

KIM BEOM: ANIMALIA

By Clara Kim

To enter into Kim Beom's world of images is to escape into a parallel universe of surrealist wonderment and metaphysical mind games. In a rich and expansive practice that spans drawing, painting, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterized by deadpan humor and absurdist propositions that playfully and subversively invert expectations. By suggesting that what you see may not be what you see, Kim reveals the tension between internal psychology and external reality and relates observation and knowledge as states of mind.

Organized around the theme and title *Animalia*, Kim's exhibition explores the vast sphere of nature, often upending its laws and collapsing the boundaries of living beings and inanimate objects. Refusing to accept the clear distinctions that separate realms of existence, Kim deftly employs animism, illusion and a deep sense of empathy to reflect upon, manipulate and transgress the social institutions that create order.

Kim's recent series of sculptural tableaux titled "Educated Objects" (2010) featured in the exhibition explore social education and developmental psychology. Made up of four discrete installations of objects and video, the works—*A Rock That Was Taught It Was a Bird*, *A Ship That Was Taught There Is No Sea*, *A Rock That Learned the Poetry of JUNG Jiyong* and *Objects Being Taught They Are Nothing But Tools*—employ pedagogical techniques to alter and invert socialization processes that give way to knowledge and learning. A selection of drawings from the "Perspectives and Blueprints" series provides necessary context for the sculptural installations. Made since the early 2000s, these drawings imagine, with great detail, instruments and structures of control for criminals, tyrants, immigrants and spies, as parodies of social and political order. The suite of drawings is shown with two recent videos *Horse Riding Horse (After Eadweard Muybridge)* (2008) and *Spectacle* (2010). Brought together, the works capture Kim's versatile artistic practice and the varied means through which he addresses fundamental questions of being.

Interview with the artist By Sunjung Kim

Sunjung Kim: *A Rock That Learned the Poetry of JUNG Jiyong* (2010) features video of readings and a lecture on Jung Jiyong's poetry along with the rock that is being taught. The video *A Rock That Was Taught It Was a Bird* (2010) features a rock that is taught to fly and sit on a branch like a bird. Inanimate objects such as rocks are personified and educated in these works. I would like to hear your thoughts on education.

Kim Beom: Education is an experience, whether voluntary or compulsory, that changes the inner meaning and identity of the person being educated. Education not only transmits knowledge but also influences the educatee's views on the world, humanity, and society. These works explore the differences in meaning and identity that result from the inner changes instigated by education as well as the lopsided and controlling nature of education. These are stories about a rock that gains a different meaning after being educated, as compared to an ordinary rock, or a rock whose meaning and identity change as a result of one-sided teaching. They arise from a viewpoint that divides the subject into "container" and "content." The content is usually metaphysical, and its nature allows it to be moved and conveyed from one place to another.

SK: Why did you choose the poetry of Jung Jiyong?

KB: Jung Jiyong is a famous modern poet whose poems are taught in school. I chose a lyric poet because recognizing life in inanimate objects ties in with the lyrical reverie and rhetoric of poetry. The reason I selected his poetry from among many other poets is simply a matter of personal preference. Doubts, longing, passion, childlike innocence... His poems contain many emotions that run ever so delicately through each and every word and phrase; for me, they evoke something clear that flows within a hard structure. That is probably why I felt that his poems could penetrate even the indifference of inorganic rocks. Meanwhile, Jung Jiyong's poems were almost taboo for a long time in South Korea due to stories about his defection to North Korea. This is no longer the case, and people say that stories about his defection were groundless rumors. Nonetheless, his poems, which aspire to purity in literary expression, were a long time entangled in political prejudice. I found that the fact the one could get entangled in some sort of political awareness by learning his poems suited this work, which explores the process in which a rock acquires a certain meaning and awareness.

SK: In *Objects Being Taught They Are Nothing But Tools* (2010), various objects posed on chairs in a space that resembles a classroom are being taught that they are merely tools that humans use in their everyday lives. It shows a scene in which abilities are curbed rather than enhanced through education.

KB: This work is a bit different. It deals with animism, personification, and human perception. First, as the title indicates, the work shows the dogmatic and controlling nature of education in certain societies. On the other hand, it also reveals—in a reality in which psychological reality and logical reality coexist—something that cannot be negated by logic, the dilemma whereby negation itself has to start from an affirmation of the paradoxical effect of psychological reality being all the more emphasized as a result of attempts to negate it. Teaching is basically assumed to be for the living, and I wanted to talk about the fundamental nature of psychological reality that cannot be controlled by animistic perception of logic.

