

Discover

Inspiring

Artistry

뒤틀어버린

공식

of a Formula

Variation of

Variation of a Formula

Group Exhibition with Wonjin Kim , Sojeong Yang and Yeonhwa Hur

The first exhibition of 2025 at DIA Contemporary, "Variation of a Formula", brings together artists Wonjin Kim, Sojeong Yang, and Yeonhwa Hur to explore the process of seeking new meanings by stepping away from conventional definitions and ideologies. Through their unique perspectives and media, these artists challenge existing formulas and examine how the physical properties of materials can offer diverse ways of reading and interpreting art.

The advancement of various media has expanded human senses, opening up new possibilities for receiving and transmitting messages. This extension of perception leads to fundamental changes in how we think and live, altering the ways we understand and interpret the world around us. It also introduces new perspectives, serving as a crucial element in exploring ways to communicate through art. By utilizing the specific characteristics of different media, the artists create their own narratives, embedding them within their works. Importantly, the choice of media is not merely a visual tool but serves as a conduit for exploring profound meanings.

The media themselves evolve into vital elements that shape both the content and form of the work. This approach allows for a rich variation in artistic expression, with each artist using visual imagery to effectively communicate their message.

"Variation of a Formula" focuses on how these artists break away from universal artistic norms in their own unique ways, placing emphasis not just on the media itself but on how the artists engage with it to express their conceptual inquiries. Although they work with different media and themes, the participating artists—Wonjin Kim, Sojeong Yang, and Yeonhwa Hur—share a common focus on exploring new perspectives and worldviews through distorted or fractured forms. In doing so, they reveal their individual explorations and ways of thinking, providing us with a glimpse into their unique creative processes.

Kim examines the errors embedded in the records of time, focusing on the discrepancies between memory and documentation as time progresses. Her work reflects on the subtle flaws inherent in language and explores how these small errors evolve, giving rise to new forms of meaning.

[1] Wonjin Kim, Artist note, 2024

Beginning with written language, Kim has expanded her practice to include auditory forms, utilizing various media to translate the process of recording into a visual language. Her new work, "Heat Shimmer in Shimmering Heat," investigates the residual impressions and transformations that occur between language, body, and time. The piece metaphorically represents the distortion of memory through heat waves, exploring how the small tremors in the gaps between media can lead to unforeseen changes in form and meaning. [2]

Yang, in her work, extracts forms from everyday objects, observing the fleeting moments in which objects disappear or are discarded. These objects, stripped of their societal roles, are reconstructed in a new spatial context, focusing on their visual aspects. Through playful imagination, she places these objects in fresh contexts, stimulating reflection on the overlooked and discarded aspects of daily life. Her recent works explore the transitory nature of materials such as water and ice, using techniques like marbling to capture and express their ephemeral forms. In her new series *Untitled (Object Shapes)*, Yang employs the space between canvases to create a minimal and suggestive form, inviting viewers to engage their imagination and reinterpret the potential of everyday objects.

Hur investigates water as a central theme, using her work to transcend physical constraints and experiment with sensory memory. By exploring water's fluidity through sculpture, painting, and installation, Hur merges different media to form a cohesive narrative. Her series *Cycle-Black Coral* explores the cyclical relationship between nature and artificiality, merging coral and mineral elements to reflect on the interconnectedness of natural and human-made systems. This work delves into the flow of materials, seeking to capture both the sensory experience of water and the intricate relationship between ecological change and human intervention.

In sum, "Variation of a Formula" is a journey into deconstructing and reimagining the rules and perspectives of art. Through the creative processes of these three artists, fixed artistic formulas are reinterpreted through new lenses. By breaking down and reconstructing artistic rules, they search for new possibilities beyond traditional frameworks, continuing to challenge and redefine the boundaries of art.

[2] Same as [1]

Wonjin Kim

Wonjin Kim focuses on the records of memory that are forgotten and transformed over time, capturing them through visual languages such as painting, sculpture, and installation. Centered around the concept of 'record,' the artist explores the errors inherent in the changing nature of records and materials over time, using discarded books, letters, diaries, and machines as mediums to represent the objects of memory.

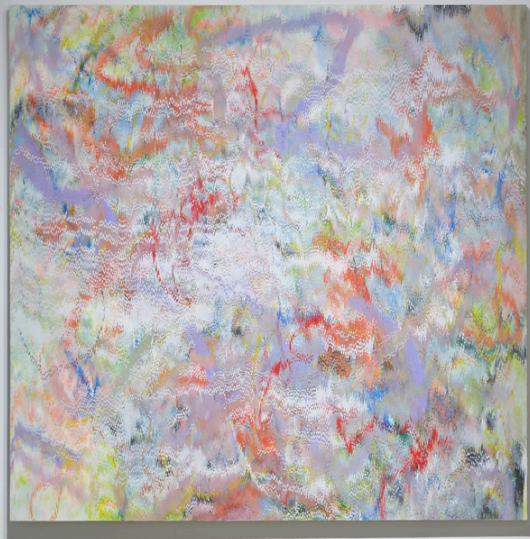
She layers and overlaps the records of memory, visually unraveling the errors of loss and transformation within the repetitive flow of time. By expanding from personal historical perspectives to those of others, the artist reveals fragments of shared, collective memory. Furthermore, by linking the recording of memory to acts of movement, Kim seeks to rediscover the attributes of forgotten memory, an invisible world, through the contact between various forms and media.

