

Cindy Ji Hye Kim

rodolphe janssen

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Cindy Ji Hye Kim
Riddles of the Id
May > July, 2020

rodolphe janssen is pleased to present *Riddles of the Id*, Cindy Ji Hye Kim's first exhibition at the gallery. Across paintings and works on paper, the artist continues to explore the formal qualities of the grisaille palette and stretcher bars, elements of image making that often go unseen. This unveiling carries over into the narrative of the images, where figures are held captive by what they cannot see.

The works in *Riddles of the Id* are executed in grisaille; a monochromatic palette typically used as a preliminary underpainting scheme to be painted over with color. Here, the grey, black, and white tones are no longer a hidden layer. The stretcher bars — a veiled supporting structure behind a picture — are also left exposed, as three large paintings are hung off the wall. Two are painted on translucent silk organza and backlit from windows, infusing their images with the shadows of the carved stretcher bars. The casted shadows sharpen and blur as the natural light changes, making the images themselves subject to the cycle of time.

Riddles of the Id features three characters that have appeared in the artist's previous work: a housewife with beehive hair, a man with a tall hat, and a faceless schoolgirl. These figures make a metaphorical family: the authority of the parents becomes the authority of the past, creating a psychological minefield for the fated, doubt-ridden schoolgirl. The parents appear variously as keys and keyholes, a towering monument, in shadow, and in a circular formation evoking a wheel of fortune. The imagery of the wheel recurs in the form of a phenakistoscope, an animation disc that creates the illusion of movement when rotating. Here, it is eerily still, like the ominous housewife and distant father who haunt even those scenes where they do not appear.

The work in *Riddles of the Id* does what all images do: obscures what is present while making the absent visible. In her use of grisaille and exposed stretcher bars, Kim intervenes in the hierarchies of visibility that underlie two-dimensional representation while adhering to the constraints of the picture frame. What becomes visible after every uncovering is the act of uncovering itself, as Kim's images pose new riddles with each layer unmasked.

-Zach Weinstein

About the artist :

Cindy Ji Hye Kim (Incheon, South Korea, 1990) lives and works in New York City. She received her B.F.A. from the Rhode Island School of Design in 2013 and her M.F.A. from the Yale University School of Art in 2016. Solo exhibitions include: "Cindy Ji Hye Kim," MIT List Visual Art Center, Cambridge, MA USA (forthcoming 2020); "Verses from the Apocalypse," Helena Anrather and Foxy Production, New York, NY USA; "The Sword Without, The Famine Within," François Ghebaly, Los Angeles, CA USA (all 2019); "The Celibate Machine," Interstate Projects, Brooklyn, NY USA; "The Sow is Mine," Cooper Cole, Toronto, ON, Canada (both 2018); and "Tick," Helena Anrather, New York, NY USA (2017). Selected group exhibitions include: "Condo Shanghai," Antenna Space, Shanghai, China; "On Pause," Art Gallery of York University, Toronto, ON, Canada; "Tetsuo," Bahamas Biennale, Detroit, MI USA (all 2019); and "Mature Themes," Foxy Production, New York, NY USA (2018).

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Studio views, February 2020, New York, NY USA

Photo credit: Sasha Bogojev



Studio views, February 2020, New York, NY USA

Photo credit: Sasha Bogojev

Installation views

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Installation views, Cindy Ji Hye Kim, «Riddles of The Id», rodolphe janssen, Brussels, 2020



