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Artistry

Yu Jeong Min

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# Yu Jeong Min's Solo Exhibition <Stack>

2024. 9. 3 - 9. 24

Yu Jeong Min presents works that blur the boundaries between art furniture and sculpture, exploring new relational dynamics. Rather than challenging the traditional concepts of these genres, Yu reinterprets their conceptual features, offering a fresh perspective. Through this approach, Yu provides an innovative experience that transcends conventional artistic categories.

The artist has been showcasing various art furniture and sculptures using squid plywood as the primary material. His works are characterized by highlighting the inherent properties of the material and visualizing his autobiographical experiences through imagery. In the upcoming exhibition, Stack, he expands the concept of furniture, attempting to go beyond its traditional context. Notably, the exhibition features new interpretations of his Arch series as installation works.

In this exhibition, the artist emphasizes the forms derived from the inherent characteristics of the material, presenting works that reinterpret and develop his previous Arch series into fine art through installations and three-dimensional works. Rather than irrationally moving beyond any specific domain, he seeks a balanced perspective within the purity of various media, infusing the expanded genre with artistic sensibility and wit, thereby stimulating the viewer's imagination.





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Yu Jeong Min

Stacked Arch 03, 2024

Plywood, Resin

450x290x2270(h)mm (7EA) / 450x290x450(h)mm (each)

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Yu Jeong Min

Stacked Arch 02, 2024

Plywood, Resin

390x290x1190(h)mm (6EA)

390x290x450(h)mm (each)

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## Building New Connections

Art forms are historically defined concepts rather than universal ideas. Concepts in art are not immutable, but are subject to change with history and circumstances, carrying the inherent logic and norms of art. Just like the concept of sculpture moved away from the portrayal of monuments. Just like the concept of furniture started to highlight artistic qualities. In particular, postmodernism, with its intention to eliminate the gap between daily life and art, emphasizes individuality, autonomy, diversity, and popularity; rejects absolute ideology; and produces various styles of works of art. Just as there were changes in painting and sculpture, new methods reflecting postmodernist boundaries were attempted in crafts and design as well. Through these changes and integration of diverse concepts, today's art is no longer categorized according to the definition or perception of a given medium, but instead new boundaries have begun to be applied logically within a series of cultural contexts.

## Repetition and Transformation

Yu Jeong Min has a bachelor's degree in Woodworking and Furniture Design, and began his work in art furniture. As the product of the designer's creative art and sensibility, art furniture requires aesthetic creativity and imagination while retaining the practicality and functionality of the furniture. From his college days on, Yu has experimented with various techniques and materials such as staplers and glue guns on minimalist furniture, challenging and examining the scope of materials that can be used. Through such unique attempts, Yu incorporated the refreshing excitement that comes with unfamiliarity into his furniture, finding a balance between functionality and aesthetics, and continuing to reflect on the purpose of sculptures themselves.

Early in his career, Yu sought to create visual aesthetics through the repeated use of a single material. Today, he has expanded the concept of 'repetition' through the use of his primary material, flexible plywood. By studying the material's physical properties and drawing on its potential functionality, he has presented works of various forms utilizing the flexibility of the bending plywood. Many artists tend to search for the essential elements of all forms through 'points' and 'lines'; however, Yu focuses on the pure, natural form of 'curves'. This is evident in his representative works, 'Arch Series' and 'Spline Series'. He demonstrates the beauty of stability through the most aesthetic of curves, the 'arch', and the freedom and transformative nature of curves through the 'spline'.

Yu's work is organically linked to everyday life. He expresses himself by visualizing the images captured from everyday life and simply delivering them in easily recognizable icons. The icons are born out of the artist's autobiographical memories and experiences while he observes objects in life. They are snapshots of certain movements or inspirations drawn from daily lives, giving shape to the formless memories living in the artist's mind. Icons found on the face of his works reflect the 'minimalist style', following clean and simple compositions and combinations, and their distinctive appearance guides the viewer to focus on the artwork. This has become Yu's unique method of expression.

