapping the iron objects collected until they become thin. Hairpins, buttons, nails, wires, zipper handles, clothing pins, document pins, lighter iron accessories, and other tools are heated over a fire and tapped with a hammer. The tip of an aluminum can was tapped to spread without heating it after finding out it melts away without a trace in the fire, and the zipper handle, which was cast of iron, was heated with fire and broken when tapped, was left partially crushed.
The material's properties were not shown on the outside, so the artist went through a process of trial and error.
It was installed by weaving threads into discarded stove protection or steel nets with advertising flyers and hanging objects at the ends.



Production process





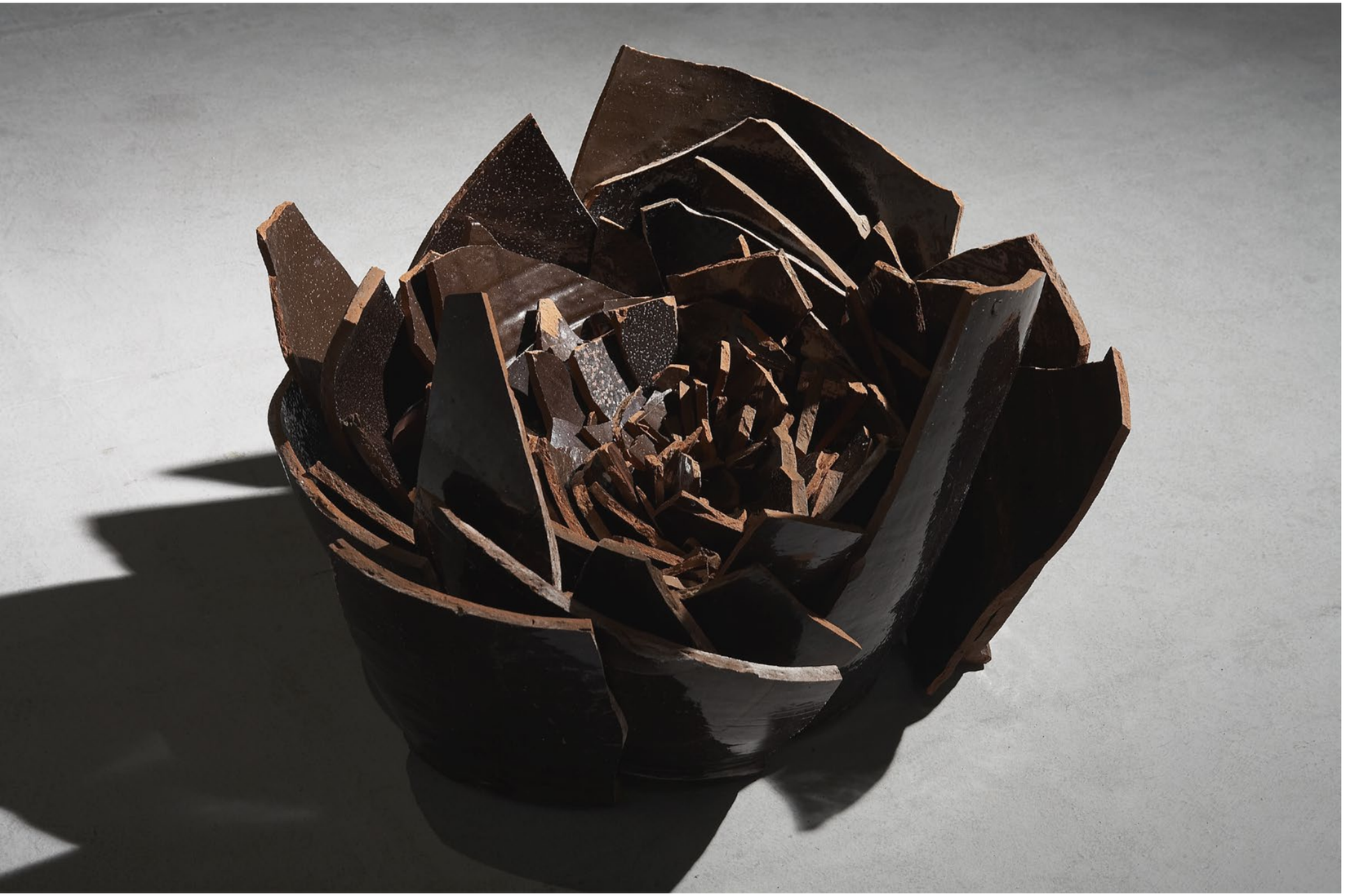
Iron objects picked up
on the street



Floor display



Experiment installation



Slowness & Wait - Broken Pot 2007 Broken ceramics Dimension variable

Slowness & Wait - Broken Pot

This is the work of studying the reshaping of fragments after finding broken pottery in a pile of waste. The artist experimented with compositional forms with ceramic fragments and worked with broken earthenware as a material that raises more tension. While struggling to find a way to stack, balancing with gravity, he deviates from the idea of reconstructing the original shape. The remaining fragments were stacked from the inside after assembling the broken pieces on the bottom. The bottom part was fixed by the force of the fragments being pressed against each other, and the gap was filled with small pieces to obtain a solid shape. At the redevelopment demolition site, he collected more broken jars and worked on them, and the series of works that followed were produced with the same principle, although the shape changed in each installation.



Installation view related to the master's thesis



Slowness & Wait Exhibition view 2007



Fade - Receive an Old Hanbok

The artist worked with the hanbok that was handed down from his mother. Before this work, he created works disassembling cotton shirts, sweaters, and military uniforms and reinstalled them. He started unwinding the worn clothes to obtain thread to hang works, but he proceeded with this work by paying attention to the shape that was transformed by unwinding the thread. According to the weaving method of various clothes, the thread was unwound entirely, and it was reinstalled on the ceiling or wall using fishing thread according to the shape of the original clothes. *Fade-receiving an old hanbok* was not a work that disassembled all the threads of the hanbok but removed only one of the weft and blade lines to keep the original shape from collapsing.
A Jeogori and a skirt were hung from the ceiling, and the removed thread was collected and hung on a wooden stand.



Fade - Receive an Old Hanbok 2008
Silk hanbok skirt and jeogori(Korean traditional clothes) Dimension variable



Fade - The Day I Clean up My House

This work uses a Bandaji(Korean traditional clothing wooden chest) the artist inherited from his parents.
In the past, in Korea, adults had a custom of asking their neighbors to look after their houses when they had to go somewhere. The artist's parents asked their neighbor to do so while they were away. However, when the parents return home, they find out that the Bandaji has been replaced with a fake one. For that reason, they were going to throw it away, but the artist kept it and worked with it. The artist recognizes in the process of burning and rubbing the Bandaji with fire over and over, wood grains inside the surface or hidden nails are revealed, or the shape is distorted by heat. Through this disappearing process, the artist could understand the objects' production process by observing the Bandaji structure and shape in detail. The artist suggested a sculpture in which the surface was twisted due to high heat, but the shape was maintained.

Fade - The Day I Clean up My House 2008
wooden Bandaji(Korean traditional clothing wood chest) 80(h)×120×55cm



Three Pillars 2009 Newspaper 5(h)×40×20cm

Three Pillars

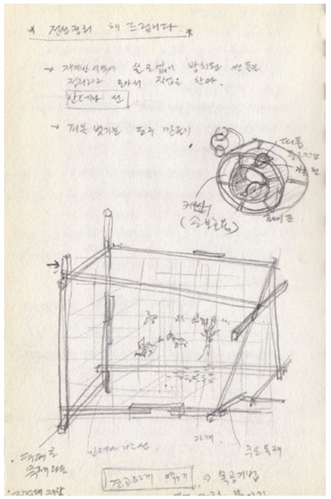
This is the entry of *Coding Conversation*(2009), which was conducted by four artists in the form of a relay solo exhibition. The artist was in charge of the first series of the exhibition. He goes around the exhibition hall to find materials, finds newspapers from butchers, and works on them. After folding and unfolding the newspaper, he crumpled and installed it like a mountain. The next participating artist saw the stacked crumpled newspaper in the shape of a mountain, imagined Himalayan snowmen, and then regathered it to make a snowman. The next artist burned it, and finally, the last artist took a photograph of letting the ashes flow into the river. Meanwhile, he finds three spots of red Kimchi soup stain that would have accidentally fallen on the newspaper. He builds up the powder that has been scraped out with a knife on the three stains to produce *Three Pillars*.

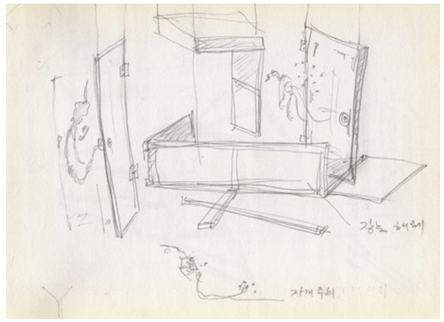


Green Heights 2011 Mother-of-pearl, wood, nylon line Dimension variable

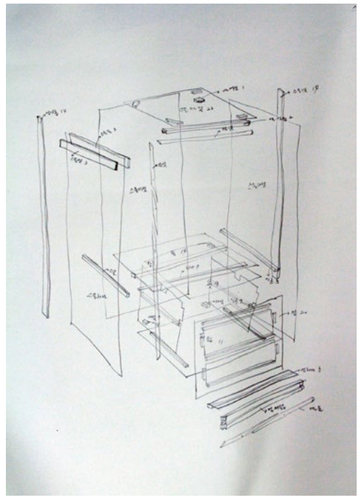
Green Heights

The artist looks after a mother-of-pearl closet from old man, who lived where he was going to move in, and waits for an incident to happen. In the process of moving the mother-of-pearl cabinet, one corner is broken. The mother-of-pearl is lifted, and the white surface is revealed, giving the impression of looking at an old mural painting. Taking the incident as an opportunity, the artist removes mother-of-pearl one by one with a box cutter while using one of the doors as a table. As all the cabinet parts are disassembled, parts that are not visible, such as parts that are less colored inside, are also found. The ripped mother-of-pearl is installed by hanging it with nylon thread in a wooden structure, and he produces work with the back of the mother-of-pearl shown as the front. The disassembled sheet plates were also displayed in a row on the wall so that the hidden back side could be seen. This work is re-exhibited at the solo exhibition *Heights+Finding the Owner* at Takeout Drawing Hannam in the same year. While preparing this exhibition, the artist interviewed mother-of-pearl cabinet craftsmen, investigated the prosperity and decay of the mother-of-pearl closet, and understood the tools and manufacturing process for making them.





Concept sketch for
mother-of-pearl installation



A decomposition plan of
the mother-of-pearl cabinet



Part of the work





The process of reinstalling
the mother-of-pearl removed
from the cabinet in the space



Installation process



( ) That Is Left 2013 Organ, cello Dimension variable

( ) That Is Left

It is a work made using a broken reed organ and cello received from a closed school. Like *Green Heights*, it started with the intention of decomposition. However, during the disassembling process, the artist found objects stuck in many parts of the reed organ, and even these were used as materials for the work. Items such as colored paper pieces, gum, bookstand pieces, paper pieces with diaries, ballpoint pen springs, tissue pieces, leaves, and torn ramen soup bags collected from inside of it, and dust accumulated in every corner were used as objects in the work. These objects were displayed on a small box made of milk cartons. The disassembled reed organ and cello parts are stacked and installed in a shape similar to their originals.



A torn piece of diary caught
between the back of
the reed organ



A paper frog caught
in the reed organ



Color paper and leaves caught
between the back of
the reed organ



Gum caught between
the back of the reed organ



Objects left
in the reed organ



Dust collecting process left
in the reed organ

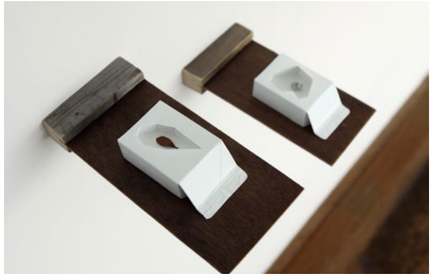


Dust left
in the reed organ





Process of producing the place to put objects left
in the reed organ using milk cartons



Part of the work



Disassembled cello



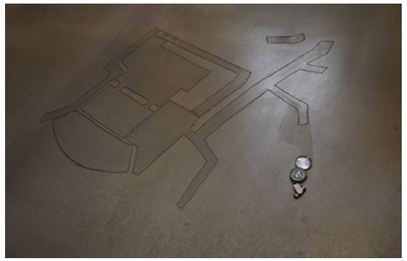
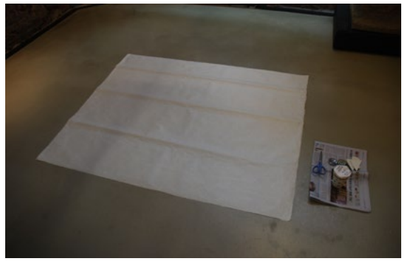
2nd Spatial Practice of Chandelier–a 2013
Chandelier Dimension variable

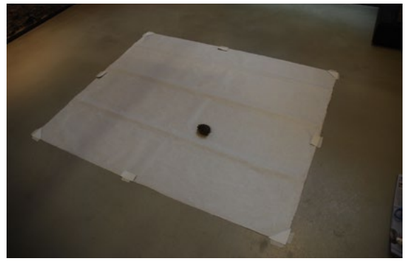
2nd Spatial Practice of Chandelier

Ahead of the reopening of the former Seoul Station in August 2011, the artist participated in the production of permanently installed works in the restoration exhibition room at the suggestion of a restoration architect. The process of demolishing the chandelier, which had not been recognized as a relic, was recorded as a video. In addition, after studying the space form of occupancy by the homeless around Seoul Station, collecting the dust from the chandelier, and casting the floorplan by scraping the floor. The chandelier collected here leads to installation work that disassembles all the frames, metal decorations, and crystals. Spread out the disassembled metal materials on the exhibition hall floor and reinstalled only the dismantled crystal from the chandelier with thread on the branch outside the window led from the inside of the exhibition hall in the original shape of the chandelier. From this work, the artist started to apply Henri Lefebvre's "spatial practice," reinterpreting it as a "space use method."



2nd Spatial Practice of Chandelier–b 2013
Dust on paper 100(h)×122×10cm(L)
2nd Spatial Practice of Chandelier–c 2013
Single channel video 11′ 55″(R)




Process of casting the chandelier from the former Seoul Station Restoration Exhibition Hall







The process of disassembling and installing the chandelier from the former Seoul station Restoration Exhibition Hall





Video captured image



A Room With the South Window That Can See the In-Wang MT. 2013
Wallpaper, wood 280(h)×360×420cm

A Room With the South Window That Can See the In-Wang MT.

This work is the beginning of the work related to wallpaper. The artist starts to work on this after discovering another layer of wallpaper under the outermost one while tearing off the wallpaper due to rain leaking in the house. After tearing off all three layers of wallpaper on the four walls by hand, the artist goes through the process of connecting the wallpaper with hair. The wallpaper is hung from a wooden stick with a fishing thread and installed in all directions, revealing the wallpaper layer and empty space where windows or outlets used to be.

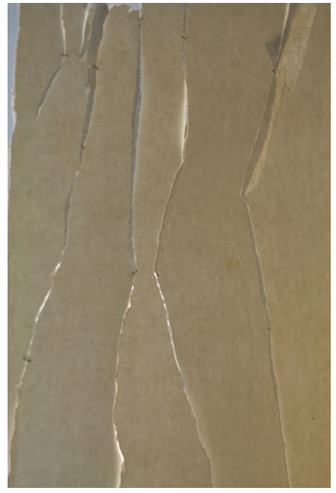




The process of removing wallpaper from a leaked room







The production process of collecting and weaving hair collected in the room



Gyonam 5-11 2014 Wallpaper, wood 220(h)×230×100cm



Gyonam 5-11 2014 Wallpaper, wood 220(h)×200×100cm

Gyonam 5-11

It is a work made by collecting the remaining wallpaper on the wall of a house while looking around the vacant houses in Gyonam-dong, which were being demolished during the redevelopment of Donuimun New Town in Jongno-gu in 2013. While discovering that newspapers printed in 1996 were glued inside the wallpaper, the artist recognizes clues to guess the times through various traces inside the wallpaper in old houses. The pieces of crumbled and shattered newspapers were connected with small pieces of Korean paper and installed by hanging them on fishing lines to expose the layers of newspapers and wallpaper. Meanwhile, the artist gathered a man's graffiti found on a wall or fence in the Gyonam-dong area to produce a booklet, ***Dicker's Song*** and meets a documentary director named Boris Stout, with whom he will collaborate and interact several times in the future. On the occasion of the meeting in Gyonam-dong, they collaborated on ***An Accidental Incident*** and ***Letters and Parcels from Boris***.



Garibong 133 2014 Wallpaper, wood 220(h)×1,200×700cm

Garibong 133

While living in the Geumcheon Art Factory Residency located in Geumcheon-gu, Seoul, the artist examines the current status of wallpaper in surrounding neighborhoods, factories, and houses. Afterward, he got a room in an old house in Garibong-dong, which the size of the room was about 3×3m, and lived for 4 months.
It was a dosshouse where factory workers and Korean Chinese lived in the past, and the previous tenant had left the household behind. The wallpaper had 13 layers, and he found and collected them to record the timetable of female workers, photos of celebrities, and graffiti written on the wallpaper. He gets tired of taking off the wallpaper by hand and devising another method. He finds a way to soak the wallpaper in water. Therefore, he makes a tank and soaks a bundle of wallpaper in it for one year, then separates them completely and dries them. Dozens of separate wallpapers were hung from the ceiling so that the audience could see the traces left on the wallpaper as they passed by between them.

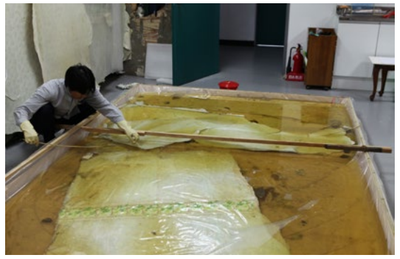


133 Garibong











The process of removing the wallpaper and making the work



Classical Scholar Hanging Wallpaper 2014 Single channel video 10′ 10″(L)
Lonely, Lonely Wanderer 2014 Single channel video 11′ 32″(M)
Everybody 2014 Single channel video 3′ 44″(R)

Classical Scholar Hanging Wallpaper /Lonely, Lonely Wanderer /Everybody

The artist records the process of collecting the wallpaper through photos or videos and produces a series of videos related to the wallpaper. *Dobae-sa* is based on interviews with the paper hangers. In Korean, the paper hanger is called Dobae-sa Usually, a “sa(工, craftsman)” is attached to a technical job, but they are called sa(士), which means scholar. During the interview and study, he could discover why they were called “sa” and recognized for their pride. Based on these contents, the artist made the video with photographs and edits and narrated the work process of the paper hanger. *Lonely, Lonely Wanderer* and *Everybody* restores the forgotten memories of invisible beings behind the city with a video reconstructed from the traces of residents remaining on the wallpaper into private stories.

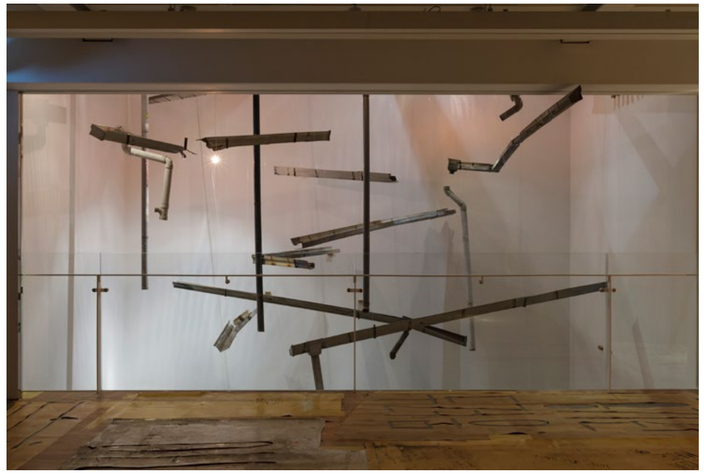


Water-Used Method Third 2015
Zinc roof, water, rainwater pipe Dimension variable(750(h)×614×396cm)

Water-Used Method Third

While looking around Cheongdam-dong, Gangnam-gu, Seoul, where the exhibition hall was located, and observing the modern building, the artist thinks of contrasting things as work material from this place. The artist paid attention to the rain gutter installed outside the house in the redevelopment area in Gyonam-dong and photographed them to record and study cases of rain gutters used in Korean-style buildings and sewage facilities after the Korean Enlightenment period. With this research as a motif, the artist collected pipes from the demolition area in Mangwon-dong and structurally connected them to install them in a ballroom-type three-story exhibition hall. *Water-Used Method Third* was applied, leaving broken parts during demolition as it was so that the place where the water fell through the broken gap or the water gathered could naturally blend. When pouring water used to soak wallpaper from the top, the water slowly falls, and a slight sound rings through the whole space. This work applied Henri Lefebvre's concept of "spatial practice" semantically to the "space use method."





Water-Used Method Third 2015
Zinc roof, water, rainwater pipe Dimension variable(750(h)×614×396cm)



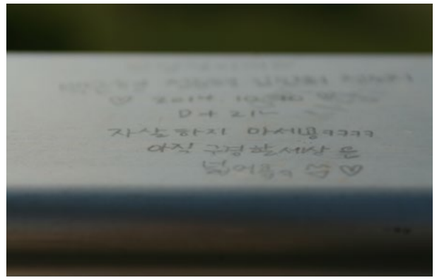
The building in Gyonamdong, which became the motif of the rain gutter

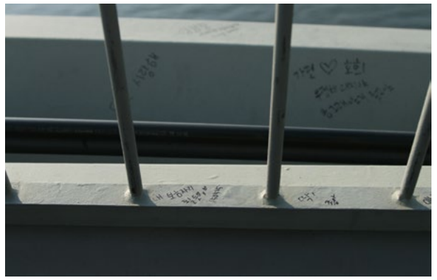


Fallen Leaves Break the Moon

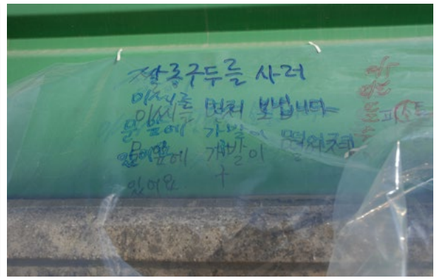
It is an installation work in which the idea was expanded from the artist's interest in the graffiti found while working on wallpaper and traveling around the demolition area. The artist transferred letters and font found in the demolition area in Gyonam-dong and on the walls of the Han River Bridge onto an abandoned pad and cut out, then installed the removed letters on the wall of two spaces using pins and laid the removed pieces of pad facing with each other on the floor of the exhibition hall. Since the writings of people had the content of intersecting hope and despair, they are installed in the form of negative and positive.

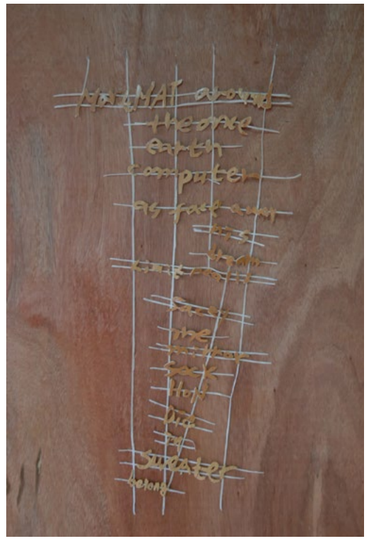
Fallen Leaves Break the Moon 2015
Linoleum, paper tape, pin Dimension variable(255(h)×1,414×614cm)






The places that became the motif of texts

The process of scribble collecting and production



A Feigned Smile 2017 Digital print 48×70cm

A Feigned Smile

While observing the wall of the vacant house, the artist finds the spots where a frame or calendar was hung. The series of works recorded as photos remember and restore the time people lived through the traces of objects disappearing and remaining.







A Ruler Drawing to Mythology(Co-work: Ho-hyun Shin) 2017
Mixed media Dimension variable(230(h)×310×330cm)

A Ruler Drawing to Mythology /A Ruler Drawing to History /A Ruler Drawing to Gaze

While continuing to work on wallpaper, the artist naturally becomes connected to people who do things related to wallpaper beyond wallpaper as physical material. Three installations were made in collaboration with a master of wallpaper, a restoration architect, and a paper hanger. Ho-hyun Shin, a master of wallpaper, exhibited dozens of kinds of wallpaper tools he made himself, along with collected records related to wallpaper in the form of archives. The wallpaper collected by Soon-yong Jang, a restoration architect, and related materials and memoirs were also organized as an exhibition. Byeong-Gil Kang, a paperhanger and poet, designed an experimental poem in the form of a dictionary that collected words that he wanted to disappear from the world. He wrote the poem on the wallpaper, cut off letters, and stacked them on the floor. The artist drew out the contents of the collaborators and created several devices to make them appear in the form of an exhibition.



A Ruler Drawing to History(Co-work: Soon-yong Jang) 2017
Collected wallpapers from Korean old palace, printed paper, a glass drawer, wood, fishing line, pen on paper
Dimension variable(230(h)×370×330cm)



A Ruler Drawing to Gaze(Co-work: Byeong-Gil Kang) 2017
Mixed media Dimension variable(230(h)×370×330cm)



Breath 2017 Steam, waterproof agent on glass 250(h)×450×230cm

Breath

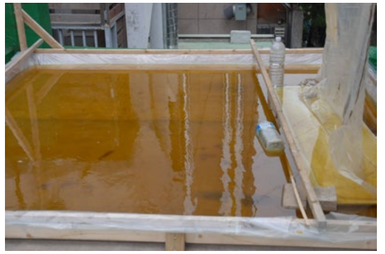
The artist is also interested in the patterns and textures of the wallpaper as he encounters various wallpaper from different times. This work is created by transferring a selected pattern widely used among the wallpaper patterns onto the glass in all directions of the greenhouse using the water-repellent solution. When the liquid made in the process of dismantling the wallpaper is boiled inside, the pattern of the wallpaper that was not visible is revealed by water vapor. On rainy or humid days, the pattern appears more clearly.