SK: There are a series of works that use blueprints as a means of giving concrete form to the purpose and usage of a building and describing the functions of its interior which are different from what may be assumed from the exterior. *A Design of an Immigration Bureau Complex on a Border Line* (2005) and *A Wiring Diagram of a Lighthouse* (2005) appear to depict imaginary or universal places but may be real places in Korea. The incidents and stories that take place in the interior space, which is at odds with the outer appearance of the buildings, are represented through the buildings' blueprints. Blueprints seem to render the places universal and specific at the same time.

KB: The Blueprint series reveals a sort of "semiotic view on humankind." The world's phenomena and meaning are seen through the depersonalized nature of human existence as marked on the diagrams and blueprints. The semiotic characters drawn on the blueprints show no cause-and-effect relationship between feelings, personalities, and lives; they are ideated images of persons "who do not show any emotion regarding their situation, or who clearly assume their roles." The Blueprint series mostly focuses on the nature of humans in a society seen against a political or institutional backdrop, and betrays my personal thoughts on the dogmatism and absurdity of the world that I have been witness to since childhood. The "places" in the Blueprint series are abstract, but if I must infer their origin, it would probably be Korea. I find society in general gloomy and felt that it was being controlled by a huge, stupid force. Even now, people I see under the large and faraway angle of society often continue to appear that way.

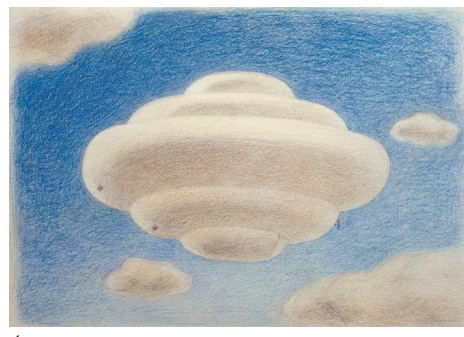
SK: Let's talk about your video works *Spectacle* (2010) which shows situations that go against the laws of nature as we know them, such as an antelope chasing a cheetah. What do you want to express through these reversed situations?

KB: A cheetah chasing and knocking down an antelope is one of the most frequently shown sequences on TV programs about wild animals. It portrays the law of the jungle in an exotic, dynamic way and has the right amount of cruelty to spark even more interest. I think I have been deeply influenced by my religious upbringing and its teachings about justice. I have always had misgivings about the cruel injustice that exists between animals or human beings. Many of my earlier drawings explore the reversal of relationships, but in *Spectacle*, I express the theme through a more visual moving-picture format. Since "that" is such a spectacle, I thought that "this" could also be a spectacle of equal interest.

SK: *Horse Riding Horse (After Eadweard Muybridge)* (2008) transforms Muybridge's consecutive images of a man riding a horse into a horse riding a horse. What are the ideas that inspired this work?

KB: *Horse Riding Horse (After Eadweard Muybridge)* is about the master-servant relationship. Horses do not ride horses, but I think humans "ride" other humans. Humans have the peculiar ability to be both the master and the horse. I think human society bases itself on this structure in many cases. I have never exhibited them, but I have many other drawings on this theme and, as with *Spectacle*, I wanted to see the drawings in the form of a moving picture. Muybridge's *The Horse in Motion* (1878) is composed of only sixteen photos, but is successfully shows the typical movements of horseback riding and repeats itself continuously. I appropriated the format in order to visually convey the repetition of movement.

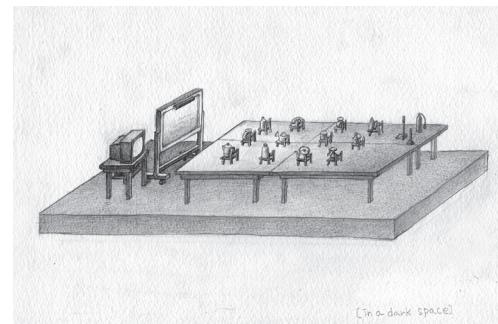
Text excerpted from "Interview with Sunjung Kim," originally published in *Kim Beom* (Seoul: Samuso, 2010) on the occasion of his exhibition at Artsonje Center, Seoul.