## Stack: The Connection between Art Furniture and Sculpture

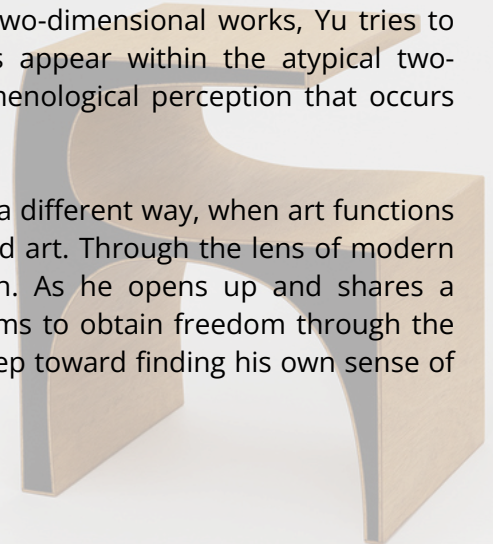
This solo exhibition «Stack» seeks to reinterpret and develop the existing concept of furniture and to depart from the restrictive context of the genre. Emphasizing the forms that were derived from the unique features of the material, the artist presents fine art installations that have been reinterpreted and evolved from his Arch Series.

The exhibit was inspired by Alvar Aalto's masterpiece, Stool 60, a uniquely shaped stool designed to be stacked and stored. A 'stacking chair', a term for furniture, refers to a chair that can be stacked and has both functionality and practicality. Here, Yu focuses on the act of "stacking" itself. In this exhibit, Yu presents stacked sculptures, building upon his representative work showcasing stools. His new work <Stacked Arch> presents a stacked sculpture, of which the individual pieces serve as furniture when separated. In this way, each object of furniture and sculpture can be viewed through standards other than just utility or functionality, allowing us to recognize that a form can carry new meanings and implications.

However, the act of "stacking" is not limited to external elements. The artist's act of "stacking" begins from the early stages of creating his work. For structural stability, he stacks supporting modular pieces and links them with strong connectors in the internal space of the sculpture in a similar way a framework is constructed. Through this process, the support force is evenly distributed to achieve stability. Next, he covers the surface, pours resin, and then grinds it out to complete the piece of sculpture, which is, by itself, considered an independent object to explore. Then, he stacks each completed piece one by one, transforming them into a new sculpture under the modern art's concept of sculpture. The artist repeatedly goes back and forth between the 'furniture' and the 'sculpture', recalibrating the connection between the two.

Before suggesting an object for practicality or for sentimental significance, the artist first contemplates sculptures carrying different meanings depending on the perspective of the viewer. Through various projects, Yu came to understand that the function of furniture is restricted by the space it is placed in, whereas a sculpture may become a symbolic language in itself regardless of where it is situated. With this experience, Yu proposes a way to create a new space beyond the traditional genres for the roles of sculptural objects. Thus he initiates a discussion on the autonomy of the works themselves. Additionally, this exhibit includes two-dimensional works that newly examine atypical curves. Since 2022, Yu has attempted to make multi-layered modifications on his expressions of curves. In his first-ever two-dimensional works, Yu tries to observe the ways various phenomena and visual elements appear within the atypical two-dimensional structure and to elicit an experience of phenomenological perception that occurs within this space.

In summary, the artist attempts to reinterpret art furniture in a different way, when art functions beautifully, crossing the boundaries between everyday life and art. Through the lens of modern art, he discusses the balance between beauty and function. As he opens up and shares a perspective that is simultaneously familiar and foreign, Yu aims to obtain freedom through the enhanced senses and expanded perception. This is his first step toward finding his own sense of color without any boundaries.





Yu Jeong Min

Stacked Arch 01, 2024

Plywood, Resin

390x290x1300(h)mm (4EA) / 390x290x450(h)mm (each)

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Yu Jeong Min

Arch Series 34, 2024

Plywood, Resin

300x195x1900(h)mm / \*without plinth

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Yu Jeong Min

Spline Series 39, 2024

Plywood, Resin

315x225x2100(h)mm / \*without plinth

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Installation View

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Since childhood, I have found joy in creating things with my hands. I was fascinated by the idea of bringing a fresh perspective to objects by tinkering with materials that were easily available around me, almost as if I were playing around. My work aims to create a small world through human labor, much like a farmer planting rice. Just as a farmer's work is often a series of repetitive tasks, I seek to create a new artistic world by repeatedly transforming and modifying materials.