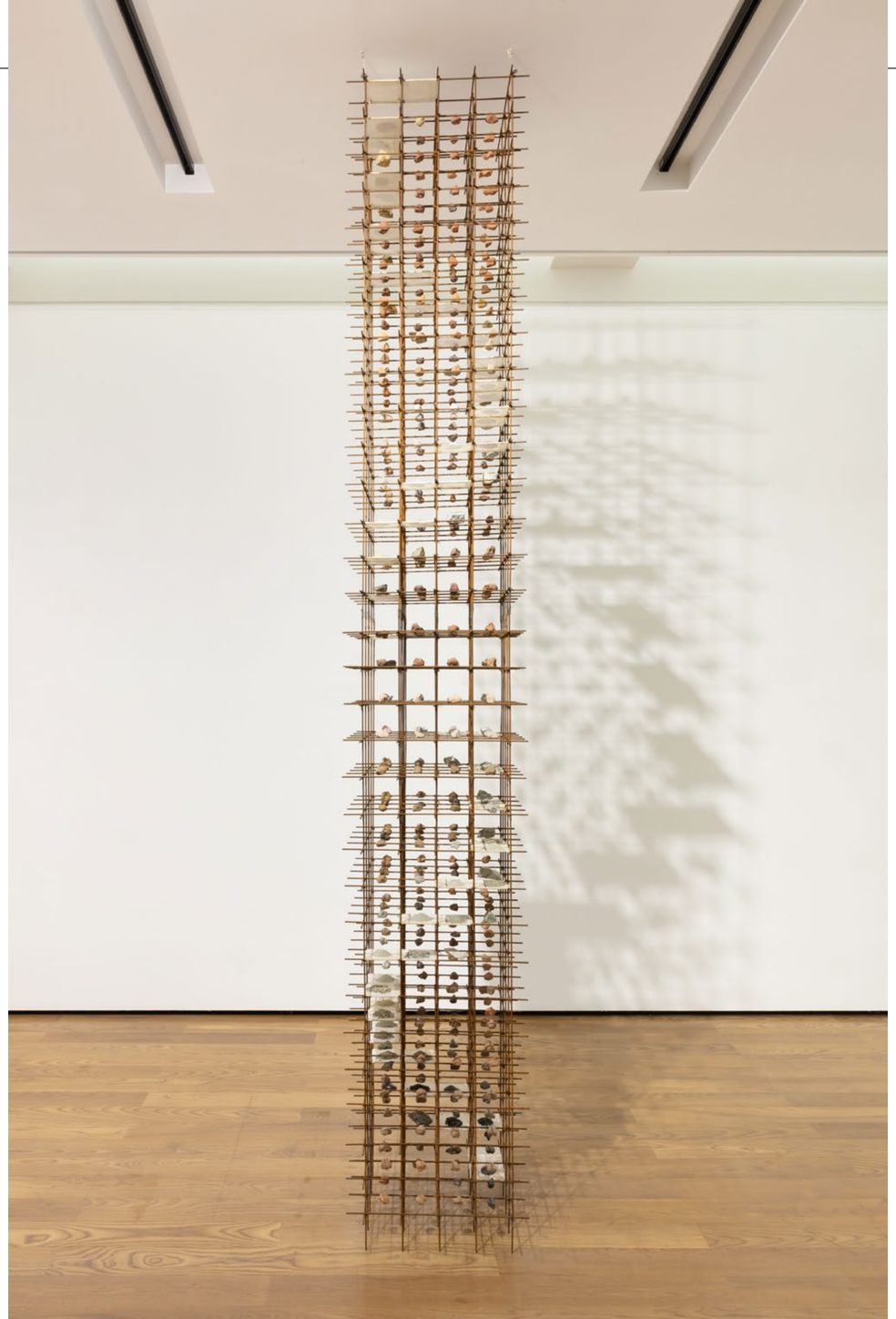
Inside of the work



Part of the work

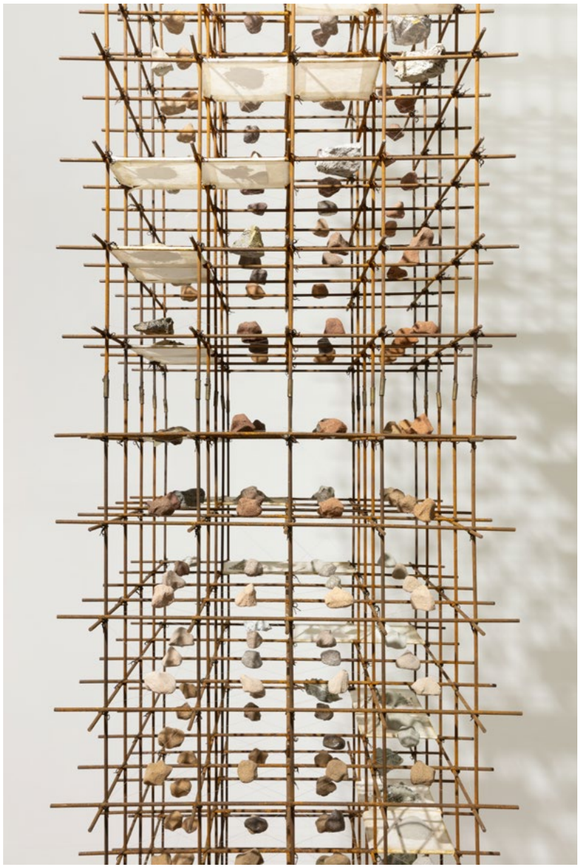


Boiling water came out from the process of separating wallpaper in the work and using it as water vapor



Land of ( )

This work focuses on the movement of active and passive, descent and ascension through the keywords of sitting and standing up in modern times. It is to rethink the time of modern humans by juxtaposing the scientific time of baking and refining soil to use it as a tool and the time of tens of thousands of years of deposited soil. The artist could get into the initial excavation process of a company's new building, which had grown from the mining industry, and collect soil at 50cm deep intervals. He ground soil with a mortar to make similar clay and fired it eleven times at different temperatures in kiln. A total of 16 types of soil at the same depth, including the original stone and soil, ground soil by mortar, unfired soil(a clod), kiln-fired soil(11 clods), and blanks, were arranged horizontally and collected soil of all depth installed vertically in 32 layers.



Land of ( ) 2023 Soil, stone, terracotta, steel 320(h)×40×40cm



Put in Earth 2023 Found object, soil 440(h)×450×500cm

Put in Earth

It is a work of asking questions about time and space through objects collected over a long period of time, and it started with the curiosity of familiar objects the artist found at the sites of migration and demolition in other cultures. The chandelier of former Seoul Station, the mother-of-pearl cabinet received from the residents of Gangnam Apartment to be demolished through redevelopment, drawers, tiles, and soil collected from Yeokchon-dong houses, and curtains and objects collected from the workers' rental housing scheduled to be demolished in London were used for the installation. Although the place collected and the era in which they were produced differ, most were made after modern times. The artist expresses the contradiction of modern time and space, like the fate of objects, by excavating and damaging objects discarded and marginalized in the reality that objects have become commodities through economic globalization since modern times.









Two Constructions

This work uses collected or inherited wood furniture with various stories that were going to be discarded over the past 10 years as materials for sculptures. The Bandaji passed down from generation to generation in the house was lost to the communist army during the Korean War and was discarded because it was heavy and found again on the road. The artist found and collected the secret drawers from the demolition area in Gyonam-dong, which had a lot of land owned by foreigners during the Enlightenment period, and wooden furniture, including church chairs and school chairs used during the Korean Enlightenment period. The artist repeatedly burns and brushes the wood furniture and collects the powder that has fallen off. In the process of burning, the artist faces the accumulated skills of the craftsmen, the time they used, and the ever-changing wood texture. It was placed on a pedestal using a fishing line or on a pedestal made for the exhibition of an abstract sculptor or stacked to be installed on the floor. The space created by the weak part burned down in the process of burning, and the gap caused by the twisted structure was installed to be filled with burned powder.

Two Constructions 2023
Bandaji(wooden chest), church chair etc. Dimension variable



Pulling and Pushing 2023
Traditional structural woods of old hanok, squared timbers, wire, fishing line, wallpaper 357(h)×500×500cm

Pulling and Pushing

The artist's interest in modern times served as an opportunity to explore gravity in sculpture. Modern times were a time when anti-gravity theory was pursued to overcome nature. Based on the research of a mathematician, the Tensegrity structure, which is not affected by gravity, appears even in Western modern sculptures. The sculptural study of being pulled and pushing is like a question of modern people's thoughts toward the core and will. The artist found wood from the hanok demolished by the Seoul Metropolitan Government, inferred the traces of the structure, assembled them according to the texture, and combined the broken part with the tensegrity structure using refined wood and wires to build the entire structure. Wallpaper collected from various places, including the newspaper from 1946 that was used as lining paper collected from the attic of a female writer classified as left-wing, and the house of the representative of Japanese colonial era Electric Company, Nusang-dong, Hanok in Seochon, and abandoned Hanok at the foot of Inwangsan Mountain were separated and installed with fishing lines on the structure.

On the Art Historical Study
on ( ) of Kibaik YUON

Selected Projects

2009~2022



52 Building 106 2008
Teaching assistant's room at Seoul National University building No.52 Studio 106

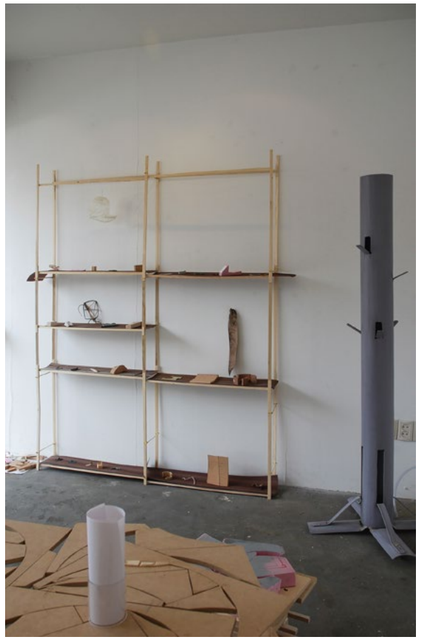
52 Building 106

The project, carried out 13 times under the same title, started from an accidental event to observe the difference in the notion of seeing things through dialogue between people and began in 2008. It is like an event that mediates people met through bookmarks from the surrounding library and objects displayed by the artist, creating a place to talk with temporary structures in the surrounding surplus space in the studio or exhibition hall. The objects are made by the artist using sandpaper and hand tools to minimize the expression of the leftover materials to be thrown away. The earliest event is held with 3 participants. An audience who selects objects on display, the artist, and an audience who has nothing to do with the situation talk through objects. Questions and conversations are made spontaneously, and at the end of the conversation, they put the objects in place.

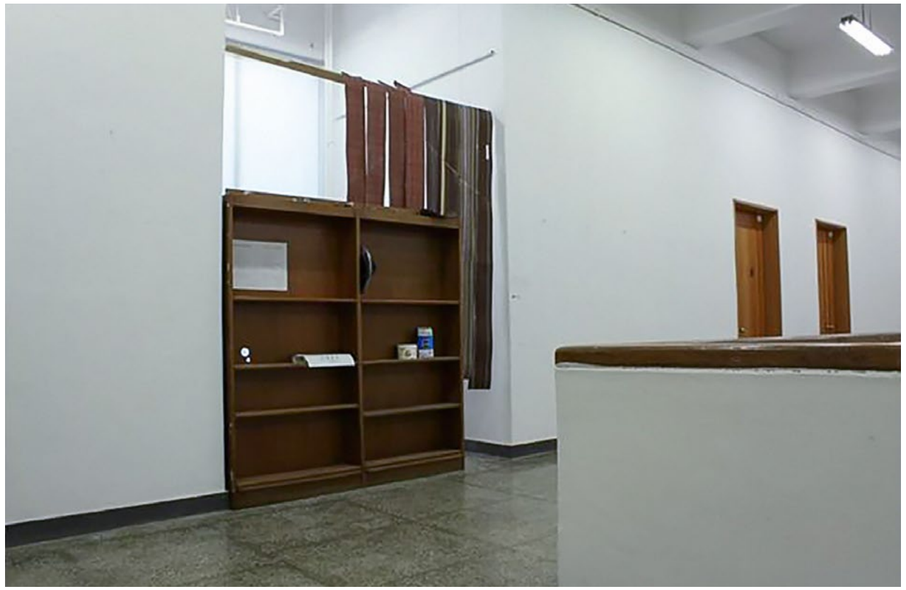








52 Building 106 2009
Gallery Curiosity



52 Building 106 2009
Corridor in 51 dong
at Seoul National
University



52 Building 106 2008
Teaching assistant's
room at Seoul National
University building
No.52 Studio 106



52 Building 106 2010
5th, 6, Dongsomun-ro 1(il)-ga,
Rooftop



52 Building 106 2011
SOMA Drawing Center



52 Building 106 2011
TakeOut Drawing Hannam

52 Building 106 2011
SOMA Drawing Center

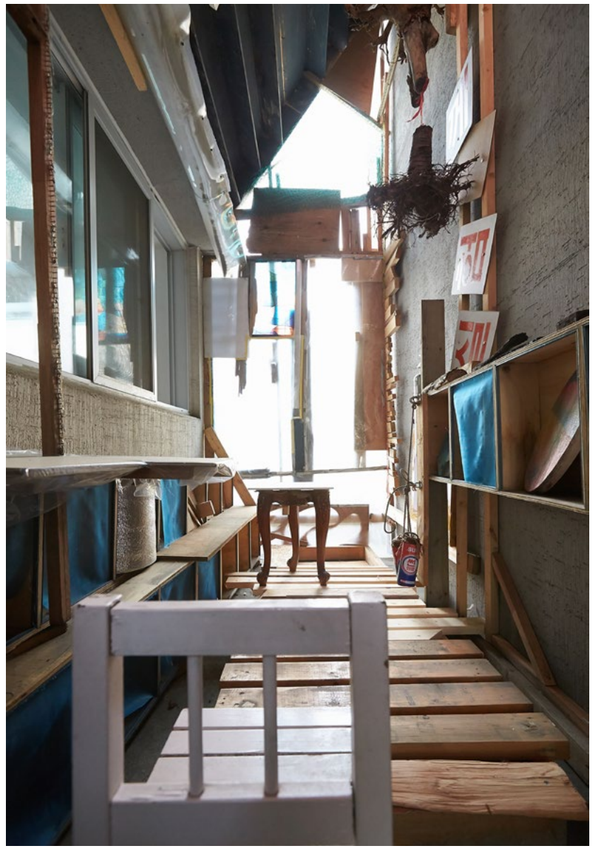






52 Building 106 2012
An interior courtyard in Ulsan Museum
and Teaching Center

52 Building 106 2014
Seoul Art Space Keumcheon







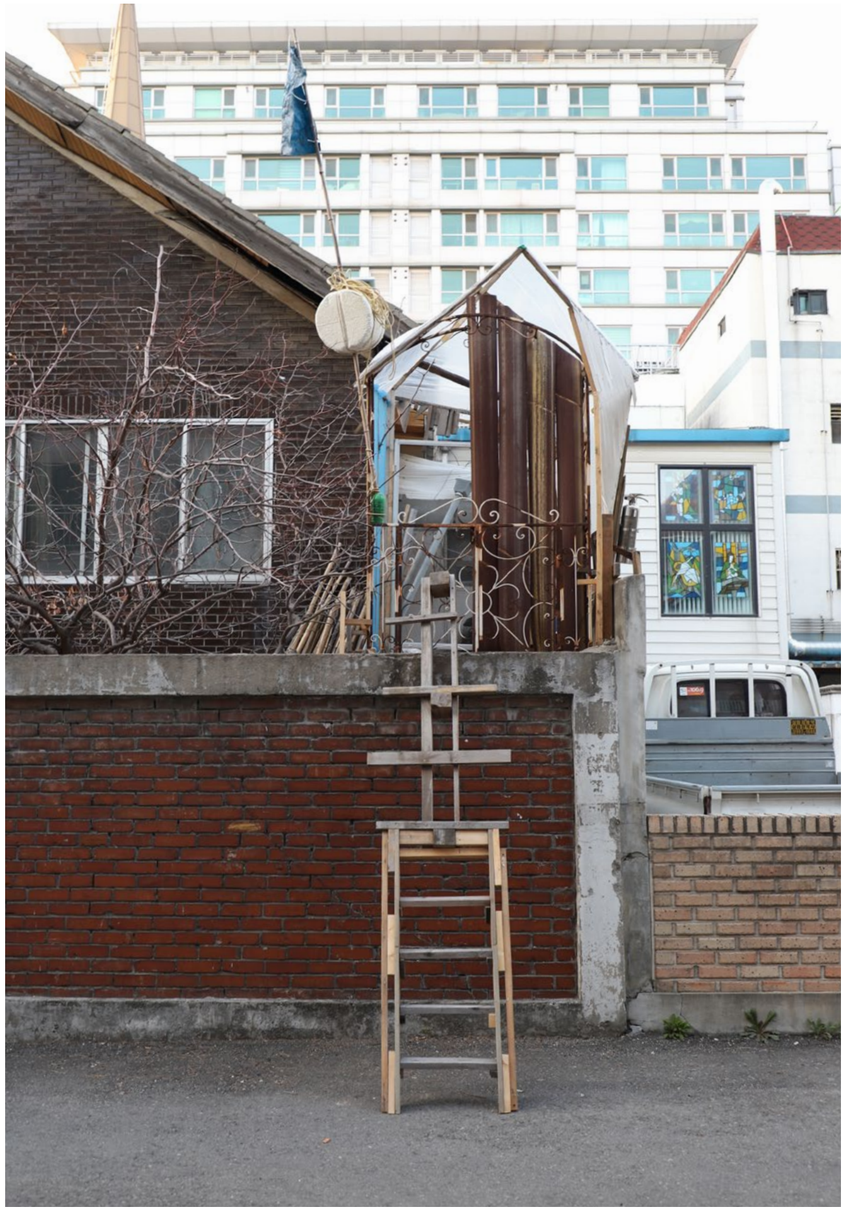
52 Building 106 2015
Song-Eun Art Space







52 Building 106 2016
National Museum of Contemporary Art Goyang



52 Building 106 2020
Project Space Yeochon 40





Finding the Owner 2010
Performance

Finding the Owner /Naengcheon Universal Supply Warehouse

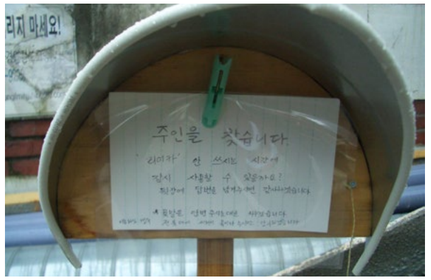
The artist discovers unattended objects while walking around Anyang 5-dong, Anyang-si Gyeonggi-do. These things were abandoned on streets or empty lots, neglected due to not being worth enough to keep, secretly abandoned, saved for a living, accumulated for collection, and collected for sharing. The artist attempts to meet with local residents by setting the act of looking for the owner of the objects as an intermediary. Under the phrase “Looking for the owner,” he puts a sign in front of the objects that request to borrow them and exchanges notes with the residents who wrote in response several times. After proceeding with the entire process, the artist displayed the records in an abandoned closet so people could see them.



The artist installs a sign in front of a found object



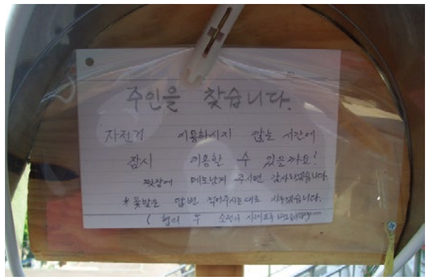
A handcart found
on a roadside



Installation of a ‘Finding the
Owner’ sign in front of
the handcart



A bicycle found
on a roadside



Installation of ‘Finding the
Owner’ sign in front of the bike



Laundry drying rack found
in a vacant root connected to
a road



Installation of ‘Finding the
Owner’ sign in front of
laundry drying rack









Naengcheon Universal Supply Warehouse 2010
Mixed media Dimension variable

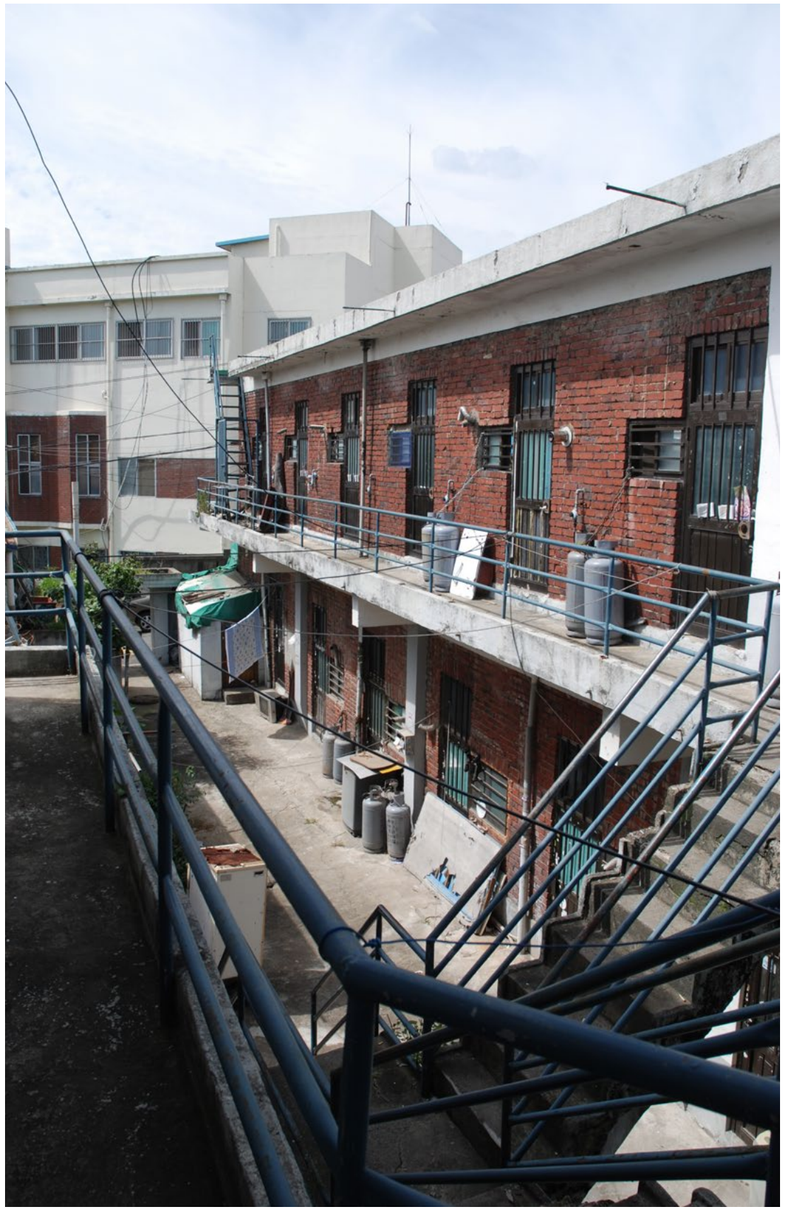
Exhibition view



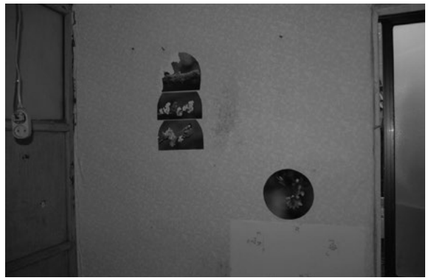
Lonely, Lonely Wanderer 2010
Vinyl, wallpaper Dimension variable

Lonely, Lonely Wanderer

This project was carried out for about six months after moving into the artist residency at Geumcheon-gu, Seoul. While exploring the area around the studio, the artist finds a closed-down three-story building where 40 households used to live in. The houses were divided into small rooms and were called ‘dosshouses.’ He was interested in the structure of the room and went in with a camera to observe and record photos of graffiti on ripped or moldy wallpaper. After the building was demolished, he moved to Garibong-dong to find another place. There, he rents a less renovated and old room and, over four months, collects and records the graffiti and traces remaining on the wallpaper, observing the physical texture of the house. Meanwhile, he visits a local wallpaper and linoleum store to collect various stories connected to the wallpaper and calls related experts to hold a sit-down meeting.



133 Garibong-dong



Traces left by former tenants
in 133 Garibong building



Scribbles and traces
on the wallpaper in the 133
Garibong building



Wall during wallpaper demolition
in 133 Garibong



Dongnam Paper Jungsu Han
paperhanger



133 Garibong talk



Ongoing project 103 Bomun 2016
Wallpaper, mixed media Dimension variable

Ongoing project 103 Bomun

It is a work produced by participating in a project to interpret the current status of the remaining Hanok in Seongbuk-dong, Seongbuk-gu, Seoul, focusing on the artwork. Hanok at 103-2, Bomun-dong, which was about to be repaired, was a studio used by some literary writers. In the room, The artist collected the wallpaper and he found the latest one layer from the Japanese colonial era newspaper underneath and proceeded with the work. After soaking them in water and separating the wallpaper layers at the ‘Seongbuk Dowon,’ where the exhibition took place, the artist installed them by hanging them on the spot.



103 Bomun-dong Indoor wall



Removing the wallpaper





Wallpaper separation work



Tan,Tan,Tan 2017
Fire, steel plate, soil, wood, 7 channel video, performance Dimension variable

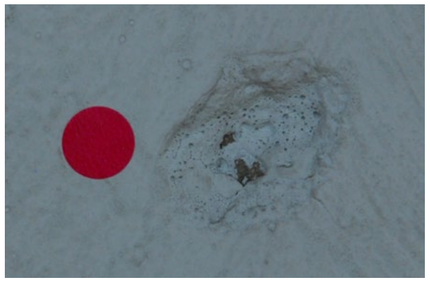
Tan,Tan,Tan

Tan,Tan,Tan is a three-day project that took place at the former Jeonnam Provincial Government site and the May 18 Democracy Square. When the artist started this work, there was a sharp debate over May 18. The artist thought about a position that was far from the situation where various political positions coexisted and read the stories of a hobo, prostitute woman, young man who is a formal gang member, people who gave out rice balls, toothpaste, and water on the street, and conducted preliminary research by having interviews with nearby merchants and young people in Gwangju. The project is primitive, but it is an audience-participating performance and installation using fire with many meanings. Enlarging and copying the traces of 55 bullets on the front side of the pillars of the Jeonil Building on an iron plate, and laid sand and wood blocks, and made fires throughout the square. Recruiting 10 teams of speakers, including civic activists and victims of national violence in advance, prepared a place to speak about their situation and position and set up chairs around the fire to make a place for people to gather and talk. Chosun University Art College students exhibited installation art and animation on the subject of Gwangju. Also, artist screened a video of “Full-moon” and drawings of victims of the Hyeongje Welfare Facility on an outdoor screen.



Scholar tree in the 5·18 Democratic Plaza in front of Jeonnam Provincial Government





Trail of bullets in Jeonil Building



Work of magnifying the traces of bullets and tracing them on the iron plate



Production process



Fire drill

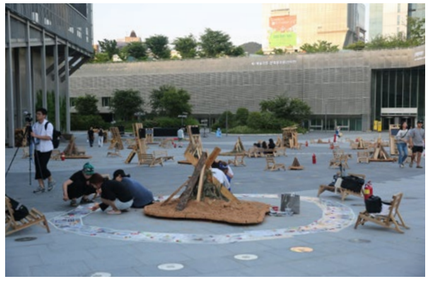




Exhibition view of *Tan, Tan, Tan*



Participation in the project
- Myungeumsa



Participation in the project
- Chosun University's Department of Contemporary Media Sculpture Team 1



Participation in the project
- Ilsoo Kim



Participation in the project
- Jong-sun Han, the representative of the victims of the Brotherhood Welfare Support, holds an improvised discussion with visitors under the theme of "hurt."



Participation in the project
- a banner 'to a person who has been subjected to unfair work' printed by artist Heeah Yang



Reclaimed Line 2017
Abandoned object, clothes, shoes, dairy, hair, mixed media
Dimension variable(700(h)×1,000×1,000cm)

Reclaimed Line

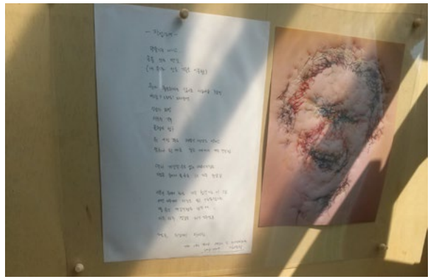
This is the work of installing records of current life after graduation of art college students whom the artist taught at a university in Ulsan for several years with a structure along the Taehwa River. The artist receives items and memos from students related to what they are doing currently. He assembled waste collected along the Taehwa River to make a house-shaped structure, displayed the collected memos inside, and hung the items vacuum packed around the structure. This work was to examine the backside of Ulsan, which has rapidly grown into an industrial city, through the current lives of students.
The title of the work reflects the regional characteristics of Ulsan, which expanded by reclaiming the rugged coast.



Esquisse



Exhibition view of
Reclaimed Line





Inside of
Reclaimed Line



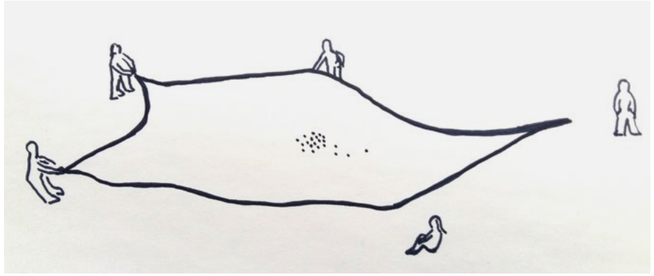
Objects and works from
Ulsan University's
art college graduates



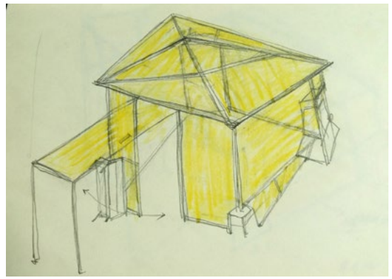
Monologue of Rice: Temporary Mouths to Feed 2018
Plastic gunny, abandoned things(from old college of agriculture building), soil, wood, single channel video, performance
Dimension variable

Monologue of Rice: Temporary Mouths to Feed

The artist plans and proceeds with this project with rice as the media, focusing on the locationality of 'Seodun-dong 103,' which has been a source of agricultural education for over a hundred years. The story of a fictional person named 'ㅇ' who entered the agricultural college in the 1960s, investigating the production and consumption of rice in the late Joseon Dynasty and Japanese colonial era, is shown in a video work and various records. Along with this, a house-like structure is built using abandoned pillars in the Seoul National University Agricultural College building, and artists Jea-uk Kang, Hee-ah Yang, Sang-yoon Choi, Hyung-wook Lee exhibit *Five Encounters With Four Pillars* under the theme of daily life, region, and community from their worlds of artwork. The artists experimented with the possibility of the community along with temporarily built spaces through the place as media.



