



Quiet Folds Dispersing You | Sooun Kim
5-21 June 2026

Gallery 1

1. *Quiet Folds Dispersing You*, 2026
Single Channel Video
00:13:00

2. *Sleep Debris*, 2026
Oil and acrylic on linen
50 cm x 45cm x 7 cm

3. *Unfolding 1; Provisional Unfolding*, 2026
Oil and acrylic on linen
45 cm x 100cm x 7 cm

4. *Unfolding 2; Unfolded Elsewhere*, 2026
Oil and acrylic on linen
45 cm x 100cm x 7 cm

5. *Unfolding 3; Dispersing*, 2026
Oil and acrylic on linen
45 cm x 100cm x 7 cm

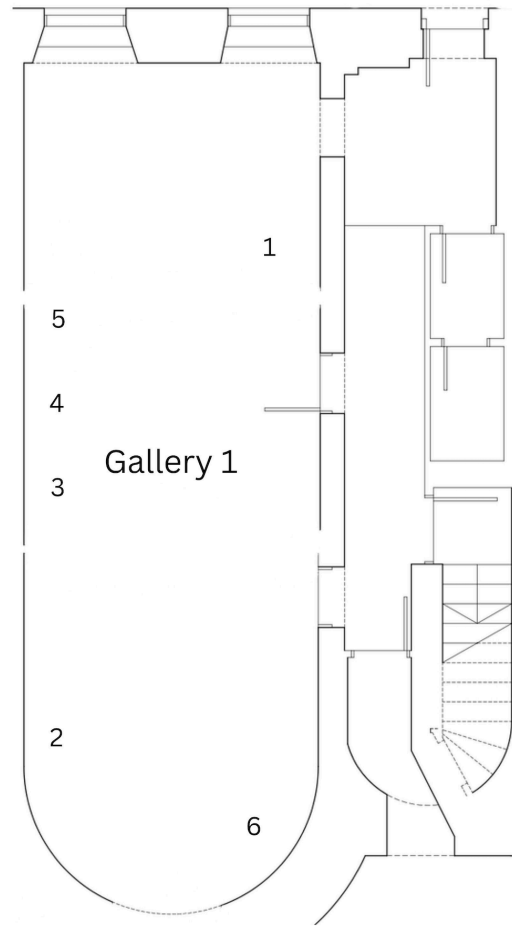
6. *Fray Perch*, 2026
3D printed resin, taxidermied crow
33 x 22 x 19cm

Quiet Folds Dispersing You is a film installation that unfolds from the mind of the artist, Sooun Kim, examining the unsettled sense of self and disconnection from place brought about by the artist's experience of migrating to Glasgow. This state of psychological daze, of being simultaneously trapped and disconnected, is loosely associated with the story of Korean independence activist Yi Jun, who died alone under mysterious circumstances in a hotel room in The Hague in 1907.

Using temperature as a mode, the film posits the idea of limbo as a unifying location and state of being, one which all can access but few can leave. Rather than proposing return or aspirations of recovery, the film explores the persistence of inertia and its effects on our understanding of ourselves and our surroundings.

The exhibition is in a former home, 44 Carlton Place emphasising a feeling of domesticity and softness. Kim's film is grounded by a comfort blanket falling freely onto the carpeted floor. The space itself is currently mid-renovation, between its past as a townhouse, and its future as an art gallery. This transitional period allows the viewer to contemplate a "place of becoming," suspended between history and possibility.

44 Carlton Place



Sooun Kim (b.1989 South Korea) lives and works in Glasgow. He studied at Chung-AngCH Seoul, KR. and Glasgow School of Art, graduating with an MFA in 2020. Kim works across painting, video, sound, and installation. Embracing a process of abstraction shaped by mediated perception, his artwork appears as shifting terrains; hybrid surfaces where his lived experience of diasporic migration drifts in and out of proximity. Refusing romantic notions of cultural fusion, Kim's work foregrounds how identities and images fragment and reconfigure under postcolonial and technological conditions, accentuating the psychological distance between simulation and human embodiment.

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