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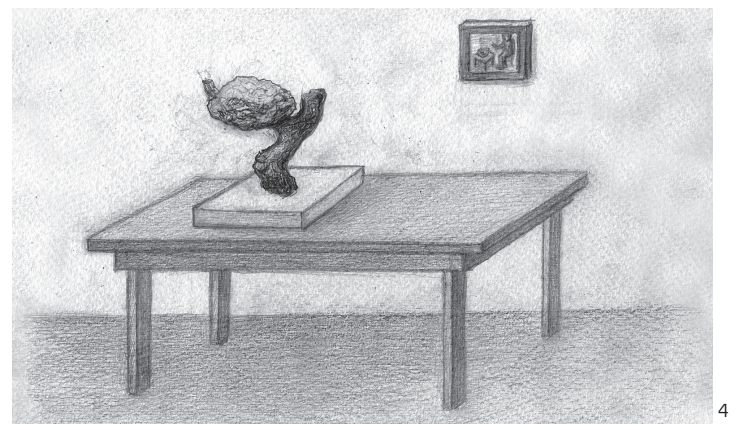
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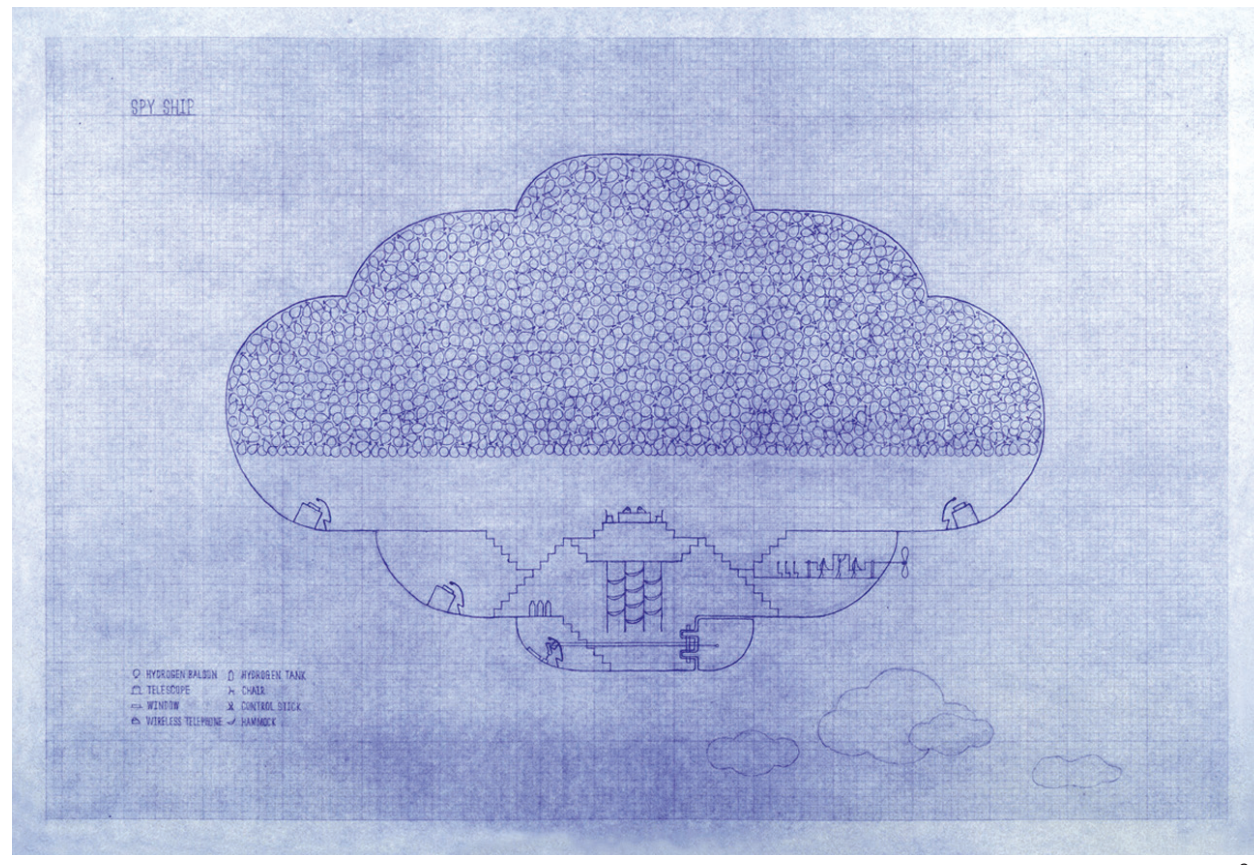
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¹ *Objects Being Taught They Are Nothing But Tools*, 2010; installation view at Artsonje Center, Seoul (photo: Myungrae Park)