Idea sketch



Esquisse











***Five Encounters With Four Pillars*,**
building a space



Archive



Opening



Ongoing Project 34 Okin 2018
Wallpaper, wood Dimension variable

Ongoing Project 34 Okin/ Shu Shu Shuok Quall…

This work was carried out at a Hanok in Tongin-dong among exhibitions held around Nuha-dong, Jongno-gu, Seoul. At that time, there was a conflict between tenants and building owners due to rising rents in the village, and such incidents appeared everywhere, so he worked with this phenomenon in the base. The installation was carried out by observing the structure of the Hanok and collecting the wallpaper there. In addition, after collecting patterns from things such as roof tiles, doors, walls inside the houses, and walls outside the Hanok, water repellent was applied to the removed wooden door glass to reveal the pattern by water steam. This work also becomes a temporary sculpture by posting three doors as a triangular structure. Meanwhile, a video, ***Shu Shu Shuok Quall*** was made using Hangul as the keyword, one of the exhibition topics. It is the work made of collecting surrounding sounds in the neighborhood, having children learning Korean for the first time change the sound with their knowledge of characters, and having foreigners learning Korean read them.



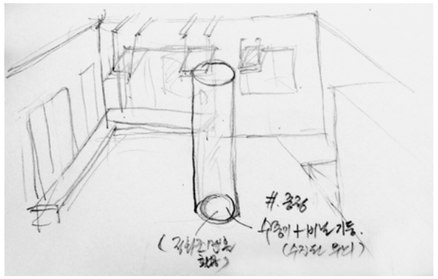


Shu Shu Shuok Quall…2018
Single channel video 3′ 34″

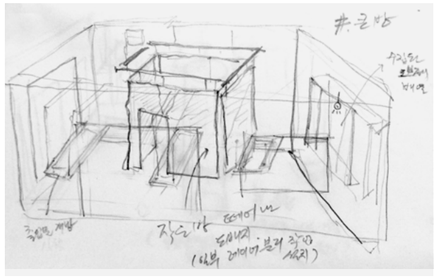
Ongoing Project 34 Okin 2018
Pattern, steam, wood doors, waterproof agent on glass and vinyl Dimension variable



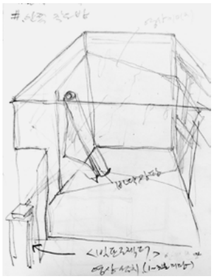
Installation process



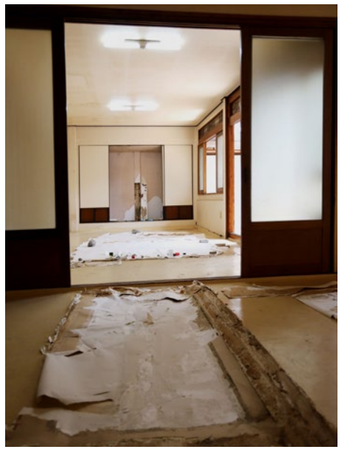
Hanok courtyard esquisse



Hanok main-room esquisse

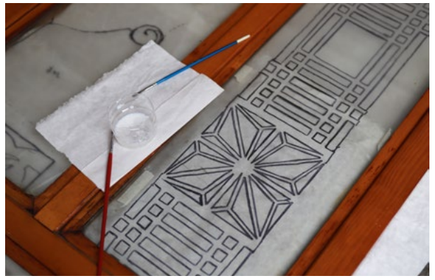


Hanok sub-room esquisse



Removing the wallpaper







The process of tracing and drawing
the patterns engraved on the roof tiles, door rings,
and wood from Hanok with a water-repellent



Ongoing Project 18 Jurye MT. 2018
Steam, waterproof agent on plastic, single channel video
Dimension variable 21′ 16″

Ongoing Project 18 Jurye MT.

The artist had a sense of weight about the story of the victims of the Brotherhood Welfare Center he met in the *Tan,Tan,Tan* project, and he proceeded with this project when he participated in the exhibition in Busan.
He visited the site of the Brother Welfare Center in Jurye-dong, Jin-gu, Busan, inspected the remaining site, molded the retaining wall built by the people of the welfare center on vinyl, and drew the traces with the water-repellent solution. In the exhibition, he removed one side of the plywood from the wooden wall structure, attached vinyl, and boiled water inside to reveal the traces of the retaining wall. He also recorded a video of the tracing process on the retaining wall.



Modeling the remaining axis of
the Brotherhood Welfare Center



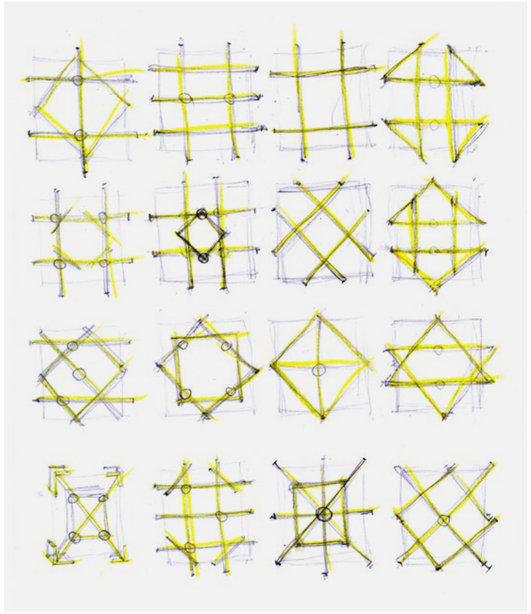
About Romantic 2019
Wood, detached doors and windows Dimension variable

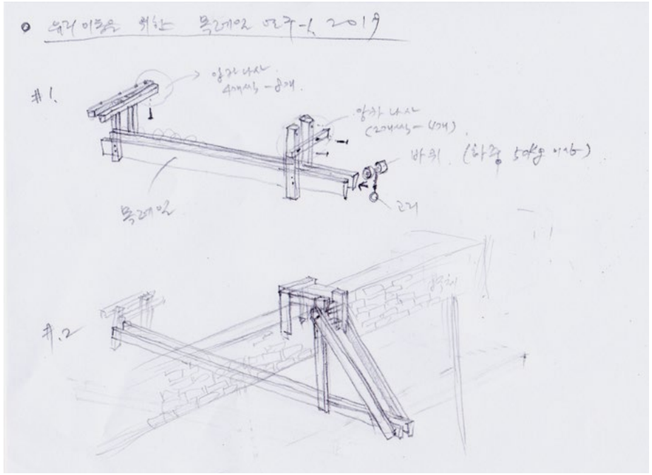
About Romantic

This work was produced under one of the keywords of the exhibition, society, in mind while maintaining the artist's working attitude. The artist assumes that the space where the exhibition takes place is a space of 'subject' and a space of 'ideology'. He removed windows, glass, and iron, which are devices that separate the inside and the outside. The glass functions to block other entrances along the moving device made on the ceiling, and the windows are converted into new sculptural structures. The video recording of the entire process reflects the artist's keen will and body movement to induce the transformation of the space while examining the image of the space. On the other hand, the passage from which the glass was removed and the door where the window disappeared gained the meaning of connecting the boundaries between the inside and the outside, and the space becomes a place to talk and discuss with a person interested in social art.



About Romantic 2019
Wood Dimension variable

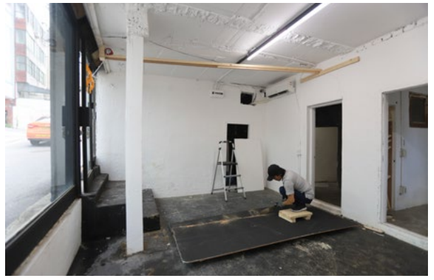




Idea sketch













Installation process



Ongoing Project Changwon(Masan) 2020
Wallpaper, wood, single channel video Dimension variable 4′ 52″

Ongoing Project Changwon(Masan)

While exploring the Changwon area(Gumasan, Jinhae), the artist conducted work observing the Jeoksan-gaok, the houses built during the Japanese colonial era, and the interior of houses built in the 70s and 80s. A video was produced by recording the process of collecting wallpaper from the birthplace of Jiharyeon(1912-unknown), a novelist who was born and raised in Geochang, Gyeongsangnam-do, during the Japanese colonial era, and houses in areas where repatriated families were collectively accommodated after liberation, and the houses of the president of Electric Company in Japanese colonial era. The Liberation Daily, dated January 18, 1946, a booklet published in 1965, and a Japanese book published in(1943) were collected from the wallpaper of the Jiharyeon's attic.



Video captured image



Ongoing Project: 92-9 Chungdam-5.544 Square Meter 2021
Wallpaper, graphite, wood, thread, incandescent lamp Dimension variable

Ongoing Project: 92-9 Chungdam-5.544 Square Meter

By participating in the opening exhibition of a company that grew into the mining industry in the 1960s and 1970s, he had the chance to observe and record the construction process of the new building from the start. The used wallpaper removed from the break room before its demolition was reused to reconstruct what the room was like at a location similar to the surveyed original, and the exterior plywood from the new construction was used to build a wooden structure and placed to block the entrance of the space. On the facade of the wooden structure, poems by miners transcribed in graphite collected from the ground during the construction of the new building. Meanwhile, he also collected objects and soil from the excavation during the new construction.



Walls of SongEun's office building worker lounge wall after removing wallpaper

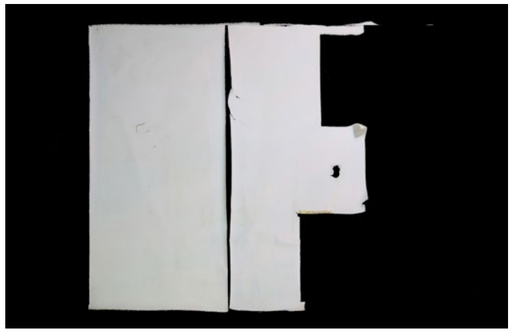


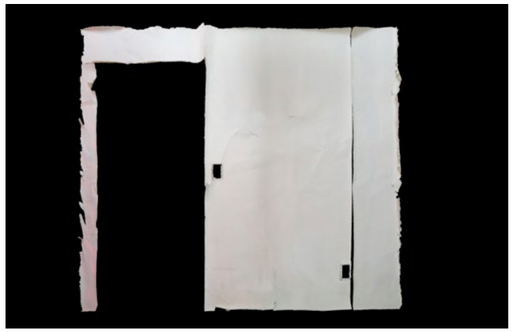
Excavation process shoot

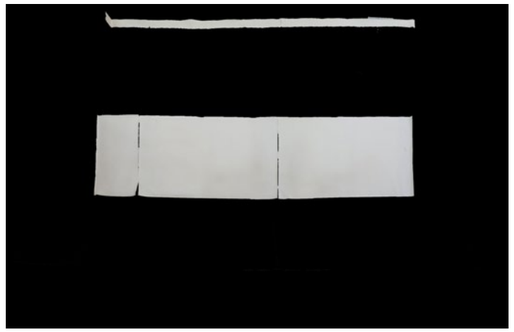


Graphite collection during the excavation process









Wallpaper removed from the worker lounge of SongEun's office building





Seats in the staff lounge





Work production process



Ongoing Project 40 Yeokchon-Approaching Site 2018~2021

Ongoing Project 40 Yeokchon -Approaching Site

From 2018 to 2021, he rented a house at Yeokchon-dong to face the traces of one household that used to live in the house and observe and change the physical traces left behind inside and outside the house. He examines furniture, household tools, and collections left by an old lady who used to live there for half of her life after losing her husband shortly after marriage and no longer living there, as well as diaries and keepsakes from her husband. The artist also shows a formative attitude in the process of solving various problems caused by the old and worn building conditions. He removed wallpaper on the ceiling section of the main room on the 1st floor and installed it so that the wallpaper layer could be seen using trees and fishing lines and lifted the three-layer floorboards on the kitchen floor to show cracks on the floor and traces of life on the floor. In addition, he responded to the traces of people left on the bathroom wall, examined the traces of cracks issued by the old age of the building, and molded the handle patterns throughout the house with soil.



Yard



Basement



Living room on the 1st floor



Master bedroom
on the 1st floor



Kitchen
on the 1st floor



2nd floor



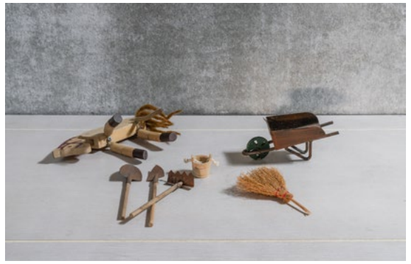






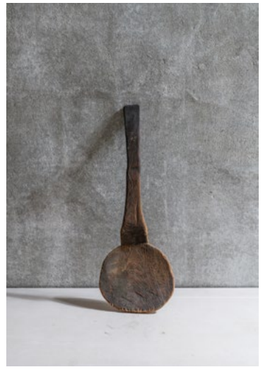


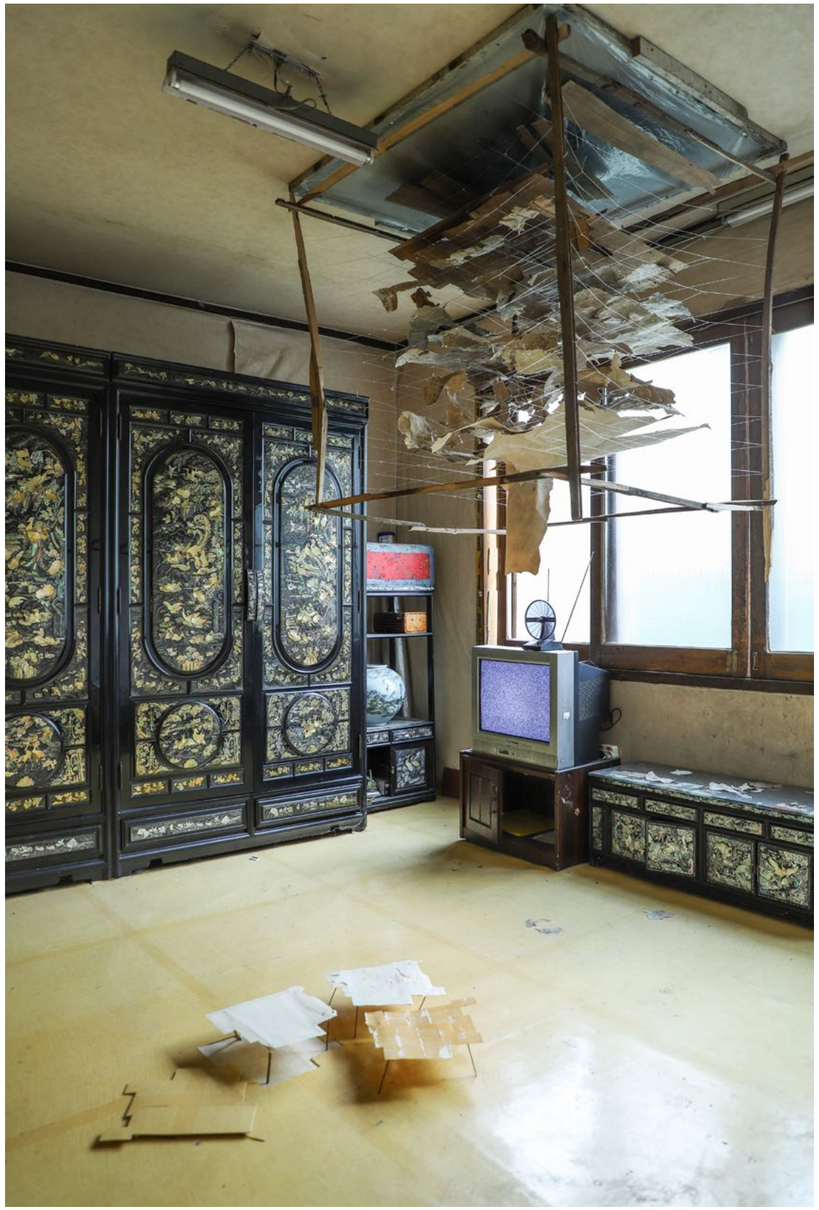
The items left by the old lady











Installation using sagging wallpaper
of the leaked ceiling of the main room
on the 1st floor

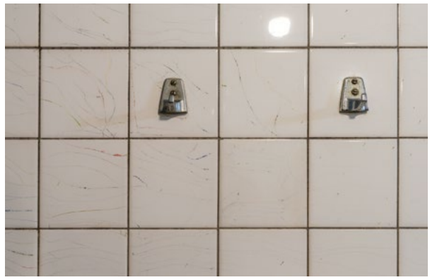




Production process



Installation using kitchen
floorboards and abandoned
wooden pallets on the 1st floor



Coloring with art pastel on the
1st floor bathroom tile crack



Ongoing Project 40 Yeokchon-Facing: Motion of 7.37 meter 2021
Performance

Ongoing Project 40 Yeokchon-Facing : Motion of 7.37 meter

At 40 Yeokchon, the artist claims to be the mediator of the space and works 1:1 face-to-face with carpenters and artists, novelists, paperhangers, directors, documentary directors, shamans, and independent film directors. Through face-to-face silence, unfamiliarity, awkwardness, relationships and resistance, confrontation and avoidance, and movement against consent, the artist experiences complex interactions in tasks involving people. After that, he invited participants and performed *Motion of 7.37 meter*.



Video of the space creation process with carpenter and space designer Jun-tae Noh



The collaboration process with novelist Tae-Yong Kim



Gyonam-dong photo exhibition of documentary director Boris Stout



Director LAPPIYUL's performance preparation process



Conversation with a paperhanger Hwan-go Kim, and arrangement of the yard



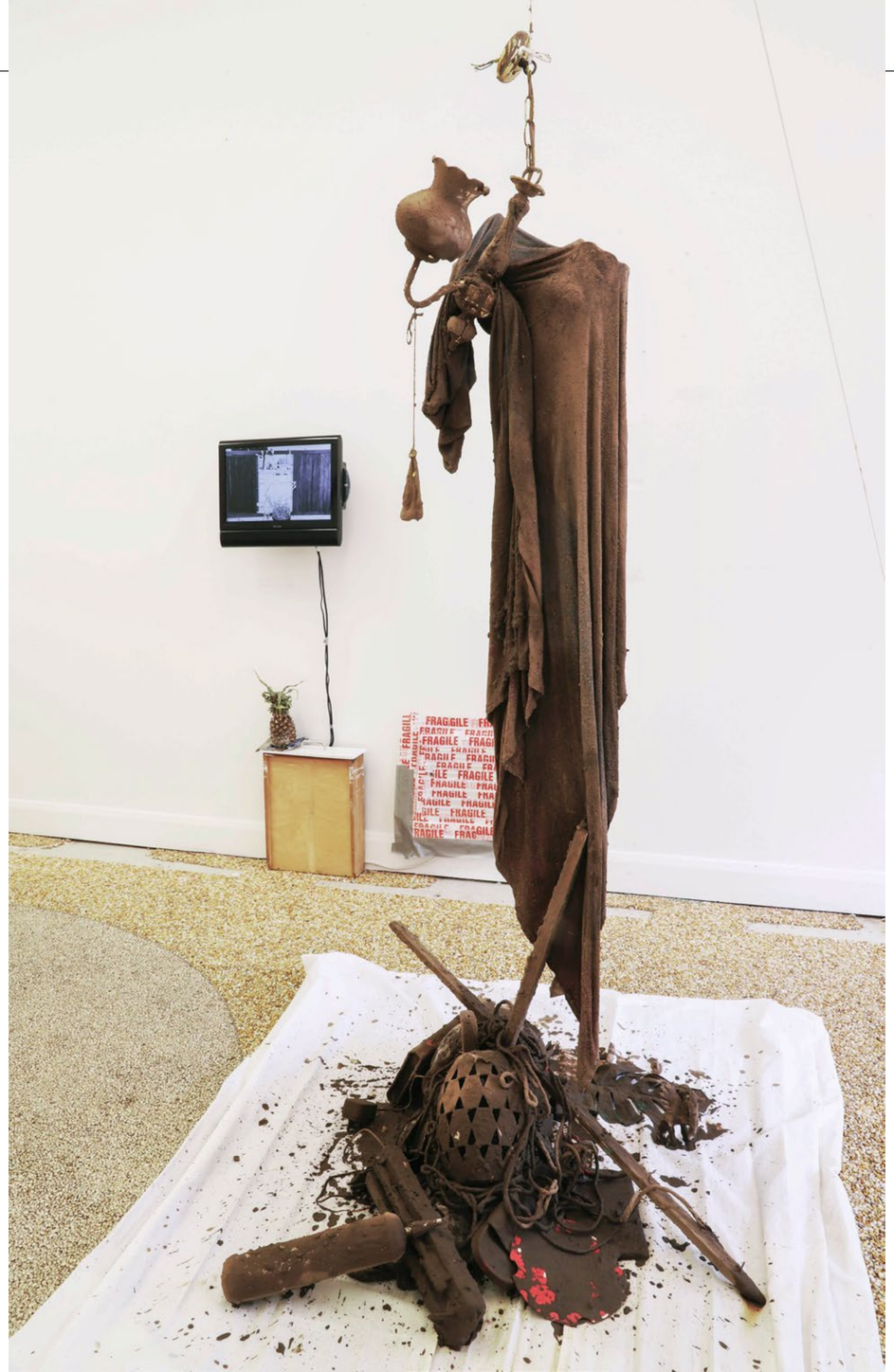
Video produced by independent film director Ji-hwan Kim



Exploration with a socialist, Dong-soo Kim



Working process with a shaman Myohyang



Put in Earth 2022
Soil, found things, shower curtain
210(h)×110×110cm

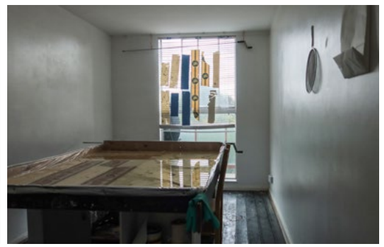
Put in Earth

In London, England, the artist conducts a project to observe Church Street and Blackwater House. Blackwater, a residential-commercial rental apartment built for laborers in the Westminster area in the 1960s, was where migration took place ahead of redevelopment. For three months, the artist experiences its culture and community, witnesses the perspective of migration and construction, and observes and records the actions that occur within the place. He collects objects from Blackwater and empty spaces and goes through the process of parasitizing temporary workshops and living conditions with the given things. The exhibition took place away from where the work was carried out. He screened the images of online chatting with people for exchanging wallpaper collected in Gyonam-dong, photos of Boris's redevelopment in Gyonam-dong, and photos that a novelist in Seoul took, and the video work filmed on the street and installed using the objects collected there to present different cultures unfamiliarly.



Outside of
the exhibition hall







Work production process

Article

**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
— Jin, Whuiyeon**

**Restoration of time and describing restored memories
— Choi Taeman**

**Watch the Change and Reveal It-The Formative Principle of Kibaik YUON
— Toshiya Echizen**

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.

Jin, Whuiyeon
Korea National University of Arts, Professor

The artist Kibaik YUON has been working tirelessly for more than 30 years. Since college, he was far from casual, convenient, easy, high visibility, decorative, popular, and playful. He named a vacant space in the school *52 Building 106* and made it a meeting room to invite people interested in talking. Contrary to his words that he works to discover his true self and develop insights about himself, he has constantly set up others in his place and worked with interest and affection for them. Maybe there's not much distinction between me and you in his work.

This article discusses his artwork, intersecting with the history of Western contemporary art. This attitude may present to assume a value evaluative perspective such as center and region, leading and late. However, it has been long since the historical perspective that art proceeds in a unilateral and one-sided way from one subject to another was dismantled. Not even more that the artist is inclined to follow the Western trend. The connection with others, not objects of desire, suggests rich references to the artist and helps us read his work more profoundly. I write this article to discuss his work from various angles through several categories, which aligns with the flow of dynamic and discourse-oriented contemporary art history.

1. The Layers of Materials and Objects

Kibaik YUON has gradually expanded the range of material choices from objects with intense and clearly revealing characteristics of materials. Earlier, he used traditional sculpture materials such as stone, wood, and iron. Still, later, he moved to add external narratives after the touch of humans, such as wallpaper, a cabinet inlaid with mother-of-pearl, clothes, chandeliers, furniture, and instruments, which rarely appeared in artworks.

On a large scale, his work begins with post-minimalism, which led to an interest in physical properties and a reflection on communication with the audience after minimalism. Ambitious minimalism, which was the first art movement to discourse communication in art history and tried to move art to a more objective category by using industrial materials and minimizing the subjectivity of artists, later expanded to discover and study new materials that were never used in art. It insisted that the audiences

secure basic communication by recognizing the physical properties and forms of the object chosen by the artist and experiencing the environment and spatial conditions in which the artwork was placed.

However, the artist's emotions, desires, memories, and interests, which they tried to exclude, with criticism that the communication, which minimalists talk about, is one-sided and mechanical, have been restored, and instead of a simple and repetitive composition method, the individuality of expressions that fit the subject has emerged. In addition, post-minimalism that deviated from single-line communication or minimized the subject or content of artwork became a kind of text that implies a multi-layered meaning, which emerged by considering the diversity of the audience.

Kibaik YUON expanded the scope of his work to use everyday and familiar objects that contain narratives rather than hard and clear materials. It is closely connected to post-minimalism, which adds the weight of social, political, and economic reality, to minimalism, which seems to be floating in a state of weightlessness and projects its story on objects and the conceptual art that follows soon after. In particular, it is in line with the works of Louise Bourgeois and Eva Hesse at the exhibition *Eccentric Abstraction*(1966). They sensibly express their feelings and narratives through atypical soft or elastic physical properties and tension in form, choosing latex, rubber, and polyurethane, deviating from male-centered materials, fixed forms, and reduced meanings.

Conceptual art introduced new attempts in the production of fixed art and the existence of artworks, presenting ideas rather than visual completeness, actively using non-visual symbolic systems, including language, and adopting other fields and studies or accepting media that had not been used much before. As a result, it rejected unity as a visual field of art in the past, and the discussion of process and content became much more important than the results by attempting content and forms that resist authority and customs.

Like the artists who participated in *When Attitudes Become Form*(1969) that guaranteed this rapid change, Kibaik YUON collectively shows various trends such as process art, material art, post-minimalism, conceptual art, and Arte Povera by selecting new objects and uniquely exhibiting them.

He tried to project economic, cultural, and conventional relationships, including the history of matters and the past and present of the surrounding people rather than the object as a material. He selected the subject matter of the work as a symbolic being beyond individual narratives, and mother-of-pearl and wallpaper are representative examples. He took the mother-of-pearl from an old cabinet handed to him by a former user and hung the fragments under the architectural structure(*Green Heights*(2011)). The mother-of-pearl cabinet, which was expensive and once a symbol of dignity was made by transforming clams into elaborate artworks through the hands of artisans. The artist spent nearly a year removing the mother-of-pearl, which had been firmly attached by glue, from the cabinet, and displayed the cabinet stained due to the loss of colorful epidermis and peeled paint and fragments of mother-of-pearl, and represented the escaping position of objects and the transfer process of materials in reverse order. The artist later searched and visited mother-of-pearl workshops to examine the reality of craftsmen struggling to continue the tradition and mother-of-pearl-related households. Forgotten products, useless techniques, and the decline of the beloved mother-of-pearl caused regret over the long history of the wardrobe. The artist presents the mother-of-pearl that is beautiful but lost light while losing their original position as a symbol of the decline of goods no longer loved and the craftsmen-workers involved in it.