*-Yu Jeong Min-*





Yu Jeong Min

Spline Series 37, 2024  
Plywood, Resin  
1550x270x460(h)mm

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Yu Jeong Min

Spline Series 38, 2024  
Plywood, Resin  
1530x270x460(h)mm

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Yu Jeong Min

Contour Series 07, 2024

Plywood, Resin

300x155x1630(h)mm

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Yu Jeong Min

Contour Series 05, 2024  
Plywood, Resin  
900x560x35mm

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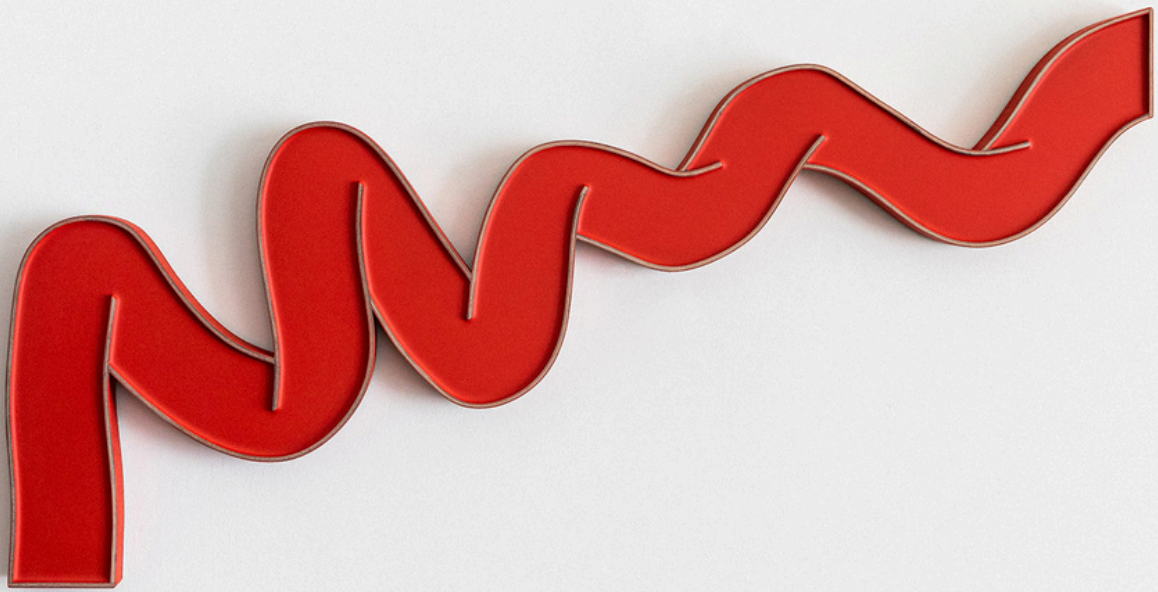
Yu Jeong Min

Contour Series 06, 2024

Plywood, Resin

750x750x40mm

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Yu Jeong Min

Contour Series 04, 2024  
Plywood, Resin  
970x335x35mm

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Yu Jeong Min

Contour Series 08, 2024

Plywood, Resin

830x1650x35mm

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Yu Jeong Min

Contour Series 02, 2024  
Plywood, Resin  
980x270x30mm

DIA



Yu Jeong Min

Contour Series 03, 2024  
Plywood, Resin  
510x510x35mm

DIA



Yu Jeong Min

Contour Series 01, 2024  
Plywood, Resin  
400x300x30mm

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## Yu Jeong Min (b.1990)

Born in 1990 in Yecheon, Yu Jeong Min majored in Wooden Furniture at Hongik University. The artist focuses on the themes of repetition and transformation, striving to reveal the latent potential and inherent qualities of materials. His work explores abstract forms that can move in conjunction with curves. The “arch” plays a significant role in his pieces, as it effectively represents a form that is both static and dynamic. Utilizing the flexible nature of his primary material, squid plywood, Yu creates various motifs centered around the basic structure of the arch, expressing free-flowing curves. He realizes his concepts through a multifaceted approach that includes art furniture, sculpture, and flat works, thereby building a diverse and vibrant world of forms.

Yu Jong Min expresses his concepts through various mediums, including art furniture, sculpture, and flat works, building a multifaceted and original world of forms. His notable exhibitions include Problematic Craft (2020, Artbit Gallery), unparasite (2021, Platform-L), THÈSE (2021, BOONTHESHOP), ART-IST (2022, BOONTHESHOP), Spectrum of Seating (2022, DDP), and the 4th Hangeul Experimental Project (2022, National Hangeul Museum). His work is also part of the collection of the global company TWP in Singapore. Recently, Yu was selected as one of the ten finalists in the first Seoul Sculpture Award competition organized by the city of Seoul, further expanding his field of activity.



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