

KICHE holds Jiyoung Yoo's fifth solo exhibition and her first solo exhibition with KICHE, *Traverse In Between*, from June 22nd to July 22nd. In this exhibition, the artist introduces about 20 new works that dismantle, distort, and reimagine the "frame of time," which forms the universal basis of human existence. Through these oeuvres, the artist visualizes the gaps that have not been incorporated into the established system and crosses them to sense them anew.

Day-Hour-Minute (2023) is a series that takes inspiration from the fact that the unit of time following the arithmetic law is the segmentation of the angle of a circle. Over the six months of preparation for the exhibition, the artist recorded and transcribed the daily movements onto a circular timeline. *Long-Distance Relationship* (2023) series symbolically warps and contrasts the different days to uncover the gaps (in other words, non-linearity) in a linear day that we become aware of only when interacting with people in other time zones. *Time Zone Panel* (2023),

on the other hand, reveals the arbitrary contradiction of the time system that artificially sets boundaries on the time zones. The wood and jesmonite panels mixed with steel powder are made in the form of the time zone of the Coordinated Universal Time (UTC) map; the highs and lows in relation to UTC+0 are reflected on its surface density.

The exhibition (space) is based on a non-linear narrative that is teeming with the web of fragmented images. It sometimes points towards eternity where time has faded, and sometimes becomes the past that allows us to face the present anew. And even it drives into a future imagined through newly intertwined relationship of the present and the past. Even the images that are listed and arranged are freely mixed in the consciousness of the audience irrespective of their order and invite a free imaginary space-time unconstrained from the conditions of reality. The time Jiyoung Yoo builds up on the nature of these exhibitions is not a system that regulates our life

by scientifically measuring it, but as a "form of existence" that traverses and continues between standardized ways of being.

KIM Sung woo, Associative Curator

Jiyoung Yoo(b. 1991) graduated from Hongik University with a BFA in Painting and the Slade School of Fine Art with an MA in Painting. She has held solo exhibitions at KICHE(2023, Seoul), Leeum Museum of Art(2022, Seoul), ThisWeekendRoom(2021, Seoul), Alltimespace(2019, Seoul) and Rainbow Cube Gallery(2018, Seoul). She has participated in various group exhibitions at Perigee Gallery(2022, Seoul), Gallery Func(2022, Shanghai, China), Seoul Art Geuncheon(2021, Seoul), Keep in Touch(2021, Seoul), Alltimespace(2020, Seoul), 021 Gallery(2020, Daegu), The London Arts Board(2020, London), 155a(2020, London), Seetangraum(2020, Jeju), Ilwoo Space(2019, Seoul), 2/W(2018, Seoul), Beers London(2018, London) and more.

사이-횡단 유지영



기체는 유지영 작가의 다섯 번째 개인전이자 기체와의 첫 개인전 «사이-횡단 Traverse In Between»을 6월 22일부터 7월 22일까지 갖는다. 이번 전시에서 작가는 보편화된 인류 존재 방식의 준거가 되는 "시간의 틀"을 전시장으로 끌고와 해체하고 비틀어 재사용하는 신작 20여점을 소개한다. 이로써 작가는 짜여진 체계에 편입되지 못한 틀을 가시화하고, 그 사이를 가로지르며 새롭게 감각한다.

«Day-Hour-Minute»(2023)은 진법을 따르는 시간의 단위가 원의 각도를 분절한 것임에 착안한 작업이다. 전시 준비 6개월 중 하루 단위의 이동 공간을 기준 삼아 원형 타임라인에 기록하고, 평면으로 옮겼다. «Long-Distance Relationship»(2023) 연작은 겹쳐진 각기 다른 하루를 상징적으로 압축하고 대비시켜, 다른 시간대에 있는 사람과 대화할 때 새삼 인식하게 되는 선형적

일상의 틈(비선형성)을 들춰낸다. «Time Zone Panel»(2023)은 시간대의 인위적 경계를 구획하고 있는 시간 체계의 자의적인 모순점을 드러낸다. 나무나, 철가루 섞은 제스모나이트 패널은 협정 세계시(UTC) 지도의 시간대를 형태 삼아 제작된 작품으로, UTC+0을 기준으로 숫자가 높고 낮음은 표면 밀도로 반영했다.

