

Choi, Jeeah. "Move in earnest." *ARARIO Gallery catalogue*. (2007)

White paper and black pencil: these are the two most familiar tools of an artist. One's journey into the Art world begins with the learning of these two drawing tools. Inbae Kim, is an artist who draws on the white paper with a pencil. He selects images from the countless number of drawings he makes, and then transforms the images into sculptural works. His sculptures are also black and white, with black pencil markings filling the spaces on his white sculptural forms.

Kim's work has a profound relationship with the fundamental tools of drawing, the paper and the pencil, and the images that are created through these tools. He believes that a work of art has a rhythm as there is in music, and it is this rhythm to which he thrusts his own work. The images that the artist depicts are of people and animals; however, they are merely attempts at such representations, as they are actually beings that do not exist, nor are their essential elements recognizable. These beings are at times boldly devoid of vital physical details while other seemingly unimportant areas are accentuated. The balance of omission and accentuation is expressed on the works such as the animal with 6 legs and no face, or a human face with just the faint remains of the eyes, nose and mouth. This process of omitting and accentuating to the physical elements isn't just a play on the artist's fascination with the human and animal forms, but a means to actually create the visual rhythm and flow in the work. By omitting the physical details that should be revealed and accentuating the elements that never before seemed to be important, the visual rhythm, beat and movement are created. This rhythm that Kim prioritizes in his work, is much more fluent in music rather than in visual art, but it is this rhythm that brings us closer to understanding Kim's work fully.

Inbai Kim's first solo exhibition in 2006 titled "Stand on the Edge of Dimensions", displayed works that had previously developed from his drawing. The round form and smooth material surface of the 6-legged animal *Giridson Bambini* and the horse head-like sculpture, create visual harmony allowing the eyes to flow naturally. *Deller hom Daney*, a work he started in 2007, is a series of sculptural forms that resemble the human face with no facial details, with a tiny easy-to-miss shape of a very detailed face embedded into the smooth surface, in the middle of one of the forms. This sculptural triptych rhythmically displays the three different kinds of emotions: of apathy, concentration and wrath. The soft round sculptural forms are comfortable for the eye, and they mix and contrast in harmony with the sharp, detailed images displayed on the smooth surface. Such dissonance and harmony create a naturally flowing visual rhythm that Kim attempts to radiate.

The key to understanding Kim's work can be found from the word „dimensions“. The term „dimension“ which appears in the title of his first solo exhibition in 2006 "standing on the Edge of Dimension" has a different meaning from the common everyday meaning of dimensions, and has a particular meaning to the artist. The contemporary society places value on the relativity rather than the absolute objectivity of a matter or meaning. Scientists build the hypothesis. Then they use the hypothesis as the basis to develop their theory. Their hypothesis is merely just a hypothesis, and not the absolute truth; however they at first believe it as the truth, and move forward according to it. Nonetheless, they experience the limitations of their own hypothesis in certain circumstances, and give birth to new hypothesis wholly different from the one before. Kim's approach to dimensions is comparable to this. He divides the dimensions in his work, yet at the same time he remains open to modification, or even denial of his dimensions. Rather than basing his subject on this truth, he's approach to dimensions is quite similar to a scientist's construction of hypothesis in its system. To Kim, there are no such absolute principles or standards used to

distinguish the dimensions, and the same can be said for vice-versa. It doesn't need to be black-and-white; rather, it can be both rationale and emotional, two-dimensional and three-dimensional. It can also be about you and me or about a computer and a mouse. These situations apply directly to his work.

There are no rules to divide definition and meaning for Kim. Therefore, his work does not stand firmly in either side. Instead, his work truly stands at the boundary of dimensions. Although his sculptural works originate from his drawings, his sculptures have the personality of drawings and are expressed two dimensionally. The mere blurring of artistic medium does not signify the boundary of dimensions for Kim. To Kim, the world is a conglomeration of infinite numbers of dimensions and these dimensions fuse together, creating an exponentially expanding world of dimensions. This can be a social bias, but is can also be very everyday and personal. His exhibition title *"Move in earnest"* persuades us to not just remain at the borders of the dimensions, but to keep on moving. It's as if the pendulum of the clock in *Would you do well alone?* Moving in the defined space, oscillating between the split dimensions of the space touched by the pendulum and space untouched by the pendulum, defines that boundary between dimensions, and it is precisely this in-between area of the boundary which the artist is telling us to step away from and to move one.

Kim's been working at the edge. He has been working at the borders among different dimensions without residing in a specific one, transferring from one dimension to another while creating a whole new domain. Somewhere in between the two-dimensional and the three-dimensional, he creates thin relief works. He divides space with lines, creating a new space. He also swings back and forth between the areas of interest and indifference, turning



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around the typical images of the strong and the soft. The world that he expresses breaks the preexisting regulations by creating new regulations, and breaks dimensions by making new dimensions. Moving beyond the blurring of boundaries of artistic medium, Kim's concern is more about breaking down the boundaries in perceiving art. He revolts against the views that fixate and limit his world of dimensions and artistic rhythm, at the same time directing the audience to new ways of understanding art. Kim stands face to face with socially and personally biased and opinionated view to create other dimensions.

The clock with its hour hand, minute hand and second hand all shifted, an alien over 2m tall staring at a refrigerator (which is something that does not exist in outer space), the ironically small but strong looking black pig made of soft oil clay who claims that he's not afraid of the big bad wolf, and the pencil drawing drawn on too big of canvas in order to be called a drawing. Kim's amazingly creative work transcends our everyday logic, giving rhythm, strong impact and sentiment. Kim's works not only merely exist; rather, they flow and move to a rhythm, moving and impacting the eyes of the audience, at times strongly and at other times softly. Kim is clever in understanding the importance of the artistic medium in conveying his message to the audience as clearly as possible. The black and white composition that started from pencil and paper creates such a powerful strength and a kind of rhythm and flow that one cannot find in a different medium. His sculptural works reveal a weighty mass that radiates a great deal energy. Furthermore, there is nothing coincidental about it all.

Rhythm and dimensions meet in Kim's work, and the elements that once stood still in the dimensions start to move again. In fact, his work has always been moving. The view of the



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audience moves in rhythm, moving in the in-between space of dimensional boundaries. Now, Kim insists more strongly than ever before, on the importance of moving on. The rhythm from the black and white works radiate movement, and to sense that rhythm is to better understand Kim's art. It is definitely possible if one moves his heart and mind in earnest.



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