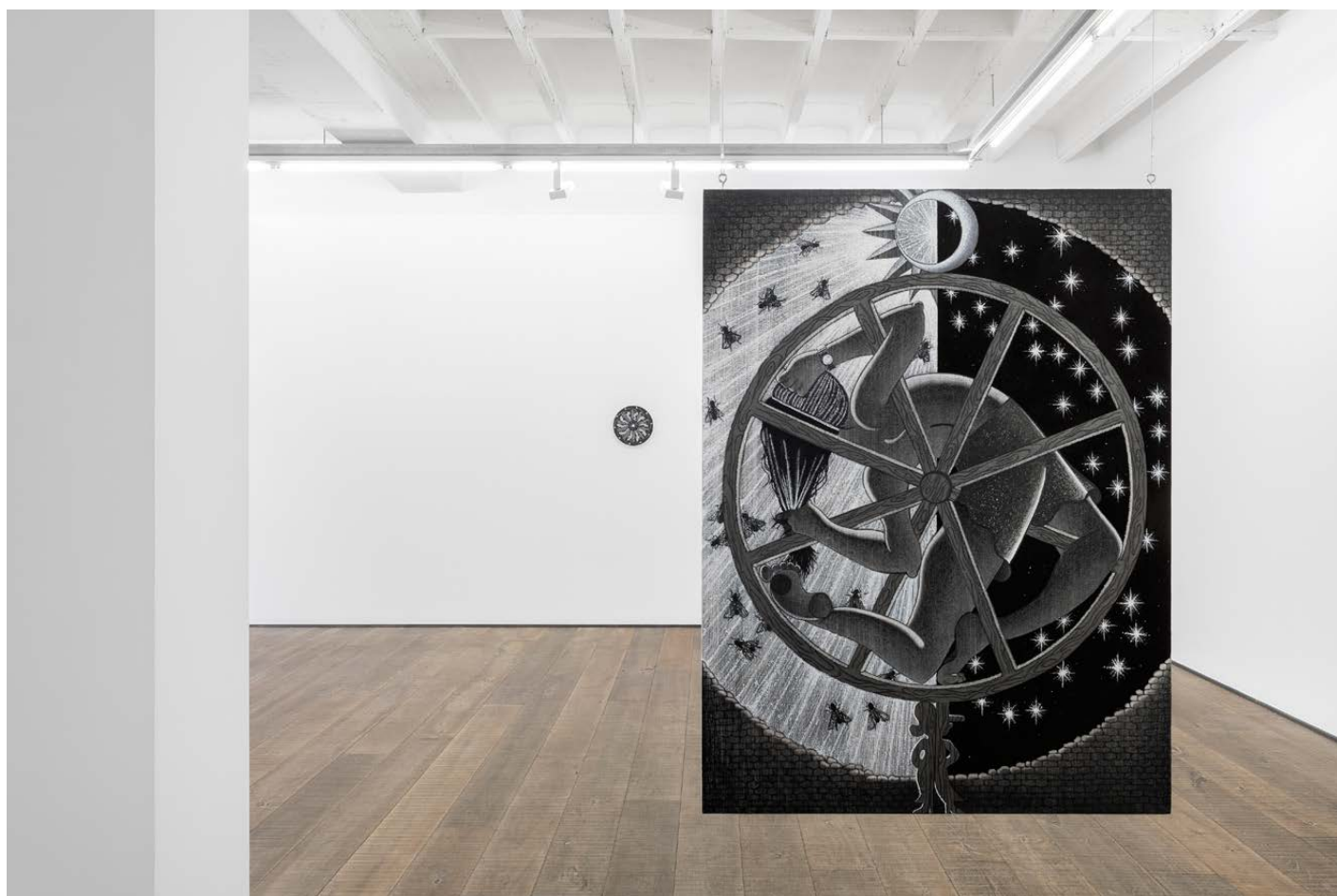
Installation views, Cindy Ji Hye Kim, «Riddles of The Id», rodolphe janssen, Brussels, 2020



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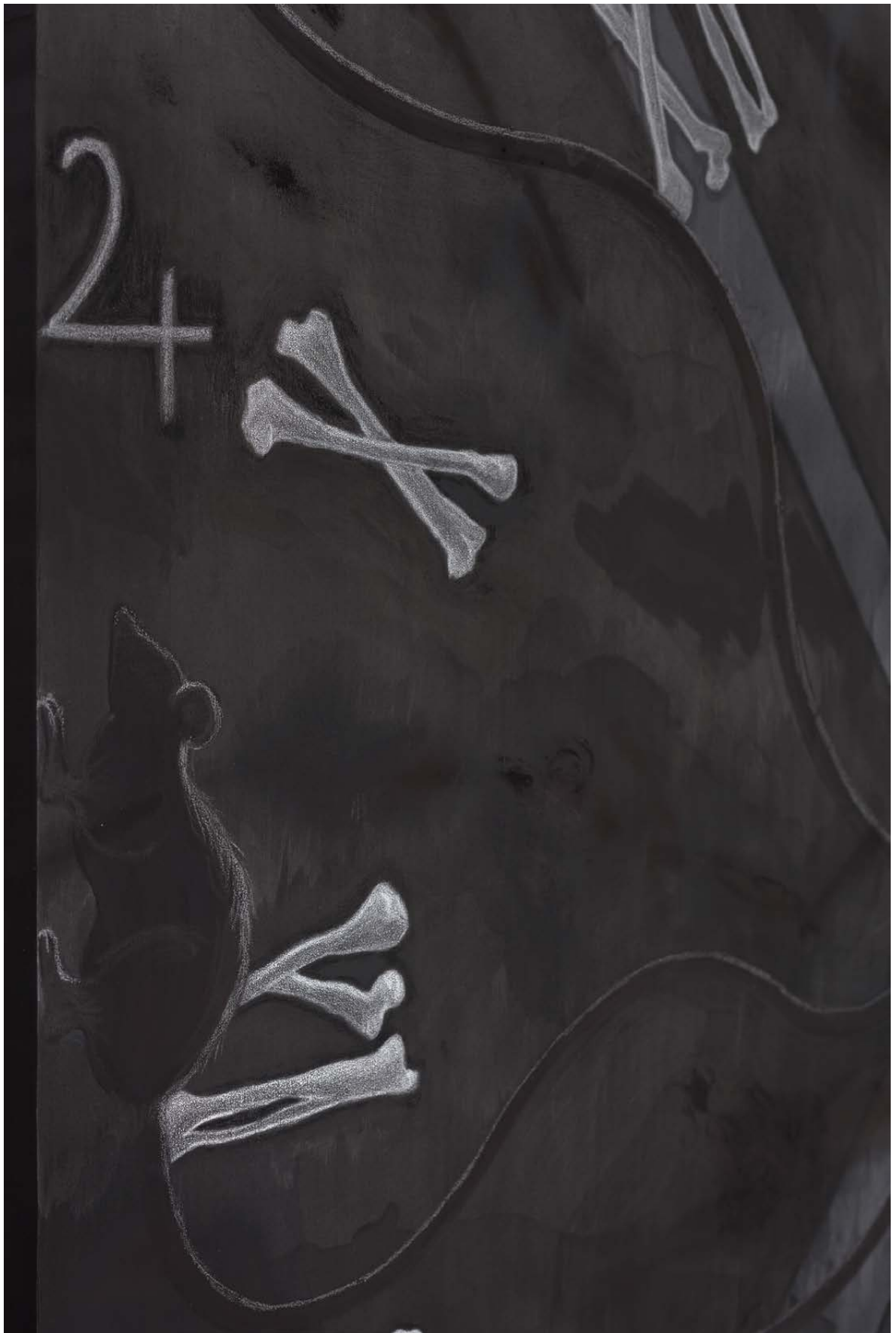
Works