² sketch for *Objects Being Taught They Are Nothing But Tools*, 2010

³ Kim Beom, *A Rock That Learned the Poetry of JUNG Jiyong*, 2010; installation view at Artsonje Center, Seoul (photo: Myungrae Park)

⁴ *Spy Ship (Perspective)*, 2004, colored pencil on paper, 52.5 x 39 cm

⁵ sketch for *A Rock That Was Taught It Was a Bird*, 2010

⁶ *A Ship That Was Taught There Is No Sea*, 2010; installation view at Artsonje Center, Seoul (photo: Myungrae Park)

⁷ *A Draft of a Safe House for a Tyrant (Perspective)*, 2009, colored pencil on paper, 60 x 90 cm

⁸ *A Draft of a Safe House for a Tyrant*, 2009, blueprint, 68 x 98 cm

⁹ *Spy Ship*, 2004, blueprint, 56.5 x 80.5 cm

¹⁰ video still from *Spectacle*, 2010

¹¹ video still from *Spectacle*, 2010

¹² video stills from *Horse Riding Horse (After Eadweard Muybridge)*, 2008

Exhibition Checklist

Educated Objects:

A Rock That Learned the Poetry of JUNG Jiyong, 2010 stone, wood, wooden table, single-channel video (17.1 min. 29 sec.) on 12-inch flat-screen, overall dimensions variable, courtesy the artist.

A Rock That Was Taught It Was a Bird, 2010 stone, wood, wooden table, single-channel video (87 min. 24 sec.) on 12-inch flat-screen monitor, overall dimensions variable. Collection of the Cleveland Museum of Art, Louis D. Kacalief. M.D. Fund. 2010.263.a-d.

A Ship That Was Taught There Is No Sea, 2010 model ship, Plexiglas box, wooden table, single-channel video (91 min. 41 sec.) on 12-inch flat-screen monitor, overall dimensions variable, courtesy the artist.

Objects Being Taught They Are Nothing But Tools, 2010 daily objects, wooden chairs, blackboard with fluorescent light, wooden tables, single-channel video (21 min. 8 sec.) on monitor, overall dimensions variable, Private Collection, Seoul, courtesy the artist.

Drawings:

A Design of a Building for Putting Together Hallucinated Heinous Criminals and Offensive Beasts, 2002 blueprint, 82 x 56 cm, courtesy the artist.

A Design of a Building for Putting Together Hallucinated Heinous Criminals and Offensive Beasts (Perspective), 2002 colored pencil on paper, 91.5 x 59.5 cm. Collection of Artsonje Center, Seoul.

A Design of a Memorial Fountain for a Firefighter (Perspective), 2005 colored pencil on paper, 45 x 57 cm. Private collection, Seoul.

A Design of an Immigration Bureau Complex on a Borderline, 2005 blueprint, 57 x 82 cm, courtesy the artist.

A Draft of A Safe House for a Tyrant, 2009 blueprint, 48 x 98 cm, courtesy the artist.

A Draft of a Safe House for a Tyrant (Perspective), 2009 colored pencil on paper, 60 x 90 cm, courtesy the artist.

A Draft of a School of Inversion, 2009 blueprint, 83 x 59 cm, courtesy the artist.

A Draft of a School of Inversion (Perspective), 2009 colored pencil on paper, 74 x 48 cm, courtesy the artist.

A Wiring Diagram of a Lighthouse, 2005 blueprint, 57 x 82 cm, courtesy the artist.

Fountain (Perspective), 2002 colored pencil on paper, 36.7 x 47.5 cm. Collection of Artsonje Center, Seoul.

Spy Ship, 2004 blueprint, 80.5 x 56.5 cm, courtesy the artist.

Spy Ship (Perspective), 2004 colored pencil on paper, 52.5 x 39 cm. Private collection, Seoul.

Videos:

Horse Riding Horse (After Eadweard Muybridge), 2008 single-channel video, 24 sec., courtesy the artist.

Spectacle, 2010 single-channel video, 1 min. 7 sec., courtesy the artist.

