



row-koya#2

silk screen · paraffin wax · wooden panel | 1167 x 803 x 30 mm | 2013

© Kim Kwang Nam

## CONTROL

Kim Kwang Nam Solo Exhibition

2013.06.01 (Sat.) - 06.30 (Sun.)

open on Fri., Sat., & Sun. 12:00 – 18:00

opening reception : 06.01 (Sat.) 18:00 – 20:00

appointments are available on weekdays

Kim Kwang Nam creates unique works using an original technique. He photographs scenes or objects of everyday life and then prints silkscreens of the images onto paper, canvas or panel, which are coated with paraffin wax. Next, he randomly applies heat to the surface of the silkscreen. As soon as the heat is applied, the silkscreen ink melts randomly and uncontrollably. In other words, the images begin to mutate regardless of his intention. As a result, Kim's calm "BLACK & WHITE" screen possesses a vigorous strength that truly overwhelms its viewers. We are pleased to present the latest works by Kim Kwang Nam in "CONTROL".

Naomi Rowe | eN arts

What means should I choose to control myself?

Should I start walking from my right foot? Should I start with my left foot? That small first step changes the event and, regardless of right or wrong, influences me.

Once, when I was out looking for someone, I found that myself completely unable to control my body and collapsed. Somehow, I was no longer myself. It happened to me more easily than I thought possible. Although conscious, I could not command my body, and what my eyes saw seemed to be separated from me by a plate of glass. In my unstable consciousness, I started to examine my collapsed self objectively. I asked myself what was this collapsed me. At that moment, I felt that what happened to my body was something like my daily life. The act of walking. The process of making a telephone call. Just talking. Living each day requires control, over and over again. The result of that repetition, however, is not what we expect. I remain apart from how I want to be and remain in a confused, imperfect state.

I print images on paraffin wax using a silkscreen. As the heat melts the wax, the images start to mutate and change. Although I am in control of the process, I am not in complete control of the outcome.

The heat melts the wax, and the image that consists with ink is fallen down. I do control myself to choose the action to melt the wax by heating, but cannot completely control the result. The image separates from my hand and settles as an incomplete representation. The melted paraffin and ink create an ambiguous state between the image and object. The act of melting, the action that I control, creates an incomplete state. I feel a strong connection, sympathy, for the “other thing” that is created from this process.

Kim Kwang Nam