

The Snow Globe
Yeonhwa Hur
Youngjin Yoo
Youngle Keem
Jin Hee Kim

4 June – 10 July, 2021

The snow globe is an ornament made of water and light that holds a famous place or a virtual world in a transparent bead of glass. Through the stories contained within the glass ball, one falls into multiple daydreams, accompanied by a vague longing for a world never visited. Repeatedly shaking the snow globe, I watch the powder that flutters away while, citing a philosopher's words, in the state of inaction that comes during the 'interlude time,' 'disarmed in the long, slow gaze of the tired,' to cite the words of a philosopher.¹ When the eye is brought close to the glass, the inside and outside switch. I am inside a strangely bent world. Looking again from a distance, there is a sudden separation felt from reality, its entirety unable to be confined within the pretty, small glass globe.

The exhibition space seems to be floating somewhere between neither private nor public. Imagine: a circular space where reality and the virtual world fuse together. These days, when it is so difficult to look away from the happenings surrounding us, it may help to return to the imagination, to read a fictional story, and look at the current situation with a slower perspective. Even when society undergoes rapid change, artists express their emotions in an array, sometimes becoming storytellers depicting the world they imagine. *The Snow Globe* focuses on artists who create and deliver stories about individuals, others, and society. The artist's work becomes a different window, allowing the audience to face a world separated from reality briefly.

In Jin Hee Kim's *The Gazer; Ikarus* (2020), unlike the alarming myth, a figure sits in a comfortable position in the middle of the canvas. If 'Icarus' symbolized the human longing for the unknown world, this newly directed myth aligns with the artist's attitude toward the intangible time and space. The character in the work stares at the viewer, suggesting a soaring back to where the light enters. She captures the unfamiliar moments revealed when the function of space changes over time. The artist uses the stage of the play as a metaphor to express these gaps in time and space. The figure placed on a fictional stage, the canvas, looks beyond the surface or makes eye contact with the audience. The artist twists the moment by shifting the subject to the character, who normally is the object of attention.

As a writer and artist, Youngle Keem works with interest in the ulterior of familiar objects and social and cultural phenomena. *Blue Land* (2019) is a short documentary on the story of the Smurfs, who volunteer as technicians for the construction of a two-story stone architecture to be used as the Belgian Consulate in 1904 in Korea. Since the sincere Smurfs created by God were only small foreigners, they scattered everywhere without having their names engraved on the headstone even after completing the fantastic architecture. The Smurfs, who shared modern contemporary Korean history, failed to return to their homeland due to international crises. However, the few that remained in our world are trying to find answers to unanswered questions. The artist's cleverness that links truth and fabrication can also be seen in *Unposted Letters* (2019). This work collages extinct animal stamps that the artist collected from all over the world onto a Bible card illustrating the Garden of Eden. In Eden, which symbolizes the origin of humanity, the now missing animals are gathered in beautiful documentation of a reality that seems as if it once existed.

Youngjin Yoo has been researching the attribute of 'editing the past' within photography, and since 2018 and on, discovered objects alienated within the city's landscape to create a new story. The work seen in this exhibition is the ongoing 'Cambrian Explosion' project, in which he works by taking on an attitude that is similar between the scientist and the artist. Yoo recognized the architectural by-products found in the city as small creatures that become insidiously parasitic. Pipes, insulation, urethane foam, and hardware commonly found in tenements and old buildings seemed to evolve on their own over time. He replaces the assumption of unknown existence and the hypothetical life collected directly to prove it with real scientific examples. By naming the collected samples, it suggests a visual index that reveals the city as an illustrated specimen.

"Seulensis virga is a species that forms a wrinkled, grotesque mass on the upper part of its body ... Between its mass and the body is a hard, thin stem. Damaged lumps do not spring up again when they fall, but what they are used for is unknown."²



