

galerie dohyanglee

WORKS //  
JIHEE KIM

In my work, I propose to think about replacing the fixed, unchanging and stereotyped considerations about the body offered by society and history with a fluid, evolutionary or even liquid mentality, this mentality being the central part of my work. I express this fluid state of the body by pouring shapes on the canvas with viscous liquid. In my painting, the forms of the images come from the chaos created by dislocation and destruction. However the colors that cover the cracked forms, ensure a new unity. Here, the colors unify the scattered forms, and connect them visually and encompass everything. The first impression that my painting is like a comedy thanks to the bright and clear colors. Nevertheless, at the same time, the spectator, because of the grotesque of unusual forms, finds himself in front of tragic feelings like sadness and fear, behind the bright colors, this constitutes in my opinion an unlikely force of my practice.

Jihee Kim

## When Blood and Flesh Cover You

Kim does not use an aesthetic (modifying) process to edit collective images or symbols. Women-faces in Kim's works are standards and quintessence of "beauties" who look all blank, pretending not to notice but fully aware that they are seen by others. Sometimes, they mimic female images that are exchanged in a patriarchal society.

The severed hands do not "speak", but "do".

These hands are a body figure as moment-immersion rather than direction-function. All the large and firm hands that are in parallel with typical femininity exist as situation, or the present, going beyond the gender convention and resist the typicality of exchangeable social symbols. Juxtaposition of females, as an abstract symbol without desires and hands that are devoted only to themselves right here-now naturally invites tensions to the canvas.

When Kim said that hands represent "personal identities" and she tries to capture impressions of hands, she has connected non-binary, gender-neutral, identity-collapsed "real hands" that do not belong to male nor female, with identities thereby escaping from both patriarchal conventions and new norms in images of feminism.

Nahyung Kim, a curator emphasized that her work is "a chunk of messy unconsciousness", or "a layer between images and the body where boundless stories lively exist".

"The act" of transforming a tragedy into a tragicomedy is jouissance of Kim, an artist-subject, an artistic subject, and a female subject whose sign of genders is blurred. The "layers of metaphor" or "messy canvases" are one way to translate the truth of life and a gerund, thereby approaching closer to eventualization in a metaphorical way.

Hyoshil Yang, extracts *Hands Do, Images Play, Colors Cover and Words are Silent*



**When Blood and Flesh Cover You 1**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 2**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 3**

2021

Gouache on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 4**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 5**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece





**When Blood and Flesh Cover You 6**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 7**

2021

Gouache, ink, spray on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 8**

2021

Gouache on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 9**

2021

Gouache on 356 g Arches paper, 131 x 242 cm

Unique piece



**When Blood and Flesh Cover You 10**

2021

Gouache, spary on 356 g Arches paper, 131 x 242 cm

Unique piece



Exhibition *Rising Hands, Flowing Blossom*, KimHeeSoo Art Centre, Seoul, South Korea, photo © CJY STUDIO, photo © Shinjoong Kim



galerie dohyanglee



## **Angry Birds Eat up My Pillow at Night**

I try to explain this work in a language of deconstruction and reassembly.  
In it, I draw the flat language of painting outside the canvas and spread the remains through the air.

My working process is as follows.

I take 20 paintings produced between 2017 and 2021 and zoom in on them by a factor of 100-200, or crop them, in search of new and previously unseen images in the works themselves. In this process, I comb through the gaps between surfaces and other surfaces, lines and other lines, like a treasure hunter at work. Interestingly, this process allows me to discover completely different images of which even I, as the producer of the works, had not been aware. I click on "Save as..." and save these moments under new filenames. Pulled out of a river of unconsciousness, these images escape from their original figurative paintings and grow into huge masses, becoming rebuilt as sculptures.

Jihee Kim





Exhibition *Rising Hands, Flowing Blossom*, KimHeeSoo Art Centre, Seoul, South Korea,  
photo © CJY STUDIO, photo © Shinjoong Kim

**Angry Birds Eat up My Pillow at Night**

2021

Painting on wood, variable dimensions

Unique piece





Exhibition *Rising Hands, Flowing Blossom*, KimHeeSoo Art Centre, Seoul, South Korea,  
photo © CJY STUDIO, photo © Shinjoong Kim

**Send Him My Regards**

2021

Painting on wall, 300 x 2600 cm

Unique piece

## Othello

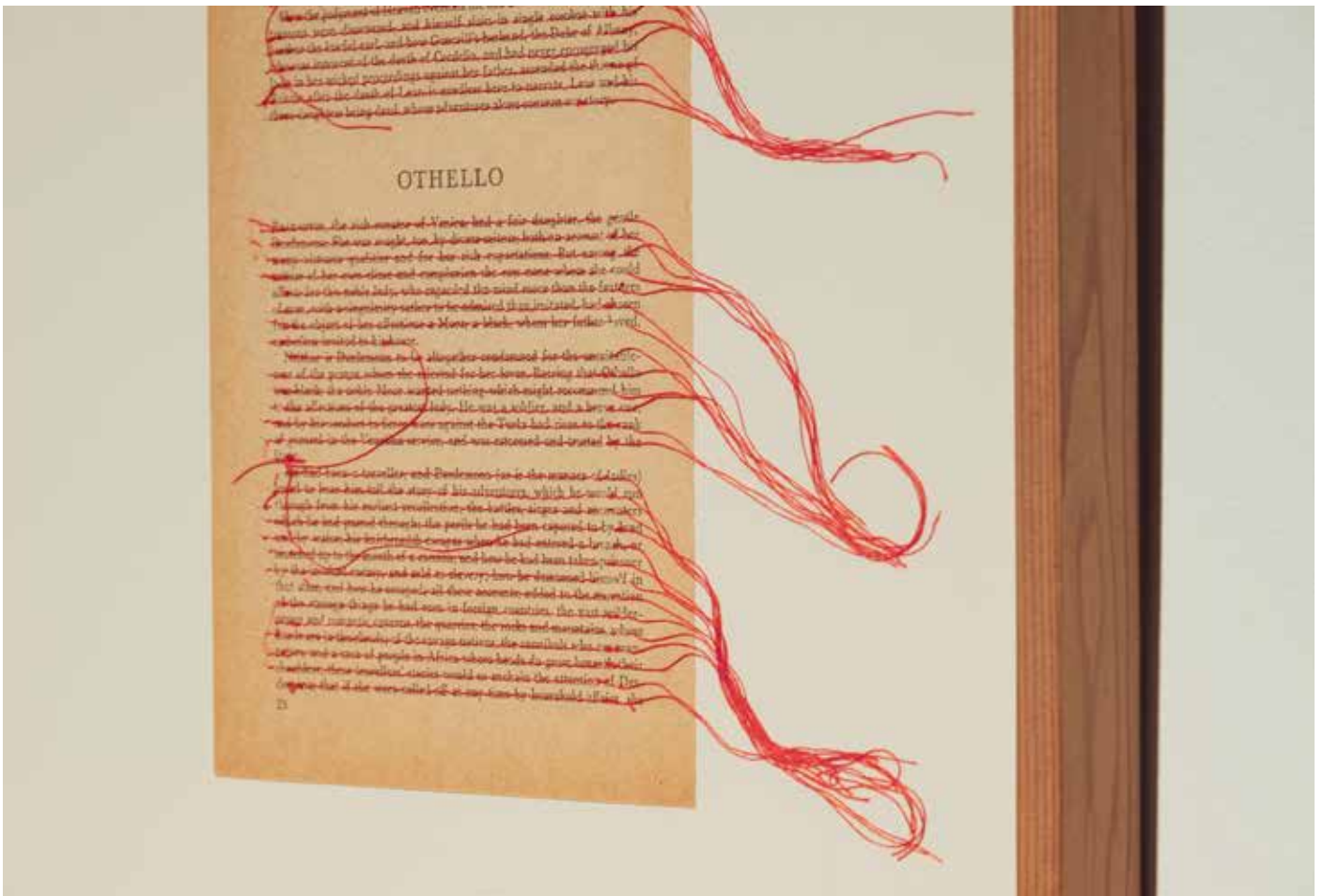
*Othello* (2021), a piece from one of her book drawing series, is the next that the audiences face after the title. The series consists of images drawn with the free association technique since 2011 on the books that lost their original meaning. Kim borrowed a page from a book about Othello, a tragedy by William Shakespeare, but nullified a function of books of “being read”, by threading every single sentence in it with a red string. As can be seen in other works of the artist, this work implicitly presupposed that it is, too, derived from a core narrative which is a background, but rather than showing it in detail, she replaced it with “unknotted, flowing red strings”. Jihee Kim placed layers of spontaneous images arising from the free association on the book and the paper. As imagery and memories all inherently are, these images are clear but faint, independent but connected at the same time, and flowing over the canvas in the form of thick liquid which emotions and inspiration from various moments are condensed into, rather than a frozen single scene.