Kim Beom

Born in 1963 in Seoul, Korea
Lives and works in Seoul, Korea

Education

M.F.A., School of Visual Arts, New York, 1991

M.F.A., Seoul National University, Seoul, 1988

B.F.A., Seoul National University, Seoul, 1986

Solo Exhibitions

2010
Kim Beom: Objects Being Taught They Are Nothing But Tools, Cleveland Museum of Art, Cleveland, Ohio

Kim Beom, Artsonje Center, Seoul

2007
Sun Gallery, Seoul

2002
Artsonje Center Annex, Kyungju, Korea

2000
Flower, Trans Hudson Gallery, New York

1997
Utility Objects, Trans Hudson Gallery, New York
Yoon Gallery, Seoul

Paint This Canvas Part by Part with Blue Paint and Other Works, University Art Gallery, University of Massachusetts Dartmouth

1996
A Supposition, Trans Hudson Gallery, Jersey City, New Jersey
Park Ryu Sook Gallery, Seoul

1995
Arena Gallery, Brooklyn, New York

1994
Yoon Gallery, Seoul

Selected Group Exhibitions

2010
Trust, Media City Seoul 2010, Seoul Museum of Art, Seoul

2009
Unconquered, Museo Tamayo Arte Contemporáneo, Mexico City

The Demons of Comparisons, Stedelijk Museum Bureau Amsterdam, Amsterdam, Netherlands

Your Bright Future, Los Angeles County Museum of Art, Los Angeles

Your Bright Future, The Museum of Fine Arts, Houston

If It Works, It's Out of Date, Gallery Shilla, Daegu, Korea

2008
Typography & Calligraphy & Text, Kyung Book National University Museum, Daegu, Korea

Metamorphosis, Espace Culturel Louis Vuitton, Paris
State of Exception, Paço das Artes, São Paulo, Brazil

The Options of Egnament, K-art Space, Kyungwon University, Sungnam, Korea

Kim Kim Gallery, ROB-ERT, Berlin
Fiction and Nonfiction, Seoul Museum of Art, Seoul
The Way Things Go, Susan Inglett Gallery, New York
The Cover of a Book Is the Beginning of a Journey, Arnolfini, Bristol, England

2007
Namespace, CUBITT, London
Fast Break, PKM Gallery, Beijing
Something Mr. C Can't Have, KIAF 2007, Coex, Seoul
Homage 100, Korea Art Gallery, Busan, Korea
Tina B Art Festival, Prague, Czech Republic

2006
Through the Looking Glass, Asia House, London
Somewhere in Time, Artsonje Center, Seoul
All Look Same, Fondazione Sandretto Re Baudengo, Turin, Italy
Transmediale 06: Smile Machines, Akademie der Künste, Berlin
404 object not found, Total Museum, Seoul
Drawn to Drawing, SOMA Museum of Art, Seoul

2005
Venice Biennale, Korean Pavilion, Venice
Parallel Life, Frankfurter Kunstverein, Frankfurt, Germany
Cool & Warm, Sungkok Art Museum, Seoul
Enclosed, Stevenson Lecture Theatre, British Museum, London
Seoul Until Now, Charlottenborg, Copenhagen, Denmark
Mapping on the Root, K-art Space, Kyungwon University, Sung Nam, Korea

2004
Look and See, Sungkok Art Museum, Seoul
Stranger Than Paradise, Total Museum, Seoul
A Praise for Still Life, Ilmin Museum of Art, Seoul
Paper, 175 Gallery, Seoul
Alchemy in Daily Life, National Museum of Contemporary Art, Gwacheon, Korea

2003
Poetic Justice, Istanbul Biennale, Istanbul
Time after Time, Yerba Buena Center for the Arts, San Francisco
Yanguang Canlan, Biz Art, Shanghai
5: 5th Anniversary, Artsonje Center, Seoul
Art in Landscape, Heyri, Korea
Drawings by Contemporary Artists from Korea, The Korea Society, New York
House, Ga Gallery, Seoul
D.I.Y. Beyond Instruction, Total Museum of Contemporary Art, Seoul
Cabinet Film Screenings: Films and Videos on Flying, White Box Gallery, New York

Facing Korea: Eight Tempis in Seoul, Netherlands Media Art Institute, Amsterdam

2002
Under Construction, Japan Foundation Forum, Tokyo
Fantasia, East Modern Art Center, Beijing
Gwangju Biennale, Gwangju, Korea
Korean Young Artists Biennale, Daegu, Korea
Hyun-Dai Moonhak Beneficial, Gallery La Mer, Seoul

2001
Art Spectrum 2001, Samsung Museum of Art, Seoul
Fantasia, Space ima, Seoul
Asian Artist Next Generation, Passage de Retz, Paris
The New Light and Life, Young-Un Museum of Contemporary Art, Gwangju, Korea

2000
art@design.org, Seoul Art Center, Seoul
Double Space, Young-Un Museum of Contemporary Art, Gwangju, Korea
Utopia, Dystopia, Sungsan Art Hall, Changwon, Korea

