

Woonjoong Gallery's series of special exhibitions, the so-called "Companion" series, which shows the works of two specific artists who are in a mutual relationship through various ties, allows you to feel lightness and interest in everyday life without losing the density and concentration unique to individual exhibitions. This serial exhibitions at Woonjoong Gallery aims to serve as a venue for a deeper understanding of the artists and their works by presenting a new perspective on how the exchanges of the two artists interact and affect the world of their art. We are now holding the second exhibition of this "Companion" series.

Lee Inhyeon and Park Kiwon, <Time Regarding Length, Width & Depth>

The second exhibition of Woonjoong Gallery's "Companion" series shows works by Lee Inhyeon and Park Kiwon. While the two artists have shared close friendship for a long time in daily life, they were also artistic comrades who support each other in their art work. Their relationship began in the mid-1990s with individual exhibitions at Gain Gallery, and later continued through the 2014 Gallery Soso Group Exhibition <Love Minus Zero>. After that, they reunite in a number of group exhibitions and share a deeper understanding about each other's world of work. In 2022, their first duo exhibition <When Park Kiwon met Lee Inhyeon> was held at CHA(茶) STUDIO, and this exhibition <Time Regarding Length, Width and Depth>, planned as a series of Woonjoong Gallery, is their second duo exhibition.

Lee Inhyeon is.....

Artist Lee Inhyeon rejects the traditional method of using only one side of the canvas and paints so-called five-sided paintings. The canvas he uses is in the form of a kind of cube whose sides are much thicker than normal canvases. The paint and oil permeate the canvas, repeatedly pushing and pulling each other on the cubic canvas, and then spread out again down beyond the edge under the influence of gravity. The forms created by permeation and smearing over a long period of time flow without any plan and eventually stop and become a single piece of nature as if they were there from the beginning. In this way, his works overcome the flatness of painting and introduces a kind of space into them and his works cannot be all seen from single viewpoint. As for those who appreciate his works, we naturally move from place to place here and there, and it takes a certain amount of time in the process. This is like seeing a star in the night sky and then moving our sights to see another star, which inevitably requires the passage of time. His work seems to be trying to prove in his cubic canvas that we can't overcome the concept of time, and in this way, his works are remembered as individual images that are three-dimensionalized and combined differently, giving the viewer the experience of the process of going around and examining the work. It may

not be the things we always considered frontal, and the things we considered peripheral may be the center. His work always allows us to experience this.

This is why his works have the power to immerse us into a world beyond our sight, and it may be the expression of his artistic desire to transcend the concept of time that we cannot overcome in the real world. He has been interested in the universe for a long time and has been observing it through a telescope, and this is also related to his work. The universe seen through a telescope is said to have existed in the very long past. It may be the appearance of things that have already died and disappeared. At this very time when we exist and think, what kind of space is that universe actually and what is there? This fundamental question of this artist is contained in his work.

Since 1993, he has been publishing works with the consistent title of 'L'épistémè of Painting'. This concise work, revealing the permeation and smearing of pure cotton fabric without undercoating with paint and oil (turpentine), contains space, time, and a world that transcends them. He completes his own bold art world by visualizing the irreversible process of paints and oils smearing and permeating with the passage of time on the canvas through quiet brush strokes drawn up in long silence and meditation.

Park Kiwon is.....

Park Kiwon is first of all known as an installation artist who created a series of fresh revolutions in Korean installation art. Whereas previous installation art has been regarded as a discourse on the perception and expansion of time and space, Park Kiwon's installation is an original approach to creating an organic space by intervening people and life in the space. His space is meaningless as a space itself, and rather, it has meaning only through the person who recognizes it in that space. In other words, his installation work draws people into the time and environment where space exists. Park Kiwon's space is like a theater stage waiting for the main character or a blank space prepared to draw something. Space comes to life only when it encounters people.

In his recent exhibitions <Dialogue>, <Continuity> and <Fog>, he showed works that maximized the participation of the audience. In these works, he allows the audience to experience the process of recognizing their own existence through space, and his works serve as a medium for the audience as a subject to recognize their own existence as an object. His work is also a process of proving the

temporality of the space art, that is, its presence. It interprets everyday materials, which were only physical elements of the work, to become the work itself, breathes a story into our living space, and makes us recognize ourselves as subjects existing in the space, ultimately proving the proposition that art and life are not different.

Park Kiwon has been working on both installation and painting works. His paintings are also based on his consistent view of space and people. In his beautiful abstract paintings, we first find several geometric zones largely divided by several solid vertical and horizontal lines. The lines that become the boundaries of these divided zones look like an edge where the sides of a building meet each other and each divided zone forms a texture in a different direction and moves slowly, just like the movement of clouds following the wind or river water heading to the sea. This movement is a trace of a long work created by countless delicate brush strokes. Finally, it is as if the space in his installation work has completely entered into the painting.

The space in his paintings seems to have been reassembled in multiple dimensions and spread out in various proportions and shapes. A wall meets a floor, a wall meets another wall and a wall meets a ceiling. They are next to each other and find harmony on the same screen. Each zone of the different widths appears empty or filled, and blooms in a beautiful color on the Korean paper. Each zone with its own shape becomes another space, and this space is an imaginary venue for viewers to create their own world.

Their interactions, <Time Regarding Length, Width & Depth>

First of all, the two artists, Lee Inhyeon Lee and Park Kiwon, resembles each other in that they take the nature of matter as the basis for expression and minimize the artist's artificial intervention. Both of them are based on everyday events and use simple materials to get a poetic expression about them, leading to an aesthetic impression. They pursue the nature of matter through ordinary and everyday materials and incorporate the nature into their art world. These works are metaphorical expressions of contemplation and reflection on life and art, nature and civilization, and society and human beings. Therefore, the works of the two artists can be related to Arte Povera, a modern art trend.

It is also similar that they place importance on the work process itself. Contemplation of the nature of materials is a very important process for the two artists who pursue restrained work. Since the two artists want to reach an aesthetic conclusion with minimal materials and minimal expressions, their introspection on materials inevitably has a different meaning to them.

It seems that they themselves feel this artistic kinship that can be found between the two artists. They don't hesitate to say that they both like each other's work and there is no interference between them both in and out of the work. That must have created a long-lasting exchange and bond between them. They respect each other for who they are and support each other even though they are silent, just like their work does.

The second exhibition in Woonjoong Gallery's <Companion> series shows the intersection of the two artists' long-standing relationship and aesthetics, as well as their individual differences. Length, width, and depth are the basic tangible elements that make up the space the two artists base their work on, and are also the basic framework for the nature of the materials they focus on. Their spaces and materials can be characterized by one-dimensional length, two-dimensional width, and three-dimensional depth, but they add life to their works by engaging the fourth-dimensional concept of time and the human being as the subject of making or appreciating it. Length, width, depth, and time are common key words about the art world of the two artists, and are the goals the two artists pursue through their work. That is why the title of this exhibition became <Time Regarding Length, Width and Depth>.

This exhibition <Time Regarding Length, Width & Depth> wants to show the story of the two artists seriously, but not too heavily, like their daily relationship. In this exhibition, we hope you will enjoy watching the works of the two artists intersect and scatter in the middle of new spring.

Kim Kyungae

Director, Woonjoong Gallery