Gahyun Lee



**Othello**  
2021

Thread on a page of a book given in London, frame, glass, 20,3 x 14,2 cm (unframed)  
Unique piece



## Book Drawing Project

The language barrier I had experienced, back when I was studying abroad in the UK, allowed me to reflect on the use of the 'objet' of a book, not as a medium for conveying knowledge, but as a tool for art. The *Book Drawing Project* began with me translating incomprehensible signifiers into images, and was hence completed by allowing the drawings birthed from my intimate trips down memory lane to invade and enshroud the signifiers that lay across the pages of the books. By erasing and eradicating the language of reason, embodied by the rigid signifiers set up by history and culture, with my language of emotion, embodied through my drawings, I was thus able to bring out my own identity.

The books that I used as material for my drawings were books that were going to be discarded, and were donated from libraries and anonymous donors across London, Seoul, Taipei, Kaohsiung, and Tokyo. These dying books, that had reached the end of their original service, had come into my possession as a kind gesture from citizens across the world, and in my hands their lives are prolonged with a new purpose as a work of art. In this way, by virtue of the books acting as a platform, we draw for ourselves a new topographic map based on a relationship of 'Citizen - Book Author - Artist', and we thus form new relations with each other, across our different cities and our different languages.

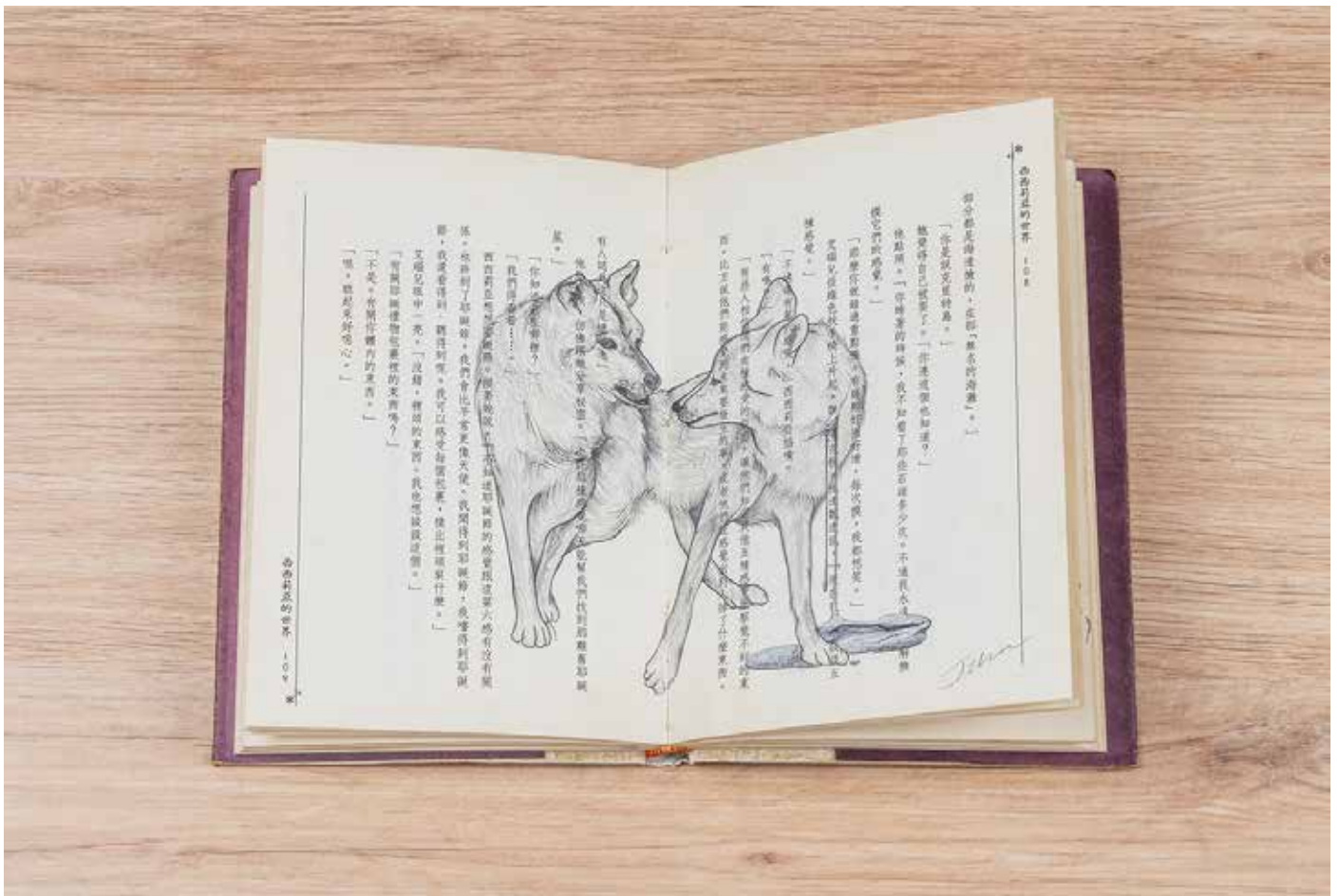
Jihee Kim



**Juliana**  
2021

Gouache on the pages of a book given in London, cadre, 15 x 22,2 cm (unframed)  
Unique piece





Unknown

2016

Pencil on the pages of a book given in Taipei, cadre, 19,3 x 27,5 cm (unframed)