The artist became interested in seeing the rain-soaked wallpaper in a room and adopted it to artwork starting in 2013. The artist, studying wallpaper, focused on wallpaper work in earnest by ripping off wallpaper applied in layers every time he met a new tenant in a house in the neighborhood during the residency at Seoul Art Space Geumcheon. The wallpaper in the small rooms in areas scheduled to be demolished has become objects of movie-like imagination, looking into the life of someone who stayed in the space, and it has led the artist to an interest in paperhangers who must have refined the space for the economically weak. Afterward, the artist interviewed the paperhangers, and their texts were displayed with the wallpaper tools.

In some cases, he had to tear off the 13 layers of wallpaper and separate them one by one, soaking them in a large tank for a long time. Such process created the

series of *Gyonam*(2014) and *Garibong*(2014). In addition to wallpaper, the artist collected countless scribbles found in demolished areas, short texts, and notes left on the wallpaper and produced them into new text works.

Doris Salcedo, a leading sculptor in Colombia, South America, who understands everyday objects as descriptions with hidden human traces, chose the object left as a symbol to infer users. Salcedo has been investigating the architectural environment and linking objects to it as a book of revelation on tragic history. In his representative work, *November 6th and 7th*(2002), to commemorate the shocking murder of numerous civilians by armed groups, a two-day object performance was held, which sent chairs used in the space down the wall of the Supreme Court building.(In fact, the chairs were not the ones that victims used.) It is similar to Kibaik YUON in that the artist does not focus on simple narrative delivery. Salcedo said, “I’m not interested in telling this story.” Neither the description of the completed story nor the direct expression of sadness or memory is the purpose of the work.

Kibaik YUON shows transparent wallpaper with no special story. He talks about the interest in the people who breathed in the space and the daily lives of those who still work with wallpaper but exclude sentimental depression, transcendent notions, dramatic stories, and the pursuit of a higher meaning. He shows memories and traces related to places, time, and materials and quietly reinforces the history created by countless unknown people rather than giving an ideological message.

Instead, the work of Kibaik YUON exists as a single text open to all. The audience’s choice is wide, and there is no unspoken pressure because it stays as an abstract symbol that stimulates each audience’s reaction, like a poem with metaphor and connotation. The artist’s choice of subject for objects so commonplace that they were the object of indifference is the temperature of his affection for all the unknown people in the world.

2. Anti-Capitalism, Anti-Spectacle, Anti-Aesthetics

Guy Debord, a representative scholar of the SI (Situationalist International) group, defined the spectacle as capital becoming an image. It’s very accurate. The condensation of capital produced a bigger, more spectacular, and amazing spectacle, and Debord

resisted with all his might to avoid being drawn into a black hole of that perspective. For him, a situation is a tool to escape from the daily life subordinated and dominated by the spectacle of capitalism and an atmosphere that can restore human passion. It is to recognize a firmly built urban space but resist institutionalized power by experiencing the situation aimlessly and without planning. This drift creates a psychological map that restores individuality and gains one's own psychological freedom.

However, contrary to Debord's intention, it has accelerated into a stronger post-capitalist consumer society, and the situation for individual recovery remains incomplete, which is difficult to reach. The spectacle is growing and overwhelming us as time goes by and capital consolidates.

Many groups or artists have pursued anti-capitalism in art history, such as Fluxus in the 1960s, Vienna Actionism, graffiti, Art Povera, and part of conceptual art. It is not visually colorful or rich, as it criticizes cultural capital and rejects commerciality. In the case of Fluxus, they tried works that were so simple or small that they were hard to see as art, and they were not distinguished from everyday objects. Some attempts were difficult to value due to their temporal existence and disappearance, and performance and happening were in line with this direction.

Gyonam-dong or Garibong-dong, where the artist collected the wallpaper, is where many outsiders and foreigners live and is mainly used as accommodations for low-wage workers. The wallpaper torn from the small rooms in the area where redevelopment has been decided and demolition is scheduled represents economic inequality just by its existence. The objects that are old, worn, and no longer in use are a slice of economic logic that cannot be separated from the lives of the workers involved.

The works of the Kibaik YUON are exhibited visually anti-conventionally. The artist shows the glued backside of the dismantled and ripped mother-of-pearl spectacular-looking cabinet to the audience without facing the front. Wallpaper works are hung irregularly, torn, and dilapidated as they go through dismantling. For those who lived in the room, wallpaper or floorboards became the inner skin of the building, the interface between the user and the space, the screen on

which images are projected, and the background of the user's dream. At the same time, wallpaper is the least economical consideration in decorating the space.

In the 2015 Songeun Art Space solo exhibition *Para-Site*, he installed rain gutters brought from the demolition of Gyonam-dong in the air, and he ran the glue they used when the wallpaper was separated onto the rock roof downstairs on poorly connected rain gutters(*Water-Used Method Third*(2015)). In the series *Gyonam* and *Garibong* he hung the ripped wallpaper vertically, reminiscent of the wallpapering process. In other works, including *Fallen Leaves Break The Moon*(2015), the reproduction of scribbles and jokes found in the area as texts, the artist carved out the texts on the floorboards and displayed them on the wall. Kibaik YUON's uniqueness stands out in the anti-spectacular way of exhibiting as much as the theme.

3. Humble Art, Solidarity With Conceptual Art

Kibaik YUON's attitude of discovering the theme in the lives of ordinary people and rejecting dramatic and colorful visuality reminds us of the Mexican artist Gabriel Orozco. The two artists who do not choose exaggerated, colorful, or condensed outcomes have much in common. Orozco photographed several abandoned oranges on empty stands after a town market in Brazil. *Crazy Tourist*(1991) was a name merchants gave to the artist who busily walked around the market where people lived and took incomprehensible pictures. It is a nostalgic but humble piece of work that stimulates the meaning, place, time, memory, and nostalgia of clear values in everyday life, like a sunset. While maintaining the anti-capitalist perspective of objects that have lost exchange value, he keeps the attitude of a wandering minstrel who transforms insignificant objects into subjects of meditation.

At the solo exhibition at the Museum of Modern Art in New York, the artist asked the residents of apartments facing the museum to place oranges in their windows for the *Home Run*(1993). It shows that Orozco pursues art, which is a small act that refuses to be distinguished from everyday life. That Orozco freely moves across opposite categories, such as material and non-material, formalism and conceptualism, rearranging or combining objects, and drawing certain

literary sensibilities from it is also one of Kibaik YUON's work characteristics.

To audiences who are addicted to serious meanings, such as unspecified purposes, combinations, and composition of unknown reasons, and refusal to the introduction, development, turn, and conclusion, Kibaik YUON's attempts are refreshingly unfamiliar. The subject matter discovered by chance, the simple outcome, and the continuous research towards people perfectly match the human modesty of Kibaik YUON. The process of readjusting traces and memories of places and people through everyday space, small interventions, and reconstruction of materials is directed in precisely the opposite direction, utterly different from capitalism, which pursues commodity value.

Orozco said that the important thing in art is the possibility of seeing reality differently and in a new way. Still, Kibaik YUON's work is far from pursuing a great realization of reality. He is also free from concepts such as enlightenment, teaching, and lessons as much as the distance from the obsession with discourse. Many of the topics he chooses are given to him or have caught his eye. Works presented in the form of literature, such as the text of a paperhanger and poems of Kibaik YUON, penetrate the tradition of conceptual art to combine art with other areas and a form that demands the audience's participation in the artist's journey of paying attention to certain objects that have been ignored or excluded and ordinary people connected to them is also a feature found after conceptual art.

Visual anti-monumentality, anti-aesthetics, simplicity without exaggeration, and post-narrative in which coincidence and anti-intention run parallel make us rethink the material value and visual hierarchy that have existed in art for a long time. It is thoroughly variable in that the works are not known how results will be implemented, as the artist dismantling and unbundling, such as sweaters or hanboks that have been unbundled, half-closing dismantled the occlusal parts, and instruments with twisted corners, like tearing wallpaper apart by soaking the layered wallpaper. In the end, the points that dismantle various layers of custom in visual semantics and hermeneutics are the points that the work of Kibaik YUON points out

in the context of conceptual art.

4. Performativity

'Draw a line.
The next day, draw another one.
.....
Yesterday, erased the line
today, draw a new line.
The white paper with the traces,
receive it tomorrow.'

Performativity, the concept actively discussed recently, refers to a performance or play's non-repeatable uniqueness and temporality. However, in Asian tradition, it means a kind of training that is difficult and laborious but practiced daily. The artist who creates one trace every day and presents the results of the collection has been practicing the meaning of practice in detail since he was a university student. *Slowness & Wait-Craft Desk*(2007), in which he created defects on the surface with chisels, raised wooden pieces, and covered the original shape like a thorn, is the result of over a year of effort and patience. Putting the bark on the hardwood surface required very hard labor and concentration.

Movement(2005), in which the artist made a hole in a metal plate and completed with the openwork method, he worked with an attitude of recording one movement in one breath. It indicates that the artist concentrated on such simple actions as a sacred ritual despite the fact that every moment was as natural as breathing. These works with long breaths are the product of absolute extremes. It is a work in which the visual result is not the purpose, and the attitude of the artist who faithfully performs for a long time should be highlighted and become the subject of the work. Slowness, waiting, and repetitive labor can lead to disassembling of the original object, so the form is not important. The record of each breath is the most basic state of sympathy, breathing, and communication where I and the rest of the world meet, and the attitude to catch it will appear from deep insight into inner limitations.

Roman Opalka, a French-born Polish artist, produced a work for life called *1965/1-*∞(1965~2011), in which he wrote numbers in white on a black canvas. The number starting at 1 continued to 5607249 at the

time of his death. To the question of why he chose numbers, he replied that people live a life in which everything is expressed as numbers. It can be said that this work contains symbols of time, life, and finite human beings. Including Opalka, more artists like Hanne Darboven and On Kawara also repeatedly and persistently drew numbers and letters for a long time.

The effort to dream of liberation from a huge, set purpose by unifying the artist's breathing through repeated performance and maintaining a state of impassivity is evident in the work of Kibaik YUON. The simple practice that continues every day is another name for hard work toward art and the manifestation of the belief that it is rooted in reality but becomes a pathway to another point where they can raise themselves beyond reality just as Buddhist monks in the Southern Song Dynasty hoped for a moment of achievement of spiritual enlightenment through drawing with their fingernails or ink on their hair on the screen.

It was himself that the artist Kibaik YUON is focusing on. From the letters, scribble, and layers of wallpaper overlapped, the artist is looking at himself again through the gap of discovering the world outside of himself. The persistent attempt to explore himself, the intention to overcome an emotion or a variable atmosphere, proceeds through performance. It is also similar to Kibaik YUON's work, which might look small and trivial but requires hard work.

The subjects he chooses are something lacking and deficient. Examples are a broken jar, a chair with a broken leg, and an instrument with missing parts. The artist who has made such an insufficient object even more insufficient makes it worse by unraveling the hanbok or breaking more of the broken parts. The traces that form for each breath lose their original function, going against their original shape and eventually dismantling the object. However, the actual dismantling is not the form or function of an object but the change of fixed and old thinking that sits within the self. For him, performativity is a rejection and resistance to fixed ideas and thinking in this regard.

5. Publicity, Sublimation to an Extended Sense of Community

Public art has changed and developed significantly in

both Korea and the West since the 1990s. Previously, sculptures or environmental works installed in public places for unspecified people were the main focus. However, it gradually becomes to work with the communities or for specific communities. Artworks for the underprivileged, the physical minors, and specific local people have appeared. Suzanne Lacy and Mark Dion played a leading role in new genres of public art, creating groups with urban teenagers to study the ecology of their surroundings or creating opportunities for women to talk to each other as a temporary community. The nature of public art has now shifted from location to community, participation, and detailed practice. Collaboration with the community is a dynamic orientation to create a new community.

Publicity is one of the great characteristics of the work of Kibaik YUON. The way flat wallpaper becomes a three-dimensional object has been made possible through multi-angle perspectives on the time inherent in it. It is because not only traces of users of the space but also anonymous who have left scribbles and those who worked in the space have participated in the work, expanding the dimension of the objects.

Numerous underprivileged people have arisen from urban environment improvement projects. The people who lived in the demolished area were socially disadvantaged both economically and in the environment, but their voices could not be heard well other than political slogans. Kibaik YUON does not know who they are or what kind of life they have lived in detail, but he tried to infer their traces in some way. It is to continuously point to an invisible community.

Tan,Tan,Tan(2017) is a work that invited students, merchants, bereaved families, witnesses of the incident, related officials, and everyone else from those who remember the painful history of May 18 to open a talk in the yard in front of the Jeonnam Provincial Government Office. After receiving the image of the helicopter shooting, he laid them with an iron plate on the floor, set several bonfires, and continued for three days. Infinite freedom was granted to each participant to enable any story.

Unspecified members of the accidentally gathered community tell their various stories that the artist could not predict. It is a perfect collaboration between Kibaik YUON as a subject and the others who participated in

the talk. He has tried several collaborations so far and has aimed for an artistic community by providing opportunities to discover the artistic potential of non-professionals and officials.

The work of remembering the virtual community connected with the room and wallpaper that once truly existed and the impossible collaboration with those who are specific beings but remain faint only with projected images is the direction of Kibaik YUON's work. This community expands further by stimulating the shared memories of audiences who went through similar environments in that it reminds them of the countless dwellings that were built and demolished, the past spaces, and the memories in them.

The five characteristics of Kibaik YUON's work we have examined are frequently discussed elements in modern art history. Still, finding an artist who integrates all of these is not easy. His work, which is always directed at people, interestingly begins with choosing unusual materials. Exploring and experimenting with physical properties, sometimes working close to physical and rational collection or classification, the artist's view of objects is always directed to the people behind them. The extreme efforts and hard and difficult work processes connected with him correspond to the physical, emotional, and affective hardships we experience in society.

This is the uniqueness and consistent attitude of Kibaik YUON that cannot be returned by anything, and this is his theme. The sincerity toward people and environment, all the history shared with them, the efforts to remember people, work, and genres alienated from reality, and the contemplative attitude of not returning in either direction explain the work of Kibaik YUON. His attitude, which penetrates various critical discourses of contemporary art but still faces art with his own warmth, proves all of his forms and methods.

Restoration of time and describing restored memories

Choi Taeman
Art Critic

1. A Laboratory or a Well That Draws Time

The story originated at 40 Yeokchon-dong, Eunpyeong-gu, Seoul. The area, which is densely populated with small commercial buildings and apartments about four to five stories high, has a shabby detached house that stands out because of its timeworn appearance. The house, built at 40 Yeokchon-dong under a land readjustment project in the early 1970s, was called a “French house” or a “mini-double-decker house.” It is unknown why the two-story private house with a gable roof made due to its attic was named a “French house.” This type of house, which guaranteed “household” profits regardless of style or structure that has nothing to do with France, was once the representative of Korean-style western houses and was built not only in cities but also in rural areas but is gradually disappearing with the development boom. In any case, the house, which finished its exterior with dark red bricks, exudes an air of spookiness, insisting that its disharmony with the surrounding scenery is the reason for its existence as if to prove its time span of more than 50 years. The house, which seems to have been stuffed with time, is the studio of Kibaik YUON. He seeps into the abandoned

base station, occupies and explores the space, and sends secret signals to the world, like tracking traces of people who might have worked here. However, this building does not have transmission and reception antennas installed. Instead, he shares with people the process of investigating the time of this house that was temporarily suspended. The only way to know how the stopped time of the French House, which is likely in ghost stories, is being restored in his work is to enter the house. Passing through the precarious gate as if it were about to be demolished, a small yard appears, and a semi-basement space is located below the stairs facing the gate. When you enter the front door using these stairs, you will find a living room. At the back of the living room, there is a floor like a flatbed in which the old lady, the owner of this house, lifted the mat on the living room floor. In other words, it reveals the small living space of the old lady by putting another floor on the floor with a step, and this small space is where Kibaik YUON plans his work, draws, reads, and writes documents and e-mails. Kibaik YUON rented this vacant house after the previous owner, who suffered from dementia, left for her child's home and moved in. He first collected the items with the traces of the old lady's life intact. The house, which was built by a constructor, was a symbol of the ordinary small-citizen class who once dreamed of the life of the Korean middle class, was preserved as it was, according to her son's wishes, who did not want to admit his mother's absence. The sewing machines, fans, and household appliances were stored in a small room to empty the rest of the space. However, old doors, a large wall clock, and a chandelier that gives off a kitsch atmosphere suitable for such a house remain the same as they were in the old days. Perhaps because of the "uncanny" caused by old objects(as Freud's term suggests), the house still floats like ghosts with spookiness, which we could feel at a haunted house. With this house as a stage, Kibaik YUON planned a performance to continue or form new relationships with people such as novelists, shamanists, socialist scholars, architects, documentary directors, and paper hangers. He also defined his identity as a "space mediator."

He also repaired old facilities in the house, such as switches that did not turn on, pipes that water did not flow, and heating appliances that were inoperable,

with materials necessary only for the minimum cost and essential function. When he removed the top floorboards, he discovered the old, worn-out floorboards in the kitchen; there were two more layers of floorboards. He cut out the patterns printed on the floorboards, freeing the graffiti on each floorboard and the stickers with cute characters that the children, who might have been the owner's grandchildren, would have attached for fun from the bondage of time. His method reminds me of archaeological excavation. Searching for hidden or erased layers of time reminds me of exploration. In this regard, it would not be an exaggeration to say that this house is a laboratory that restores time.

The word "laboratory" originated from "laboratorium," derived from laborare, which means labor in Latin. The laboratorium was God's workshop in the Middle Ages and the space where monks worked in monasteries in the 15th century. It was used to mean the workshop of alchemists around the 16th century.[1] According to Seong-wook Hong, a philosopher of science, the first laboratory was actually a kitchen. In fact, a kitchen equipped with an oven for boiling water or baking food, various cooking tools, and shelves is a laboratory prototype. For Kibaik YUON, a laboratory is a place like a well for digging up time rather than a place where an alchemist waits for the results of a chemical reaction or a scientific space to establish a hypothesis and prove it through experiments.

When I visited this haunted house, surrounded by unusual energy, there were traces of the *150.1 Square Meter* project, which he carried out. Since 150.1m^2 covers an area of about 45 pyeong, it can be the size of this French house or the land. Here, through the unfamiliar but serious project he carried out, you can grasp the nature of the work that Kibaik YUON is pursuing.

2. When the Relation Becomes a Form

From July to August 2019, Kibaik YUON set up 'a temporary table' in an old shabby house at 40 Yeokchon-dong and invited people. Some people invited to this unfamiliar place were acquaintances of the artist, such as the paper hanger and documentary film director; some formed new relationships through their introduction, and some residents in the neighborhood.

[Footnote]

[1] Hong Sungook, The Evolution of the Laboratory (Paju: Gimm-young Publishers, 2020), 15.

Kibaik YUON invited about 4 people to each meal and provided daily prepared food for an hour without any recipe with the ingredients he bought with 10,000 won every day. It would have been shabby since it was a portion of food for four people prepared with 10,000 won, but this temporary table became the driving force for the *50-Square_Foot* planned by Kibaik YUON. They joined together to look after this detached house left in ruins. The root was, of course, the *Facing Effect*, which was conducted in the form of a temporary table. The participants in this performance, of course, faced the haunted-looking house and the artist named Kibaik YUON, whose identity is unclear, whether he is an anarchist, a nihilist, a revolutionist, an avant-garde or he falls for decadence.

The first person he met was a novelist who came to the artist's house every Wednesday and wrote in an uncomfortable chair for about 30 minutes, the longest his body could bear. Kibaik YUON brought a desk and a chair piled up in the basement for the novelist to write, but he broke one of the legs and watched the novelist write in a crouchy, uncomfortable position. The paper hanger who had a longing for art when he was young had known Kibaik YUON since he was working on the wallpaper. The paper hanger who visited his studio in Yeokchon-dong, which was about to collapse, did not hide his deep feelings about the horribleness of the place. According to his suggestion, the artist made a shelter under the jujube tree in the corner of the yard. After meeting with the artist, the paper hanger decorated his childhood dream art room and exhibition room, which he had long restrained in the basement of his shop. It is an example of creating a form by relationship. After participating in a group exhibition called *A Study on the Method for Social Sculpture*(2019), a socialist researcher he met at the temporary table was a founder of a group that studies Marx and Hegel and pays attention to the exclusion of capitalist society. He was invited to a shabby house at 40 Yeokchon-dong. Instead of talking about the old house, he took note of the image of the Buddha statue in a Buddhist magazine that the landlady would have once eagerly read and suggested a tour of Buddhist ruins. As a result, the relationship developed into exploring the Buddha statues and stupas of Anseong and Gyeongju and talking about them.

In tracking down this project, I was more interested in Bodhisattva Myohyang and a person named Boris Stout, a documentary film director. Reading the artist's notes, the shaman even seems to be an unusual entity with the spiritual ability to tell the story of the dead while reading invisible time and texture. During a month-long collaboration with the artist, a space mediator, she informed the location of the ghost and waterline. Therefore, the installation was performed to attach an amulet to remove the ghost and mark the water path.

Boris Stout is a British photographer and documentary film director who met Kibaik YUON on the street in 2014. Having encountered him wearing a motorcycle helmet while looking at vacant houses scheduled to be demolished for nine months or filming redevelopment areas, he had a favorable impression of this foreigner because he already shared similar interests in wallpaper work, as did Boris. The two were able to get acquainted quickly with the interest in what was left behind and disappearing due to demolition, the dark side of urban development. "I felt that this society had a great desire to erase the past," Boris said in an interview with Kibaik YUON. Kibaik YUON edited and produced the video as a single-channel video piece called *Complete Accident*(2014) and announced it through his solo exhibition *Approaching a Place* at Seoul Art Space Geumcheon in 2014.

Since then, Stout has been close to Kibaik YUON, contacting him whenever he visited Korea. In a conversation with Kibaik YUON, Boris, who was invited to 40 Yeokchon-dong, installed the photos taken in a redevelopment area in Seoul at a location similar to the location he took at the time and the house at 40 Yeokchon-dong while paying attention to the veranda space of the house and talked about the "spaces in between." After returning to London, Boris suggested working on a project there, saying that his apartment complex had begun to be redeveloped. Despite the pandemic, Kibaik YUON researched and worked on the apartment complex from July to November 2022 with the support of the Westminster Arts Council's National Lottery Heritage Fund in London and the Arts Council Korea. The Blackwater House, which Boris lived on Church Street in London, was a worker's rental house built in the 1960s. The apartment was a living space for

poor artists and foreign workers, but it was about to be demolished according to the urban development plan as slumming progressed. Using wooden boards on the floor, sinks, and doors on the floor, which were the by-products and objects left behind from the apartment, Kibaik YUON produced *Temporary occupation*(2022), a single-channel video called *Kicking*(2022), which filmed kicking pineapples on the street, and presented them in a room rented in a commercial building facing the road between workers' rental houses.

As such, 'a temporary table' was not only a recall of 40 Yeokchon-dong from the 1970s to the present, but it was also a central point that reversibly attracts 50 years buried in the thick of time and a centrifugal force that pushed the relationship formed there to spread. Relationships formed face-to-face at the 'a temporary table' show the characteristics of the rhizomatic generation. Non-center and horizontal rhizomatic relationships shine on each other, reproducing and multiplying rather than wasting energy on each other. An example can be explained through the relationship with the paper hanger. The relationship between Kibaik YUON and the paper hanger was embodied in a solo exhibition held in 2017 under the title *Act Facing Act* at Amado Art Space. In this exhibition, he develops the relationship into form by displaying the writings of the paper hanger who once dreamed of becoming a literature student but has worked as a paper hanger for more than 20 years. Let's look at *Wallpaper Diary 45*, written by this paper hanger, who is also a poet he dreamed of becoming in his childhood.

> **"A futurist who says the future is embedded in a wall doesn't know about wall/He doesn't know the future of a wallpaper hanger who is guaranteed the future with the wall/It's not a wall standing in the way of the wallpaper hanger who befriends arthritis and back pain of decades, facing walls. It's livelihood.(…)"**

Can a long narrative of life be compressed like this unless he had a job as a paper hanger? The words that contemplate this poet's life and reality have gained a new life with the work, *Ruler drawing to gaze*(2017). Furthermore, the tools of the paper hanger, which has risen to the rank of master with their wallpaper skills, were published in the archive format of *Ruler drawing*

myth(2017), which revealed his life and passion. It is clear that some of the various wallpaper tools displayed here have sufficient charm as unique objects that combine the creative ideas and functions of this paper hanger.

An ancient architectural restoration expert and architect, along with valuable material studies of palace wallpapers and his memorandum, lent a sample of wallpaper collected when he investigated Unhyeongung Royal Residence in 1973 and a sample of the wallpaper he had accumulated in the front yard of Seokbokheon while renovating the Nakseonjae Hall of Changdeokgung Palace. These items were made public through *Ruler drawing to history*(2017). The materials of the paper hanger and the researcher constitute a part of the exhibition and, at the same time, reveal that Kibaik YUON is a “discoverer,” a “relationship maker,” or an “expressionist in a form of relationship.” Therefore, he emphasizes that this solo exhibition results from collaboration with them. Their relationship reminds me of Indrajāla in that it is like mirrors shining on each other.[2]

3. The Sound From the Traces

One of the effective ways to understand Kibaik YUON’s intention is to look through the transition of his work, the meaning he pursues, and how to embody it formally. While working as an assistant in the Sculpture Department at Seoul National University, he released *52 building 106*(2008) in which he blocked part of office 52 building 106 with a bookshelf, made a display case, and installed an object made of processed objects that students threw away while working, and put bookmarks in it. He encouraged curious people to visit this secret place hidden behind the office through a simple memo. After leaving the actual place, 52 building 106, it was presented at the Takeout Drawing in Hannam-dong after exhibiting at four locations, including the SOMA Drawing Center.

Along with the *Drawing by Ant*(2003), which tracks and records the movements of ants symbiotic in the house where he lived, the work allows us to see the characteristics of discovering, excavating, recording, and remembering places that Kibaik YUON is interested in. When he was an undergraduate student who “felt so close to death,” Kibaik YUON

[2] Indramang is related to Indra, the god of thunder and war in India. Indra, which was called ‘Śakra devānāṃ indraḥ,’ which means ‘Shakra, king of gods,’ in Sanskrit, was accepted into Buddhism and became a god of protection. With the introduction of Buddhism to the East, Indra was translated into Seokjehanindara(釋提桓因陀羅), which is called Jaeseokcheon(帝釋天) for in short. Jesakcheon’s palace in Doricheon is decorated with nets made of countless beads. These beads shine on each other. Therefore, it is often mentioned that Indramang means Buddhism’s worldview of dependent origination. I see this Indramang as a possibility to connect with the continuation of a rhizomatic relationship.

accidentally found ants passing by him and started drawing them along their path on paper. As an ant, it might have only diligently gone their way, faithful to their instincts. However, how the artist observed and tracked it, recorded its whereabouts, and left them as evidence provided an important motif for Kibaik YUON's later work. His interest and record close to his obsession with disappearing or soon-to-be-gone things had already appeared in his first solo exhibition, *Slowness & Waiting*(遲遲), in 2007. At the exhibition, he presented the collection and display of objects made of iron that he picked up on the sidewalk or the installation work of disassembling short-sleeved cotton shirts and long-sleeved knits and hanging them in the air. Surprisingly, there are many items made of iron among the objects discarded in the cracks of the sidewalk blocks, such as wires, nails, hairpins, buttons, broken school supplies, and parts of machines. These objects, distorted and deformed and merely fragments of rust caused by rain and the atmosphere, are weighed down by heavyweights such as carts and people's footsteps as they are abandoned, showing the end of the discarded items even before their use is finished. This wonderful situation, which stimulates curiosity by suddenly turning into an "Objet" when an object that will not receive any attention in a state of being abandoned on the sidewalk is caught in the exhibition hall, heralding a "magic of exhibition" that arouses people's admiration the moment the wallpaper that should be thrown away hangs on the exhibition hall. Kibaik YUON's work, which induces or urges attention to trivial things, is also being extended in the 2008 solo exhibition *Fade*(漂). In this exhibition, he dismantled the fabric of the hanbok jeogori, skirt, and military uniform and hung them in the air. The work unwound the clothes along with the dismantled cotton t-shirt in the first solo exhibition and hung them in the air in the form of thread, maintaining its basic form, so it is like showing the "dissection of clothes" and "design drawings of clothes." The lonely skeleton, deprived of its function but still insisting on being clothes, seems to be a trace of the "solidified time" seen in the burial goods that refuse to decay and extinction due to time interference. This dismantling continued repeatedly in *Green Heights*(2011), which took over a mother-of-pearl cabinet from an old man who lived in the house when

he moved to Green Heights Villa and worked on it for over a year. The dismantling of the mother-of-pearl cabinet was also old and discolored, but it reveals a sealed time-like wallpaper that records the time of the people who lived there once.

