

## Artist showcases drawings in progress

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## Kim Yong-ik re-defines drawing

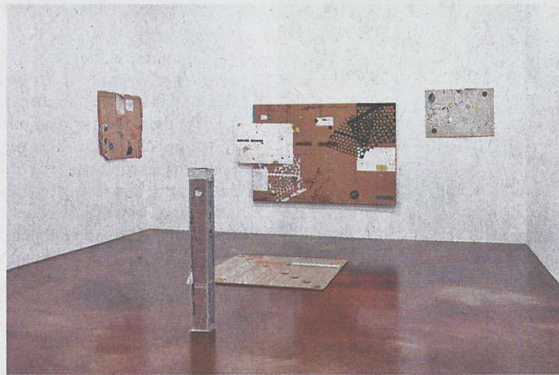
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Drawing usually relates to a simple form of visual art and is often considered a preliminary stage for a finished work. However, Kim Yong-ik puts forth a totally different definition of a drawing. As an artist in practice, he defined a drawing in eight ways. According to him, a drawing is a work that employs old, tattered, and economical mediums. So he said it does not require much extraneous effort such as manual labor or complex technique.

It is continuously in progress and does not remain static in the stage of completion. Kim said it's not contingent on minor damage, dirt, or mold and does not conceal inadvertent blunders such as a blemish or smudge. A drawing is still in progress, perhaps in need of further production, so it can easily be damaged and wrapped around, or tarnish, an existing work.

He has written down these definitions on the wall of Kukje Gallery in central Seoul, where his solo exhibition "Endless Drawing" is currently running.

As it is a commercial gallery exhibition all of the works are for sale, but



Installation view of Kim Yong-ik's solo exhibition "Endless Drawing" at Kukje Gallery in central Seoul

Courtesy of Kukje Gallery



Kim Yong-ik's "1983-2012"

some of them are sold only under certain conditions, the artist said.

"My drawings are conceptual and practical at the same time," Kim said. "I shifted the concept of drawing

from the materials used to the attitude of the artist."

The artist said he wants more art students to come and see the exhibition.

"In my drawings, I am more concerned with the process than the result. I bait a trap for perfectionism as art students get to prioritize the outcome when they conform to art school curriculums and professors. I hope they can feel a sense of freedom from my works."

For general audiences, Kim asked to compare his works to conventional, flawless artworks.

His work "1983-2012" was originally submitted for an exhibition at the National Museum of Modern

and Contemporary Art in 1983. He wrapped a canvas with paper and added a drawing on it.

"When I took it out in 2011, there were stains on the paper. I neglected the piece half deliberately and there were also problems in the storage," he said. "Some might think I have to throw away this damaged artwork, but instead I renovated and re-appropriated the meaning by adding new layers. It is titled '1983-2012,' but it is on view for a 2018 exhibit and I could add another layer to it."

Kim will also hold his first solo exhibit in Paris starting Thursday through June 16 at gallery Cahiers d'Art. Titled "Untitled Utopias," Kim will present works which will support his idea that we have entered "an age where editing is a required process for art-making."

He re-appropriated and reinterpreted his past ideas and works such as his signature dot paintings and geometric abstract collages.

A monograph on Kim's oeuvre, co-published by Cahiers d'Art, Tina Kim Gallery and Kukje Gallery, is in the works as well. Critic Beck Jee-sook and Museum of Contemporary Art, Los Angeles director Philippe Vergne will contribute to the book. The Seoul exhibit runs through April 22. Admission is free. For more information, visit [www.kukjegallery.com](http://www.kukjegallery.com) or call (02) 735-8449.