Unique piece

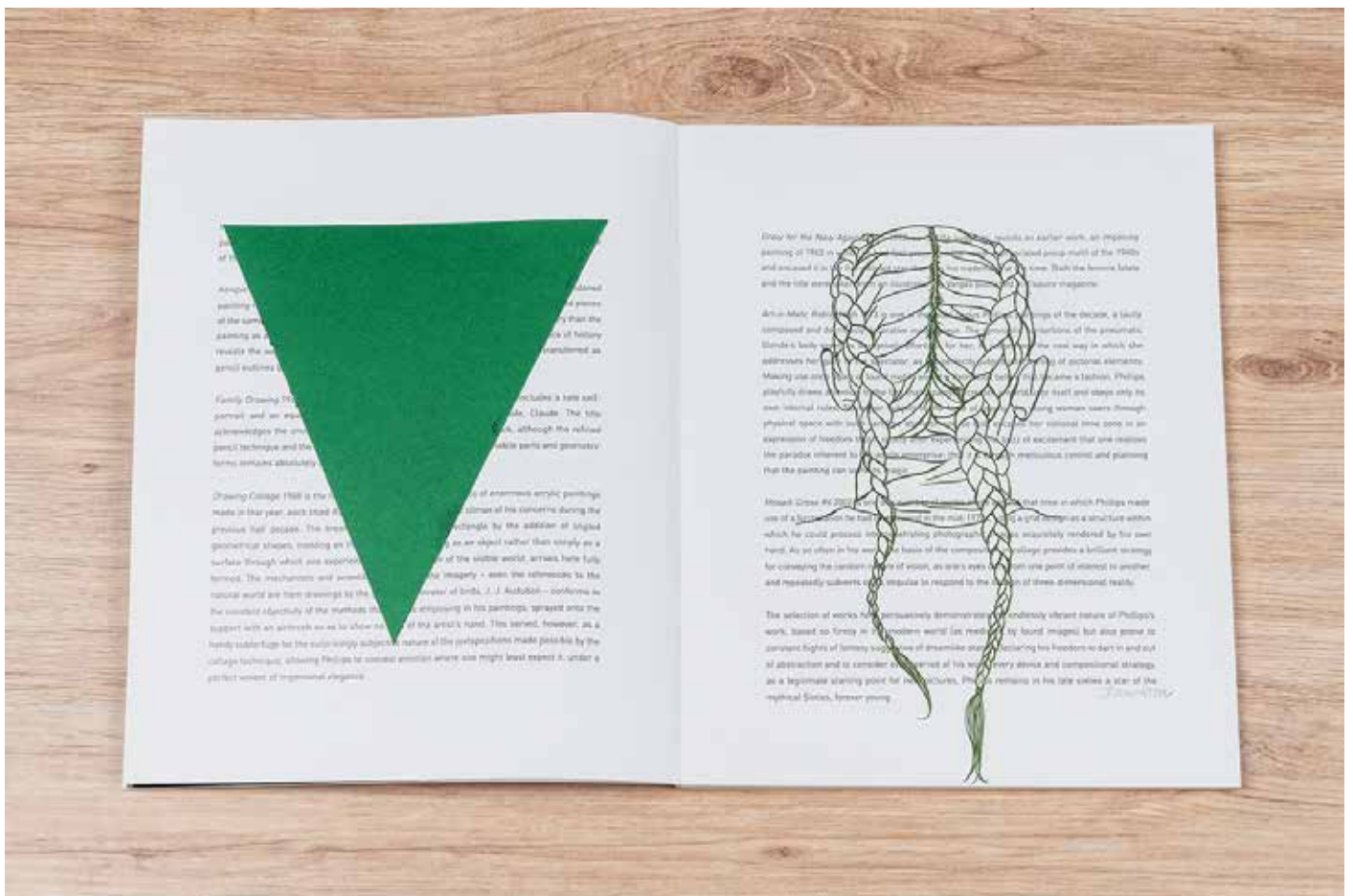


Here  
2020  
Gouache on the pages of a book given in Tokyo, cadre, 20 x 28,3 cm (unframed)  
Unique piece

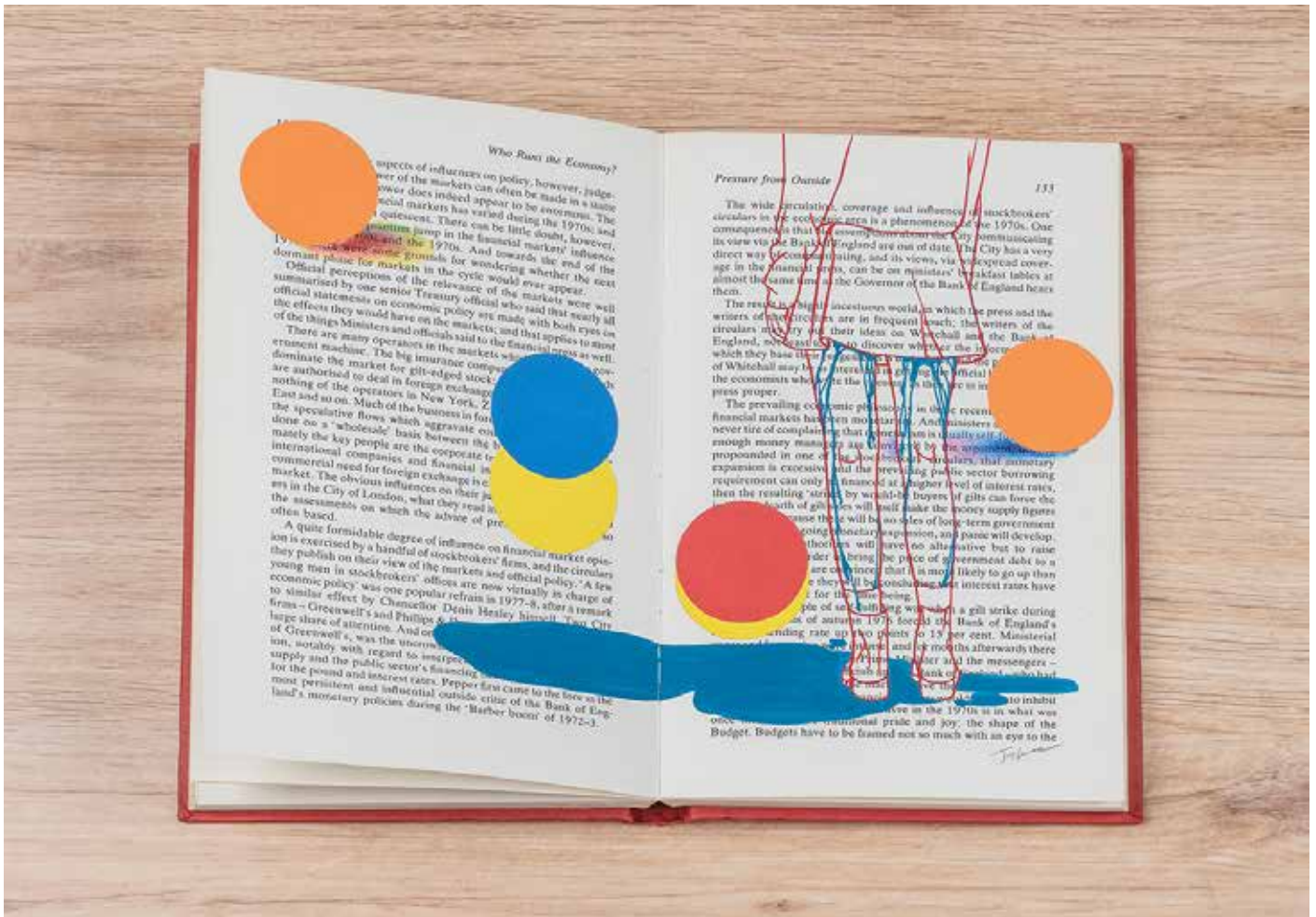


**There**  
2020

Gouache on the pages of a book given in Tokyo, cadre, 19,3 x 28 cm (unframed)  
Unique piece



**Physical Space**  
 2015 - 2021  
 Coloured paper, gouache on the pages of a book given in London, frame, 26,5 x 41 cm (unframed)  
 Unique piece



1976  
2021  
Coloured paper, gouache on the pages of a book given in London, frame, 22,4 x 29,6 cm (unframed)  
Unique piece