So, our interest naturally leads to the wallpaper work of Kibaik YUON. In the order of time, Kibaik YUON's wallpaper work begins with 2013's *A room with the south window that can see the In-Wang Mt.* The artist tore off the three-layered wallpaper plastered on his room with an In-Wang Mountain view, reenacted the size of the room and the location of the wallpaper, and installed it in the exhibition space. The motive for the work came from a surprisingly simple and accidental discovery. In an interview with Park Choon Ho, he says that he did not start with something very grand but was found while removing the wallpaper because the water was leaking from the house and started there.[3] Reading Park Choon Ho's writings, you can see that Kibaik YUON's work generally evolved from accidental discoveries to giving meaning later.

The wallpaper work of Kibaik YUON was not a room completely equipped with walls in all directions, but rather a shabby one in which the torn wallpaper was hung irregularly with a spooky atmosphere. It should be seen as a liberation of the concealed and sealed time, not a stuffed time, in that it reveals the time of the room, which was hidden in three layers. As traces of the people who lived in the room are revealed, the shabby wallpaper stimulates our curiosity as an area of possibility and an incentive to be given a new meaning or find it. If the pillars or beams that make up the structure of the room are viewed as bones, the wall will correspond to muscles, and the wallpaper will be the flesh of the room in contact with our skin. The wallpaper work is miserable because it only displays the flesh from which bones and muscles have been removed. However, it would be safe to say that the act of tracking the individual's time and history hidden in the misery is a process of grasping that misery belongs to our society, not to individuals. This is where the extraordinary importance of the wallpaper work of Kibaik YUON is. When an audience who saw the artist's work representing the room informed him of an old house in Gyonam-dong, he immediately visited the Gyonam-dong area, which was scheduled

[3] Park Choon Ho, "About Signs of Sitting down and Standing up, Taking a breath during the accidental trip," *About Signs of Sitting down and Standing up* (Seoul: Kimchongyung Museum, 2023), 4.

to be demolished according to the development plan. Gyonam-dong refers to a village outside Donuimun Gate, the south gate to Hanyang, the capital of Joseon. As for the current administrative district, Gyonam-dong, on the border of Muak-dong and Sajik-dong in Jongno-gu, is also an area where modern architectural heritage remains. Examples include the private residence of a missionary who appears in Kibaik YUON's work, "Dilkusha," built by Albert Taylor, an American businessman and journalist, to realize his wife Mary Taylor's dream, and the house of Hong Nan-pa. Kibaik YUON presents *Gyonam 5-11*(2014) with wallpaper taken from a house in Gyonam-dong.

His wallpaper work drew attention by dramatically jumping from *Garibong 133*(2014). Kibaik YUON selected as a resident artist at Seoul Art Space Geumcheon, accidentally entered the rented house at 133 Garibong-dong for four months and began removing the wallpaper from the room. At that time, Garibong-dong was an area that was alienated from urban renovation due to redevelopment and was imprinted as a neighborhood where poor people who were expelled from clean and pleasant cities or who could not enter them lived together. During the period of development dictatorship, Garibong-dong was an area where de-territorialization and re-territorialization took place as workers migrated from rural areas to the Guro Export Corporation. After 1987, they left for provinces or overseas, and Chinese compatriots(Korean Chinese) and migrant workers gathered again.[4] After Korean workers gathered at the Guro Industrial Complex, where labor-intensive manufacturing industries were concentrated, left, it began to form an initial settlement for the Korean Chinese in Garibong-dong and eventually became a concentrated area for the Korean Chinese. The formation of a manpower market, access to good transportation, relatively low prices, and low housing costs, which were necessary for early settlement, acted as an attraction factor for the Korean Chinese, gradually highlighting the image of "hometown." More Korean Chinese flowed into the space.[5] They supported their lives in Korea, which is both their motherland and a foreign country, in poor residential spaces once called hives or dosshouses where Korean workers used to live. The wallpaper of the room where Kibaik YUON lived overlapped with

[4] Shin Myoung-Jik, "Deterritoralization and Reterritoralization Related with Garibong-Focused on the Novels and Films Depicted Garibong after 1987," The Journal of Localitology 6 (2011), 47.

[5] Ji Choong-nam, "Impact of Redevelopment Project on the Enclaves of Ethnic Korean-Chinese-With Priority Given to Garibong-dong," Journal of Koreanology 53, no.11 (2014), 251.

several layers of life traces of people, including the Korean Chinese who moved from their country to Korea to work and Korean workers who came to Seoul from the countryside, got a job at the Guro Industrial Complex, and would not have given up hope for the future despite working overtime. They overlapped cheap wallpaper on damp or old and messy wallpaper, but they did not completely remove the previous wallpaper, so they only covered up the traces of people who lived in this room with new wallpaper. The expression “wallpaper itself is an act that is historical due to the accumulation of individual labor and physical time, a psychological boundary that implies the relationship between individuals, a boundary where different individuals contact and communicate, and a side of reality revealed in everyday life”[6] is persuasive.

4. Excavation, or Palimpsest

What caught my attention in Kibaik YUON’s work was, above all, the wallpaper work collected in a collective residential area known as the hive of Garibong-dong. This work can be said to be an excavation rather than a collection. The wallpaper covered in layers by the workers/migrant workers/Chinese compatriots who lived in the room is more of a restoration of time. The origin of this type of work reminds me of the ‘erased and overused parchment’ of medieval Europe.

In 1906, French mathematician Théodore Noel discovered the Archimedes manuscript in Istanbul, Turkey, in a monastery library that played a central role in the study and culture of Constantinople during the Eastern Roman Empire. At the time of the discovery, it was considered any Middle Ages manuscript and was not recognized for its value because it had Christian content added to it. However, after several deals, the manuscript was handed over to a research group called the Archimedes Palimpsest Project in 1998, and it was revealed that there are traces of major records of Archimedes erased since the Middle Ages by the group aiming to restore the mathematical content of the manuscript. The manuscript of Archimedes was a record of mathematical topics such as measuring circles, calculating floating points, studying dots and straight lines, and triangular geometry on a high-end parchment made by processing the skins of lambs

[6] KIM, Sung woo, Act Facing Act, (Seoul: Amado Art Space, 2017), 5.

around the 3rd century B.C., which was discovered around the 10th century in the form of the Palimpsest, a re-recorded Christian prayer or Bible on the parchment.

Documents or records that have been recycled by erasing letters or pictures written on ancient paper or cloth and adding other contents to them are called “palimpsest” or “erased and overwritten parchment.”[7] In ancient Greece or Rome, writers wrote several times in a single space, erasing previously written texts, but the original text sometimes remained faint as evidence of erased records.

Parchment paper is written in two types of Chinese characters. First, overlay, which means a document in the form of a thin transparent film sandwiched between two sheets of paper, was used to protect paper and keep several sheets in one, mainly used in ancient books, Biblical texts, paintings, and maps, and played a role in protecting the contents of paper while preserving it without hiding it from external factors.

On the other hand, parchment, a document made by processing the skins of lambs, cows, or goats, has been widely used for recording since the Middle Ages, as the material surface was smooth, white, and had properties suitable for use. On the other hand, VELLUM is a documentary material of high-quality leather made by processing the skins of lambs in a stricter sense, and it is soft, flexible, and durable, so it was mainly used for high-end books, documents, and paintings. Therefore, luxurious books owned by medieval churches or nobles were made with VELLUM rather than ordinary leathers and parchment, but the cost was beyond imagination.

In the Middle Ages, palimpsest often occurred due to the lack of parchment. It is often called ‘erased and overwritten parchment’ because palimpsest was created as documents or drawings written in the Bible were deleted and new content was added. In modern times, special techniques or chemicals are used to restore past documents deleted through palimpsest, and mainly in archaeology and history, they use this technology to find erased documents. In literature, the palimpsest is a ‘rewriting technique’ that is implemented with techniques such as ‘allegory de la répétition,’ that is, repetition as a reduction(épanorthose), a parody that can be defined as a repetition with differences, and pastiche that repeats while emphasizing

[7] This term is derived from the ancient Greek word “Palimpsestos(παλίμψηστος)” combining the word ‘Pallin(πάλιν)’ meaning “again” and ‘Psau(ψάω),’ meaning “erase.” (https://en.wiktionary.org/wiki/παλίμψηστος#Ancient_Greek)

differences.[8] As seen in Robert Rauschenberg's *Erased de Kooning*(1953), palimpsest occurs frequently in visual arts. Rauschenberg, who obtained a picture from de Kooning, erased it and added his signature to it. De Kooning's original work did not disappear but remained faint, and the title by Rauschenberg reveals that the trace belongs to de Kooning. Although Rauschenberg's actions are sometimes classified as 'Neo-Dada' because they inherit Dada's spirit, *Erased de Kooning* derives a new meaning of 'separation from Abstract Expressionism.'

On the other hand, the wallpaper work of Kibaik YUON is connected to the palimpsest on another level. If you look at his wallpaper work, you can see that the parchment used in two meanings coexists at the same time. First of all, most of the poor(most of them would have been workers due to the nature of the area) who lived in the room would have bought cheap wallpaper from a store and attached it to the wall themselves rather than calling a wallpaper technician to decorate the residential space. Doodles or memos are added to the Baroque or Neo-Victorian floral wallpaper, and soon, it becomes a wall containing the traces of the person's life who lived in the room. When a new person moves into the room, the traces of the person who left the room are covered by the wallpaper by applying a new layer rather than removing the traces of the person who has already left. In other words, the wallpaper recorded in the past is covered by the wallpaper applied by the person who lived in the new time, but the traces of life previously recorded are still preserved and maintained. In that respect, this wallpaper is parchment. However, as the wallpaper, added with several layers, is separated by the artist one layer by one, the wallpaper has a moment when the erased record, like a 'Palimpsest,' is restored. The artist restores the result to the standard of the room where the wallpaper was plastered. This work of restoring memory is the excavation of memory.

Remembering things that easily disappear or are torn off, or are about to disappear and adding meaning to them is developing into remembering the entire house by extending it not only to wallpaper work but also to a house, tracking the meaning accumulated in each space of this house, and recording it anew. As discussed earlier, the artist refuses to transform or expel the traces and accumulated time of people who

[8] Kwak Min-Seok, "Poetic "Re-writing" in the Modern French Poetry: the concept of "Palimpsest"," *Lingua Humanitatis 15*, no.2 (2013), 79~81.

lived in this space in the past. The attic, where the rafters are clearly exposed, also retains its original shape, so it looks a little old-fashioned, like a haunted house. Wallpaper and tiles are preserved as they were in some areas, from door to doorknobs, but in the case of the kitchen, a part of the floor is exposed, reviving the individual's history accumulated in this place. Watching Kibaik YUON, who practices the process of preventing the collapse of time in the present form, I confirm again that he is an artist who records the restoration of time and restored memories.

5. Non-Sculpture or Hybrid Sculpture

After being selected as the 2023 Artist of the Day by the Kimchongyung Museum, Kibaik YUON had a solo exhibition titled *About signs of sitting down and standing up*. Reminiscent of the method of synecdoche, the exhibition, which presents basic forms of action of sitting and standing up as parallelism, wallpaper work moves beyond the period of industrialization to modern times. At the exhibition, Kibaik YUON built a quasi-buliding structure named *Pulled and Pushing*(2023) based on hanok wood, refined wood, fishing lines, and collected wallpaper. Although it is called a structure, it was constructed by connecting pillars and beams that the artist got from an agency that collected timber that had been removed from the supply of hanok and supplemented the missing furniture to build a one-room-size structure. The artist hung wallpaper taken from the wall of the house of the president of an electric company during the Japanese colonial era and wallpaper taken from the house of Ji Ha-Ryun(1912~?), the lover of Im Hwa(1908~1953). The two-story Western-style wooden house with Japanese cement tiles, known as where the female writer Jiharyeon lived, had been neglected after being damaged by fire in 2015. The special part of this house was the stories of Ji Ha-Ryun and Im Hwa, who lived there, not the architecture itself.[9] When the Japanese colonial crackdown on the Korean Artist Proletarian Federation(KAPF) became harsh, the relationship between the two developed into a lover when Ji Ha-Ryun visited Pyongyang in 1934 when Imhwa was lying in a hospital in Pyongyang to treat tuberculosis. It is presumed that Im Hwa chose to go to Masan because the only person to whom he could entrust his sick body and tired mind was Ji Ha-

[9] Jeong Minjoo, "The space with a story 16: Ji Ha-Ryun House in Masan," KyungnamShinmun. December 15, 2017. https://www.knnews.co.kr/news/articleView.php?idxno=1236809

Ryun. Im Hwa, who requested the KAPF dissolution to the Japanese colonial police with Kim Ki-jin and Kim Nam-cheon in May 1935, went down to Masan in July of that year to receive extreme care from Ji Ha-Ryun, treated illness and married Ji Ha-Ryun and started a lovely family.[10] Im Hwa, who resumed his activities while recuperating by sea fishing, is known to have returned to Seoul in February 1938. Since there is a newspaper published by the left-wing community in 1946 and a Japanese booklet published in 1943 in the wallpaper layers collected by Kibaik YUON in the house of Jiharyeon, it is presumed that Ji Ha-Ryun lived in her hometown of Masan around this time. However, Im Hwa, who defected to the North in November 1947, was executed in August 1953 framed as a “U.S. spy” and a central figure of the Workers’ Party of South Korea. Hence, the whereabouts or life and death of Ji Ha-Ryun, who defected to the North together, are unknown.

Kibaik YUON’s work, which started with removing the shabby wallpaper in his room, continues to the modern era through wallpaper that gives a glimpse of the hard life of workers during industrialization and restores the life of individuals. In the solo exhibition at the Kimchongyung Museum, he brought up objects that compressed modern and contemporary Korean history, ranging from not only the wallpaper but also the various furniture that combines British Victorian and Chinese styles, the crate held dear by his friend’s mother, the classroom desk with the functions of a small bookstand and chair, and the chandelier used to be in the VIP room at Seoul Station, regardless of their functions. *Put in earth*(2023), which he spread with dirt sand or hung all kinds of things he picked up or obtained from missionary houses in Gyonam-dong, 40 Yeokchon-dong, and Seoul Station reminds of a garbage dump and at the same time reminds of the humble art pursued by Arte Povera, which asks about the existence value of art through ordinary objects around us. Seeing him burn the crate he got from his friend’s mother on purpose makes us think about the impermanence of art, like the fat of Joseph Beuys, the coal of Janis Kounellis, and the lettuce of Giovanni Anselmo.

Where is Kibaik YUON’s work, which can be said to be a tribute to the disappearing things, located in the history of modern Korean sculpture, and what does it mean in the flow of contemporary Korean art? He can

[10] Park Jung-sun, “Im Hwa and Masan,” Journal of Modern Korean Literature 26, (2012), 170~171.

be considered in connection with Seung-taek Lee and Kim Kulim, who pursued hybrid sculpture or non-sculpture in that they rejected the concept of sculpture as a traditional genre rather than making sculptures. It can be discussed relating to the experimental art in the late 1960s and early 1970s, including these, but the direction and method of his art are at different points. *Slowness and Waiting-Craft Table*(2007), which started with the idea of sharpening the desk when he accidentally finds the sculpting tool after finding the desk, has a characteristic of the shaved part covering the skin of the desk like fur. This work reminds me of Kim Bum-lyoul(1994~1979), who questioned the elements of painting by carving a frame on canvas. Although he was not well known because he died in his early 30s, Kim Bum-lyoul, who was unveiled through a retrospective exhibition at the National Museum of Modern and Contemporary Art in 2006, was interested in Dadaism enough to write on Marcel Duchamp for his master's degree thesis. In that he dismantles established stereotypes about art, the attitude of Kibaik YUON's work is in contact with Kim Bum-lyoul, but there is a gap of difference between Kim Bum-lyoul's iconoclastic work and Kibaik YUON's work of restoring individual's intimate time. In that the concept leads the form, his work may be close to Hong Myung-seop or Ahn Kyuchul. Kibaik YUON's work can be seen as raising a problem with the dualism of matter/non-materials in that although traces of matter remain, they cross the boundaries of matter. Furthermore, it may be seen as open to the possibility of interpreting it as a cross-sectional perspective of new materialism beyond materialism based on humanism.

Watch the Change and Reveal It–The Formative Principle of Kibaik YUON

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Prior to the Start

This manuscript was written based on the stories I heard from the artist Kibaik YUON in early December 2022 and early August 2023. The artist visited Kyoto, where the present writer lives, and explained his history of activities in chronological order at the first meeting. The part of this article with the subheading “The Story of the Creator” summarizes this story. Although some words or sentences were supplemented to help the readers understand better, I wanted to leave the contents as they were in the original text, including how he spoke. Meanwhile, the part “Supplementation and Interpretation by the Listener” was written by the present writer after the first meeting with the artist, reflecting on the contents of the second meeting, and based on the impressions received when visited the artist’s atelier in Seoul and the exhibition hall where he held an exhibition in the past, and the contents confirmed by the artist and officials at the site.

What is described in the text is that the present writer selected eight topics from among what was heard from the artist, that is, a retrospective of the artist’s activities over nearly 20 years, and introduced them in three chapters. Chapter 1, “Looking at Nothing,” explains the underlying worldview of the artist based on episodes from his student days and early works. Chapter 2, “Against Artificiality,” introduces how Kibaik YUON became interested in people’s lives through his production activities in the 2010s. Finally, Chapter 3, “Sharing Space,” talks about the artist’s recent activities, sharing some part of his life with others(although they are limited people) in limited spaces or creating together.

Through such a process, the present writer would like to reveal a part of the formative principle that has penetrated or supported Kibaik YUON’s activities as an artist. The task mentioned when the present writer was asked to write this article was “How the publicity and private realm of the formative language of Kibaik YUON intersect.” This writing is not directly responding to the task. However, literation of the principle of the artist’s personal behavior that made his activity operate can be one answer to this question.

1. Looking at Doing Nothing

1-1. Carving and Observing a Cracked Stone

- *Carving a Statue*(1996)

• The story of the creator

This work is one of the works that became an inflection point in my undergraduate days. At that time, I was very interested in the thought of Lao-tzu, and I did not realize it at that time, but I suspect that my interests in modern stories were conveyed at that time. This is when the story of action without intention began. I majored in Sculpture, and Korean art education requires training to make the likeness of an object within a given hour. For me, the first task in the process of becoming an artist seemed to be to deviate from such a framework in education.

This is the result of performing the task of the stone class. In that class, the students are given a square lump of stone, and they cut them out. I took a landscaping stone with many cracks. Generally, the students measure the stones, carefully calculate how to make them, and cut them according to their plans. At first, I tried to follow the plan given to the class, but as a result, I abandoned the plan and cut through the cracks. When I cut it according to the cracks, a shape came out of the lump to some extent. After that, I spent the whole semester doing nothing but observing the stone cut down along the cracks. Some form came out of the cracked lump itself. The actual carving work took only a day. So, I thought that the “shape” itself was not made by me describing something but rather a result of an observation. Since then, I have distanced myself from the concept of cutting something and the class that only requires cutting. I don’t think the result was bad for me.

⊙ Supplementation and interpretation by the listener

Looking back on the production process of this work, which he selected as the starting point of creation, Kibaik YUON explains using the idiom “Doing Nothing.” The full text of the original text at the end of the article in Chapter 64 of Lao-tzu is “以輔萬物之自然, 而不敢爲,” and it can be interpreted as “Thus he only helps all creatures to find their own nature. But does not venture to lead them by the nose.”[1] In other words, it is not doing nothing while leaving it as it is, but “take a good look at the flow of nature and don’t do anything that doesn’t follow the flow.” If applied to the aforementioned “the story of the creator,” the act of taking a landscaping stone and “cutting it along the cracks” does not follow this teaching. This is because the act contains “artificiality” by increasing the speed of nature’s flow or, in some

[Footnote]

[1] B. Boisen, comp., Lao Tzu’s Tao-Teh-Ching. (Boston, Massachusetts: GNOMAD publishing, 1996), 129.

cases, changing the direction of the flow. On the other hand, the act of “spending time observing the cracks and appearance of the stone without doing anything throughout the semester” can be said to have helped nature stay as it is(以輔萬物之自然). In other words, in the work that Kibaik YUON first picked as his creative act, it should be noted that he continued to observe the stone afterward rather than the shape he made following the cracks.

In Chapter 64 of Lao-tzu, in front of a sentence that preached “action without intention,” it is written that ‘以聖人, 欲不欲, 不貴難得之, 學不學, 復衆人之所過,’ meaning that “Therefore, the Sage desires to be desireless. Set no value on rare goods, Learns to unlearn his learning, And induces the masses to return from where they have overpassed.”[2] Kibaik YUON said that he did physical work for six years when he was a student at a university and did not read a book at all at that time. Although I could not hear how he made this decision, it is pretty evident that he knew the phrase “learn not to learn(學不學)” since he was speaking the idiom of “Doing Nothing” and was interested in the thoughts of Lao-tzu. What is important here is knowing it and literally practicing it. The fact that he started to learn again after six years of “learn not to learn(學不學)” means that he chose to become a sculptor rather than a saint. He has become a sculptor. However, the basis of his creative act seems to overlap with the image of a saint whom Lao-tzu, who respected the time of ‘observation’ above all else, explained.

1-2. Laying the Daily Drawings on the Floor and Observing

• The story of the creator

This is a work that began with the keyword ‘change.’ From that point on, recognizing times from all phenomena and objects and the form of work has changed. When the work did not work out, I just observed the change in the tree. I thought nature is constantly changing with time like this, so what does it mean to ‘complete’ the work? What is it that it was completed? Ultimately, the question was about continuous exercise and change. Like saying you can’t put your foot in the same river again.

By that, I started the drawing work that I drew every day. I was just drawing on a postcard-sized

[Footnote]

[2] Ibid.

piece of paper every day as if I were writing a diary. Then, at some point, I thought, “This is very good.” But after a while, when I saw the same drawing again, I was disappointed and felt, “It’s just lame.” It happened repeatedly.

One day, I laid all the drawing works on the floor and looked at them, and it felt much better when it was spread out as a whole rather than piece by piece. That’s how it started. From then on, rather than doing something, I drew continuously when something happened, like writing a diary. It was a situation where I was waiting for something with the feeling of praying.

⊙ Supplementation and interpretation by the listener

When I heard this story and read the recorded sentence several times in the text, I couldn’t tie together the meaning of the scene laying down postcard-sized drawing that he drew every day on the floor, and what he said that “I saw the changes in the trees” and “You can’t put your feet in the same river.” Of course, I could imagine the scene of the collected postcard-sized drawings lined up on the floor. I also saw a picture of the exhibition in which the drawings were actually lined up in a circle.

However, how are these connected to the keyword “the change of tree?” It was impossible to know what “the change of tree” means in the first place. At first, it was assumed that it was an association of drawings, and this was in the form of random branches extending out. However, branches are also connected to stems and roots and have a context before and after. Also, even if you look at the whole image, it is quite different from the drawings on the floor. Therefore, I needed clarification and help to understand the metaphor’s meaning. In the end, I asked him again about the meaning of “the change of tree” when I eventually visited the artist in Seoul. He said it refers to all changes, including changes in the state of the tree itself, which sprouts and eventually withers, as well as branches and leaves breaking due to rain and wind and the damage of stems by birds or insects. Here, I realized that the point of the explanation that the artist himself brought up was not in the change of the tree itself but in the state of being ‘just looking at it.’ In other words, what is important in this part is that the tree is not changing its appearance due to the season or weather, but the tree itself is constantly changing.

The artist has re-identified the perception of the tree itself. As a result, I agreed with what the artist said: “It felt much better when all the pages were spread out as a whole rather than each page being good.” At that time, he changed his perception that he was not changing but that the changing was himself.

I was also confused about the saying, “You can’t put your feet in the same river.” Because it was regarded as the fluidity of life of Heraclitus. The Greek philosopher, who insisted that “everything keeps changing,” is enlightening life’s fluidity by using a similar saying, “We cannot enter the same flow.” I was confused because I understood the phrase quoted by Kibaik YUON to be the same as the saying of Heraclitus. In other words, he argued through this phrase that “everything keeps changing,” just like the Greek philosopher, and he thought that he could only explain that ‘every day’s drawing is different. That every day’s drawing continues to change was a fact that could already be known even if it was not laid on the floor.

When I came to Seoul, I decided to ask about the intention of this phrase and where it was quoted. Then, he said that it originated from Taoism, not Greek philosophy. Unfortunately, the source could not be confirmed, but by him pointing that out, I could recognize the difference between “dipping your foot in the river” and “entering the flow.” The former feels the change of objects represented by the flow of the river with your feet, while the eyes and head that overlook are outside the river. On the other hand, the latter is placed in the flow of the whole body. Unlike Heraclitus, those who “put their feet in the river” not only feel the fluidity of life but are also aware of what happened. When I thought about it this way, for the first time, I could tell why he said it felt much better when all the pages were spread out as a whole rather than each page being good. Those who put their feet in the river recognize that the water flowing is the river, not the water flowing on the river by the flow of the water that reaches the eyes seen from above the river and feet. That is what Kibaik YUON saw when the drawing was spread on the floor.

2. Against Artificiality

2-1. Removing and Hanging the Mother-of-Pearl - *Green Heights*(2011)

• The story of the creator

One day, I saw that the mother-of-pearl's surface was chipped off. It was the moment when I could see the layers of images in it as the mother-of-pearl, the lime, and the cashews fell off. I decided to rip them off and disassemble them one by one. At first, I started with a pencil sharpener, but after a year, my hands were paralyzed, and I needed a special tool to do it more efficiently. What was interesting about this work was that I decided to make my own tools to remove the mother-of-pearl. In the work of disassembling it, not making it, which can never be called artisanal. Can you call a person who does such a work "a similar craftsman?" I was curious about the tools, so when I displayed them at Takeout Drawing later, I decided to meet the artisans who make mother-of-pearl cabinets. They also used their own tools that they created after studying themselves. My job was to remove it, and theirs was to attach it, but we could interestingly communicate. [···]

Originally, the mother-of-pearl cabinet was a symbol of the wealthy, and Korean middle-class households had the desire to own it. The person who gave me the mother-of-pearl cabinet also bought the cabinet for marriage. However, because of popularization, the process of making was reduced from 40 to 50 steps down to 10 and temporarily sold well due to falling prices. Still, the quality deteriorated, and as anyone could buy it, no one wanted it anymore. Artisans describe this situation as shooting themselves in the foot. [···]

Rather than setting a concept before starting something, I keep the reality in front of me, that is, events that occur in my life, and look for answers when there is an opportunity. From this attitude, the methodology has emerged little by little. Rather than artificially adding a concept to what I kept, I decided to take time to go against the way the object was manufactured or to follow its own physical texture. I consider those times to be the opportunity to get a clue to approach the object in terms of content. Through those times, physical affinity is formed with the object. For example, suppose I keep the mother-of-pearl cabinet for a year. In that case, I always have the mother-of-pearl cabinet in my mind, so I immediately grasp information through the mother-of-pearl cabinet no matter what I say or encounter with any clues.

From this point on, as my interests became persistent,

the story accumulated in performing the work, and after creating the work, I did not let go of the object but kept it, so the end of the work was not to install the completed object. Instead, it seems that the continuous expansion of work has become my creative methodology.