Media Art 21, Sejong Gallery, Seoul

Drawing, Trans Hudson Gallery, New York

50-Year Anniversary Alumni Exhibition of College of Fine Arts,

Seoul Art Center, Seoul

1999
Beyond Landscape, Artsonje Center, Seoul
Beyond Landscape, Sonje Museum of Contemporary Art, Kyongju, Korea

A Window, Inside and Outside, Gwangju City Art Museum, Gwangju, Korea

Conceptual Art as Neurobiological Praxis, Thread Waxing Space, New York

The Cerejido Summer Film & Video Festival, MOTA Gallery, London

Garage Project No. 1: Cartoon, Artsonje Center, Seoul

Video and Contemporary Music Festival, Gallery X, New York
Y2K, Trans Hudson Gallery, New York

Art Scene in the '90s, Ellen Kim Murphy Gallery, Seoul

1998
City and Images, Seoul Art Center, Seoul
Educating Barbie, Trans Hudson Gallery, New York
Taipei Biennial, Taipei Fine Arts Museum, Taipei
Draftst, Sunje Museum of Contemporary Art, Kyongju, Korea
The Changing Face of Humor within Contemporary Korean Art, Dong-Ah Gallery, Seoul

Visual Extension of the Photographic Image, National Museum of Contemporary Art, Gwacheon, Korea

Spelled Out, James Howe Gallery, Kean University, Union, New Jersey

Trust What You Cannot Name, Korean Cultural Center, Paris

1997
Gwangju Biennale, Gwangju, Korea
Promenade in Asia, Shiseido Gallery, Tokyo
The Cerejido Summer Film & Video Festival, Tricia Collins, Grand Salon, New York
The Whole World in a Small Painting, Trans Hudson Gallery, New York

Uniformed, Gaain Gallery, Seoul

Artists in the 21st Century, Sun Gallery, Seoul

1996
Dots & Lines, Eighth Floor Gallery, New York
October, RVCC Gallery, Raritan Valley Community College, New Jersey

Scratch, Thread Waxing Space, New York

Art Gallery Collectors Event, RVCC Gallery, Raritan Valley Community College, New Jersey

Art at Home, Gallery Seomi, Seoul

1995
Options, John Weber Gallery, New York
Material Abuse, Trans Hudson Gallery, Jersey City, New Jersey
Oblique, Roger Merians Gallery, New York
Natural, Arena Gallery, Brooklyn, New York
Inspiration, Trans Hudson Gallery, Jersey City, New Jersey
Art / Habit / Introspection, Kum-Ho Art Gallery, Seoul
Starbucks Invitational, Rabbet Gallery, New Brunswick, New Jersey

Smells Like Vinyl, Roger Merians Gallery, New York

1994
New York Artists, Manes, Prague, Czech Republic
Race & Gender, Walters Hall, Douglass College Campus, Rutgers University, New Brunswick, New Jersey
Race & Gender, RVCC Gallery, Raritan Valley Community College, New Jersey
Page 9, The 450 Broadway Gallery, New York
Memory and Prototype, Yoon Gallery, Seoul

1993
(oh, shyness), Nicole Klagsbrun Gallery, Sandra Gering Gallery, Thread Waxing Space, New York

The Return of the Cadavre Exquis, The Forum, Saint Louis, Missouri

The Return of the Cadavre Exquis, Santa Monica Museum of Art, Santa Monica

The Return of the Cadavre Exquis, The Foundation for Contemporary Art, Mexico City

The Return of the Cadavre Exquis, The Corcoran Gallery of Art, Washington, D.C.

The Return of the Cadavre Exquis, The Drawing Center, New York

National Showcase Exhibition, Alternative Museum, New York
Fiction and Experience, Gallery Korea, New York
Not Just a Print, Rosenberg Gallery, New York
Free in Between, Clayton Art Center, Morrow, Georgia
A Night of 1000 Drawings, Artists Space, New York

1992
Engendered Stories, 494 Gallery, New York
Seoul-New York 92, Gallery Korea, New York
Governor's Asian American Heritage Month Celebration, World Trade Center, New York

1991
Two Persons Painting (with Wha-Young Lee), Gaain Gallery, Seoul

1990
West Moreland Art Festival, Twin Lakes Park, Pennsylvania

1989
Honesty, Batanogai Gallery, Seoul

1988
The Contemporary Art Place, Doll Gallery, Seoul
3rd Contemporary Art Festival, 3rd Gallery, Seoul
Seoul Contemporary Art Show, Fine Art Center, Seoul
Contemporary Formative Art, Grorich Gallery, Seoul
Four Persons Works, Kwan-Hoon Gallery, Seoul
Insight 82, Grorich Gallery, Seoul
Pan-Printing, 3rd Gallery, Seoul
Yaewoo Art Festival, Seoul Art Center, Seoul

