



Mother cow Gnuque area after the night rain remebered how to go

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R. Leon, 2016.

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Udstillingen Water from Ganges River in the Cup Made with Newspaper from Congo i Kunsthall Aarhus indeholder en lang række værker af den sydkoreanske kunstner Kim Beom og kommer således omkring hele hans kunstneriske praksis. Kim Beom (f. 1963) er interesseret i, hvordan vi anskuer og opfatter verden, og i hvad der sker med forskellige genstande, når vores perspektiv forskubbes en anelse. Med simple, men alligevel radikale forskydninger af vores synsvinkel stiller Kim Beom spørgsmål til de måder, genkendelse er knyttet til det at se. Værkerne ord og titler er legende, og samtidig en afgørende del af værkerne. Gennem humoristiske ordspil og underspillet billedspråg peger Kims værker på samfundet og hverdagslivets mange absurditeter. Udstillingens titel – *Water from Ganges River in the Cup Made with Newspaper from Congo* – er et godt eksempel på Kims poetiske og komplekse verdensanskuelse. Alt er forbundet, og intet er, hvad det ser ud til at være.

Udstillingen i Kunsthall Aarhus består af to dele. I galleri ② og ③ udstilles primært værker, som Kim Beom skabte under et ophold på STPI Creative Workshop & Gallery, Singapore, i 2016–2017. I midten af rummet står et bord med skulpturelle sorte genstande. Ved første øjekast ligner de abstrakte figurer i forskellige farver og faconer, men ved nærmere eftersyn virker de bekendte. Genstandene viser sig at være almindelige hverdagsvarer af den type, der står i køkkenskabene i de fleste hjem – toiletbørster, opvaskemiddel, pulverkaffe og chokoladebarer – men her er de dækket i farvet papmaché; deraf værkets titel. Dagligdags ting, som normalt ikke tillægges nogen særlig værdi, får her ny opmærksomhed som abstrakte former. I litografiene omkring *Paper Wrapped* (2016) anvender Kim Beom sproget til at slå bro mellem det abstrakte og det fortællende. Udstillingens titel stammer fra ét af disse litografi, mens et andet hedder *Untitled (Tongue of a Camel Tasting Rock Salt at a Construction Spot in Egypt)* (2016). Det abstrakte billede i sig selv får næppe betragteren til at tænke på hverken en kamel eller en egyptisk byggeplads, men titlen skaber en kort, levende fortælling, som udfolder værket påny. I Kunsthall Aarhus' rotunde vises værker fra Kims fortløbende serie *Blueprints and Perspectives*, der består af omhyggeligt udførte arkitekturengheder af bygningsværker med et utopisk anstrøg. De detaljerige tegninger fungerer som satiriske diskussionsoplæg, der stiller spørgsmål ved det overdrævne behov for orden og struktur, man ser i sociale institutioner og i samfundet.

I underetagens udstillingsrum, galleri ④ og ⑤, har Kim Beom omhyggeligt sammensat og installeret et udvalg af ældre malerier fra 1990'erne sammen med adskillige videoværker. I værket *A Rock That Learned the Poetry of JUNG Jiyong* (2007) bliver det absurde normalt. Animisme – troen på, at alt er besjælet, både genstande, steder og levende væsener – er til stede i mange af Kim Beoms værker, men fremstår her særlig tydelig, når en sten lærer sydkoreansk digtekunst. I et andet videoværk, *Yellow Scream* (2012), antager penselstrøg pludselig en fysisk og lydlig dimension. Penselstrøgene bliver i sig selv til en fysisk handling, der er opfyldt af følelser, af skrig affødt af rædsel eller sorg, alle forbundet med maleriens stemme. Derudover peger værkerne tilbage på det 20. århundredes avantgardebevægelser, såsom dada og surrealisme, når de udforsker tingenes naturlige og rationelle orden og stiller spørgsmål til, hvad der er virkeligt.

Kim Beom giver os mulighed for at se det velkendte med nye øjne. Han vil lære os, at selv den mindste ændring i vores hverdagssliv kan forskubbe hele vores erkendelsesramme og forandre den måde, vi oplever genstande og den synlige verden på. Det vi troede, vi vidste, er ikke længere som før.