⊙ Supplementation and interpretation by the listener

"The Story of the Creator" described here was carried out after eight years in the aforementioned "work that became an inflection point in his undergraduate years. In the meantime, he presented various artworks at the group exhibitions, including the works that engraved a small drawing on a translucent glass plate and arranged it in a spiral shape(*Movement*, 2005) and one that picked up a small metal lost object in a gap on the street, pounded it flat, and hung it on the ceiling and walls(*Slowness&wait-Abandoned Metal Objects*, 2007), or one that took a sculpting stool, which was deemed unnecessary and made it barely stick by zigzagging the surface(*Slowness&wait-Craft Desk*, 2007). In addition, four years before he started working on the mother-of-pearl cabinet, he held his first solo exhibition, which included a work that unwound the weft of Hanbok and military uniforms owned by his mother and pin to fix and hang(*Fade*(漂), 2008). Also, he said that his motto was not to look for materials or new tools for his creation in the later works after the drawings. In this regard, the work of the mother-of-pearl cabinet was the same; the cause of starting to add an artistic touch on accidentally found objects was on the crack that was already there, and he has continued to push from the signs of the collapse of such things, the work of dismantling the mother-of-pearl cabinet, which began after eight years, seems to have returned to the work of cracking stones during the undergraduate years.

Even so, there is a big difference between the two works. First, the work of the mother-of-pearl cabinet is an artifact that was not intended, whereas the subject of the work in the undergraduate years was a natural object called a cracked stone. The second difference is that in undergraduate works, fragments of a stone smashed by a crack were not treated as artwork, even if they were later observed. On the other hand, in *Green Heights*, not only the peeled mother-of-pearl but also the lime and cashews beneath it became the main characters of the exhibition. The third difference is that

the schoolwork was lonely work that used existing tools, while the other work circuits outside, such as making special tools or listening to craftsmen's stories to proceed with the work. Seizing on the first and third differences, he became interested in modern and contemporary Korean history.

The work that dismantled the mother-of-pearl cabinet after going through the same production process, which showed such a clear contrast with the work cut according to cracks in his undergraduate years, was a second turning point of Kibaik YUON, although he did not say so.

2-2. Removing and Hanging the Wallpaper
- *Gyonam 5-11*(2014), *Garibong 133*(2014)
• The story of the creator
What's interesting about Gyonam-dong is that there are many foreign-owned land outside the four gates of Korea. There is the Swiss Embassy. At that time, I approached the wallpaper first without such background knowledge, and from that wallpaper came the English newspaper published in 1955, at the inmost layer. That's why I recognize that this house was built at least from then on. While working in Gyonam-dong, I came to acknowledge indirectly the trend of the modern era.

After that, I tore off the wallpaper in Garibong-dong. During industrialization, women in rural areas were brought by bus, and at least 10 people were living in the room per square foot. The room where I removed the wallpaper had about 13 layers of wallpaper. Female workers lived in the 70s and 80s, and now Korean-Chinese are living. Because this area was such a cheap monthly rental house, the wallpaper was not removed, and they were attached on top so I could find the layers of timetables, celebrity photos, and memos posted by female workers on each layer. Areas with a lot of wallpaper will soon be demolished due to redevelopment, low rent, or rural areas. As I followed the wallpaper, I met the modern era, and it was also a slightly provincialized location. There were 13 layers in Gyonam-dong and 15 layers in Garibong-dong.

⊙ Supplementation and interpretation by the listener
The reason why Kibaik YUON became interested in wallpaper was that there was a leak in his apartment, and the wallpaper that had been attached to the wall

from the ceiling fell off. In addition, as the provincialized area of Seoul became the subject of redevelopment, it coincided with the development of various art projects.

The room where residents are lost due to redevelopment is forgotten in the daily life of the modernizing Republic of Korea, just like the mother-of-pearl cabinet, which has become difficult to deal with due to the decreasing number of people who want to buy it. To cool off the heat and beat the cold, as a little comfort and convenience in life, the celebrity photos or timetables attached would never have seen the light of the world if not for his work. This wallpaper, which Kibaik YUON called the 'skin of a building.' He calls wallpaper, not the outer wall, 'skin' because it is made by direct contact with human skin at the end of the building process and is the closest to the people who live in it.

When I visited Seoul, I saw the wallpapers displayed or hanging or being carefully packaged and stored at the house used as a studio of Kibaik YUON, to be described later in this article. When asked if they had been sold to collectors or collected in a museum, he replied, "When they wanted to collect them, they asked for fumigation. They wanted to kill stains or bugs that were stained on old paper. I refused." As already described in The Story of the Creator of Green Heights, for him, "The end of the work is not to install the finished object." Rather, it is to expand the work continuously. Besides developing the network with the masters of wallpaper, it also includes continuing the symbiosis with stains or bugs living in the wallpaper.

2-3. Making Archive Broking Neglected good - *Finding the Owner*(2010)

• The story of the creator

This was during the Anyang APAP project. As I explained earlier, I am an artist who has dealt with objects. At the request of the APAP director then, I created a work for a place for the first time. At that time, I found a tree branch on a walking trail while walking in the village. In Korea, people sometimes break branches, use them as canes, and lean them on the side of the road when done using them. I wondered what kind of story there was with the cane. So, I started the work because I thought I could interpret the cane and the places or objects left in this street's old town similarly. When I found a neglected

place or object, I left a note saying whether I could borrow it and put my phone number on it. I archived this acting for about a year and made it into a temporary Relay Station to collect information. I even introduced the items to people who inquired. Not many people responded, but it was a project with one or two people participating.

⊙ Supplementation and interpretation by the listener

Anyang is a key city with a population of 540,000, located in central Gyeonggi Province. Set in Anyang, APAP stands for the “Anyang Public Art Project” and is the generic name for Korea’s only public art festival held every three years. APAP was commissioned by an appointed art director to produce the work, and at the request, Kibaik YUON conducted the above work in Anyang 5-dong in 2010. It would be safe to assume that the place or object left in the old city center corresponds to a lost metal object that fell on the streets, according to his early works. At that time, it seems that the artist was interested in visually making the abandoned things stand out by beating up the small things, flattening them, and hanging them from walls and ceilings. Exhibition works with mother-of-pearl or wallpaper removed and hung are also physically an extension of this. On the other hand, at APAP, the artist is trying to find the reasons for abandonment and connect them with people who pay attention to them anew by simply leaving a note there while leaving the condition of the neglected object or place as it is. This idea and the subsequent behavior were cultivated in the process of producing works with mother-of-pearl or wallpaper removed and hanging. In the process of producing and presenting these works, he was expanding his interest in the historical judgment and literary space that talks about the past and future of the object by visually showing the object. Only in *Finding the Owner* Kibaik YUON not analyze or interpret the information collected there. We need to pay attention to it. Perhaps the reason he did not do so was not that the amount of information he collected there was little or no interesting. Not only was he not interested in the statistical data that are the basis for the judgment of the information society, but also because he did not take issue with deep intervention in individual agendas here. The act of archiving a project in which one or two people participate for a year reminds us of doing nothing and

just observing the cracks or appearance of the stone during a semester while in the school year. While paying attention to historical or literary stories, the teaching of action without intention, that is, 'not doing anything about nature,' is still working above it.

3. Sharing the Space

3-1. Living Together in the Abandoned House

- *Ongoing project 40 Yeokchon*(2019~2021)

• The story of the creator

Ongoing project 40 Yeokchon is a work that was going from the end of 2018 to March 2022. An acquaintance introduced me to an empty house without any intention. To introduce this building itself is a building in the form of a land compartment reorganization project under the Chung-hee Park government in the 1970s called French Style House. This project is the first step toward redevelopment. Hwagok-dong and Yeokchon-dong were the starting point. The system means that the state recovers the land in the area, and real estate sells the land dispensed from the state as housing sites to expand the floors to encourage buyers to purchase, and the government earns a lot of profits. The shape of the house had nothing to do with French; it was just named after to give it a good image. The French house I was introduced to had a hole in the roof and no electricity or water at the beginning. I fixed it using the material in it so that it is barely livable, at least. I spent almost a year understanding, fixing, and making this building usable. Even so, I'm not good at repairing water pipes, and I'm not a mechanic, but in the process, shamans and novelists stayed for two or three months, one after the other. If someone says that they are only going to come on Wednesdays, then they did. Like that, I provided them what I experienced here, and the novelist did something like writing. At first, I started with cleaning with the person who introduced me to this space. However, we were aiming in different directions. He wanted to fix it properly to make it neat. That's not what I wanted. We ended up doing just one project together. Then, I decided to do this project with a novelist. At that time, I did something like this. What I have in this photo are tiles on the bathroom in the house; one side had a broken mark from a nail, and the other side had a crack. These two marks on these walls make them look different, so we worked to visualize them. We decorated the broken

part on the tile with colored clay and colored the cracked parts along with the crack(*On-going Project 40 Yeokchon-Internal and External Actions*, 2019). In other words, I worked on the things that could come to mind as a trace as I worked, repaired, and fixed them. In addition to that, I was constantly working on building repairs. One day, I provided the novelist with a chair and a desk to sit in the space right in front of the bathroom. He sat there and wrote(*Ongoing Project 40 Yeokchon-Facing #1 Novelist*, 2019~2021). I repaired the chair and made it stable, but the novelist didn't want anything stable, so I cut off one of the chair legs. No matter how hard he tried, it was challenging to sit with balance for more than 30 minutes, so he had no choice but to stand there after 30 minutes and write on the spot once a week for 30 minutes for a while. I think it would have been good for his health. Next is *Temporary Table*(2019). In chronological order, this work was done in the middle of a collaboration with the novelist. I called *Temporary Table* potential messengers of this project. Every day for 30 days, I bought 10,000 won worth of ingredients and provided one team with meals. There was no recipe, and I cooked with ingredients I could buy for 10,000 won daily. At first, there were old ladies who lived in the area. They ate meals, talked with me, and complained about the inconvenience of the French house where they lived. The people who positively captured this process informed the following people about the project. I only contacted about 20 people at first, but the news brought the total number of participants to about 100.

⊙ Supplementation and interpretation by the listener

The Chinese character for Yeokchon, which is located about 10 kilometers northwest of central Seoul, is "驛村," which means a post town. As the name suggests, the district was created in the past as a relay station where horses can rest for long-distance travel. Also, as it is mentioned in the "Story of the Creator," it was a planned area for single-family houses or small-scale apartment houses with reduced price points from the 1970s to the 1980s. In the 2000s, children from households that bought houses in the past left the area as adults, and their parents were aging. As a countermeasure, the subway system was extended, and the younger generation came to find housing in this area, which was originally close to the center and had relatively cheaper

houses than other areas in Seoul.

However, what was left in single-family houses built 40 to 50 years ago was the absence of children and many widowed wives, many of whom are over the age of 80 and nearing the age of 90. The period when they became adults and started to buy a house with their families was a period of rapid growth of the Korean economy, and it was also a period when the concentration of population in Seoul intensified as infrastructure, such as highways, was undergoing maintenance. It was also an era when Park Chung-hee(1917~1979) and Chun Doo-hwan(1931~2021) were presidents(the former=1963~1979, the latter=1980~1988) with harsh media repression was being carried out under the military dictatorship. In addition, the term “shaman,” which comes out when explaining the collaborators in *40 Yeokchon*, refers to professional religious people who have been active on the Korean Peninsula since ancient times. They serve and do exorcism after receiving a divine revelation. They also play a role as a villain in the village, a villain for the soul of a dead person with resentment. In Japan, they play the role that corresponds to a female shaman or an exorcist, but Korean shaman is unique in that they have both sides and still have a strong influence on modern Korean society. Looking back at *40 Yeokchon* with these times and social backgrounds in mind, it can be seen that the whole thing is decorative colored clay filled in broken tiles. In other words, the residential side of this district, which was built half a century ago, corresponds to the bathroom wall of a house built there. Like the white tiles attached to the wall, many French houses were built on this residential site. However, as the tiles were broken over time, most of the houses became unlivable. Kibaik YUON is making the characteristics of the region stand out by introducing its own project into an old French house in a residential area developed 50 years ago, just like filling a defective tile with red clay. A table of 10,000 won was a typical project. Providing meals to the wives living in the neighborhood left behind by families, listening to their concerns, and having conversations with them is an act of preserving the colored clay on the defective part of the tile. On the other hand, collaborating with a novelist(including cutting off one of his chair legs) or making the person gathered at the table of 10,000 won to become a project messenger was to prepare for what would happen. His

creative activities, which stemmed from his inaction observation of nature, show that artificiality, which has deteriorated over time, can be revived by injecting another artificiality by sharing a space that has recently been abandoned and neglected after going against artificiality.

3-2. Welcoming People and Nature in the Space Where Part of the Door Is Opened, and Being Accommodated – *About Romantic*(2019)

• The story of the creator

What I've been doing so far is physically related to objects, and I've been trying to approach the practice or concept of personal interests rather than social or historical issues. After that, I came across the perspective of a curator who interprets my work socially. So, for the first time in this exhibition, I decided to think about and see the subject in that direction. At this time, there were two things I wanted to do: first, to use materials previously used and discarded in this exhibition room, and second, to create a device that allows communication between inside and outside. The 'device to communicate inside and outside' doesn't just mean physical or spatial things. Along with this, the inside and outside of this place, which is set as a space for the purpose of appreciating the audience, are also included. In other words, I aimed to create a 'device to communicate inside and outside' in a social sense through unfamiliar events that have nothing to do with the audience in the exhibition, such as animals, insects, and rain. I was assigned two exhibition rooms. The walls of the first room adjacent to the street were made of glass, and the door leading to the street was also made of glass. So, I decided to remove the glass from the door. Like that, people could enter without opening the door, but there was a preconceived notion that the door was there to open, so the audience kept trying to open it. It was the minimum device. I wanted to finish the exhibition with the glass on the door separated, but someone from the exhibition hall asked me to block outsiders from entering another room. So, I used the removed glass to block the entrance to the inner room. In the second room, close to the first room, the bars were removed, and the windows were opened to make way for cats and others to enter from outside. In the first room, there was another work besides glass blocking the door leading to the inner room. It was a

simple work, like combining puzzles with materials from previous exhibitions and removing bars and windows. Although it doesn't show well, when I made the path for the cat, I made a structure with the leftover trees and plywood used like doors in another room on the second floor and the storage room of this building. In short, a form was created that could be made by a combination of trees that were there.

In the hidden space of the first room, a video(*Ki facing Yang and Yang facing Ki*, 2019) was screened during the exhibition. It's like a record of a conversation between the curator who is socially reading my work and me in a situation where the door and window are open. Usually, it was a video in which when the rain that would have been filtered out by the door or insects or handouts came in, the curator and I exchanged questions and answers about the situation. In summary, anyway, I thought this room was a room of individuals, thoughts, and ideology. Also, how can I talk about intervening outside of this room? I wanted to ask this question through this work.

⊙ Supplementation and interpretation by the listener

First of all, it is necessary to explain the area and exhibition hall where the exhibition took place. The exhibition hall is located in Itaewon, one of the main streets of central Seoul, which is now written in Chinese characters as "梨泰院," which means a house with a big pear tree. However, it was once written as "異胎院," which means the place where a mother conceived a foreigner's child and her child lived. Its history is said to begin with Toyotomi Hideyoshi(1537~1598)'s invasion of Joseon(1592~93, 1597~98). Since then, the second and third generations of foreigners, as well as foreigners themselves, have lived in the area with an exotic atmosphere, and have recently become a popular destination for young people lined with cafes, restaurants, and fashion-related shops. Amado Art Space's "Amado," the name of the place where the exhibition is held, is also translated as "probably" or "maybe" in Korean. At first glance, the street-facing wall with full glass and its exterior can look like a fashion brand's road shop. Open a door with transparent sheet glass at the top and bottom of the door handle and take three steps down. This is the first exhibition room. Measuring around 12 square meters, the room is a so-called white cube covered with a white wall and a

ceiling, but one of the walls is a glass wall facing the road. The adjacent second showroom is less than half the size of the first showroom, and one of its walls has a horizontal window in a high position.

It is this horizontal window that Kibaik YUON created the cat road. Inside the first exhibition room were the third and fourth smaller exhibition rooms, and the second floor, where you climb the stairs, is also used as an exhibition space. In this environment, Kibaik YUON performed the work as mentioned above. In addition, a narrow space like a storage room is being installed in the first exhibition room, and a monitor is installed there to screen the video of the person entering the first exhibition room and the small animal or rainstorm entering the second exhibition room. All the videos were taken with the camera in each room. These two exhibition rooms, made by combining what was there in advance, were collectively referred to by the artist as ‘individual rooms’ or ‘ideology rooms.’ How should we grasp it? First, it can be understood as follows. It is the ‘personal room’ and ‘ideology room’ as ‘foot immersed in the river’ covered in Chapter 1, Section 2 of the main body. This is because the relationship between the two can be substituted by the river by young people coming and going on a busy street, two feet dipped in the river by the exhibition rooms opened toward the street, eye looking at the flow of the river by two cameras. Also, in the first exhibition room, which can be thought of as follows, a structure assembled using existing materials from the same building is installed. And it has a closed structure. In other words, in the first room facing a person, there is a closed structure that is the object of appreciation, which is like the artist himself dealing with the intruder(appreciator), and it can be easily scattered or reassembled, although it is certainly closed. On the other hand, in the second exhibition room, the intruder from the outside is a natural object other than humans, and the structure made of the current material actively welcomes the intruder. In other words, the first exhibition room assembled speculative awareness, and the second exhibition room, an expression of an oriental worldview that does not discriminate between people and others, can be viewed as his ‘individual room’ or ‘ideological room.’

However, even if either of these two approaches is taken, they are not related to publicity or a social

sculpture as approaching the 'performance of personal interest or the concept' of Kibaik YUON. If so, which part is 'social' in this work? The answer is the existence of a monitor that plays the camera's video, which continuously records while staring at this exhibition room, which was difficult to see in a hidden space. The reason is that the existence of this monitor is turning the exhibition room's author into what is seen by the viewer. The twist of seeing/shown was actually happening to visitors in this space before that. This is because visitors(=appreciators) who come here to 'see' first become objects to be 'seen' by the customary act of entering this room, starting from pushing or pulling the door. Only the visitor also recovers the subjectivity of 'seeing' while recognizing the writer reflected on the monitor placed in the hidden space of the first exhibition room. At that time, the writer is an object to be "seen." On the other hand, cats, grass bugs, rain, and wind entering the second exhibition room are essentially unable to enter the exhibition room, and their existence means that it is not an exhibition room from a social perception. However, on the monitor placed in the storage room in the first exhibition room, the images captured by the camera are the object of appreciation. In other words, the contradiction is clearly revealed that the place(exhibition room) is denied when the real thing is "present" there, and the place(exhibition room) is established when the real thing is "not present." It is due to social customs that such judgment is made. With the presence of this monitor, this exhibition has a social nature and publicity that shakes customs. The uncertainty implied by the name of this exhibition space, which is Amado's meaning "probably," and the fact that the place where it was located was Itaewon supports this. This area was originally a place that was excluded and isolated from the country by social judgment because the boundary between the inside and outside of the country was ambiguous. The 'social sculpture' suggested here by Kibaik YUON is not to accuse social corruption and contradictions or demand to rectify. It expresses that society and the world as a whole, including the artist himself, are variable and relative.

3-3. To Act With a Limited People in a Limited Space – *Ongoing Project 40 Yeokchon*(2019~2021)

• The story of the creator

This is the paper hanger who was standing in front of my old studio. He came here after I moved to a French house. In his opinion, the house was so ridiculous. So, he kindly suggested a shelter in the front yard, and we decided to make it together. The reason this person roamed around the studio was because he wanted to make art(*Ongoing Project 40 Yeokchon-Facing #4 Paper hanger*, 2019~2021). This is the scholar I met through a curator while doing the A Study of Method of Social Sculpture exhibition I mentioned earlier. He participated in this, too. Rather than coming here in person, he talked about seeing statues, temples, and towers together(*Ongoing Project 40 Yeokchon-Facing #5 Socialist*, 2019~2021).

In this photo, a foreign artist named Boris Stout is a friend whom I met by chance while collecting wallpaper in Gyonam-dong. The work with this friend has been extended to research projects. When he came to Korea, we collaborated on something, and we also worked on a project here in a French house(*Ongoing Project 40 Yeokchon-Facing #3 Documentary Director*, 2019).

Also, there's a project conducted with a shaman (*Ongoing Project 40 Yeokchon-Facing #6 Shaman*, 2019). There was a friend who first introduced me to this space and moved to a different place due to the idea difference of the space, and the former owner of the house was a shaman. So, I was introduced to him. I was originally going to find someone near the French house, but I decided to proceed with him in the end. I asked the shaman to let me know elements that I couldn't see and only he could see or read. We talked about things like there are water veins running underground below this house, or some ghosts, and the site of the previous house. We've talked about things like that for a month.

In parallel with interacting with these people, I researched the traces and layers in this space. If there was any trace underneath it, I took the pattern of the wallpaper and made it visible. In this place, I separated the part where the ceiling fell and installed the wallpaper on the layer. This is a living room space but compared to the water vein line told by the shaman, the site of the house was a little off, so I marked it on the floor or ripped the wooden board attached to the original wall to see the water vein and the site underground. I presented a performance during the comprehensive exhibition to show how the project proceeded by

renovating/repairing the French house. I was on the 1st basement level, scholars and shamans on the 1st floor, and the novelist on the 3rd floor.

On the 1st basement level where I was, I collected all the stories of the excluded people and the work they did. The 1st floor is a resident space for people living here, and the 2nd floor is an imaginary space; the novelist set up a fictional space. Then, I made a hole that penetrated from the 2nd floor to the 1st basement level and put in a fishing line. It was about 7.37 meters long. The novelist and authors, acquaintances of the novelist on the 2nd floor, gave some kind of performance by bouncing lines like hitting contrabass strings. On the 1st floor below that, socialist scholars and shamans were going to bounce the strings, but the shaman did not show up on this day. On the 1st basement level, I conducted a sound performance for about 20 minutes along with the sounds of the 2nd and 1st floors and the sounds of reading and rubbing the strings against the floor(*Motion of 7.37 Meter-reading, One line Performance*, 2021).

⊙ Supplementation and interpretation by the listener

As known, in January 2020, when news spread that a new virus, known to be highly infectious and highly lethal, had originated in China, the entire street in Wuhan, which was soon considered the source, was blocked. In February, it spread to Europe, especially in northeastern Italy, adding to the sense of crisis in other countries, with reports that medical institutions had collapsed from a shortage. In March, the infection situation in New York and other North America suddenly worsened, making it mandatory to wear a mask when going out, even in East Asian countries where the number of infected people was relatively small. Schools were closed, office workers worked from home, and elderly or inpatients in facilities were not allowed to visit. All the descriptions of the events in the “Story of the Creator” were made at this time.

People were banned from traveling from the spring of 2020 to the spring of the following year and frowned upon the sight of multiple people as it was regarded as inconsiderate action, even outdoors. As a result, people were busy walking around the neighborhood or organizing the house.

When many people were spending time like this, Kibaik YUON was trying to show what was invisible

on the surface of his French house. As a result, the line of the underground water vein flowing under the house was revealed, and small traces that remained in the house became visible through the wallpaper. Their actions can be seen as an extension of the work of repairing broken tiles with colored clay. This is because, first of all, from the perspective of the water vein flowing underground, the house built on it turned out to be a wound on the water vein. This is because the wounds, named traces attached to the house, begin to be talked about because of the easily noticeable actions. When it comes to illuminating the hidden things that got hurt, became useless, neglected, and abandoned, Kibaik YUON has been working continuously since their school days. However, this time, even after borrowing the help of a shaman, there is a sign of getting on a different stage. The same applies to the comprehensive exhibition in the French house. There, the story of the excluded people and their work was organized on the 1st basement level, and the first floor was organized as a 'residential space.' The 2nd floor was created as a 'fictionalized space' by the novelist, and a strand of rope penetrating all these layers was depicted as the strings of a contrabass. If it was in the past, he would have connected the basement level with neglected things to the living space and the first floor or made it visible from the first floor. However, the rope in this performance went beyond the 'living space' on the 1st floor to the fictionalized space' on the 2nd floor, and sound existed first from there. Kibaik YUON renovated/repaired the French house and made it show the invisible things of the house's past with the help of a shaman. Likewise, in the comprehensive exhibition, with the help of a novelist, a tone that the house had not yet heard was echoed to the 1st basement level. It would be safe to understand that it also indicates that it has shifted to a new dimension of revealing what has been hidden.

Lastly

In concluding this paper, I would like to write down what I think of the artistic activities of Kibaik YUON at the present point. First of all, as the title of Chapter 1 of this article suggests, I think of him as an artist rooted in Lao-tzu ideology or Taoist values. In other words, he aims at the purpose of learning, not to learn and act without intention, and counts the basis of his natural

attitude as an artist to waste his time and observe things well. There, it seems that he is finding some kind of joy in 'seeing change.' The reason why his daily drawing "seemed better when spread as a whole" is that he was able to recapture himself through the change.

He concentrates on "defying the artificiality" of others other than himself, such as encountering a layer underneath the falling mother-of-pearl and removing the wallpaper, but his attention is paid not only to what people have done in the past but also to the fact that people's minds drift away from action and rot in time. The reason why layered wallpapers are displayed spaced apart and stored after the exhibition without fumigation is to watch this change.

In *40 Yeokchon*, the renovation/repair was carried out to pay attention to the changes that took place in this space over time and leave a trace of them. However, it is noteworthy that the project expanded the scope of watching changes before artificiality intervened in the future, which artificiality had not yet reached.

In 2019, when working at the Amado Art Space, by opening the place where the door was being formed, which was not used as an actual entrance, the audience, cats, and even the rainstorm were attracted, the subject and objects were switched, and the boundary between public and private was blurred. Accordingly, they were found to be variable.

From the perspective of such a career path, it can be seen that the principle of 'watching changes and revealing' is consistently happening in the sculpture of Kibaik YUON. The object he 'watches and reveals' includes the boundary between the public and the private. This boundary exposes the variability and ambiguity observed and revealed by Kibaik YUON.

On the Art Historical Study
on ( ) of Kibaik YUON

Archive

WORK LIST
CRITIQUE
C.V.