**Role Plays**

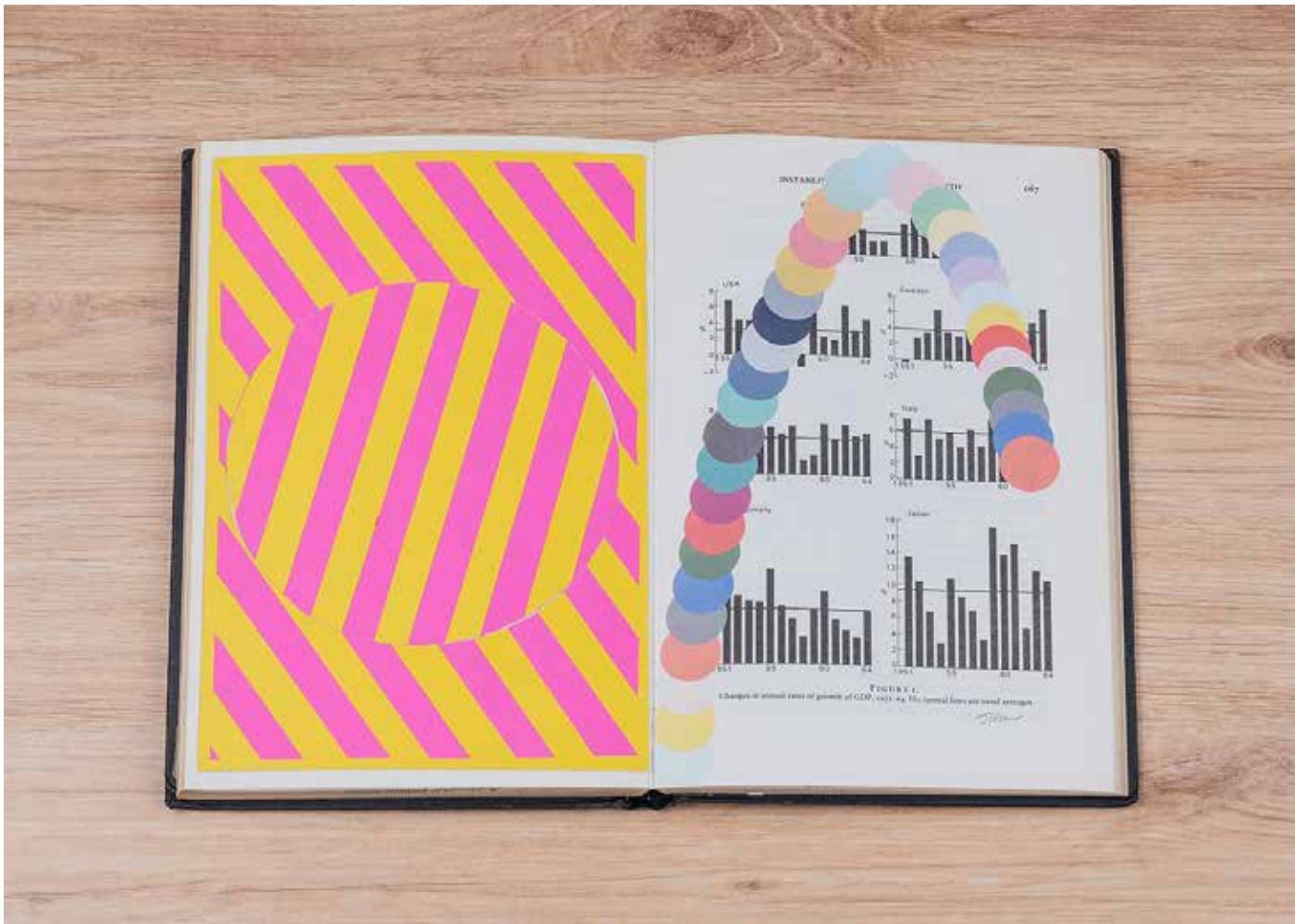
2021

Gouache on the pages of a book given in London, frame, 22,5 x 29,2 cm (unframed)

Unique piece



**We**  
 2011 - 2021  
 Coloured paper, gouache on the pages of a book given in London, frame, 24,3 x 33,2 cm (unframed)  
 Unique piece



**Curve**  
2022

Coloured paper, gouache on the pages of a book given in London, frame, 22,1 x 27,7 cm (unframed)  
Unique piece





Dear Ying Meng  
2016

Gouache on the pages of a book given in Taipei, frame, 20,3 x 25,4 cm (unframed)  
Unique piece



106 Introduction to Abstract Algebra

Now since  $\{a_n\}$  is a Cauchy sequence there exists  $k(1) \in \mathbb{N}$  such that when  $k, r \geq k(1)$ ,  $|a_k - a_r| < 1$ . Hence for all  $k, r \geq k(1)$  we have

$$|a_k| = |a_k - a_r + a_r| \leq |a_k - a_r| + |a_r| < 1 + |a_r|$$

Now pick any  $\epsilon > 0$ . Then, for  $k \geq k(1)$  we have  $|a_k| < |a_k| + |a_k - a_r| < |a_k| + \epsilon$  for all  $k \geq k(1)$ . This tells us that  $|a_k| < |a_k| + \epsilon$  for all  $k \geq k(1)$ . We consider the finite set of positive rational numbers  $\{1, 1 + \epsilon/2, 1 + \epsilon, \dots, 1 + \epsilon\}$  and let  $B$  be any rational number such that  $B > 1 + \epsilon$ . Then  $|a_k| < B$  for all  $k \geq k(1)$ . Note that  $B$  is arbitrary. Any  $\epsilon > 0$  would do.

**Example 3.3** The sequence  $\{a_n\}$  defined by  $a_1 = 1 + \frac{1}{2}, a_2 = 1 + \frac{1}{3}, a_3 = 1 + \frac{1}{4}, \dots, a_n = 1 + \frac{1}{n+1}$  is a Cauchy sequence. Thus for all  $k, m \geq 2$ ,  $|a_k - a_m| < \frac{1}{k} + \frac{1}{m} < \frac{1}{k} + \frac{1}{k} = \frac{2}{k}$ . Clearly, for any  $\epsilon > 0$ , we can find  $N \in \mathbb{N}$ . (It is also clear that smaller upper bounds exist, but we do not need them.)

**Theorem 3.4** The sum of two Cauchy sequences is a Cauchy sequence and the product of two Cauchy sequences is a Cauchy sequence.

**Proof.** Let  $\{a_n\} = \{a_1 + (a_n - a_1)\}$  and  $\{b_n\} = \{b_1 + (b_n - b_1)\}$ . Then  $\{a_n + b_n\} = \{a_1 + b_1 + (a_n - a_1) + (b_n - b_1)\}$ . Consider  $|(a_n + b_n) - (a_m + b_m)| = |(a_n - a_m) + (b_n - b_m)| \leq |a_n - a_m| + |b_n - b_m|$  by the properties of absolute value. Now given any  $\epsilon/2 \in \mathbb{R}^+$  we can find  $k_1(n/2) \in \mathbb{N}$  such that when  $k, m \geq k_1(n/2)$ ,  $|a_k - a_m| < \epsilon/2$ . Similarly, we can find  $k_2(n/2) \in \mathbb{N}$  such that when  $k, m \geq k_2(n/2)$ ,  $|b_k - b_m| < \epsilon/2$ . Now here and elsewhere we will find it convenient to write  $\max\{n, k_1, k_2\}$  to mean the larger of  $n$  and  $k_1$  and  $k_2$  if  $n \neq k_1$  and  $n \neq k_2$ . Thus here we let  $k(n) = \max\{n, k_1(n/2), k_2(n/2)\}$  and we have

$$|(a_n + b_n) - (a_m + b_m)| \leq |a_n - a_m| + |b_n - b_m| < \epsilon/2 + \epsilon/2 = \epsilon$$

for  $n, m \geq k(n)$ . Hence  $\{a_n + b_n\}$  is a Cauchy sequence. Now consider  $\{a_n b_n\} = \{a_n(b_n - b_m) + b_m a_n\}$ . We have