Udstillingen ville ikke have været mulig uden generøse låن fra KOLON, Maeil Dairies Co. og STPI Creative Workshop & Gallery.

Støttet af:



Billede: Kim Beom, *Untitled (Water from Ganges River in the Cup Made with Newspaper from Congo)*, 2016. Courtesy Kim Beom & STPI Creative Workshop & Gallery.

Galleri ②+③, ④+⑤

The exhibition *Water from Ganges River in the Cup Made with Newspaper from Congo* at Kunsthall Aarhus shows a broad range of Korean artist Kim Beom's work and his approach to making art. Kim Beom (b. 1963) is interested in how we see and interpret the world and what happens to objects, when our point of view is slightly altered. In this simple, but radical change of perception, Kim Beom questions the ways in which recognition is related to the act of seeing. The words and titles are playful and crucial denominators in the works. Kim's subtle imagery and texts are full of puns; they point out absurdities in everyday life and in society. The title of the exhibition, *Water from Ganges River in the Cup Made with Newspaper from Congo*, is a good example of Kim's poetic playfulness and complex worldview. Everything is tied together and nothing is what it appears to be.

The exhibition at Kunsthall Aarhus is divided into two parts. The works in Gallery ② and ③ are mostly pieces developed by Kim Beom during a residency at STPI Creative Workshop & Gallery, Singapore, in 2016–2017. The centerpiece consists of a table with sculptural black objects. At first glance they appear as abstract figures of different shapes and forms, however, at a closer look they seem familiar. The objects are in fact different everyday products that can be found in the cupboard of most homes – toilet bowl cleaners, dishwashing detergents, instant coffees, chocolate bars – but here they are covered in pigmented paper pulp, also known as paper maché; hence the title. The everyday, but not highly valued objects, receives new attention in abstract forms. In the lithographs surrounding *Paper Wrapped* (2016) Kim Beom uses language to bridge the gap between the abstract image and the narrative. One lithograph has given name to the exhibition and another is *Untitled (Tongue of a Camel Tasting Rock Salt at a Construction Spot in Egypt)* (2016). The abstract image may not lead the viewer's thoughts towards a camel or a construction spot in Egypt, but the title creates a short vivid narrative, letting the work unfold in new ways. Works from the ongoing series *Blueprints and Perspectives* are presented in the Rotunda of Kunsthall Aarhus. They are meticulously drawn architectural cyanotype prints that echoes utopian buildings. The detailed drawings are satirical triggers questioning the exaggerated need for order and structures in our social institutions and in society.

In the downstairs' galleries, Gallery ④ and ⑤, a selection of older paintings from the 1990s and several video pieces are installed and carefully juxtaposed by Kim Beom. In *A Rock That Learned the Poetry of JUNG Jiyong* (2007), the absurd becomes normal. Animism – the belief that objects, places, and creatures all possess a distinct spiritual essence – is present in many of Kim Beom's works, but in this particular work it blooms and becomes obvious through Korean poetry taught to a rock. In another video work, *Yellow Scream* (2012), brushstrokes – normally a silent act – is suddenly turned into an aural experience. The act of painting and the brushstrokes themselves become a physical act filled with feelings, screams of terror or sorrow, connected to the painter's voice. Besides animism these works have links to 20th Century avant-garde movements such as Dada and Surrealism in their way of questioning the natural and rational order of things, questioning the real and the fictitious.

Kim Beom constantly wants us to revisit the familiar objects that surround us, and teach us that even the smallest of changes in our everyday life, can throw us off the grid of perception and alter our way of experiencing objects and the visible world. What we thought we knew are no longer the same.

This exhibition would not have been possible without generous loans from KOLON, Maeil Dairies Co. and STPI Creative Workshop & Gallery.

Supported by:



Image: Kim Beom, *Untitled (Water from Ganges River in the Cup Made with Newspaper from Congo)*, 2016. Courtesy Kim Beom & STPI Creative Workshop & Gallery.

Gallery ②+③, ④+⑤

Kim Beom Water from Ganges River in the Cup Made with Newspaper from Congo

30.01.–20.03.
19.05.2019

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