On the Art Historical Study
on ( ) of Kibaik YUON

Archive (WORK LIST)



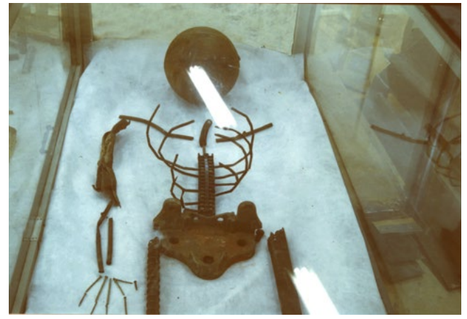
Carving a Statue
1996 Black stone 80(h)×30×30cm



Alteration I
1997 Branch Dimension variable



Alteration II
1997 Steel paint pot Dimension variable



AlterationIII
1997 Steel objet Dimension variable



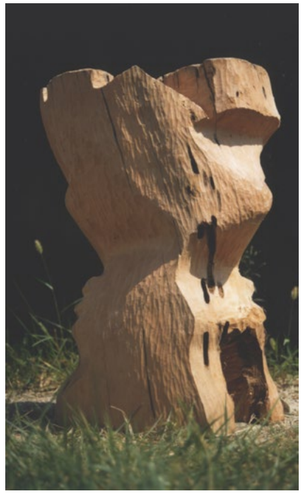
AlterationIV
1997 Steel objet Dimension variable



Noise
1997 Steel, rope, sound 35(h)×240×35cm



Torso(Observation I)
1997 Wood 85(h)×40×40cm



Deviation
1998 Wood 85(h)×40×40cm



Desire for Nature(physis)
1999 Wood, cart, sound, performance
Dimension variable



Drawing
2001 Paint on wall
230(h)×1000×700cm



Wall Scrape
2001 Scratching the paint on wall
200×200cm



Ruler(Stereotype of Body)
2001 Stainless steel, paint on wall
230(h)×50×50cm



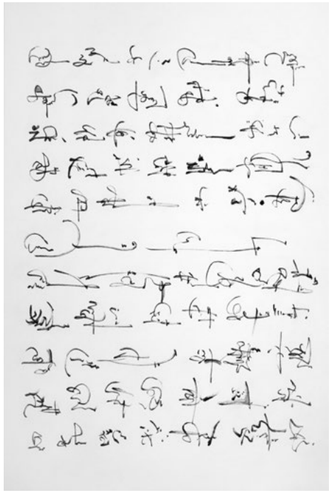
Scale(Stereotype of Body)
2001 Digital Scale buried in the floor,
digital dashboard 230(h)×100×100cm



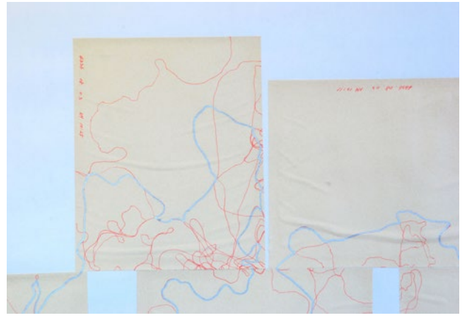
Toilet
2001 Soil, branch, drawing on bright film
230(h)×400×200cm(11 works)



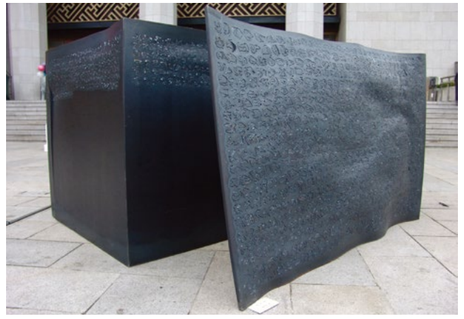
Motion
2002 Wood, steel Dimension variable



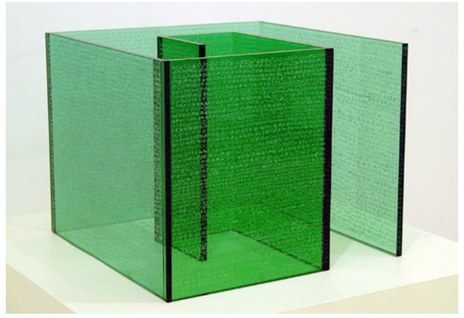
Untitled
2003 Pen on paper 45×31cm



Drawing by Ants
2003 Ink on paper 108×79cm



Movement
2005 Engraved on steel 150(h)×200×200cm



Movement
2005 Engraved on glass 30(h)×45×45cm



Movement
2005 Burning of leaves with a magnifying glass
15(h)×20×35cm



Motion
2005 Newspapers, branch, charcoal water
200(h)×150×170cm



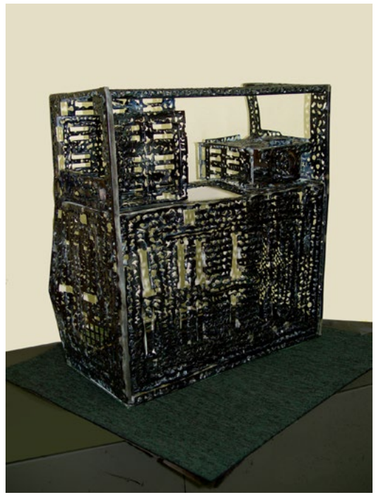
Movement
2005 Carve with an oxygen cutter on gas stove
90×45×20cm



Movement
2005 Glue, fallen leaves, branch,
burning drawing by magnifying glass
60(h)×20×35cm



Movement
2005 Iron on plastic bottle 30(h)×9×9cm



Dream of the Origin
2005 Used computer 35(h)×40×18cm



Motion
2006 Iron drum 255(h)×57×57cm(3 piece)



Motion
2006 Abandoned booklet(leaflet, magazine)
400(h)×120×120cm



Motion
2006 Molding table 65(h)×45×45cm



Motion
2006 Newspaper, paste made from rice flour
130×130×15(d)cm



Movement
2006 Crushed rock Dimension variable



Untitled
2006 Crushed rock, glue Dimension variable



Untitled
2006 Paper box 100(h)×30×20cm



Untitled
2006 Ash from burning waste wood and water
220×600cm



Cabinet
2006 Engraved on abandoned iron cabinet
120(h)×90×40cm



PET
2007 Plastic bottle, string 300×200×200cm



Slowness & Wait–Craft Desk
2007 Abandoned wooden craft desk
80(h)×110×60cm



Slowness & Wait–Broken Pot
2007 Broken pot Dimension variable



Slowness & Wait–Broken Pot
2007 Broken pot Dimension variable



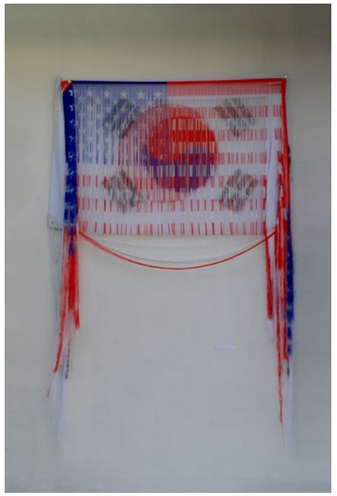
Slowness & Wait–Knits
2007 Knits 200×200×5(d)cm



Slowness & Wait–Abandoned Metal Objects
2007 Abandoned metal objects
Dimension variable



Slowness & Wait–T-Shirt
2007 T-shirt 180(h)×180×110cm



I–Tea-Won the Village With a Different Fetus
2007 Korean flag, American flag, Japanese flag
140(h)×100×15cm



Fade–I Suddenly Moved Out
2008 Name cards Dimension variable



Fade–Korean Military Uniform
2008 Korean military uniform
Dimension variable



Fade
2008 Hanbok(Korean traditional clothes)
Dimension Variable



Fade
2008 Hanbok(Korean traditional clothes)
Dimension Variable



Fade-House Cleaning Day
2008 Bandaji(wooden chest)
120(h)×130×80cm



One Fine Day
2008 Drum, welding 700(h)×700×700cm



Dream of Peach
2009 Wooden chair, wood, wire, a piece
of white cloth, a paper covered peach
700(h)×200×200cm



Three Pillars
2009 Newspaper 5(h)×40×20cm



Three Pillars
2009 Newspaper 100(h)×400×100cm



Naengcheon Universal Supply Warehouse
2010 Mixed media Dimension Variable



Green Heights
2011 Mother-of-pearl, wood, nylon thread
150(h)×360×120cm



Green Heights
2011 Old wardrobe inlaid with mother-of-pearl
175×280×5(d)cm



Green Heights
2011 Old wardrobe inlaid with mother-of-pearl
400×1,000×30(d)cm



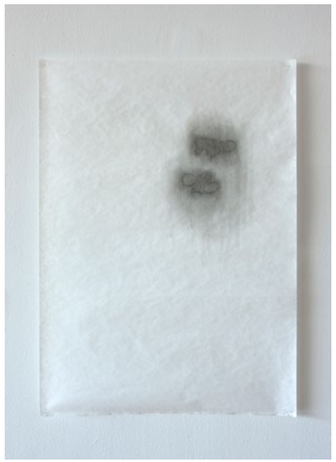
A Mirror
2011 Old mirror inlaid with mother-of-pearl
114×90×5(d)cm



A box
2011 Paper box 180(h)×100×100cm



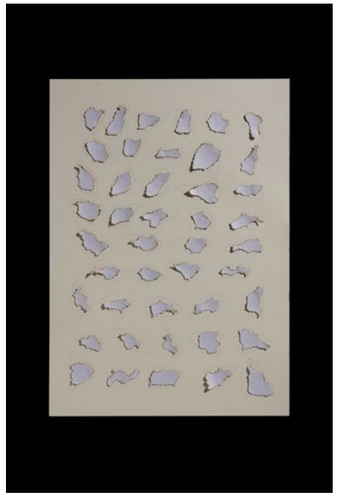
52 Building 106
2011 Mixed media 500(h)×300×300cm



Bird
2011 Frottage mother-of-pearl decoration
images of birds with pancil on Koreran paper
78.8×54cm



Fecit
2013 Rubbed ashes of A4 paper on paper
50×38cm



Fecit
2013 Rubbed ashes of A4 paper on paper
50×38cm



( ) That Is Left
2013 Organ, cello Dimension variable



( ) That Is Left
2013 Object collected from an organ,
milk carton, wood Dimension variable



2nd Spatial Practice of Chandelier–a
2013 Chandelier Dimension variable



2nd Spatial Practice of Chandelier–b
2013 Dust on paper 100×122×10(d)cm



2nd Spatial Practice of Chandelier–c
2013 Single channel video 11′ 55″



A Room With the South Window
That Can See the In-Wang MT.
2013 Wallpaper, wood 280(h)×360×420cm



( ) Landscape
2013 Digital print 11×17cm



( ) Landscape
2013 Digital print 19.5×11cm



Garibong 133
2014 Wallpaper, wood 280(h)×1,200×700cm



Gyonam 5-11
2014 Wallpaper, wood 220(h)×200×100cm



Gyonam 5-11
2014 Wallpaper, wood 220(h)×230×100cm



Gyonam 5-11
2014 Wallpaper, wood Dimension variable



On and Against
2014 Wood, iron Dimension variable



Added Scenery
2014 Printed paper, wood 30(d)×280×10cm



Parkages from ‘B’
2014 Digital print, mixed media,
150(h)×100×100cm(L)
Complete Accident
2014 Single channel video 13’ 13”(R)



Dicker’s Song
2014 Booklet, desk, chair Dimension variable



Folded Dish
2014 Water, wood, paper sediment
15(h)×360×220cm



Everybody
2014 Digital print 9×13.5cm



Added ( )
2014 Digital print 9×13.5cm



Gasan-Dong 238
2014 Digital print 9×13.5cm



Horses and Cattle
2014 Single channel video 7′ 7″



Classical Scholar Hanging Wallpaper
2014 Single channel video 10′ 10″



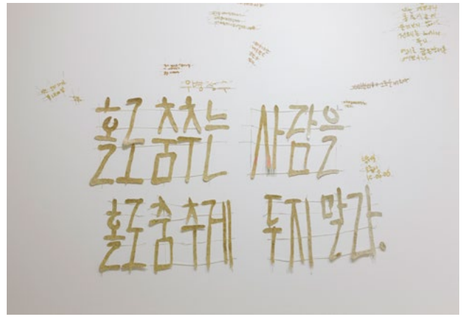
Lonely, Lonely Wanderer
2014 Single channel video 11′ 32″



Everybody
2014 Single channel video 3′ 44″



Broken ( )
2014 Broken pottery Dimension variable



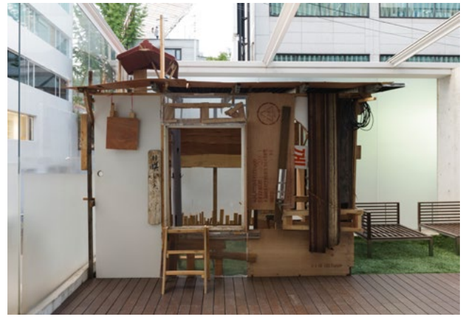
Fallen Leaves Break the Moon
2015 Linoleum flooring, paper tape, pin
Dimension variable



Water-Used Method Third
2015 Zinc roof, water, rainwater pipe
Dimension variable



A Standing in Front of Wall
2015 Single channel video 28′ 9″



52 Building 106
2015 Mixed media Dimension variable



Green Mountain
2015 Single channel video 5′ 5″



Green Mountain
2015 Banner Dimension variable



Things That Happens When Doing Nothing
2016 Mixed media, single channel video
Dimension variable 37′ 14″



Gyonam 55
2015 Wallpaper, wood Dimension variable



Lonely, Lonely Wanderer
2014/2016 Single channel video, paper
Dimension variable



( ) That Is Left
2016 Soil 6(h)×12×8cm



Ongoing Project 103 Bomun
2016 Wallpaper, mixed media
Dimension variable



Ongoing Project 103 Bomun
2016 Wallpaper, mixed media
Dimension variable



Reclaimed Line
2017 Abandoned object, clothes,
shoes, dairy, hair, mixed media
Dimension variable



Tan,Tan,Tan
2017 Fire, steel plate, soil, wood,
7 channel video, performance
Dimension variable



A Ruler Drawing to Mythology
(Co-work: Ho-hyun Shin)
2017 Mixed media
Dimension variable(230(h)×310×330cm)



A Ruler Drawing to Mythology
(Co-work: Ho-hyun Shin)
2017 Mixed media
Dimension variable(180(h)×350×300cm)



A Ruler Drawing to History
(Co-work: Jang Soon-Yong)
2017 Wallpaper detached in Korean palace,
printed paper, glasses case, wood,
fishing line, pen of paper
Dimension variable(230(h)×370×330cm)



A Ruler Drawing to History
(Co-work: Jang Soon-Yong)
2017 Wallpaper detached in Korean palace,
wood, mixed media 30×40cm(each)



A Ruler Drawing To Gaze
(Co-work: Kang Byung-gil)
2017 Wallpaper, printed paper
Dimension variable(230(h)×370×330cm)



A Ruler Drawing To Gaze
(Co-work: Kang Byung-gil)
2017 Rice, bowl
Dimension variable(20(h)×30×30cm)



Breath
2017 Steam, waterproof agent on glass
Dimension variable



Facing the Wall
2017 Chop ink on wallpaper, steel wire, wood,
being plain wallpaper 265(h)×500×400cm



Hwan's Attic
2017 Wallpaper, bamboo, door
Dimension variable(260(h)×270×260cm)



Gap
2017 Single channel video 6'



Act 1
2017 Wallpaper, thread, wood
80(h)×40×40cm



Act 2
2017 Wallpaper, thread, wood
40(h)×20×30cm



Act 3
2017 Wallpaper, thread, wood
40(h)×40×40cm



Covering(rightness)
2017 Single channel video 14′ 56″



A Butterfly News
2017 Yellow water color on newspaper
30(h)×120×120cm



A Missing Dairy of Mr.‘O’
2018 Soil compaction, wood, printed paper,
found object 350(h)×400×360cm



Ongoing Project 18 Jurye Mt.
2018 Steam, waterproof agent on plastic,
single channel video
Dimension variable 21′ 16″



Ongoing project 34 Okin
2018 Wallpaper, wood Dimension variable



Ongoing project 34 Okin
2018 Pattern, steam, found wooden door,
waterproof agent on plastic and glass
210(h)×80×80cm



Shu Shu Shuok Quall Quall…
2018 Single channel video 3′ 34″



Ongoing project 40 Yeokchon
–Temporary Dining Table
2019 Household tool Dimension variable



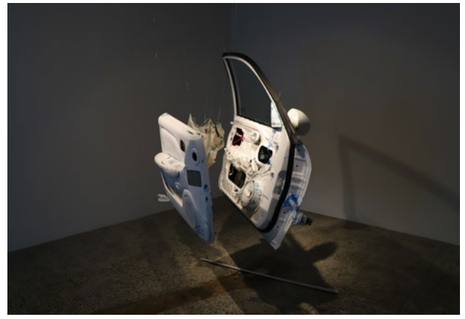
About Romantic
2019 Wood, detached doors and windows
Dimension variable



About Romantic
2019 Wood, detached doors and windows
Dimension variable



KI Facing Yang and Yang Facing KI
2019 Single channel video 7′ 2″



Elegant Feeling
2019 Acrylic on car door Dimension variable



Elegant Feeling
2019 Cotton gloves 20(h)×25×15cm



Elegant Feeling
2019 Single channel video 2′ 45″



Hwan’s Attic
2020/2017 Wallpaper, bamboo, door
Dimension variable



Ongoing project 55 Bucheon
2020 Recycled vinyl, steam, waterproof agent,
single channel video Dimension variable 6′



Conformation of Sitting
2021 Wooden chair, roof tile, thread, moss
220(h)×108×108cm



Form of Sitting
2021 Inkjet print 32×22cm



Ongoing Project 92-9 Chungdam
–5.544 Square Meter
2021 Wallpaper, graphite, wood, thread,
incandescent lamp 300(h)×330×280cm



Ongoing Project 40 Yeokchon
–Approaching Site ( )
2019~2021 Linoleum flooring,
abandoned tree, pallets Dimension variable



Ongoing Project 40 Yeokchon
–Approaching Site ( )
2021 Layers of wallpaper, wood, fishing line
150(h)×150×150cm



Ongoing Project 40 Yeokchon
-Approaching Site ( )
2021 Found window, steam, lard,
waterproof agent, wood 120(h)×90×90cm



Ongoing Project 40 Yeokchon
–Black Dog
Single channel video 3′ 17″



Ongoing Project 40 Yeokchon
–Motion of 7.37 meter
_Reading >< One Line Performance
2021 Fishing line, speaker, microphone 20′ 20″



Ongoing Project Facing Church St & Gyonam
–Temporary Occupation
2022 Rain water, detached room doors, closet
& doors of Kitchen furniture, floor wood board
230(h)×320×420cm



Ongoing Project Facing Church St & Gyonam
–Put in Earth
2022 Rain water, soil, found things,
shower curtain 400(h)×150×150cm



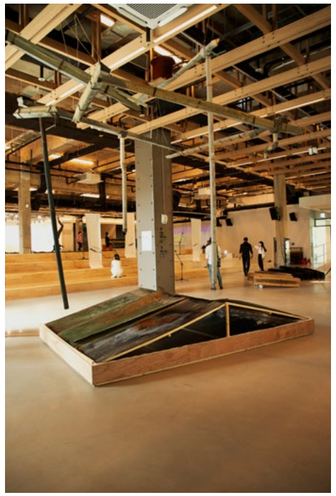
Ongoing Project Facing Church St & Gyonam
–Intervention(Online Image Chat)
2022 Single channel video 20′



Ongoing Project Facing Church St & Gyonam
– Intervention
2022 Wallpaper, digital print
Dimension variable



Ongoing Project Facing Church St & Gyonam
– Kicking
2022 Single channel video 5′ 15″



3rd Spacial Practice of Rain Gutter
Water, found rain gutter, pvc pipe, wood
600(h)×400×400cm



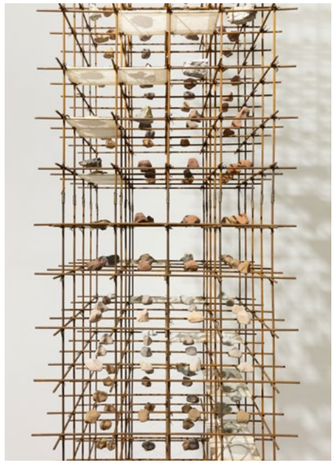
About Signs of Sitting Down and Standing Up
2023 Soil, terracotta
7(h)×9×9cm, 7(h)×20×20cm



Out of the Frying Pan Into the Fire
2023 Plaster mixed soil, candle drippings
telescope 7(h)×7×9cm



Put in Earth
2023 Soil, found object 440(h)×450×450cm



Land of ( )
2023 Soil, terracotta, steel 320(h)×40×40cm



Land of ( ) I
2023 Inkjet print 70×105cm



Land of ( ) II
2023 Inkjet print 70×105cm



Bone of Wood
2023 Pine knots, fishing line, pin
48(h)×8×10cm



Bone of Wood
2023 Pine knots, Fishing line, pin
110(h)×20×8cm



Two Constructions–Bird
2023 Wooden bat, fishing line, pin,
pedestal(for Kim's works) 40(h)×10×10cm



Two Constructions
2023 Wooden washboard, fishing line, pin
55(h)×20×2cm



Two Constructions
2023 Wooden hanger,
pedestal(for Kim's works) 30(h)×22×2cm



Two Constructions
2023 Wooden chair, ash 45(h)×38×25cm



Two Constructions
2023 Wooden desk with attached chair, ash
85(h)×56×56cm



Two Constructions
2023 Wooden Bandaji(Korea traditional closet)
65(h)×85×65cm



Two Constructions
2023 Wooden secret cabinet
30(h)×100×25cm



Two Constructions
2023 Censer table 25(h)×30×23cm



Two Constructions
2023 Wooden the cross 2(h)×18×11cm



Two Constructions
2023 Wooden bench, wooden dressing table,
Dimension variable(150(h)×300×280cm)



Pulling and Pushing
2023 Traditional wood, rened wood, wire,
fishing line, wallpaper 357(h)×500×500cm



Delay in Time
2023 Three channel sound, three spakers,
linoleum flooring, wooden palette
45(h)×360×450cm 20′

On the Art Historical Study
on ( ) of Kibaik YUON

Ar(chive)

CRITIQUE

Critique on *Enriched history*, 2013

Listener Aesthetics Healing Instigations by Speakers

By **Shim, Sang-yong**
Ph.D. in Art History & Seoul National University Professor

The Position of Humbleness, Listener Aesthetics

The 'marginalized and redundant' is what artist Kibaik YUON wants to communicate and contemplate. The objects do not work any longer: torn out wallpaper, an abandoned chandelier and an organ. Their functional time is over. They are of no use any more. They are called 'out of order' and 'unusable,' departing from the ideology of usability. They are antithetic objects which have become free by being abandoned.

What represents this age symbolically is not the 'produced' but the 'consumed and discarded'. In terms of quality as well as quantity, the discarded and abandoned more eloquently describe this era. The largest man-made structure in the world is maybe the Fresh Kills Landfill located in New York City borough of Staten Island in the United States. This landfill, a waste mountain that stinks and is covered with a huge amount of thrown-away goods, is longer than the Great Wall of China and 25 meters taller than the Statue of Liberty. This is not the age of production and new things but the age of disuse.

And yet, YUON's definition of abandoned and discarded things as marginalized things reflects his

defiant attitude. These days are the era of discarding is because of rampant consumption. The way YUON enters into a relation with discarded things is through dialog, that is, constant interchange. By doing this, he can hear their stories that have never been offered in the dimension of consumption and use.

YUON is little interested in adding some to the list of things to be discarded in the future but whose disuse is temporarily postponed – including most things we call works of art. This is a creative attitude that is not understood through the perspectives of modernism and avant-garde aesthetics. That is not to say that YUON's theory on art is vested in Marcel Duchamp's conceptualism. It is somewhat true that YUON's work starting from or at least including 'found objects' is dependent on the aesthetics of ready-mades to some degree. In terms of form, this assertion is valid. Nevertheless, his attitude toward ready-mades and his aesthetic position is completely different from Duchamp's. To YUON, a chandelier and an organ are more than merely found objects. The artist in his work is no longer the small Creator who completely changes their destiny through unexpected involvement. Any confrontation between the subject perceiving and the object being perceived is remarkably alleviated through reciprocity. While Ducamp's aesthetics was the product of German Romanticism, YUON's marginalized objects owe little to romanticism.

What's important in YUON's work is the traces left behind, the narratives of time, and history. What defines the relation between the subject and object of perception is not a hierarchical order but a relation. He is not interested in pretending to be the Creator who reconstructs thrown-away organs and chandeliers into the myths of art by subjugating them under his transcendental perception. He does not make, define, or claim anything. He rather stays in the humble position of a listener who hears stories told by the objects. His world is marked by this serenity and humility. He is at strife with the secular myth of great art in his entire working process. His materials are not purchased, but obtained on the street or offered without cost. A high level of creative action is redefined as simple acts of tearing down and arranging. Any work demanding novel ideas and planning is restrained to the maximum and projected at its initial stage. His outgrowth avoids

any decoration or sleekness.

And yet, his world is neither passive nor standstill. This seemingly small, plain world is rather characterized by internalized saltation and connotative dynamism. However, the radial pulsation of reaction against the context of romantic aesthetics is obviously sensed in this world.

Not To Be Entrapped in 'Great' Art

Kibaik YUON goes far away. He targets the core of subjective aesthetics, departing from an ultimate code of romanticism to which artists cling, 'my work,' 'my own technique,' 'my labor,' and 'my creed.' Any completion of work is defined as something different due to the attitude, "I do not discover my own technique for my work." YUON makes it clear that his work does not reach any ultimate completion. He 'possesses' or 'occupies' nothing from initial conception to final production.

"I try to return things I borrowed and used for a while to the process of their own cycles. ··· I think this way is closest to my daily life, considering this as the way to encapsulate nature best."

He gives up the persistent assertion of 'great subjectivity penetrating the essence of beauty.' Subjective labor is sublimated as much as possible, and the use of technique and technology, the processing and modification of materials is extremely restrained. This attitude is not to be faithful to any manifestation of concepts but to lessen the significance of the self. In his world, there is no place for the rhetoric of German Romantic aesthetics such as the artist's small heroism, creation producing monuments, and aesthetics dominating over objects and the hackneyed epistemology stemming from this.

The way YUON views objects is not through epistemology but through his experience. This is the way to lower the subject of perception before objects. The artist explains this as paying attention to 'unexpected freshness' innate in the 'process of creation and extinction of things.' This 'freshness' is sensed by a deep relation with and experience of objects. This slowly becomes apparent when things become the objects of waiting, not the objects of treatment. This is a sense enhanced only when skilled dexterity and effective measures are no longer involved in his work. YUON confesses.

> **"Going slowly probably seems lazy, but some unexpected freshness is hidden under this behavior. I do work slowly to relish this moment. My work's slow breath becomes weak but never halts. Even if I try, I can't cut off this breath. This tough, lazy desire is the driving force of my work."**

This is the factor allowing his aesthetics to depart from the legacy of German Romanticism–an awareness that the true self is in 'autos' or humanity's individual disposition, things deriving from the delusion to become 'human, all too human' by Friedrich Nietzsche, and galloping avant-garde. YUON can be seen as an artist who is on the borderline. The world he pursues is radical. He first gives up the technical, involving state-of-the-art technology and techniques for the completion of his work. Desire for newness and fetishism is also abandoned without exception. And then, epistemological aesthetics, based on 'autos' innate in each individual's disposition, is finally discarded. His plain yet determined announcement connotes the result of this emptying: "It is good if my work is no longer called art."

Aesthetics Stemming From Looking at Life

YUON's statement that, "It is good if my work is no longer called art," may create a stir. If art is something obsessive that is to be explained to a dead rabbit or something between a shark's cut up rotting body and pornography, it would rather be a blessing to not be classified as art! YUON's world remains calm and loose. This silence and looseness is a form of vehement resistance against ugly aspirations, violence, suppression, hegemony, racial hatred represented by Hitler and Nazism, blockbuster art, mythicized aesthetics, and falsehood justifying excess and vacant excitement.

His world is the world of amateurism meeting the edge, rejecting the center of a world, a professionalized soul, if borrowing the term from Edward Side. Historically, his art is dedicated to countering a contemporary art that has consistently maintained superficial faith and overstated eloquence. It is the art giving up desire and returning to the place between man and thing. YUON shakes off the arrogant self, allowed by the perspective of romanticism, and advises a return of wisdom and impression to nature and the

world again.

According to Denis de Rougement, liberalism in the 19th and 20th century, liberalism since an individual became a final source of sprit and inspiration and any transcendental dimension beyond this was rejected, never inspired artists and poets. Since an artist's aura was excessively emphasized, imagination and creation was rather reduced to a chaotic state, and spiritual poverty was incurred.

What makes Dante's work shine is Thomism, and Rembrandt's painting was profoundly influenced and inspired by Calvinism that made him worship God with humility and moderation. In the same context, Bach's solemn melodies were under Lutheranism, and Milton's world could not be formed without Puritanism. For Hannah Arendt, art without a huge picture of understanding the world is art without the world to concretize. This is why Arendt was outraged at expressionism.

I understand YUON's attitude of seeing art as part of truth-seeking in this large frame. For the artist, art is none other than the pursuit of an ultimate path in life, which means he consistently looks for the harmonious relations between art and life. He is now adjusting the distance between life and aesthetics so as to allow himself to 'look at the world more leisurely.' This is a more meaningful exploration and endeavor in that he realizes the inner emptiness of contemporary society and the poverty of contemporary art, that is nothing but a sad self-portrait of contemporary society. This is why we should truly open our ears and hear what his art says. He already told us lots of stories, but has more stories to tell us.

Kibaik YUON — The Outside of Happenstance, the Appearance of Tremors

By **Hyo-Sil Yang**
Art Theorist

Kibaik YUON, who has recently distinguished himself in the art scene, initially studied sculpture in undergraduate and graduate school. However, he now works primarily in installation art.[1] While it is widely known that installation art emerged as a breach against the norms of fine art, Yuon's work seems to be classified even "outside" of the installation realm. He made a disinterested confession about his unique work that seems to go beyond installation, a new genre that has extended art territory in this sense: "It doesn't matter if my work is no longer called art."

