

My Sky Your Sky  
Hyun Bhin Kwon, Leehaaminsun, Minji Yi

7 June – 13 July, 2024

We encounter various faces of the sky every day, depending on our locations and circumstances. Just as the sky constantly changes, so do we. Although the sky seems to have little meaning to us in our daily lives, its impression changes with our attitude. This is similar to how we perceive a work of art. Isn't it also reminiscent of how artists observe their subjects before beginning their work? *My Sky Your Sky* is a conversation between two exhibition organizers, K (Kyungmin Lee) and S (Soohyun Kim), about the intuition of the artist and the boundaries of perception.

In *My Sky Your Sky*, we present the artists: Hyun Bhin Kwon, Leehaaminsun, Minji Yi. While each artist works with different subjects and mediums, they intersect at a specific scene. We grasped this intersection through the following three points: the intuitive response to the subjects, the ascetic practice of materials, and the boundaries of perception.

S The three artists' intuitive responses to their subjects are quite explicit. The artists contemplate their subjects for a significant amount of time. The artworks seem to unveil objects' distinctive forms while visualizing the indefinite narratives of their states. It is interesting how the vividness of the image in front of us collides with its ambiguous counterparts.

K This ambiguous appearance is closely related to the surface on which the subject is revealed and reflected. The transforming state of the object, combined with its specific materiality, permeates or accumulates on the surface to build various layers. This type of surface conveys multiple impressions to observers from different angles or distances, allowing for several interpretations.

From a the perspective of 'ascetic practices', the choice of materials—within the medium of painting, photography, and sculpture—is quite intriguing.

S Leehaaminsun paints on photographic paper, which possesses two unique characteristics: it repels water rather than absorbing it, and it becomes difficult to modify once the paint is absorbed. Since photographic paper undergoes continuous evolution and change, persistent experiments are required for the artist to achieve consistency with the material. I see the attitude of a religious practitioner in her art-making process, as she ceaselessly studies and closely relates

to the materials. The artist's investigation of the painting surface is connected to her examination of "objects that are light and weak, objects that are temporarily neglected, and objects that are enduring." The works reveal a state of vulnerability within human life that strives to sustain itself. *Still, Life: Remaining Snow – The Shape of Mind* (2024) gives a glimpse of the direction of her practice.

K The process of collecting objects through photography and dissolving the pigments in the prints using chemical solutions in *O°C* (2024) also lies within the same context. The shapes that emerged after the chemical reaction allow for a morphological approach to the changed forms. They also evoke emotional responses such as a sense of loss. The instability of objects and their gradual disappearance within the painting provoke a reflection on existence.

S Hyun Bhin Kwon's marble sculptures are precise and dexterous. It looks like the artist has annotated each piece as if it was a book, making you want to read them. The thin stone slabs, the delicate lines intersecting them, and the faint blue pigment subtly challenge the typical perception of weightiness associated with stone sculptures. These thin forms that resemble drawings on paper are carved using stone-cutting tools. Every form is meticulously crafted and firm. With an understanding of the stone's nature and center of weight, she strategically inserts the wedges and chisels to instantly disrupt its balance. The artist has also worked with large styrofoam sculptures in the past, manipulating the material to make it appear as if it possesses opposite properties. She gives fragility to a large body and flexibility to a solid material. She explores the limitless potentials within the material.

K Hyun Bhin Kwon spends a length of time observing the properties of the stone in an ascetic practice before she begins sculpting. By tracing the delicately etched dots and lines on the sculpture, you can recognize the artist's attitude and her profound respect for the years that the stone has endured. Over time, the blue ink in certain stones may fade or disappear. The artist described 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.' For Kwon, materials become tools that symbolize the evolving passage of time that progresses beyond the stage of completion.

S Minji Yi spends several days at the shooting locations. She primarily uses a medium format film camera to track the temporal imprints of places that are intertwined with her personal history. She photographs as if she were gathering stories. She is attentive to the contrast in perception in the collected stories, scenes witnessed by the eyes, and images captured through the viewfinder,

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and in the final result of the work. Film photography highlights these differences more significantly. These variations ultimately led to her study of how materials change chemically and physically over time, such as through photosynthesis and weathering. Her photographs undergo transformative processes like photosensitive operations and photopolymer printing. The results of her shooting accumulate into layers of material, attempting to slow down the flow of time and preserve the microhistories ingrained in the landscape.

K Minji Yi records both internal and external facades of specific locations to trace the depths of time. The diverse lights she experienced in nature are fully captured in her works. *Moonlight panorama* (2024) series was taken from the Moon-belt rocks in Socheongdo Island, Incheon. Made of limestone, these rocks reflect white moonlight at night, having served as a lighthouse for sailors to navigate the sea. Yi's photographs depict lines left from excavations and marks left from the water puddles, formed by ebb tides flowing through the crevices of the rocks. She reconstructs the island's temporality through her own lens, approaching the narrative from her on-site experiences. The artist continues to explore the transformation of the photographic object, such as the frottage technique used in *Silver lining* (2024).

Regarding the sense of 'boundary' revealed in the works of the three artists.

S We began the conversion with the sky—the sky observed as an object, and the sky portrayed according to the observer's state. For humans who live on the ground, the sky is merely an abstract emotion because no one can possess it. On the other hand, the artists excavate the invisible from what is visible. The three artists have assembled thoughts emerging from the boundary between the subject and the material. This exhibition is the point where three paths briefly intersect, as one would encounter another on a skybridge stretched across the open sky in different directions.

K The sky evokes a boundless sense of space and time. The changes in the sky render even the most familiar moments and places unfamiliar. Just as each individual perceives and interprets the sky differently, *My Sky Your Sky* exhibits three artists' crossing points and counterpoints in their approach to the boundaries of sensation and perception.

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.