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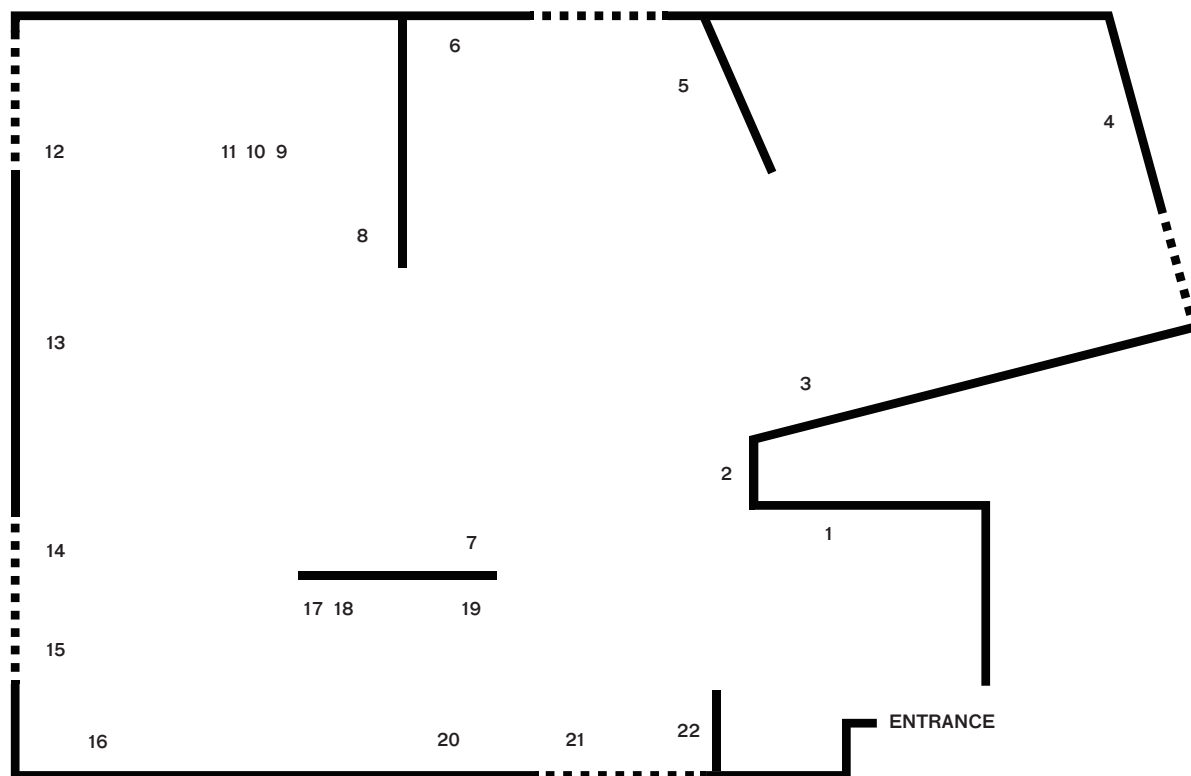
Yeonhwa Hur is attempting to overcome the limited space given to her. She visualizes the environments where physical limitations have been resolved through planes and dimensions, with a particular interest in bodies and fluid substances such as water. Hur scraps the epidermis of the space of significance and accumulates this material for printmaking. The artist then thinly flattens collected materials and completes them as an object by passing it through a 3D program, blurring its materiality and boundaries. *Flash* (2018) is a sculpture that takes as its skin the light shed upon a river that has long cut across a village. *Water Door*, *White Island*, *Bubble rocky island* (2021) symbolize visual information sensible underwater. Together, the changes in the artist's sense while in water are recited as a single story.

Soohyun Kim, Curator

1 Han, Byung-Chul. [피로사회] *The Burnout Society*. Trans. Kim, Tae-Hwan., Moonji Publishing, 2012.

2 Yoo, Youngjin. *Cambrian Explosion*, p. 81. 2018.





- 1 Youngle Keem, 파란 나라 *Blue Land*, 2019, Single-channel video, 17 min 22 sec,
Commissioned by MODERN ROSE, Seoul Museum of Art, 2019
- 2 Jin Hee Kim, *Look Back II*, 2021, Acrylic on canvas, 24×30cm
- 3 Youngle Keem, 파란 나라 *Blue Land*, 2019, Risograph on paper, 42×29.7cm
- 4 Youngle Keem, 파란 나라 *Blue Land*, 2019, Risograph on paper, 42×29.7cm
- 5 Yeonhwa Hur, *Flash*, 2018, Resin, PET-paper, 92×95×113(h)cm
- 6 Yeonhwa Hur, *AQ3*, 2020, Acrylic ink on paper, 38.5×28cm
- 7 Youngjin Yoo, *Cambrian Explosion*, 2021, Pigment print, 101×70.5cm
- 8 Jin Hee Kim, 바라보는 사람 *A Gazer with cigarette*, 2021, Acrylic on canvas,
60×50cm
- 9 Yeonhwa Hur, 물의 문, 2021, Resin, plaster, 18×8×25(h)cm
- 10 Yeonhwa Hur, *White island*, 2021, Coral, resin, plaster, 26.5×21.5×36(h)cm
- 11 Yeonhwa Hur, *Bubble rocky island*, 2021, Resin, plaster, glass balls,
21×15×13(h)cm
- 12 Youngjin Yoo, *Cambrian Explosion*, 2021, Pigment print, 29.7×21cm
- 13 Jin Hee Kim, 바라보는 사람; 이카로스 *The Gazer; Ikarus*, 2021, Acrylic on
canvas, 130×160cm
- 14 Youngjin Yoo, *Cambrian Explosion*, 2020, Pigment print, 10.4×15.9cm
- 15 Youngjin Yoo, *Cambrian Explosion*, 2021, Mixed media, 10×10×26(h)cm
- 16 Youngjin Yoo, *Cambrian Explosion*, 2018, Pigment print, 30×30cm
- 17 Youngjin Yoo, *Cambrian Explosion*, 2021, Pigment print, 30×30cm
- 18 Youngjin Yoo, *Cambrian Explosion*, 2018, Pigment print, 30×30cm
- 19 Youngjin Yoo, *Cambrian Explosion*, 2021, Pigment print, 84.5×59.7cm
- 20 Youngle Keem, *Unposted Letters*, 2019, Stamps of extinct animals from
the artist's collection, pigment print, collage, 34.5×24.5cm
- 21 Youngjin Yoo, *Cambrian Explosion*, 2021, Mixed media, 9×9×16(h)cm
- 22 Jin Hee Kim, *Look Back I*, 2021, Acrylic on canvas, 42×34cm