$$|a_n b_n - a_m b_m| = |a_n(b_n - b_m) + b_m(a_n - a_m)| \leq |a_n(b_n - b_m)| + |b_m(a_n - a_m)| = |a_n| |b_n - b_m| + |b_m| |a_n - a_m|$$

by the properties of absolute value. Now from Theorem 2 we know that there exist  $B_1, B_2 \in \mathbb{R}^+$  such that, for all  $n, m \in \mathbb{N}$ ,  $|a_n| < B_1$  and  $|b_m| < B_2$ . Hence

$$|a_n b_n - a_m b_m| \leq B_1 |b_n - b_m| + B_2 |a_n - a_m|$$

107 THE REAL NUMBERS

Now we use the fact that  $\{a_n\}$  and  $\{b_n\}$  are Cauchy sequences to find  $k_1(n/2) \in \mathbb{N}$  such that for  $k, m \geq k_1(n/2)$ ,  $|a_k - a_m| < \epsilon/2B_1$  and  $k_2(n/2) \in \mathbb{N}$  such that for  $k, m \geq k_2(n/2)$ ,  $|b_k - b_m| < \epsilon/2B_2$ . Take  $k(n) = \max\{k_1(n/2), k_2(n/2)\}$  and have for  $n, m \geq k(n)$ ,

$$|a_n b_n - a_m b_m| < B_1(\epsilon/2B_2) + B_2(\epsilon/2B_1) = \epsilon$$

as desired.

Since the sequence  $\{a_n\} = [0]$  and the sequence  $\{b_n\} = [1]$  are obviously Cauchy sequences, we see that Theorems 1 and 3 yield the following result.

**Theorem 4.** Let  $S = \{[a_n], [b_n]\}$  be a Cauchy sequence. Then  $\mathbb{R}$  is a commutative ring with a unity element under the operations of addition and multiplication as given in Definitions 2 and 3.

**Exercise 3.3**

1. Prove, using the Archimedean law, that for any  $\epsilon \in \mathbb{R}^+$ , there exists  $n \in \mathbb{N}$  such that  $\frac{1}{n} < \epsilon$ . (This is a special case of the Cauchy sequence test for an integral domain. If  $A$  is an integral domain,  $\{1/n\}$  is a Cauchy sequence in  $A$  if and only if  $A$  is a field.)

4. Null Sequence. Let us recall that a sequence  $\{a_n\}$  is a null sequence if and only if for every  $\epsilon > 0$  there exists  $k(\epsilon) \in \mathbb{N}$  such that  $|a_n| < \epsilon$  for all  $n \geq k(\epsilon)$ . Our problem is that there is a natural way to associate a null sequence with any real number. Thus, for example, the sequences  $\{1/n\}$ ,  $\{1/n^2\}$ , and  $\{1/n^3\}$  are all naturally associated with the number 1. Our basic device for handling this problem is that of a null sequence.

**Definition 7.**  $\{a_n\}$  is a null sequence if and only if for every  $\epsilon \in \mathbb{R}^+$  there exists  $k(\epsilon) \in \mathbb{N}$  such that  $|a_n| < \epsilon$  for all  $n \geq k(\epsilon)$ .

**Example 7.**  $\{1/n\}$ ,  $\{1/n^2\}$ , and  $\{1/n^3\}$  are all null sequences. We leave to the student the proof of the following two theorems.