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The International, 2020
Oil, enamel, acrylic, ink, graphite, charcoal on
silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim007)



The International (detail), 2020
Oil, enamel, acrylic, ink, graphite, charcoal on
silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim007)



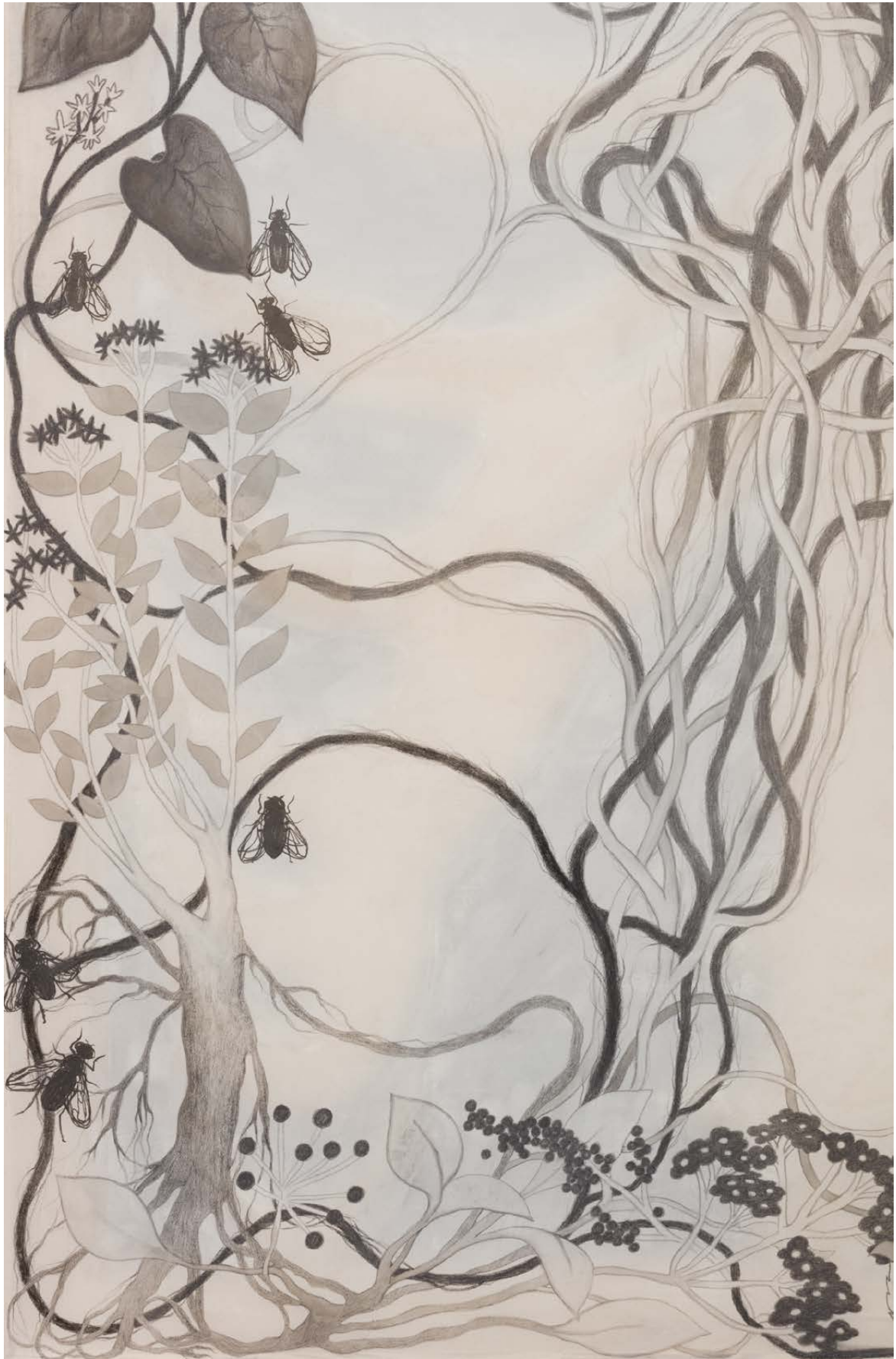
The International (rearview), 2020
Oil, enamel, acrylic, ink, graphite, charcoal on
silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim007)