Even still, Yuon's work is not anchored in his critical view as an artist-cum-intellectual. He violates the border by chance and becomes critical with no intention. Consequently, he is violational and an outsider. His work resorts entirely to "happenstance." Faithful to the logic of chance in which any purpose, plan, and completion are impossible, Yuon receives and keeps things sent to him from an anonymous source and lends a weird life to such objects by their voice or silence. Happenstance is his only power, motility, and master. In this sense, his installation's characteristics, such as anachronistic nostalgia and memory romanticism brought about by

[Footnote]

[1] He has held numerous solo exhibitions such as *Slowness & Wait*(2007), *Fade*(2008), *52-106*(2009), *Green Heights*(2011), *Green Heights+Finding the Owner*(2011), and *Enriched History*(2013) and has joined a number of group shows since 2006.

things classified as visually marginal everyday lives and emotions, are not his purpose but the concept(the confusion of concepts) stabilizing him.

Yuon is concerned with contemporary modernity and postmodern issues but cannot be seen as a critical artist who is involved in social issues. That is why someone faithful to happenstance is implicated in an unexpected event, loses his subjectivity, or does not realize what he is doing—namely, an anonymous, impersonal, or passive being. His work is simply faithful to acceding to his inner “request” and reminds viewers of a Seon monk’s meditation practice to shatter the prison of his notions and ideas. His artistic quality is the subject of unwilled will. Disturbance, anxiety, calmness, and tremors are engendered when the artist turns something inside out after being exposed to its material property in a state of selflessness. It is rightly said that his art can be placed by postmodern ethicists who allude that the “humiliation” of thorough passivity is the form of a new subject standing up against violence via thorough activities.

In his undergraduate days, when he felt “death was so close to him,” he transcribed the routes an ant followed in ink on paper. *Ant Drawing*(2003), one of his favorites, provided a starting point for all of his subsequent works in which he runs after strangers. *Garibong 133*, which served as a momentum to draw attention from the art scene, is an installation he worked on using wallpaper he peeled off a wall of a room located at 133 Garibong-dong, Seoul, where he lived for four months after being selected as a resident artist of Seoul Art Space Geumcheon. With this, he is called the “wallpaper artist.” This work is referred to as another comment on the social and cultural emotions found in Garibong-dong—in fact, it is almost a stage of concept, and the shared concept is the death of emotion. All the same, this wallpaper work is not an archive of the distinct characteristics of Garibong in contemporary Korean history. The outset of his wallpaper work was *A Room with the South Window That Can See Mt. Inwang* (2013), in which he displayed the actual wallpaper taken from a room where the artist had resided. The following work was *Gyonam 5-11*, made up of wallpaper he peeled off from houses in the Gyeonam-dong new development area after making a survey based on the viewer’s information. Garibong was addressed in his

next work.

"Following" and "consistency" are inner logics that penetrate his wallpaper installations: a drawing illustrated from the movements of an ant, an installation in which his room is reproduced with entangled wallpaper as if taking a rubbing of his room that had a view of Mt. Inwang; an installation made of the wallpaper taken from 5-11 Gyonam-dong; and an installation that uses the wallpaper acquired from his rented room at 133 Garibong-dong.

Garibong-dong where so-called beehive, workers resided and the lives of illegal Joseonjok workers go on, is quite naturally included in Yuon's work but not his decisive or overarching theme. The wallpaper is the link between his room and Gyonam-dong, while the slum that guarantees no profitability through development is the link between Gyonam-dong and Garibong-dong. To the artist who has no will or desire for an empty subject and interior and who goes out to look for unwritten addresses, the wallpaper is not an allegory for poverty. The wallpaper in his work is a site-specific found object like the mother-of-pearl cabinet in Greenheights and the chandelier displayed at the old Seoul Railway Station gallery. Such objects may connote poetic association due to their names, e.g., wallpaper, cabinet with mother-of-pearl, and chandelier. Things full of romantic implications can only be called "artwork" when amassed in the venue.

One who offers hospitability to happenstance cannot stop with deceitful self-gratification. Youn deconstructs humane emotions projected onto things and even the romantic retrospection innate in their disappearing. He moves beyond even humanism that personifies things. Instead, he makes a foray into returning anti-humanistic life to things employed for human-centered narratives. His way of erasing signs and ideas from things goes through a long, boring process.

His process of dismantling things like a cabinet with mother-of-pearl, detaching wallpaper from the wall, or deconstructing a chandelier has become his own way by chance.[2] When he moved to a villa at 128 Buam-dong, Jongno-gu, its ex-owner offered him a cabinet inlaid with mother-of-pearl, his late wife's belongings. He kept this cabinet with souvenirs, garbage, and antiques without knowing what to do with it. When he was moving this cabinet, a few pieces of mother-of-

[2] Displayed at his solo show *Slowness & Wait*(2007) were diverse garments such as traditional silk Korean dresses, cotton T-shirts, knitwear with long sleeves, and military uniforms with all the sewing removed and then suspended in the air.

pearl came unstuck. He dismantled all the wood and detached almost all the mother-of-pearl. Parts or pieces confined to the whole and completion were revealed. He set all these pieces on the walls of the venue. The cabinet acquiring its status as a thing from which connotations such as tradition and memory are removed was nothing but a heap of shards. Those shards of mother-of-pearl were suspended with nylon thread and displayed independently in the corner of the venue. The symbols and signs of good health and long life are suspended in the air and generate minute movements, departing from the wall on which they had been parasitic for years. This is his “purpose” and plot. Are the minute movements of a life retrieved by the artist, a song, a fantasy, tightrope walking, or rest? What name is true to the movements? The mindscape whose name is lost is referred to as melancholy. The melancholy Yuon stage may be the trace of one who disappeared.

The “action” of wallpaper is similar to this. Some walls were said to be covered with 1 cm thick wallpaper, depending on the number of people who lived there. The wallpaper ripped off with tremendous effort to preserve its original state, is separated into each sheet in his specially manufactured tray. Then, the wallpaper is hung on nylon thread and exhibited in the venue. It is exhibited at a regular distance as if to be a parody of a room, to be a rubbing of the room’s size and shape, or to be a shroud wrapping a body.[3] It is also displayed as if to be a parody of old documents imprinted with indecipherable letters. One used newspaper for wallpaper, some used wallpaper as a notebook, and the other used it for a photo album. When strolling in a space that is a parody of a room from which its residents have disappeared, viewers try to read, interpret, and feel something, but they will fail. We are so flustered, like a detective who discovered clues but doesn’t know what to do with those clues. Where is this place? Is this inside or outside? His way of addressing the chandelier detached from the old Seoul Railway Station is similar. The chandelier was dismantled in parts and then exhibited at the venue, and glass ornaments did a dance, suspended with thread in the air.

The value of an object is dictated by its use. The mother-of-pearl cabinet in which bedding and garments were kept, the wallpaper that protected a new life from

[3] “In a sense, it looks like hanging tattered yellowish hemp cloth or ancient documents.” (Review by Jo Han)

cold and other's traces, the arrival and departure of people in and out of the station, and the chandelier that lightened a room for the wait are memories, garbage, or relics remained "behind/outside" the closed down station left by the deceased landlady or those who left rented rooms. The life of a thing is shabby in that its user or possessor is no longer there. It became forlorn because of those who were no longer there and the artist's futile pursuit of tracing them. All the same, this shabbiness or forlornness is the gerund that is not translated into tears. These are words referring to the original state of elemental existence, not isolation learned in society or the shabbiness of the other.

Time held in things that are neither artifacts nor modern products is interpreted by Yuon only with the scale of labor. In this sense, it is violent. Dismantling, a thing requiring archeological concentration, is simple repetitive labor, a concentration that would not excuse a mistake or a situation in which one listens to the voice of an aged object imbued with body odor, narratives, and lives. As mentioned above, his wish to read "grains inherent in current everyday life, not research on a far-away remote area or a primitive society" is more than an elegy on precious everyday life or ordinary life.

He involves things in a new circumstance or a new stage he designed and lets them live a new life or face death. It is made possible without resorting to his subjectivity or practice. He lets mother-of-pearl tell that paper stands without any wall, and a chandelier sings a song without light. Things speak, sing, or move depending on the wall, which is not a wall but only a thread. That is a bone, a trace, and a thing's life. The exhibition room becomes a laboratory, a museum, or a morgue due to a conversion from thing to object and idea to reality. His strict way of dismantling reminds us of a laboratory, a museum as it emulates a way of preserving historical artifacts, or a morgue as it deals with things without owners. We are surprised at the way he works, an admirable skill to hang what we cannot hang, at the fact that we can say nothing, and all these do not return any meaning or value.

Both sender and receiver have to be in a state of anonymity. An identifiable receiver looks for an anonymous sender in a common interpretable narrative. He comes across the oppressed past and returns to his original place again, but a message that his life is half

chaotic is conveyed. Of course, the narrative tells of the feebleness or deprivation of the subject. Maurice Blanchot, a French writer who tried to put the subject's disappearance into practice, devoted his whole life to giving intrinsic life to languages pointing at the outside, such as anonymity, passivity, and death. Blanchot means any elemental solitude is not an immersion of the subject but a disassembling or dispersion of the subject, stating, “Where I am alone, I am not there” and “When I am alone, I am not alone. I appear as someone and return to myself in this present.”(*L’espace litteraire*, p.27) I exist “as the prey of impersonal power which does not let me live or die.”[4] He survives inside and outside his world, sensing death overlaps with life. The self outside exists in the “state of dearth that is like an elemental poverty we have to dissolve.”(*L’espace litteraire*, p.160) So Blanchot argues that “I write to die, or to give a fundamental possibility to death……. At the same time, however, I can write only when death writes within me, or it makes me an empty point that reveals impersonality.”[5]

A young man in his 20s who sensed death was caught by happenstance to draw the marks of a feeble life while transcribing the movements of an ant. He (re)discovers verbs such as “disappear,” “fall,” “hang,” and “shake” and exhibits images of everyday objects suitable for them. He points out that those verbs have no subjects/owners, and no names are appropriate for those hanging, swaying monumental images. Thus, all names are death. If you think of yourself as Hermes, who conveys a message that you are not in any name, is this life, a life suspended in the air, fortunate? Don’t we all spend our lives exploring images suitable for the meaning of our lives?

[4] Maurice Blanchot, *La Part du Feu*(Paris: Gallimard, 1949), 327.

[5] Maurice Blanchot, *L’espace litteraire*(Seoul: Greenbee, 2010), 327.

Approaching a Place Exhibition Review, *Contemporary Art Journal*, 2014

For Approaching

By **Lee Bitna**
Art Critic, Former Journalist of Contemporary Art Journal

Artist Kibaik YUON dredges up discarded narratives while looking for abandoned spaces. Since 2011, he has collected discarded things from everyday life. Cabinets inlaid with mother-of-pearl the artist got from an old man when he moved into a new place(*Greenheights*, 2011) and wallpaper torn off in the process of repapering a room(*A Room With the South Window That Can See Inwang MT*, 2013) are physically alive but have to be thrown away as they have lost their economic use. However, the artist stops at this point. He makes tools to separate cabinets and wallpaper without damaging them and goes through a process[1] of adapting himself to their speed. He excavates the overlooked history and accumulated time of things, entering a temporary relationship with anonymous people involved with the objects. He says it is “an action to go up the grain of things.”

The visual effect and methodology he used for the exhibition *Approaching a Place* is not a departure from his previous work. After staying at the Seoul Art Space Geumcheon in 2013, he stripped wallpaper from an abandoned space in Gyonam-dong and collected remnant items near the space. He heard a song there

[Footnote]

[1] YUON has a process to carefully remove wallpaper. He does not rip off wallpaper by force when it cannot be torn off by hand. After preparing a water tank two meters wide and filling half of it with water, he places unseparated wallpaper in the water and waits for it to separate by itself.

by a woman writing down a poem on the wall–*Dicker's Song*(2014)–and practiced unexpected collaborative work with Boris, a documentary director he met by chance there. *Complete Accident*(2014) and *Parkages from 'B'*(2014) show that works of this exhibition are the product of unexpected circumstances.

The layers of space he addresses appear much more complicated than those in his previous pieces. This is associated with the placeness of a region. That is to say, his work enables viewers to approach or grow apart from the "place" where his exhibition is being held in connection with the context of marginal life considered "existent but inexistent." YUON's new work seeks to review the boundary.

Another Wallpaper

In the venue, the exhibit space is reconstructed with an acrid smell, faded wallpaper, mold on the wallpaper, and doodles. The objects and subjects of the exhibition are shabby anonymous lives. The regions he explored over a year for his work in this show are Gyonam-dong and Garibong-dong in Seoul. These are still poverty-stricken lower class areas and slums whose primary residents are Korean Chinese people(ethnic Korean), social minorities and marginalized people. In areas called Jjokbang, or rooms of a house divided into smaller units, hanging new wallpaper is a temporary expedient to keep out the cold and moisture rather than for beautifying the space. Residents in these areas also used to put up newspapers and leaflets as well as wallpaper.

The best material for papering is the one requiring no cost as they may be driven out any time. Wallpaper is used for variation in YUON's works such as *Gyonam 5-11*(2014) and *Garibong 133*(2014), forming several grains like the patterns of a mille feuille. The wallpaper is not arbitrarily cut or folded but arranged over a wall or suspended from the ceiling in an enormous space(220×300×280), embodying the spaces the wallpaper originated from. A house(room) we have never experienced is created by the arrangement of this wallpaper, introducing viewers to the space. Viewers pass between the wallpaper(approximately 70cm) and have time to mediate anonymous lives, standing before them. In this shabby space some make a new resolution("stop drinking, keeping a promise") and

others right themselves in the world, trying to reach enlightenment by cultivating their minds.

The traces of self-reflection, troubles, and resolution evade the otherness fixed to terms such as jjokbang town, female factory worker, and redevelopment. They do not display their pain and do not ask others to feel any pity or understand them. Although the stories of residents in a jjokbang town are presented in the context of concrete reality, YUON's work does not offer any "substantive" content. Their clandestine, private narratives(we have expected) seem somewhat poor. However, this can be "a proper distance" the artist sets to get a sense others. Abstract lyrical expression with a substantive material(wallpaper) is also a way to find diverse routes to others. Dim traces demonstrating their growth in lieu of any realistic pending issue in obviously capitalistic ruins enables viewers to have a horizontal eye and perceive that we are all together. Their stories are not captured with ease despite already being presented physically.

The song of "you-I"

At a corner of the venue is a voice(silence) interrupting (amplifying) sharing and communion with them. *Dicker's Song* is a book of 75 pages. This book is a compilation of words without meaning or purpose written on tents, steel fences and walls he discovered in Gyonam-dong.

> **"One gives rise to a son / A book of paintings is not displayed at a comic book store / It is used for doodles on a telephone pole / On the day when the pole is moved / There's a fire in a toilet / due to an unclear voice / we cannot catch the voice with our ears / So, it is like worshiping a throat idol / Voices on the street mixed with sounds / They cannot be let out / but are put into a sweater"**

These words seemingly form a poem but one's perception and sense for language floats inside and outside of a poem. In other words, Hye-sook's text made by scribbling is cut off by ambiguous objects in a vague context. She might feel that such unrefined language and others' heterogeneous tentacles are quite attractive. The artist realizes that scribbles on a wall are constant seizures and gestures for survival.

Dicker's Song is a work that enables us to experience others immediately, but this fact is not articulated. The artist chooses to convey the words of Hye-sook, an almost anonymous person. Viewers are able to gain her brief(yet potent) personal data through her dialogue with a middle aged woman recorded on the last two pages of the book. The book informs us that Hye-sook is a mental patient who often curses but cannot even do this unless she is taking her medicine. Her husband is a homeless person who wanders here and there. In short, she exists here and now but is also inexistent. YUON provides no more information about her. Instead, he keeps his distance and attempts to create a relationship with her in order to emphasize Hye-sook(or her language) as a moving form or a subject with a voice. In fact, he tried to make physical contact with her several times but it was impossible because she cried out or hid. She was desperate to avoid strangers. So, he tried to bring what he could of her into his work. In this process he simply observed her without judgment. By doing this, Hye-sook's inexplicable words can flow again here and now. That is to say, Hye-sook(or her language) can exist through the artist.

It is, however, impossible for us to confirm his meeting with her through his work at the border between the subject and the other(the artist and Hye-sook) because it is invisible and can be manipulated and set with physical materials. As this meeting is made before he(she) is aware of it, it is meaningless to seek clues. As the language of others is like a foreign language or silent words, any harmony(communication) with others might be the subject's delusion or an excess(dearth) of feelings. In this context,(unlike his previous work) YUON is immersed in others in a wait-and-see attitude rather than adopting any physical contact. That's why it is hard to find his subjective involvement anywhere in his work. However, it is proven that his work is the time he takes to prepare some space where others can make an utterance. We cannot affirm that he met Hye-sook, but we cannot deny that his way of entering a new relation is his ethical resolution toward others.

On the Art Historical Study
on ( ) of Kibaik YUON

A r (c h c i v y)

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

2007.7.31~8.7 Slowness & Waiting, Gallery Kwanhoon, Seoul, Korea
2008.8.27~9.2 Fade, Gallery Kwanhoon, Seoul, Korea
2009.4.19~4.30 52-106, Gallery Curiosity, Seoul, Korea
2009.8.16~8.25 Coding Conversation 'Three Pillars' SPACEZIP gallery, Seoul, Korea
2011.2.24~3.13 Green Heights, SOMA Drawing Center, Seoul, Korea
2011.3.14~5.20 Green Heights+Finding the Owner, TakeOut Drawing, Seoul, Korea
2013.8.10~9.1 Enriched History, Zaha Museum, Seoul, Korea
2014.12.18~2015.1.8 Approaching a Place, Seoul Art Space Keumcheon, Seoul, Korea
2015.10.6~11.28 Para-Site, Song-Eun Art space, Seoul, Korea
2016.7.2~7.24 '?'–One who is, Seo-Hak Photo Gallery, Jeonju, Korea
2017.10.10~11.5 Act Facing Act, Amado Art Space, Seoul, Korea
2019.7.15~8.15 Temporary Table, Project Space Yeochon 40, Seoul, Korea
2021.2.23~3.24 Approaching ( ) Site + Facing Effect, Project Space Yeochon 40, Seoul, Korea
2023.9.8~11.5 About Signs of Sitting down and Standing up, Kim Chong Yung Museum, Seoul, Korea

Directed Project

2001.4.2~4.21 project space Atmosphere Two-Person Exhibition, project space Atmosphere, Seoul, Korea
2003.3.1 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
2011.2.24~3.13 52 building 106-6th, SOMA Drawing Center, Seoul, Korea
2011.3.14~5.20 52 building 106-7th, TakeOut Drawing Hannam, Seoul, Korea
2012.3.1~2013.11.30 52 building 106-8th, An interior courtyard in Ulsan Museum and Teaching Center, Ulsan, Korea
2015.5.15~8.30 52 building 106-9th, Seoul Art Space Keumcheon, Seoul, Korea
2015.10.6~11.28 52 building 106-10th, Song-Eun Art space, Seoul, Korea
2016 52 building 106-11th, National Museum of Contemporary Art Goyang, Goyang, Korea
2017.6.2~6.4 ACC Gwangju Fringe International 'Tan,Tan,Tan,' Old Jeollanamdo office yard, Asia Culture Center square, Gwangju, Korea
2018 Monologue of Rice: Temporary mouths to Feed, Gyeonggi Sangsang Campus, Suwon, Korea
2018~2021 On-going Project: 40 Yeokchon-〈150.1 Square Meter〉, 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

Group Exhibitions

2002.10.5~11.2 Wild Animals: Heterogeneous Species living on Earth, Total Jangheung Outdoor Museum, Jangheung, Korea
2005.3.29~4.18 GIAF Gwanghwamun International Art Festival 'Light, People, Doors', Sejong center, Seoul, Korea
2005.5.4~5.31 Wild Animals: Song of Suwon: Seoul Outing, Sejong center, Seoul, Korea
2006.6.7~6.13 human, seoul, emotion, Sejong center, Seoul, Korea
2006.8.12~8.26 Asia Modern Art Festival, Sungsan art center, ChangWon, Korea
2006.8.18~9.7 Wild animals: Song of Suwon, Space noon, Suwon
2006.10.28~11.25 Jungnangcheon Project-Hop for 'Moroco oxycephalus', Jungnangcheon, Seoul, Korea
2006 The First WHITE SALE-Love for children, Gana art center, Seoul, Korea
2007.4.27~5.10 A wise answer to a silly question, Gallery Kunst Doc, Seoul, Korea
2007.9.28~10.20 Hard & Soft, Wooduk Gallery, Seoul, Korea
2007.10.1~10.31 2nd Pocheon Asia Biennale, Pocheon Express Bus Terminal, Pochen, Korea
2007.10.17~11.3 Wild Animals: They show up in the city center, Seoul Foundation for Arts and Culture, Seoul, Korea
2007.10.26~11.10 About & Around, Culture space Doctor Dobea, Seoul, Korea
2008.7.2~8.1 Coma, Alternative space Chung Jeong Gak, Seoul, Korea
2008.8.13~8.26 Perception & Impulse, Gallery Kwanhoon, Seoul, Korea
2008.8.26~9.25 SEOUL SCULPTORS SOCIETY the 28th Annual Exhibition, Manas art center, Yangpyeong, Korea
2008.9.8~9.14 Empty of the Alien II-About what, The place, Gallery Hutcheson, New York, USA
2008.9.10~9.27 Under the Cheonggye Bridge, Cheong-gye-chun, Seoul, Korea
2009.2.13~3.7 Lee Yu-mee, Sin nyun-sik, Kibaik YUON, GAHOEDONG 60, Seoul, Korea
2009.5.1~6.27 Humans and Nature-Healing, POCHEON ART VALLEY, Pocheon, Korea
2009.5.7~6.30 Daily sign, Space Hole and Coner, Seoul, Korea
2009.8.16~9.30 coding conversation, Gallery space zip, Seoul, Korea

2009.9.10~10.24 At the Peace Park & Dorasan Station, Peace park & Dorasan station, Paju, Korea
2010.10.2~10.31 3nd Anyang public Art Project: Odong team, “Being-Residents”, Anyang 5-dong, Korea
2011.5.6~6.19 Haiku Sculpture, the National Taiwan University, Taiwan
2011.8.12~8.18 Summer Drawing Festival, KunstDoc Gallery, Seoul, Korea
2011.8.31~9.6 2011 Seoul Sculptors Society, topohaus, Seoul, Korea
2011.10.11~10.20 Sending signal, Art space UOU, Ulsan, Korea
2012.9.12~9.18 The flow of communication about Korea Art, GongPyeung Gallery, Seoul, Korea
2012.9.20~9.24 Invitation Exhibition of Culture Garden ‘On the Way to the Arboretum’, Gyeonghui Palace Museum, Pochen, Korea
2013.5.20~6.8 34th SEOUL SCULPTURE SOCIETY-Sculpture, from the restoration of independence up to this day, Independence hall of Korea, Chunan, Korea
2013.12.30~2014.2.2 White & Black or Right & Wrong, the Gallery Curiosity, Seoul, Korea
2014.4.5~5.4 Strolling at a peach filed, Zaha museum, Seoul, Korea
2014.5.29~6.18 Friendship toward Strangers, Seoul Art Space Keumcheon, Seoul, Korea
2014.6.27~9.28 White Porcelain Sculpture Exhibition in Yanggu, Yanggu Porcelain Museum, Yanggu, Korea
2014.10.10~10.23 General Store, Boan-inn, Seoul, Korea
2014.11.20~12.10 Brushing the City against the Grain, Seoul Art Space Keumcheon, Seoul, Korea
2015.11.4~11.10 On the Way to Red, Beijing Institute of Fashion Technology, Beijing, China
2015 Artist Portfolio, Sabina Museum, Seoul, Korea
2015.3.2~3.6 On the Edge of Fusion, MIST Harlem, New York, USA
2015.5.6.~5.3 Paradox of a sculpture group, Zaha museum, Seoul, Korea
2015.6.11~6.30 Alive With, Seoul Art Space Geumcheon PS333, Seoul, Korea
2015.6.12~8.16 Encounter, Seoul Museum of Art, Seoul, Korea
2015.10.30~2016.2.14 Unconscious, SOMA Museum, Seoul, Korea
2016.5.31~6.12 INTRO, National Museum of Contemporary Art Goyang, Goyang, Korea
2016.6.16~7.5 2016 Place & Footnote, Seoul Art Space Geumcheon, Seoul, Korea
2016.6.24~8.6 When Words Fail, Hite collection, Seoul, Korea
2016.8.19~2017.3.19 As the Moon Waxes and Wanes, National Museum of Contemporary Art, Gwacheon, Korea
2016.10.7~11.6 Sung-buk document 3: Ongoing project, SungBuk Dowon, Seoul, Korea
2016.11.2~11.6 Deagu Art Sqaure-2016 Youth art Project, EXCO, Deagu, Korea
2017.4.7~5.31 The depth of Chalice, Art Space Sueno 339, Seoul, Korea
2017.6.1~6.11 Diversity Hybridizing: Taehwa River Eco-Art Festival, Ulsan, Korea The depth of Chalice, Art Space Sueno 339, Seoul, Korea
2017.6.2~6.4 ACC Gwangju Fringe International ‘Tan,Tan,Tan,’ 5·18 Democracy square, Old Jeollanamdo office yard, Asia Culture Center square, Gwangju, Korea
2017.11.18~1.18 paradox of a sculpture, Chung Mun Kyu Museum, Ansan, Korea
2017 Collecting the city, Bupyeong Art Center, Inchon, Korea
2018.9.1~10.21 Steel-Being: The tower we built up, F1963, Busan, Korea
2018.10.4~10.7 The Golden Chain: World Script Symposia, 34-1 Okin-dong, Seoul, Korea
2018.10.9~11.25 Unexpected Sculpture, Glass Island Museum, Ansan, Gyeonggi-do, Korea
2019.8.9~8.29 Researching Method for Social Sculpture, Amado Art Space, Seoul, Korea
2019.8.28~10.31 The Strolling Object, Ahn Sang chul Museum, Yangju, Gyeonggi-do, Korea
2019.12.2~12.14 A Solid Disequilibrium, Buk-gu Art center, Ulsan, Korea
2020.1.17~3.15 Black Milk of Dawn, Kim Chong Yung Museum, Seoul, Korea
2020.6.16~10.4 Word and Writing, Meaning and Gesture, Lee Ungno Birth Place & Memorial Hall, Hongseong, Korea
2020.8.1~10.11 The Archivists, Buchon Art Bunker B39, Buchon, Korea
2020.8.15~2021.1.31 To the Reach a Star-the 40th Anniversary of May 18 Democratic Uprising, Gwangju Museum of Art, Gwangju, Korea
2020.9.17~11.1 Non-Sculpture: Light or Flexible–Changwon Sculpture Biennale, Sungsan Art Hole, Changwon, Korea
2021.7.6~7.31 42th SEOUL SCULPTURE SOCIETY ‘40×40×40’, Kim Se-Choong Museum, Seoul, Korea
2021.8.6~8.26 21Centry Moment-On the Absolute, Art space Amado, Seoul, Korea
2021.9.30~11.20 Herzog & De Meuron. Exploring Songeun Art Space, Songeun Art Space, Seoul. Korea
2021.10.28~11.12 Round-Round-Round, Online exhibition, Seoul. Korea
2021.10.2~10.10 Tail of the River-Suwon International Art Festival, Space UZ, Suwon, Korea
2022.3.5~3.17 Yours, Mine And Ours, ART SPACE ARUM, Suwon, Korea
2022.6.14~7.3 EunPyung tumult, Sinsaok, Seoul, Korea
2022.7.15~7.24 From now to, Arioso gallery, NewmockryunJang, Ulsan, Korea
2022.8.27~9.23 A piece of Life, Nomad gallery, Yeosu, Korea
2022.9.28~10.9 Onsaemiro-Mobility, 111cm, Suwon, Korea
2022.9.1~9.9 Blackwater: facing Church St & Gyonam, 66 Church st., London, UK
2023.9.26~12.17 Theater/Post Media and Site, Busan Museum of Art, Busan, 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

On the Art Historical Study on ( ) of Kibaik YUON

Artist	Kibaik YUON
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