1987
Sight of 8 Artists, 3rd Gallery, Seoul
Direction, Yoon Gallery, Seoul
New Spirit, 3rd Gallery, Seoul
Seoul 82, Kwan-Hoon Gallery, Seoul

Awards and Residencies

2007
Sun Art Award, Sun Gallery, Seoul, Korea

2001
Hermes Art Award, Hermes Korea, Seoul
Artist's residency, Art Omi, New York

2000
Kyoung-An Artist Residency Studio Grant, Gwangju, Korea
Project Support Grant, The Year of New Arts, Seoul

1995
Suk Nam Arts and Cultural Foundation, Seoul

1994
Seoul 600-Year Memorial Time Capsule Plaza Design, 2nd Prize, Seoul City Hall, Seoul

Artist's residency, P.S. 122 Project Artist, New York

Bibliography

Baik, Young-Taik. *Art / Habit / Introspection*. Exhibition catalogue. Seoul: Kum-Ho Art Gallery, 1995.

———. “Enjoyment and Secret in Paintings—Beom Kim.”

Gana Art Magazine, May/June 1995, 45.
Baik, Ji-Sook. “The Power of East Asian Young Artists: Promenade in Asia, Arts Abroad, Japan.” **Monthly Art**, April 1997, 98–100.

Belimi, Andrea. “51st Venice Biennale.” **Flash Art International** 38, no. 243 (July–September 2005): 54–55.

Beyond Landscape. Exhibition catalogue. Kyongju: Sonje Museum of Contemporary Art, 1999.

Burgeson, Scott J. “This Is an Interview with Beom Kim.” **Bug**, April 1998, n.p.

Cameron, Dan. “Critical Edge, Son of Scatter.” **Art + Auction** 16, no. 5 (December 1993): 52–56.

Chapman, Frances. “Hovel and Lin in the Rafters.”

Waterfront Week 6, no. 24 (18 December 1996): 11.

“Drawing Is Nothing: Kim Beom.” **Art in Culture**, December 2006, 100.

Educating Barbie. Exhibition catalogue. New York: Trans Hudson Gallery, 1998.

“Embarrassed Artists.” **Flash Art International** 26, no. 172 (October 1993): 61.

“Eyeball Collector.” **New Observation Magazine**, Winter 1998, 18–19.

Food, Clothing, Shelter. Exhibition catalogue. Seoul: Seoul Art Center, 1998.

Harris, Mark. **Material Abuse**. Exhibition catalogue. New Jersey: Trans Hudson Gallery, 1995.

———. **Uncovering the Visible**. Exhibition catalogue. Seoul: Yoon Gallery, 1994.

Heartney, Eleanor. “The Cost of Desire.” **Art in America**, December 1998, 39–43.

———. “Mending the Breach.” **Art in America**, December 2003, 74–79.

Johnson, Ken. “Educating Barbie.” **New York Times**, 11 September 1998, E 38.

Jung, Hun-Yi. “Digital Daybreak.” **News Plus**, 16 April 1998, 82.

Karlin, Oliver. “Alternatives to Whitney, What’s Across the River: Use Me, Abuse Me.” In **Columbia Spectrum**. New York: Columbia University, 1995.

———. **Suppose**. Exhibition catalogue. Seoul: Suknam Art and Cultural Foundation, 1996.

Kim, Beom. “Blue Print and Perspective.” **Journal BDL**, Spring 2006, 355–63.

Kim, Hak-Ryaling. “Re-reading Paper / Brush / Ink.” **Wolgan Misool**, February 2000, 126–34.

Kim, Heejin. **Unconquered: Critical Visions from South Korea**. Exhibition catalogue. Mexico City: Museo Rufino Tamayo, 2009.

Kim, Hyun-Jin. “Review: Kim Beom.” **Monthly Art**, September 2007, 147.

Kim, Hyun-Sook. “The Aesthetic of Wit and Humor.” **Wolgan Misool**, September 1998, 74–77.

Kim, Sung-Ho. “Imagination Called Supposition: Beom Kim at Yoon Gallery.” **Gana Art Magazine**, November 1997, 109.