The International (detail rearview), 2020
Oil, enamel, acrylic, ink, graphite, charcoal on silk and
birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim007)



Riddles of the Id, 2020
Ink, graphite, charcoal on silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim008)



Riddles of the Id (detail), 2020
Ink, graphite, charcoal on silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim008)



Riddles of the Id (rearview), 2020
Ink, graphite, charcoal on silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim008)



Riddles of the Id (detail rearview), 2020
Ink, graphite, charcoal on silk and birchwood
162.6 x 121.9 cm
64 x 48 in
(CKim008)



8 Hours of Slumber, Labor & Leisure, 2020
Oil, acrylic, ink, graphite, charcoal on canvas
162.6 x 121.9 cm
64 x 48 in
(CKim009)



8 Hours of Slumber, Labor & Leisure (detail),
2020
Oil, acrylic, ink, graphite, charcoal on canvas
162.6 x 121.9 cm
64 x 48 in
(CKim009)



8 Hours of Slumber, Labor & Leisure (rearview),
2020
Oil, acrylic, ink, graphite, charcoal on canvas
162.6 x 121.9 cm
64 x 48 in
(CKim009)



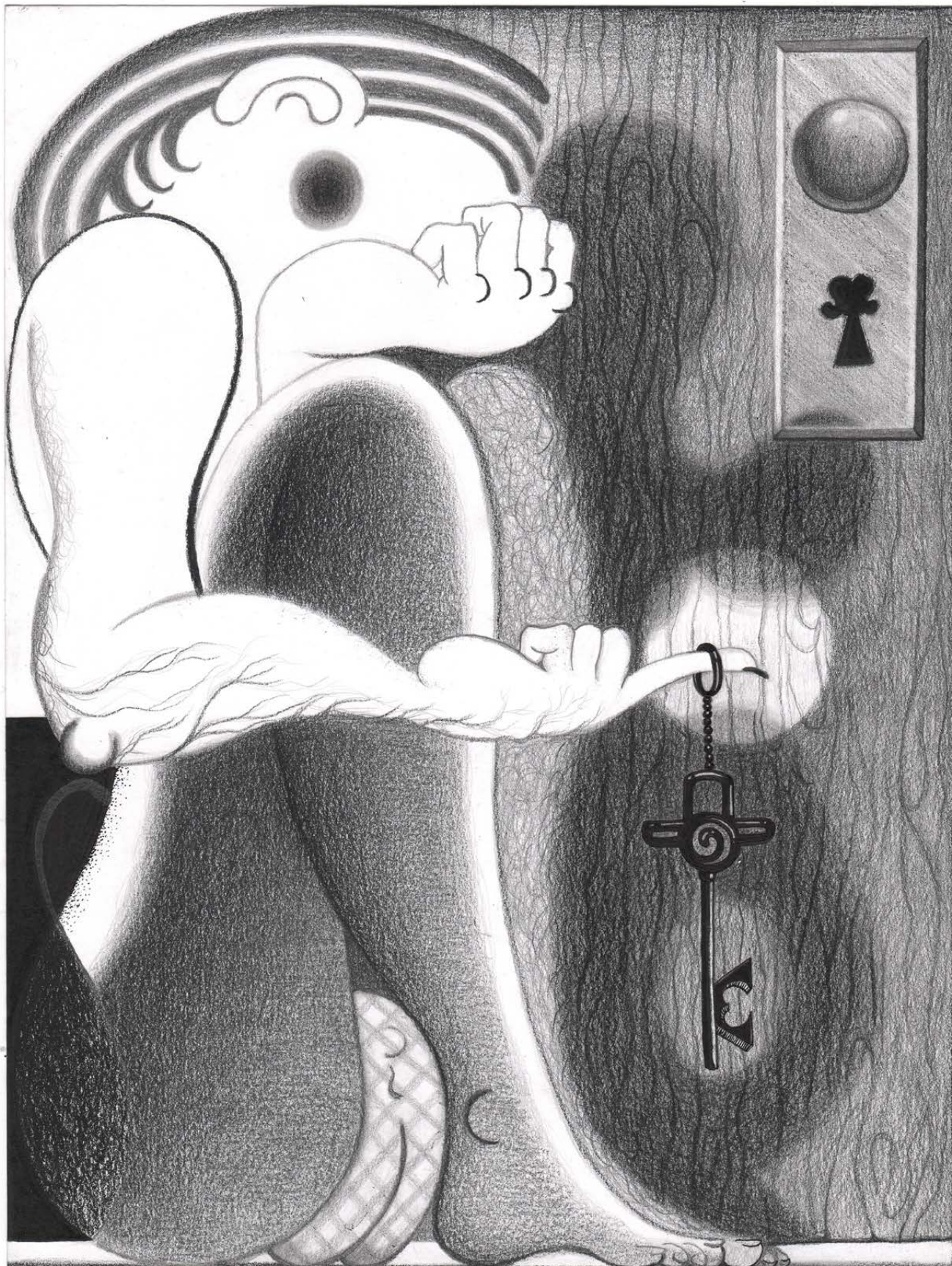
8 Hours of Slumber, Labor & Leisure (detail rearview), 2020
Oil, acrylic, ink, graphite, charcoal on canvas
162.6 x 121.9 cm
64 x 48 in
(CKim009)



