

Kim Yun Shin: In Focus

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New York, Gallery C



Kim Yun Shin, *Add Two Add One Divide Two Divide One* 2012-21, 2012

Lehmann Maupin is pleased to announce *Kim Yun Shin: In Focus*, the first-ever solo exhibition of the artist's work in New York City and the first with Lehmann Maupin. This exhibition precedes her participation in the 60th International Art Exhibition of La Biennale di Venezia *Foreigners Everywhere*, curated by Adriano Pedrosa, opening April 2024. In this *In Focus* presentation, Kim's abstract wood sculptures and vibrant paintings explore the balance of physical and spiritual space. Over the course of Kim's six-decades-long career, she engages process, repetition, and gestalt in a manner of lyrical abstraction, revealing expressions of the internal and external worlds we inhabit and create.

One of the first women to formally train as a sculptor in Korea, Kim is known for her physically challenging processes of cutting into wood with a chainsaw, intuitively assembling the pieces, and adorning her cut surfaces with expressive mark-making, creating works that resemble the natural world. Her sculptures are assemblages of terracotta-hued natural wood—*algarrobo*, indigenous to South America—stacked vertically and scarred with angular notches and planes. The resulting objects appear like sprouting plants or gestural figures, evoking both human and animal forms. Since the late 1970s, many have been titled *Add Two Add One Divide Two Divide One*. The leading words *add* and *divide* recall Kim's process, as well as the geometric expression of Yin-Yang in Eastern philosophy: opposing tendencies that complement one another, coalescing in a kind of unity. These dynamic amalgamations trace the fusion of physical and spiritual spaces that distinctly reflect Kim's life and work.

The same can be said of Kim's paintings. Having traveled extensively throughout her life, Kim has been living between Korea and Argentina since 1984, and her materials, compositions, and colors reflect her unique diasporic experience. At the same time, her hybrid domains provide a universality that transcends time and place. Kim's brightly colored paintings on wood sculptures and canvas embody perceptions of nature and humanity—landscapes of both the environment and of the inner soul. Soft forms and geometric lines embrace a network of energized and radiant marks; compositions fit together like a free-form patterned quilt, creating the kind of depth and dimension characteristic of looking through a densely layered forest. The disparate energies of flat color and voluminous pattern, curved lines and sharp angles, and warm and cool tones harmonize with one another, synthesizing Kim's internal and external expressions of her environment

in compositions akin to artist Wassily Kandinsky's confluence of abstracted forms and spiritual resonance. Similar to her sculptural practice, Kim paints by process of addition and reduction, using a knife to apply and scrape off paint. These invented "scapes"—land, sea, sky—convey an embodiment of Kim's emotional and spiritual connection to a place, rather than any formal geographic location, emphasized via the repeated title *Song of My Soul*.

Kim's innovative methods and abstract vocabulary are in lively dialogue with artists represented at Lehmann Maupin. Her use of bold colors, complexly layered surfaces, repetitive mark making, and atmospheric tension resonate with works by McArthur Binion (b. 1946, Macon, MS; lives and works in Chicago, IL) and Shirazeh Houshiary (b. 1955, Shiraz, Iran; lives and works in London, UK). The gallery is privileged to work with these international artists, as well as other historically important Korean artists such as Do Ho Suh, Lee Bul, Sung Neung Kyung, and Suh Se Ok—relationships that date back to as early as 2000. As one of the first international galleries with an outpost in South Korea, Lehmann Maupin is deeply connected to Seoul and artists of the region. Kim's multimedia practice is singular in her unique expression of varied environment, paving the way as a first-generation woman sculptor in Korea in the late '60s and '70s for future generations of women artists. As she said recently following the announcement of her co-representation at Lehmann Maupin and Kukje Gallery, "with my remaining strength, I will return everyone's support by devoting my time to creating work that I hope will inspire many."



Kim Yun Shin, *Song of My Soul* 2016-11, 2016

Born in Wonsan, North Korea (1935), Kim lives and works in both Buenos Aires, Argentina, and Yanggu, South Korea. Kim earned her B.F.A. from Hongik University in Seoul, South Korea, in 1959 and studied sculpture and lithography at the École nationale supérieure des Beaux-Arts in Paris, France, in 1964. Returning to Seoul in 1969, she worked with artists to establish the Korea Sculptress Association while teaching sculpture at Sangmyung University. Despite having a successful career, the artist decided to move to Argentina in 1984 to expand her artistic practice. In 2008, Kim founded the Museo Kim Yun Shin in Buenos Aires, Argentina.



Select recent solo exhibitions of Kim's work have been organized by Nam-Seoul Museum of Art, Seoul, South Korea (2023); Whitewave Art Center, Seoul, South Korea (2022, 2015); Gallery Banditrazos, Seoul, South Korea (2022); E2Art Gallery, Los Angeles, CA (2022); Korean Cultural Center, Buenos Aires, Argentina (2022, 2021, 2018); Korean Cultural Center, Warsaw, Poland (2019); Korean Cultural Center, Madrid, Spain (2019); Centro Cultural Pilar, Buenos Aires, Argentina (2017); Cabildo, Córdoba, Argentina (2016); Museo Municipal de Arte Moderno Mendoza, Mendoza, Argentina (2015); Hanwon Museum of Art, Seoul, South Korea (2015); María Elena Kravetz Gallery, Córdoba, Argentina (2010); and Museo de Arte López Claro, Azul, Argentina (2009).

Select group exhibitions featuring her work include *Past and Present: 15 Korean Abstract Painters*, Ahn Sang Chul Museum, Yangju, South Korea (2015); *Green Life*, Korean Cultural Center, Washington, D.C. (2012); *STONE LAND*, Iksan International Stone Culture Project, Iksan, South Korea (2012); *Encuentro*, Korean Cultural Center, Buenos Aires, Argentina (2011); *International Sculpture Symposium*, Rosario, Argentina

(2007); *Exhibition of Korean Artists in South America*, São Paulo, Brazil (2006); *Korean-Spanish Sculpture Symposium*, Icheon, South Korea (2003); *Beijing International Sculpture Symposium*, Beijing, China (2002); *The 7th International Sculpture Symposium*, Rosario, Argentina (2001); *The 3rd International Sculpture Symposium*, Buenos Aires, Argentina (2000); *Exposición Grupal de la Asociación Artes Plásticas Coreana*, Buenos Aires, Argentina (1998); *Galería de Arte La Candelaria*, Buenos Aires, Argentina (1995); *'95 Korean Women Artist Festival*, Seoul Museum of Art, Seoul, South Korea (1995); and Museo de Arte Moderno, Mexico City, Mexico (1992, 1991).

Kim's work is in numerous international public and private collections, including Museo de Arte Moderno, Mexico City, Mexico; Museo de Arte Moderno, Buenos Aires, Argentina; Museo de Arte López Claro, Azul, Argentina; Central Post Office, Rosario, Argentina; Beijing International Sculpture Park, Beijing, China; National Museum of Modern and Contemporary Art, Gwacheon, South Korea; Seoul Museum of Art, Seoul, South Korea; Hanwon Museum of Art, Seoul, South Korea; Korea Land and Housing Corporation, Seoul, South Korea; Asan Social Welfare Foundation, Asan Medical Center, Seoul, South Korea; Korean-Spanish Sculpture Park, Gwangju, Gyeonggi-do, South Korea; and Central Sports Park, Iksan, South Korea.

**LEHMANN MAUPIN**

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.

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