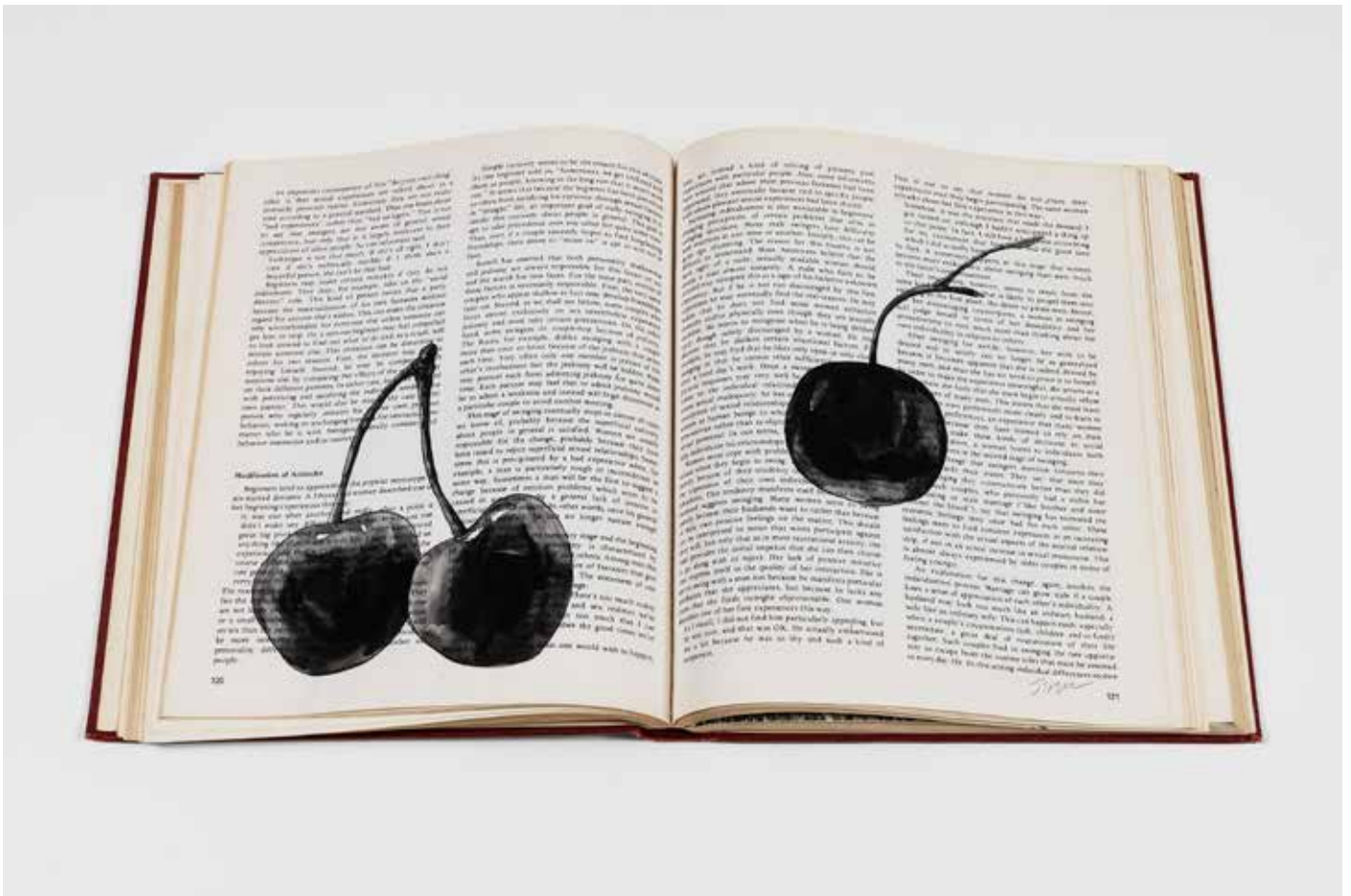
T. J. van

**Definitions**  
2021  
Gouache on the pages of a book given in London, frame, 22,1 x 27,7 cm (unframed)  
Unique piece



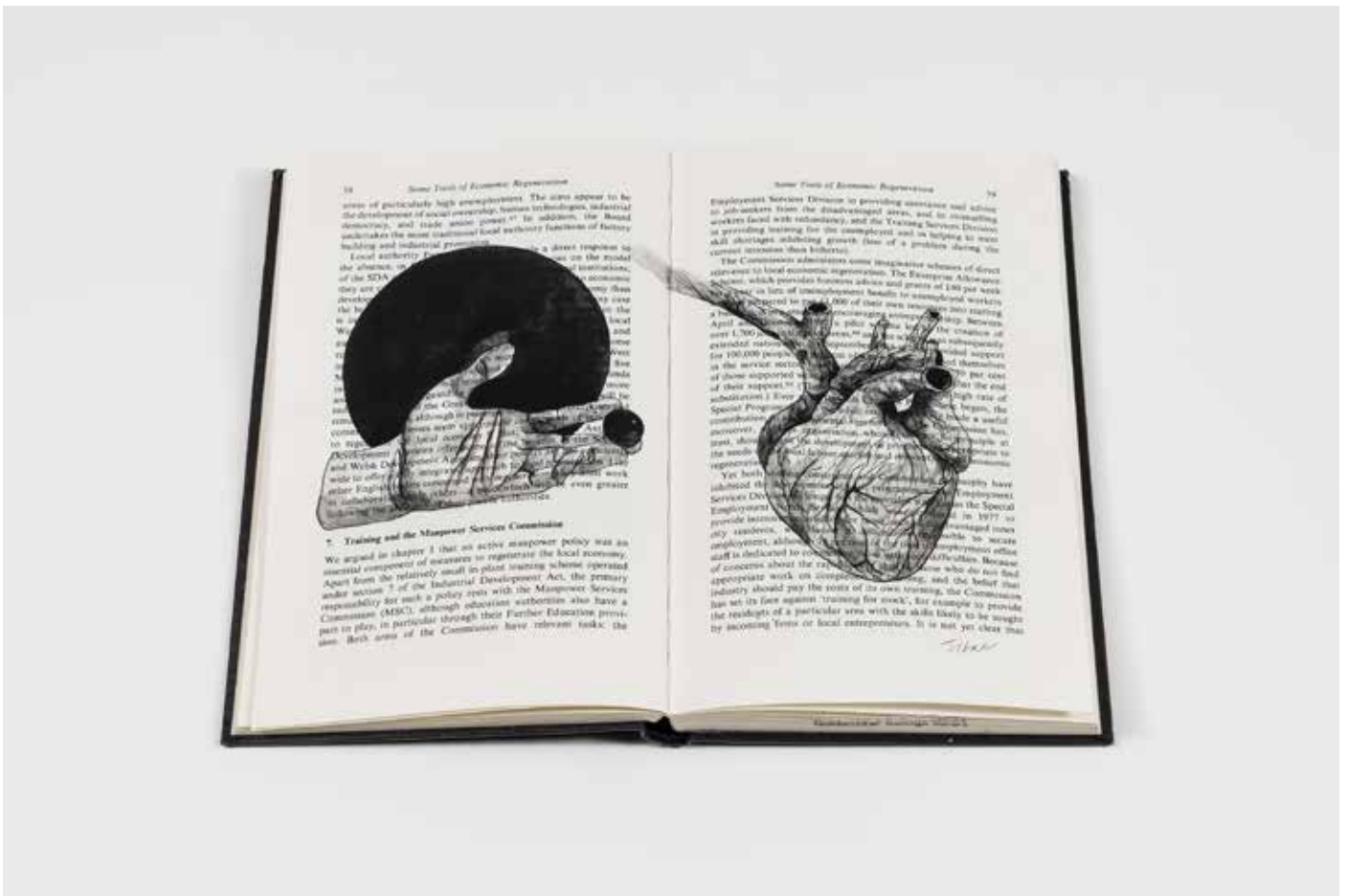
Queen  
2022

Gouache on the pages of a book given in London, frame, 28 x 43 cm (unframed)  
Unique piece



**Feeling Younger**  
2022

Gouache on the pages of a book given in London, frame, 24,5 x 46 cm (unframed)  
Unique piece



**Authority**  
2022

Gouache on the pages of a book given in London, frame, 22 x 29 cm (unframed)  
Unique piece



Being Equal  
2022

Gouache on the pages of a book given in London, frame, 20,3 x 28,5 cm (unframed)  
Unique piece



**Reflection**

2022

Gouache on the pages of a book given in London, frame, 24,5 x 33 cm (unframed)

Unique piece



Exhibition *Look, Create, Color*, Art Library of Uijeongbu, Uijeongbu, South Korea, photo © Art Library of Uijeongbu







Exhibition *From Empty Space to Our Life Design*, SIMA, Suwon, South Korea, photo © Jongdeok Woo

**Flexible Library**  
2017

In situ installation, 4 wood shelves, 15 cupboards, 44 *Book Drawings*, variable dimensions  
Unique pieces



Exhibition *From Empty Space to Our Life Design*, SIMA, Suwon, South Korea, photo © Jongdeok Woo



**Soft Water on Your Knees**

2022

Gouache, ink on Artistic paper, wood pannel, 185 x 140 cm

Unique piece



**Happy Belated Birthday**

2022

Gouache on Arches paper, 72 x 131 cm

Unique piece



**Night of the Sea**

2022

Gouache on wood pannel, 118 x 240 cm

Unique piece

## Coloring Wall Project

The *Colouring Wall Project* at this exhibition is created in collaboration with local Uijeongbu citizens. The design of the *Colouring Wall* is based on my memory drawings. I closely explore a process in which deeply dormant inner memories are revived, draw up other memories in turn, then arouse yet more memories, in a type of chain reaction, recording the resulting memories as drawings and paintings. In this process, I blur and freely cross the boundaries between consciousness and unconsciousness, past and present, place and non-place, soul and body, illusion and substance, and dream and reality. Interesting here is the way I do not think about past memories but recollect them through images. These memory images pass through processes of embellishment, accumulation, evaporation, and distortion, mixing together as they are brought into the present and recorded as lines and colors. The colors of my memories meet those of other participants to fill two 11 metre-wide walls as the work approaches completion over the approximately three-month period of the exhibition.



Exhibition *Look, Create, Color*, Art Library of Uijeongbu, Uijeongbu, South Korea, photo © Art Library of Uijeongbu

**Coloring Wall Project**

2021

Mixed materials on wall, 300 x 1100 cm

Unique piece



Exhibition *Look, Create, Color*, Art Library of Uijeongbu, Uijeongbu, South Korea, photo © Art Library of Uijeongbu