전시(장)는 파편화된 이미지를 이어내며 획득하는 비선형적 서사로 생동한다. 그곳은 때로는 시간이 멈춰 선 영원을 향하며, 때로는 현재를 새롭게 마주하게 하는 과거가 된다. 그리고 그로부터 써 내려간 모종의 미래로 충동한다. 심지어 나열되고 배치된 이미지는 순서와 상관없이 관객의 의식 안에서 자유롭게 뒤섞이며, 현실의 조건에서 벗어난 자유로운 상상의 시공으로 안내한다. 이러한 전시의 본성(nature) 위로 유지영이 쌓아

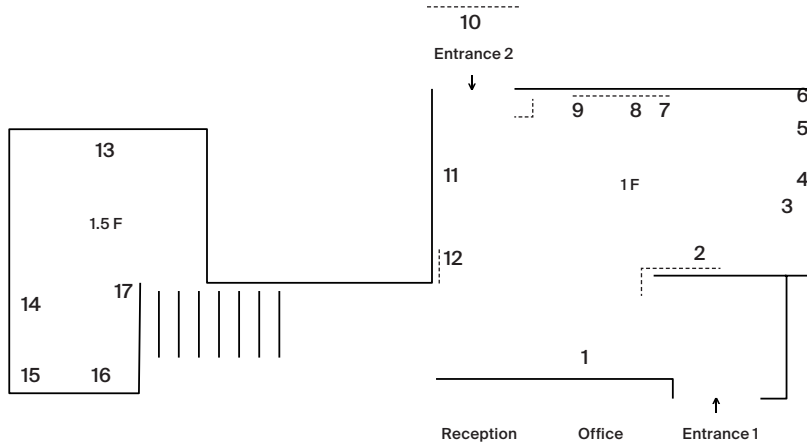
올린 시간은 과학적으로 측정하여 우리 삶의 양식을 규율화 하는 체계가 아닌, 규범화된 양식 사이를 횡단하고 지속(duration)하는 삶의 '존재 형식'으로서 의미를 획득하고 있다.

김성우 협력큐레이터 전시글 부분

유지영(b.1991)은 홍익대학교 미술대학 회화과와 유니버시티칼리지 런던 슬레이드 미술대학 석사를 졸업했다. 기체(2023, 서울), 리움 톨 프로젝트(2022, 서울), 디스퀀트룸(2021, 서울), 전시공간(2019, 서울), 레인보우큐브(2018, 서울)에서 개인전을 열었다. 주요 단체전으로는 페리지 갤러리(2022, 서울), 갤러리 핑크(2022, 상해), 금천예술공장(2021, 서울), 킵인터치(2021, 서울), 전시공간(2020, 서울), 021 갤러리(2020, 대구), 런던 아트 보드(2020, 런던), 155a(2020, 런던), 새탕라움(2020, 제주), 일우스페이스(2019, 서울), 2/W 디지털 에디션(2018, 서울), 비어스 런던(2018, 런던) 등이 있다.