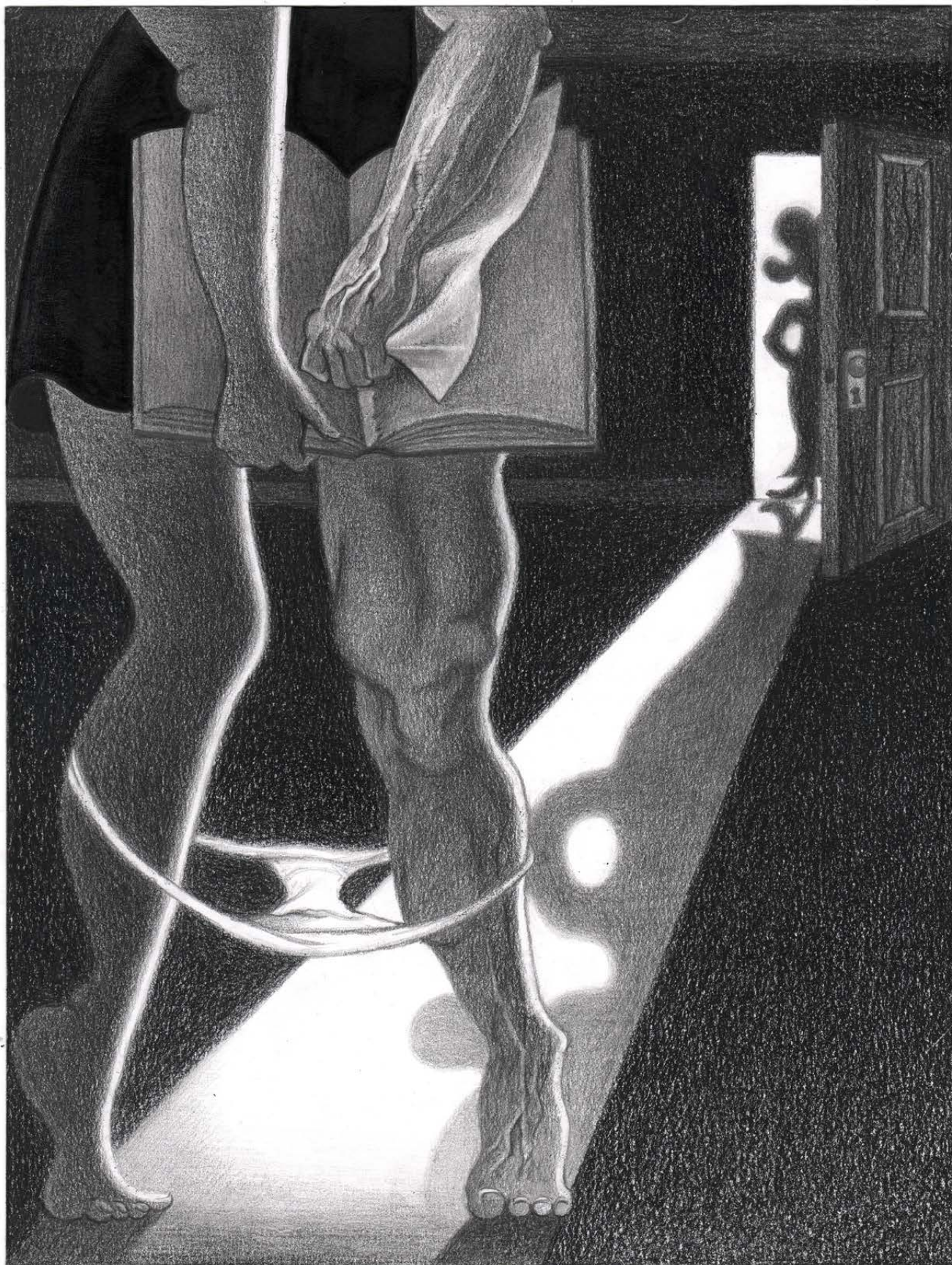
Reign of the Idle Hands #4, 2020
Oil, acrylic, ink, graphite, charcoal, pastel on
birch wood
ø 30.5 cm
ø 12 in
(CKim010)