# Shadows in Your Mouth



**Shadows in Your Mouth 1**

2020

Gouache and ink on Arches paper, 131 x 230 cm

Unique piece



**Shadows in Your Mouth 2**

2020

Gouache and ink on Arches paper, 131 x 230 cm

Unique piece



**Shadows in Your Mouth 3**

2020

Gouache and ink on Arches paper, 150 x 260 cm

Unique piece



**Shadows in Your Mouth 4**

2020

Gouache and ink on Arches paper, 150 x 261,5 cm

Unique piece

# Sharing Painting



Exhibition *Interlaced*, photo © OCI Museum of Art, Seoul, South Korea

**Sharing Painting (wall painting)**

2020

Acrylic, gouache, ink and spray on birch plywood, 5850 x 310 cm

Unique piece

Collaboration with Shawn Park

Production Seoul Metropolitan Government, Seoul SCM

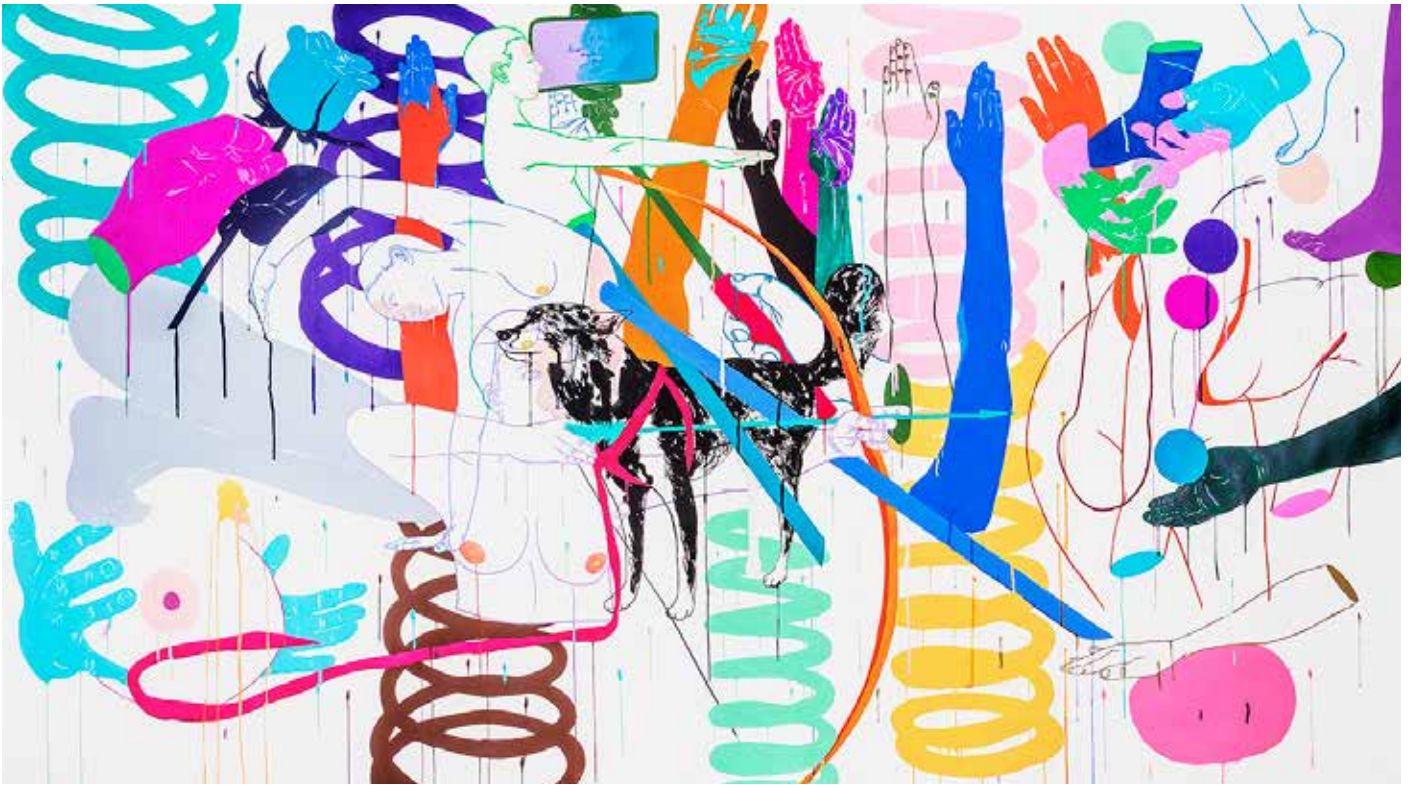


detail





# Uncanny Skin



**Uncanny Skin 1**

2019

Gouache, ink on Arches paper, 131 x 250,5 cm

Unique piece



**Uncanny Skin 2**

2019

Gouache, ink on Arches paper, 131 x 250,5 cm

Unique piece

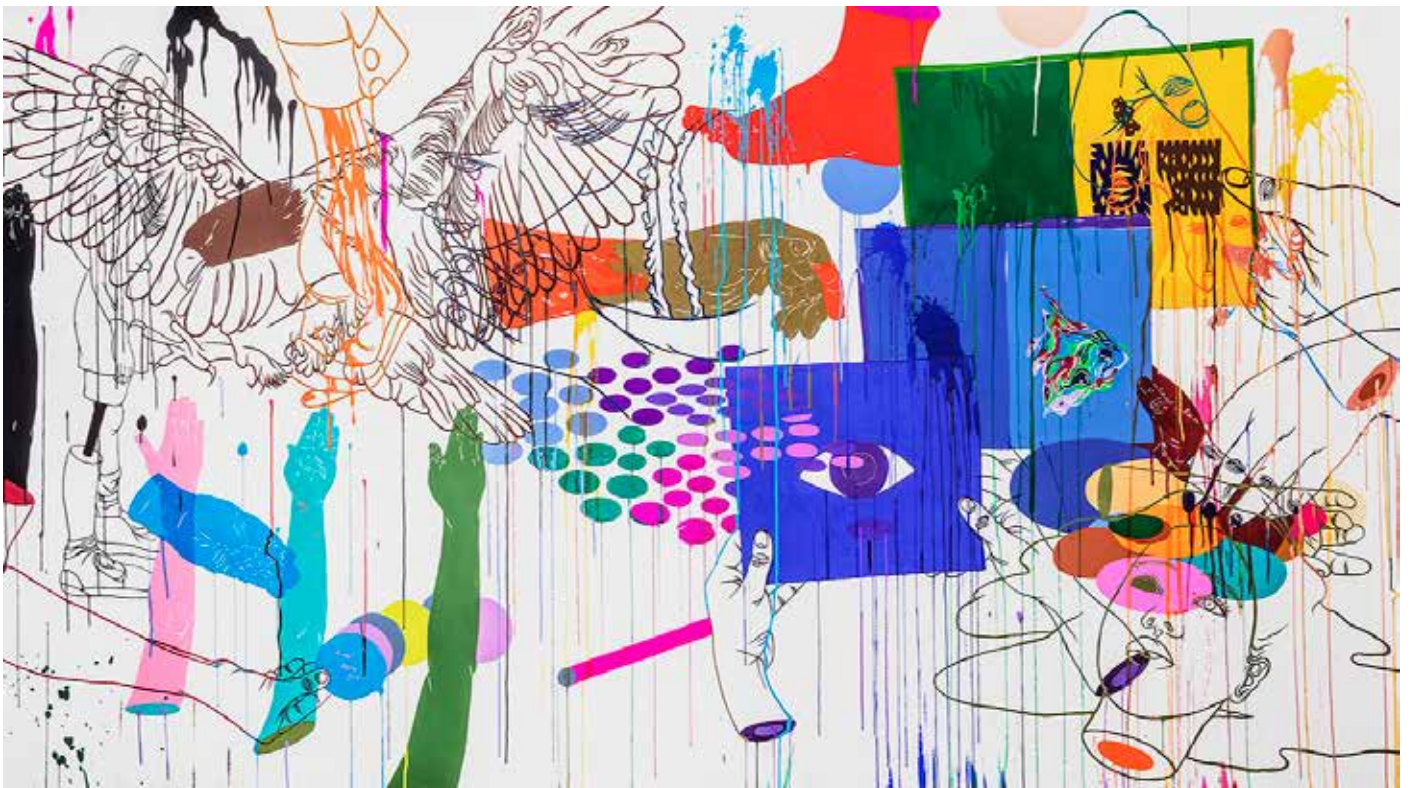


**Uncanny Skin 3**

2019

Gouache, ink on Arches paper, 131 x 250,5 cm

Unique piece



**Uncanny Skin 4**

2019

Gouache, ink on Arches paper, 131 x 252 cm

Unique piece



Exhibition *Uncanny Skin*, Gallery SoSo, Paju, South Korea, photo © Junyong Cho

**Uncanny Skin 5**

2019

Acrylic, gouache, ink on walls, 310 x 1231 cm

Unique piece



Exhibition *Uncanny Skin*, Gallery SoSo, Paju, South Korea, photo © Junyong Cho





Exhibition *Uncanny Skin*, Gallery SoSo, Paju, South Korea, photo © Junyong Cho



## **Body Proofs**



Exhibition *Body Proofs*, ThisWeekendRoom, Seoul, South Korea, photo © Junyong Cho