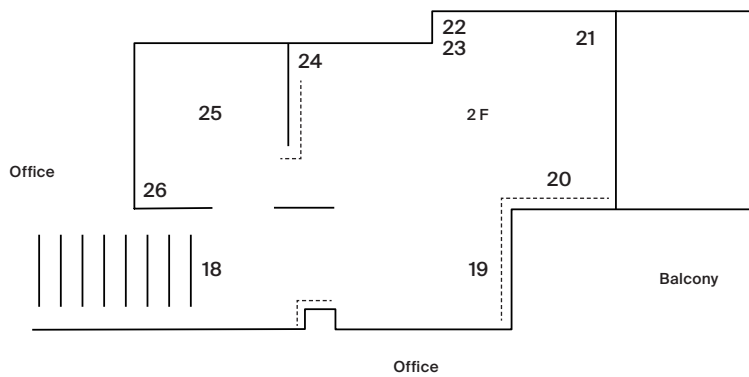


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| 1 <i>Day-Hour-Minute_A Day</i> , 2023, oil on birch plywood, 40 × 40 × 2.8 cm | 6 <i>Day-Hour-Minute_16 Hours 20 Minutes</i> , 2023, oil and acrylic on birch plywood, 28.6 × 30 × 2.8 cm | 11 <i>Day-Hour-Minute_20 Hours 40 Minutes</i> , 2023, oil, acrylic, and colored pencil on birch plywood, 150 × 150 × 2.8 cm | 15 <i>Leftover</i> , 2023, painted wood, dimensions variable |
| 2 <i>Leftover</i> , 2023, oil on birch plywood, 110 × 110 × 0.4 cm | 7 <i>Time Zone Panel.UTC-6</i> , 2023, jesmonite, iron powder, chain lock, 142.6 × 59 × 3 cm | 12 <i>Time Zone Panel.UTC-8, UTC-9</i> , 2023, walnut wood, hinge, dimensions variable(UTC-8: 74 × 32 × 2.4 cm / UTC-9: 75.5 × 32 × 2.4 cm) | 16 <i>Long-Distance Relationship_Your Night On My Day</i> , 2023, oil and acrylic on birch plywood, jesmonite, 29 × 46.5 × 40 cm |
| 3 <i>Day-Hour-Minute_A Day</i> , 2023, oil and acrylic on birch plywood, 40 × 20 × 3.8 cm | 8 <i>Time Zone Panel.UTC-7</i> , 2023, cherry wood, chain lock, 105.7 × 97.7 × 2.2 cm | 13 <i>Day-Hour-Minute_16 Hours 40 Minutes</i> , 2023, oil and acrylic on birch plywood, 77.6 × 80 × 2.8 cm | 17 <i>Leftover</i> , 2023, painted wood, dimensions variable |
| 4 <i>Day-Hour-Minute_3 Hours 20 Minutes</i> , 2023, oil and acrylic on birch plywood, 30 × 26 × 17.4 cm | 9 <i>Time Zone Panel.UTC-1</i> , 2023, jesmonite, iron powder, 81.5 × 36 × 3 cm | 14 <i>Day-Hour-Minute_A Day</i> , 2023, oil and acrylic on birch plywood, 30 × 30 × 2.8 cm | |
| 5 <i>Day-Hour-Minute_A Day</i> , 2023, oil, acrylic, and colored pencil on birch plywood, 30 × 30 × 2.8 cm | 10 <i>Time Zone Panel.UTC-9.5</i> , 2023, jesmonite, iron powder, 12.5 × 11.5 × 5 cm | | |

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| 18 <i>Day-Hour-Minute_18 Hours</i> , 2023, oil and acrylic on birch plywood, 30 × 30 × 2.8 cm | 22 <i>Day-Hour-Minute_2 Hours 25 Minutes</i> , 2023, oil and acrylic on birch plywood, 40 × 23.5 × 3.4 cm | 25 <i>Long-Distance Relationship_Good Morning, Good Night</i> , 2023, oil and acrylic on birch plywood, 61 × 68 × 80 cm | -----
Rail, 2023, painted wood, dimensions variable |
| 19 <i>Time Zone Panel.UTC+6, UTC+7</i> , 2023, white oak wood, jesmonite, iron powder, clamp, 205 × 88 × 15 cm | 23 <i>Day-Hour-Minute_4 Hours 50 Minutes</i> , 2023, oil and acrylic on birch plywood, 30 × 18 × 3.8 cm | 26 <i>Time Zone Panel.UTC-4</i> , 2023, jesmonite, iron powder, 69 × 35.5 × 4 cm | |
| 20 <i>Time Zone Panel.UTC-3</i> , 2023, maple wood, 52 × 47 × 2.2 cm | 24 <i>Time Zone Panel.UTC+4, UTC+5</i> , 2023, white oak, cherry wood, chain, dimensions variable (UTC+4: 16 × 32 × 2.5 cm / UTC+5: 54.3 × 32 × 2.4 cm) | | |
| 21 <i>Long-Distance Relationship_Wish You Were Here</i> , 2023, oil and acrylic on birch plywood, 76.5 × 78 × 43.5 cm | | | |