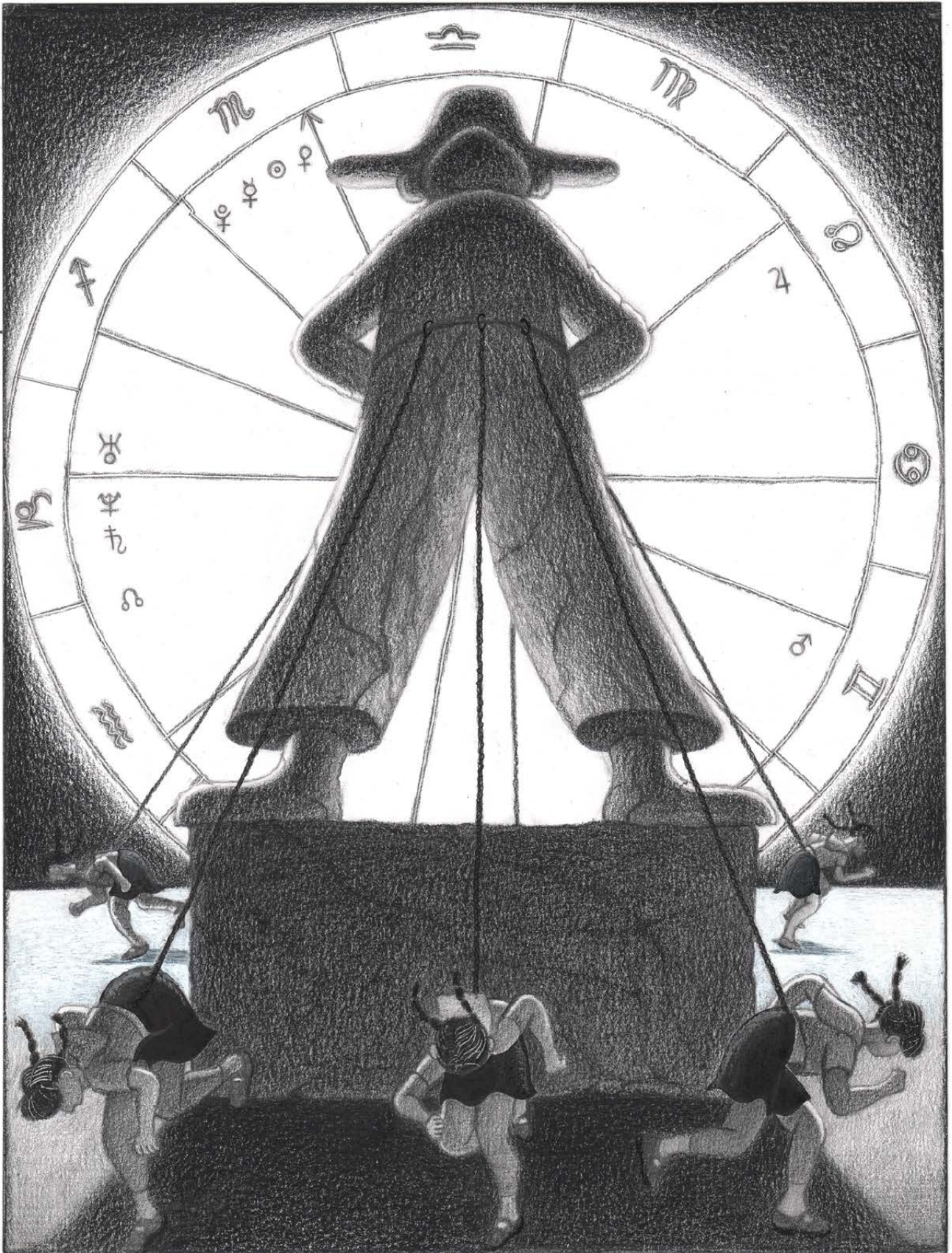
Reign of the Idle Hands #4 (detail), 2020
Oil, acrylic, ink, graphite, charcoal, pastel on
birch wood
ø 30.5 cm
ø 12 in
(CKim010)