Kim, Sun-Hee. “Kim Beom.” In **Site of Desire**. Exhibition catalogue. Taiwan: Taipei Museum, 1999.
Sunjung, Kim. **Artists in the 21st Century**. Exhibition catalogue. Seoul: Sun Gallery, 1997.

———. “Human / The Survival of Isolated Individuals.” **Gana Art Magazine**, September 1998, 39.

———. ed. **Kim Beom**. Exhibition catalogue. Seoul: Samuso, 2010.

———. “A Transition of the Art World in 2009.” **Maison**, February 2009, 154–55.

Kino, Carol. “Educating Barbie.” **Time Out New York**, 14–24 September 1998, 91.

“Kwangju Paradise.” **C Magazine**, November 1997–January 1998, 32.

Kwon, Joon-Mo. **Two Contexts in Beom Kim**. Exhibition catalogue. Seoul: Yoon Gallery, 1997.

Kyander, Pontus, and Lee Jiyoung. **Seoul, Until Now**. Exhibition catalogue. Copenhagen: Charlottenborg, 2005.

Lee, Jiyoung. **Through the Looking Glass**. Exhibition catalogue. London: Asia House, 2006.

Lee, Sung-Hui. “A Task beyond the Horizon.” **NEXART**, September 2007, 8–13.

Lee, Wha Soon. “One-Person Exhibition in Seoul of Kwangju Biennale Artist.” **Sport Chosun**, 28 September 1997, 12.
Levin Kim. “Beom Kim.” **The Village Voice** 42, no. 36 (9 September 1997): 31.

Mahoney, Robert. “Beom Kim.” **Time Out New York**, 15 December 1995, C29.

Murdock, Robert M. “Scratching the Surface & Borrowing: Sowon Kwon.” **Review**, 15 June 1997, 8–9.
Nahas, Dominique. “John Gruen.” **Review**, 15 January 1997, 22–23.

Park, Eun-Ha. “Three Star Show, Image 1.” **Forum Δ** 2 (July 1998): 5–9, 12.

Park, Young Taek. “A Praise for Still Life.” **Monthly Art**, March 2004, 132–37.

Oh, Jung-Min. “Beom Kim.” **Monthly Art**, April 1996, 98.
Raynor, Vivien. “Contradictions and Questions, Unresolved.” **New York Times**, 11 February 1996, 12.

———. “Dogs, Dogs, Dogs and More Dogs.” **New York Times**, 1 October 1995, 15.

———. “Unsettling Social Commentary with Material as Victim.” **New York Times**, 19 March 1995, 14.

The Return of the Cadavre Exquis. Exhibition catalogue. New York: The Drawing Center, 1994.

Scott, Andrea K. “Conceptual Art as Neurobiological Praxis.” **Time Out New York**, 22–29 April 1999, 66.

“The 2nd Hermes Korea Art Award.” **First**, December 2001, 144.

“Secret beyond the Door.” **Monthly Art**, July 2005, 86–89.
Shin, Hyun-Lim. “Thrilling Sadness Left After Uncommon Humor.” **Haute**, March 2000, 112–14.

Solomon, Andrew. “As Asia Regroups, Art Has a New Urgency.” **New York Times**, 23 August 1998, AR31–33.
Song, Min-Ah. “Kim Beom: Another Way to See the World.” **Wolgan Misool**, October 1999, 65.

“Uniformed.” **Gana Art Magazine**, October 1997, 145.
Unmapping the Earth: '97 Kwangju Biennale. Exhibition catalogue. Kwangju: Kwangju Biennale Press, 1997.
Vine, Richard. “Korea Launches Live-in Museum.” **Art in America**, January 2001, 23.

Visual Extension of the Photographic Image. Exhibition catalogue. Gwacheon: National Museum of Contemporary Art, 1998.

A Window, Inside and Outside. Exhibition catalogue. Gwangju: Gwangju City Art Museum, 1999.

“A Window, Inside and Outside.” **Wolgan Misool**, July 1999, 110–13.

Yoo, Jae-Gil. “Beom Kim Exhibition.” **Monthly Art**, January 1995, 129.

Yoon, Min-Yong. “Utility Folder by Beom Kim.” **Magazine X**, November 2000, n.p.

Yoon, Woo-Hak. “Kim Beom, the 15th Awardee of Suknam Art and Cultural Foundation.” **Space**, April 1996, 124–25.

Your Bright Future: 12 Contemporary Artists from Korea. Exhibition catalogue. Houston: Museum of Fine Arts, Houston; Los Angeles: Los Angeles County Museum of Art, 2009.

KIM BEOM ANIMALIA

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Korea Foundation

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