

## *My Sky Your Sky*

Kwon Hyun Bhin, Leehaiminsun, Minji Yi

Press Release

June 7 — July 13, 2024



Exhibition view of <My Sky Your Sky>, Photography: Kyong-tae Kim

Whistle is announcing its reopening exhibition <My Sky Your Sky>, at its new space, featuring Hyun Bhin Kwon, sculptor, Leehaiminsun, painter and Minji Yi, photographer.

The exhibition departs from the principle that the sky constantly changes depending on our locations and circumstances, to examine how artists also perceive the subjects of their work differently.

While all three artists work with different subjects and mediums, the two exhibition organizers (Director of Whistle, Kyungmin Lee, and Deputy Director, Soohyun Kim) introduce the exhibition through a conversation on three key points that the works intersect at: intuitive response to the subjects, ascetic practice of materials, and boundaries of perception.



Leehaiminsun Still, Life : Remaining Snow, 2024, Acrylic on photographic paper, 91×159.5cm. ©Leehaiminsun, Courtesy of the artist and Whistle

Leehaiminsun has for a long time been attempting to closely relate her materials to the subjects of her paintings. Photographic paper, which she uses as her surface, possesses unique characteristics of repelling water and being difficult to modify once the paint is absorbed. This makes a very limiting painting surface. Thus, it demands that the artist consistently and religiously study and experiment with the material. The artist's investigation of the painting surface is closely connected to her examination of “objects that are light and weak, objects that are temporarily neglected, and objects that are enduring.”



Kwon Hyun Bhin, Untitled, 2024, Statuario, Ink, 40×18×31cm. ©Kwon Hyun Bhin, Courtesy of the artist and Whistle

Kwon Hyun Bhin primarily works with stone. She manipulates the heavy nature of stone to paradoxically make it appear as if it possesses opposite properties. The delicate lines intersecting the thin stone slabs, carved using a carbide-tipped blade, especially challenge the typical perception of the weightiness associated with stone. By tracing the etched dots and lines on the sculptures, one can recognize the artist's profound respect for the years that the stone has endured.

The faint blue pigments used in the works appear lively and, at the same time, embody the meditative state of the artist. Over time, the blue ink may fade or even disappear. The artist describes this fluid state as 'a state in which the substance that keeps the pigment in a liquid state is evaporated, and the particles of the pigment are lodged in the cracks of the stone.'



Minji Yi, Moonlight Panorama, 2024, Archival pigment print, 144x111cm, ©Minji Yi, Courtesy of the artist and Whistle

Minji Yi lays the groundwork for her works through physical sensations and photography, tracking the temporal imprints of places that are intertwined with her personal history. The <Moonlight

Panorama> series presented in the exhibition was shot on Socheongdo Island, Incheon. Located near the demarcation line, Socheondo is a place of multi-layered history. Incheon is also a long home to the artist's family. She spends several days at the shooting location and collects the remains of the landscape and the stories of the local residents through photography. Not only that, inspired by the fossil sites on the island, she proceeds to explore the transformation of the photographic object through techniques such as photosensitive operations and frottage.

As the sky changes constantly, it renders even the most familiar moments and places unfamiliar. Likewise, while the trajectories of the three artists seem to extend in different directions, their likeness in excavating the invisible from what is visible allows for dynamic impressions and interpretations.

The exhibition is open until July 13<sup>th</sup>.

### About the artists

Hyun Bhin Kwon(b. 1991) stares at an object for a long time and imagines its sculptural possibilities. While looking at the main material - stone - she searches for cracks to split, knock, carve and paste it. Kwon was selected for the <DOOSAN ART LAB Exhibition 2019: Part 1>(2019, DOOSAN Gallery, Seoul) and has had solo exhibitions at Gallery KICHE, MONOHA, A-Lounge, and RAINBOWCUBE. She also participated in group exhibitions at HITE Collection, WESS, Art Sonje Center, Amado Art Space, and P21.

Leehaiminsun(b.1977) focuses on objects that have to endure against external environmental conditions, or objects that are placed temporarily. She captures the intersection of artificial and natural, life and death - transforming them into drawings, paintings, and installations. Leehaiminsun has participated in solo exhibitions such as Decoy (2021, PERIGEE GALLERY, Seoul), The Mass (2021, PLACEMAK, Seoul), and The Weight of the Skin (2015, Hapjungjigu, Seoul). In addition to her recent exhibition at Thaddeus Lopac, she has participated in exhibitions at Daegu Art Museum, HITE Collection and other organizations.

Minji Yi(b. 1986) photographs what she sees and what she doesn't see. While gauging the sensory time difference of the things taken, she also attaches words and voices to them. She has held solo exhibitions Only the future visits the past (2023, Incheon Art Platform, Seoul), Ghost Motion (2021, Gallery Chosun, Seoul), and Sight-lag (2018, Hapjungjigu, Seoul), and created the photo book To bury the dog properly (Aprilsnow Press, 2019). She tries to question and observe how the act of 'seeing' could expand into other sensations and to others.

Press contact:

Marketing and Communications

Jisoo You

C. +82 (0)2-794-4775

[press@whistlewhistle.kr](mailto:press@whistlewhistle.kr)

1F, B1F, 12 Hoenamu-ro 13-gil, Yongsan-gu, Seoul