Oedipus to Hamlet, 2020
Graphite, charcoal, oil pastel, ink on paper
30.5 x 22.9 cm
12 x 9 in
(CKim002)



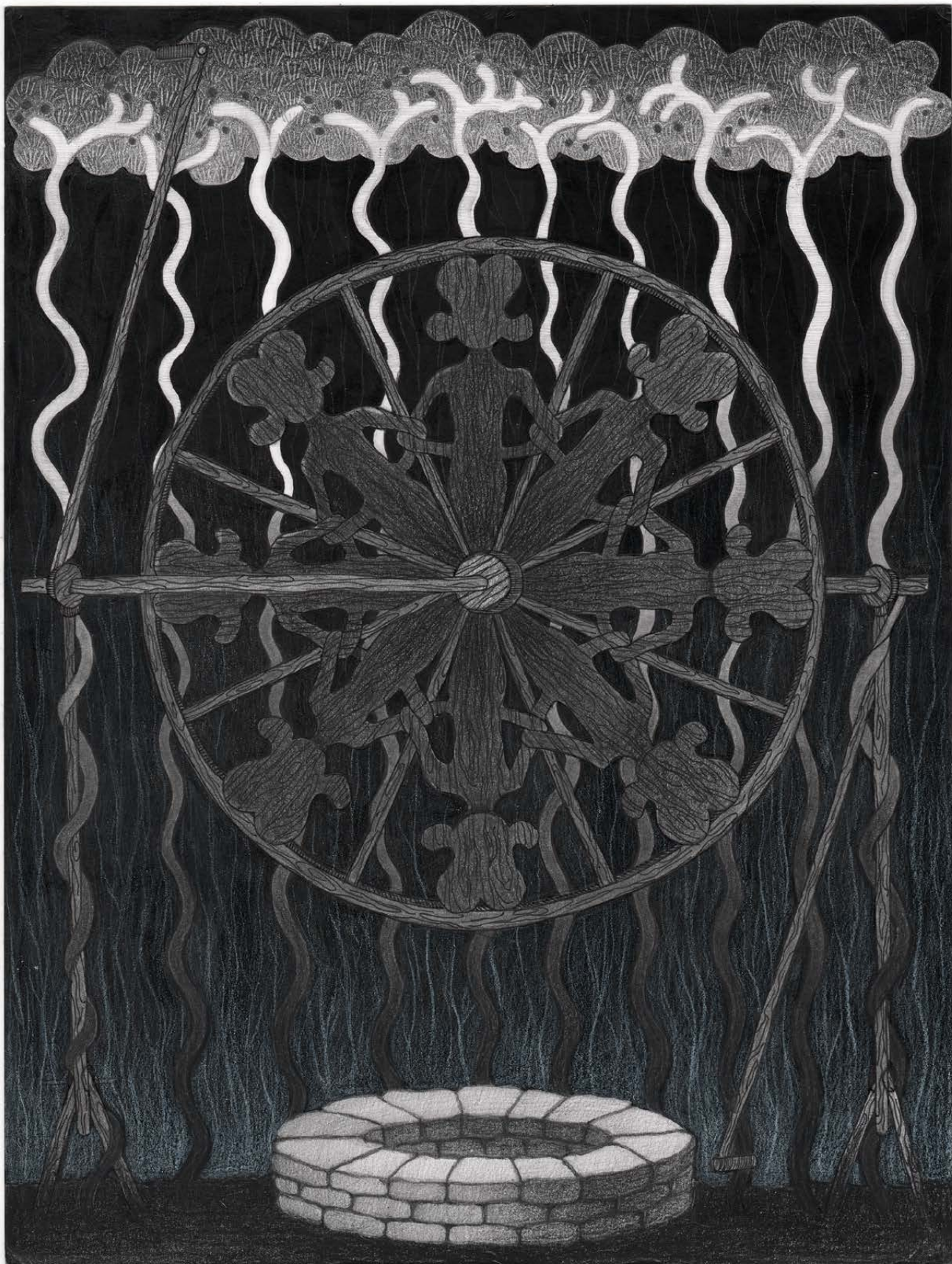
Female Legacy, 2020
Graphite, charcoal, oil pastel, ink on paper
30.5 x 22.9 cm
12 x 9 in
(CKim003)



Libido Dominandi, 2020
Graphite, charcoal, oil pastel, ink on paper
30.5 x 22.9 cm
12 x 9 in
(CKim004)



Riddles of the Id, 2020
Graphite, charcoal, oil pastel, ink on paper
30.5 x 22.9 cm
12 x 9 in
(CKim005)