**Body Proofs**

2019

Ink on fabric, 231 x 600 cm

Unique piece



detail



detail



detail



detail



detail

# Drawings



In this exhibition, I introduce drawings produced as records akin to a diary in the course of month stay in Tokyo, from January to February 2020, together with previous drawings. Here, I have recorded the inspiration I found in the highly unfamiliar—yet also inexplicably familiar—air, smells, people, history, traces, culture, virtual people, relationships and objects in the city of Tokyo, as drawings. During my stay in the Japanese capital, I gained a new perspective onto Japan's *Ukiyo-e* art and became fascinated by its delicate lines and depictions. I analyzed the gestures and movements of the hands of figures appearing in *Ukiyo-e* images and applied variations of them to my own works. Hands, a recurring theme that runs from my early works to my current work, have long been a meaningful motif for me. In my works, they appear in various forms: hands looking furtively at someone else; the hands of a man who has murdered his wife; hands wearing rings; severed hands; dancing hands; wounded, bleeding hands; jealous hands; sad hands; screaming hands. Fragments of hands that existed in completely different space-times are invited onto the tragicomic stage where I am director, and dance freely on it.

Jihee Kim

Texte for the exhibition *Your Hands Are Mine*, All That Curating, Seoul, South Korea

**#2**

2020

Gouache on coloured paper, frame, 32 x 45 cm (unframed)

Unique piece



**Two**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece





**Three**

2020

Gouache on coloured paper, frame, 32 x 45 cm (unframed)

Unique piece



**#4**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece



**#5**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece



**Six**

2020

Gouache on coloured paper, frame, 32 x 45 cm (unframed)

Unique piece



**#8**

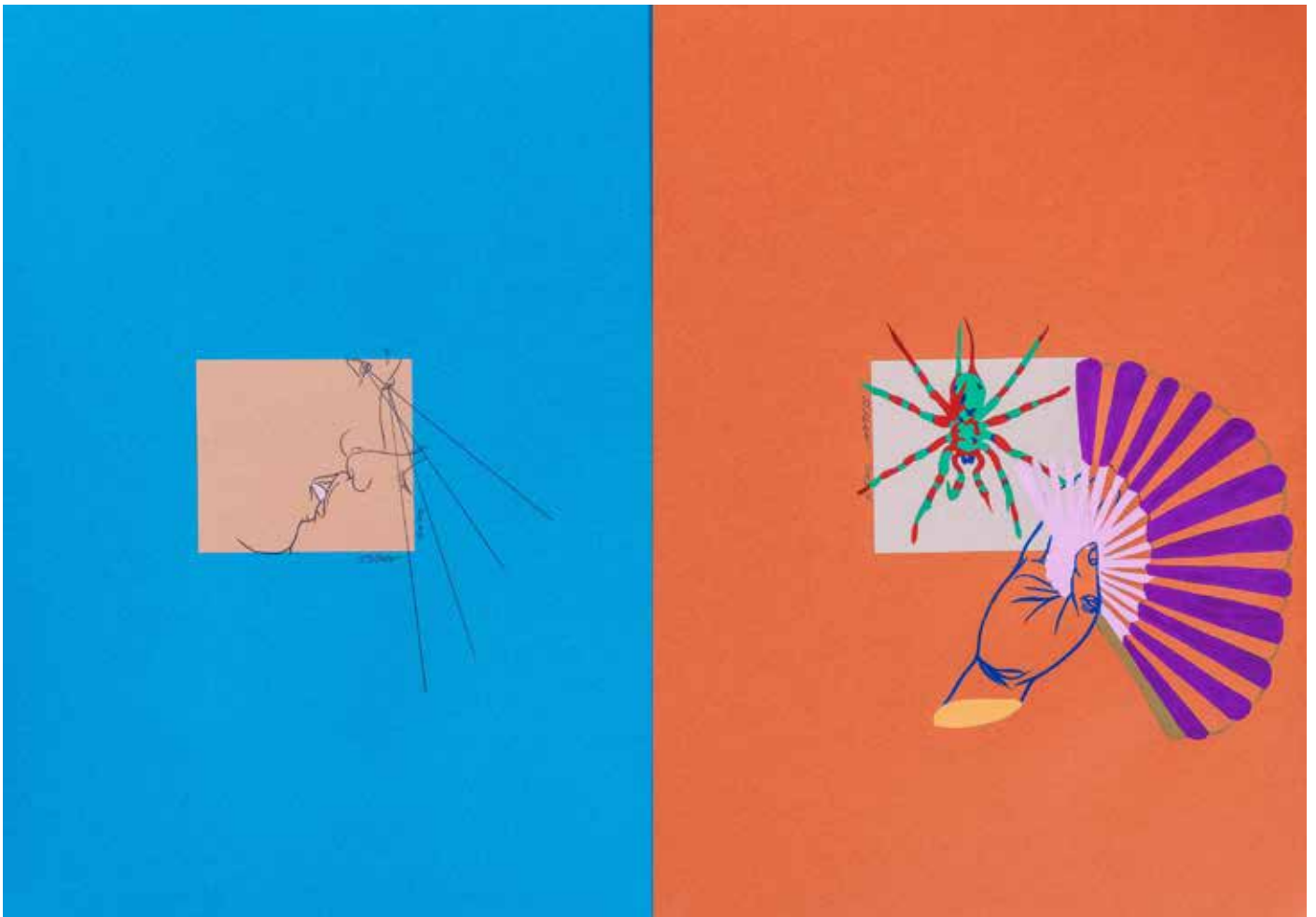
2020

Gouache on coloured paper, frame, 32 x 45 cm (unframed)

Unique piece



**#10**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece



**#10**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece



**#11**  
2020  
Gouache on coloured paper, frame, 32 x 45 cm (unframed)  
Unique piece





**#19**

2020

Gouache on coloured paper, frame, 32 x 45 cm (unframed)

Unique piece

## Signs Under Skin

*"My body, a ruthless topia. ... My body - it's the place without recourse to which I am condemned. I think, in the end, that it's against the body, and in order to erase it, that we have created all these utopias."*

Michel Foucault

The Remembering Body.

How do concatenated images of memory appear? I excavate the memories engraved in my body and reproduce them as drawings. In the end, these moments of memory all return to a single obsession: the body. In my drawings, fragments of bodies cut apart through violence and repression float and flow across the paper. Fragments of severed bodies—hands, heads, feet, breasts—provoke the question of how our society defines the ideal body. It is normally represented as young, perfect and healthy. The fragmented body images in my drawings cast doubt on our age-old and unquestioning submission to absolute beauty. I attempt to draw answers from the well of memory. I see this as a quiet gesture aimed at defying typical or classical ideals of beauty and replacing them with criteria of imperfection.

Jihee Kim



**Signs Under Skin 2**

2018

Gouache and ink on Arches paper, 131 x 232 cm

Unique piece



detail





Exhibition *Signs Under Skin*, out-sight, Seoul, South Korea, photo © Junyong Cho

**Signs Under Skin 6**

2018

Gouache and ink on Arches paper, 131 x 386,4 cm

Unique piece



**Signs Under Skin 4**

2018

Gouache and ink on Arches paper, 131 x 231 cm

Unique piece



**Signs Under Skin 6**

2018

Gouache and ink on Arches paper, 181 x 131 cm

Unique piece



Exhibition *Signs Under Skin*, out-sight, Seoul, South Korea, photo © Junyong Cho