The Ninth Wheel, 2020
Graphite, charcoal, oil pastel, ink on paper
30.5 x 22.9 cm
12 x 9 in
(CKim006)

Cindy Ji Hye Kim

Biography

Born 1990 in Incheon, South Korea
Lives and works in New York, NY USA

Solo Exhibitions

- 2020
 - *Cindy Ji Hye Kim*, MIT List Visual Art Center, Cambridge, MA USA
 - *Riddles of the Id*, Galerie Rodolphe Janssen, Brussels, Belgium
- 2019
 - *Verses from the Apocalypse*, Foxy Production, New York, NY USA
 - *The Sword Without, The Famine Within*, François Ghebaly, Los Angeles, CA USA
- 2018
 - *The Sow is Mine*, Cooper Cole, Toronto, ON Canada
 - *The Celibate Machine*, Interstate Projects, Brooklyn, NY USA
- 2017
 - *Tick*, Helena Anrather, New York, NY USA
 - *The Cops and Robbers Task*. YYZ Artists' Outlet, Toronto, ON Canada

Group Exhibitions

- 2020
 - *This Sacred Vessel*. Arsenal Contemporary, New York, NY USA
 - *XENIA: Crossroads in Portrait Painting*. Marianne Boesky Gallery, New York, NY USA
- 2019
 - *Condo Shanghai with Foxy Production*, Antenna Space, Shanghai, China
 - *Unlocal Benefit Exhibition*. Klaus von Nichtssagend Gallery, New York, NY USA
 - *White Columns Benefit Auction Exhibition*. White Columns, New York, NY USA
 - *On Pause*, Curated by Katarina Veljovic, Art Gallery of York University, Toronto, ON Canada
 - *Tetsuo*, Bahamas Biennale, Detroit, MI USA
- 2018
 - *The world according to Generalized Axiom of Revealed Preference*. Franz Kaka, Toronto, ON Canada
 - *The Sun Is Gone But We Have The Light*. Unclebrother, Hancock, NY USA
 - *Coffin*, Buckley, Kim. Yeah Maybe, Minneapolis, MN USA
 - *Eye to Eye*. Arsenal Contemporary, New York, NY USA
 - *Mature Themes*, Foxy Production, New York, NY USA
 - *Summer Benefit Art Auction*. The Watermill Center, Water Mill, NY USA
 - *The Kitchen Benefit Art Auction 2018*. The Kitchen, New York, NY USA
 - *New York Benefit Art Auction*. Rema Hort Mann Foundation, New York, NY USA
 - *Spring Benefit: Lucky Draw 2018*. SculptureCenter, Queens, NY USA

- 2017
 - *Embodiment*. DC Moore Gallery, New York, NY USA
 - *Volley*. Organized by Edwin Smalling, Abrons Arts Center, New York, NY USA
 - *Lazy River*. Little Sister, Toronto, ON Canada
 - *Life's Rich Pageant*. Jeff Bailey Gallery, Hudson, NY USA
 - *Flat File*. Curated by Corydon Cowansage, Deli Gallery, Brooklyn, NY USA
 - *Look Her Way*. Thierry Goldberg Gallery, New York, NY USA
 - *Close Quarters*. Curated by Keiran Brennan-Hinton, 1969, New York, NY USA
 - *Oh 1*. Curated by Teto Elsiddique, Bruce Martin Gallery, Richmond, VA USA
 - *Peerless Boilers*. Curated by Nate Flagg & Santiago Leyba, Brooklyn, NY USA
 - *Nocturne Earshot Clock Error*. Mulherin, Toronto, ON Canada
- 2016
 - *Shout, Tree*. Fjord Space, Philadelphia, PA USA
 - *Body/Head*. Field Projects, New York, NY USA
 - *Partners: Yale MFA Thesis*. Abrons Art Center, New York, NY USA
 - *Everything is Dada*. Yale University Art Gallery, New Haven, CT USA
- 2015
 - *SidewalkScreening.MOV*. WhipperSnapper Gallery, Toronto, ON Canada
- 2014
 - *Party's Over*. Curated by Jenni Crain and Brent Birnbaum, Topless Gallery, Rockaway Beach, NY USA

Publications

- 2018
 - Lacroix, Lisa and Alli Melanson. *NUT II*. Anteism Books, New York, NY, 2018.
 - Kim, Cindy Ji Hye. *Vector Artists Journal* Issue No. 8. Vector Productions Inc., New York, NY, 2018. (contributor)
- 2016
 - Cudahy, Anthony. *Slow Youth*. Brooklyn, NY, 2016.
 - Hung, Jenny. *O1: No. 1: Envoy. O1 Magazine*, Brooklyn, NY, 2016.

Public Collections

- The University of Chicago, Chicago, IL USA
- Collection Majudia, Montreal, QC Canada