Wonjin Kim earned a BFA and MA in Visual Culture and Arts from Korea University. She has held solo exhibitions, including *A Vestigial Trace Study* (Art Space Boan3, Seoul, 2024), *Dancing in the Thin Air* (Kumho Museum of Art, Seoul, 2023), *A Blank Confession* (Artist Residency TEMI, Daejeon, 2022), and *Stratal Landscape* (Shinhan Gallery Kwanghwamun, Seoul, 2017).

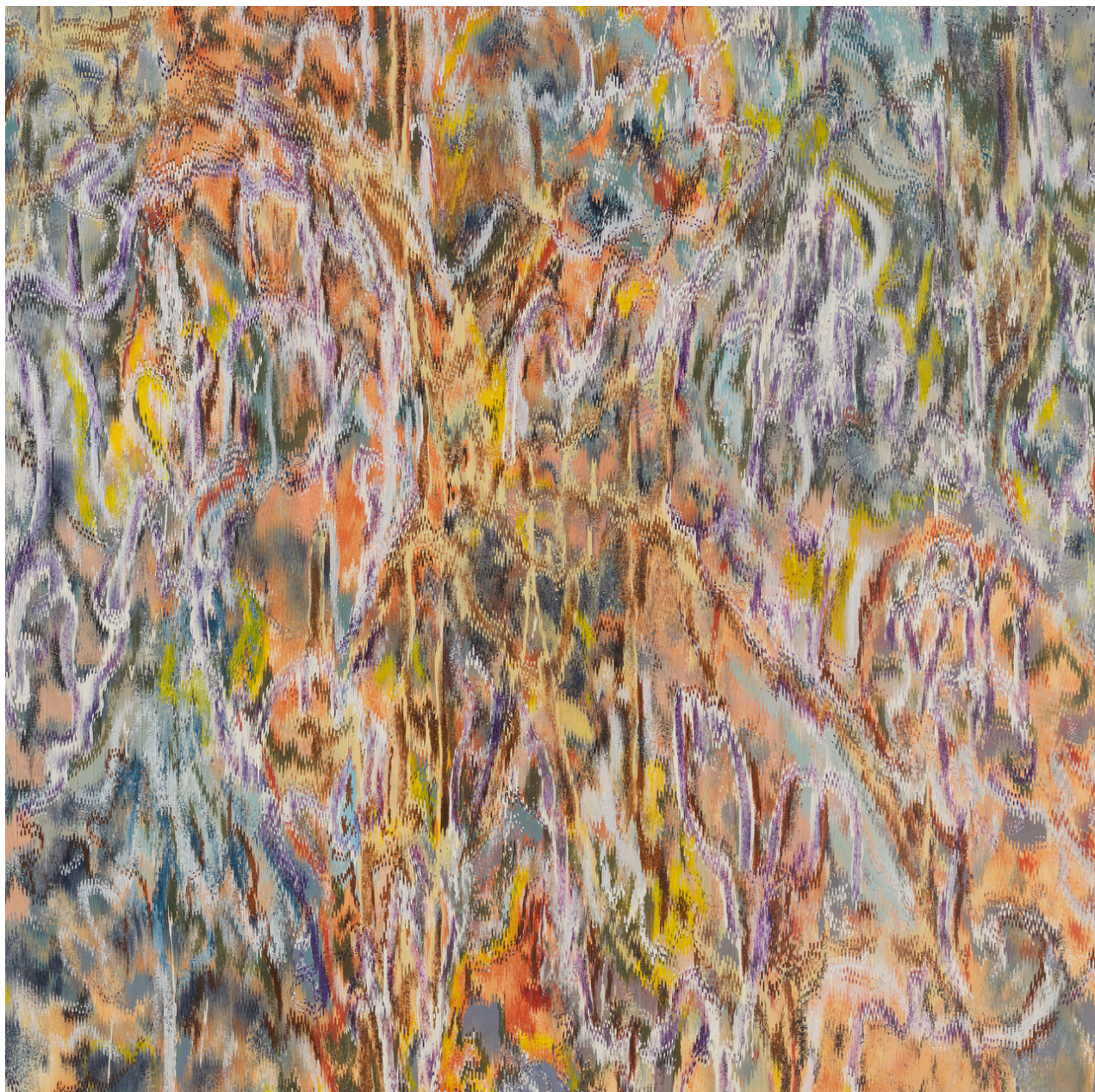
Her major group exhibitions include *Public Art New Heroes 2024* (K&L Museum, Gwacheon, 2024), *This Is Not Just Local: Tactical Practices* (Busan Museum of Contemporary Art, Busan, 2024), *Daily Briefing 14:00, 27days* (Daegu Art Factory, Daegu, 2022), *Tu m'* (SeMA Warehouse, Seoul, 2022), and *Soorim Art Prize* (Soorim Art Center, Seoul, 2020). She has also participated in various artist residencies, including *Cité internationale des arts* (France, 2023), *TEMI 9th Resident Artist* (2022), *Kumho Art Studio 16th Resident Artist* (2020-2021), and *Pier-2 Artist in Residence, Resident Artist* (Taiwan, 2018).



Wonjin Kim
Heat Shimmer in Shimmering Heat no.007
2024
Color on Korean paper, collage
130.3x130.3cm



DIA



Wonjin Kim
Heat Shimmer in Shimmering Heat no.008
2024
Color on Korean paper, collage
130.3x130.3cm



Wonjin Kim
Heat Shimmer in Shimmering Heat no.001
2024
Color on Korean paper, collage
53.2x80.4cm



DIA



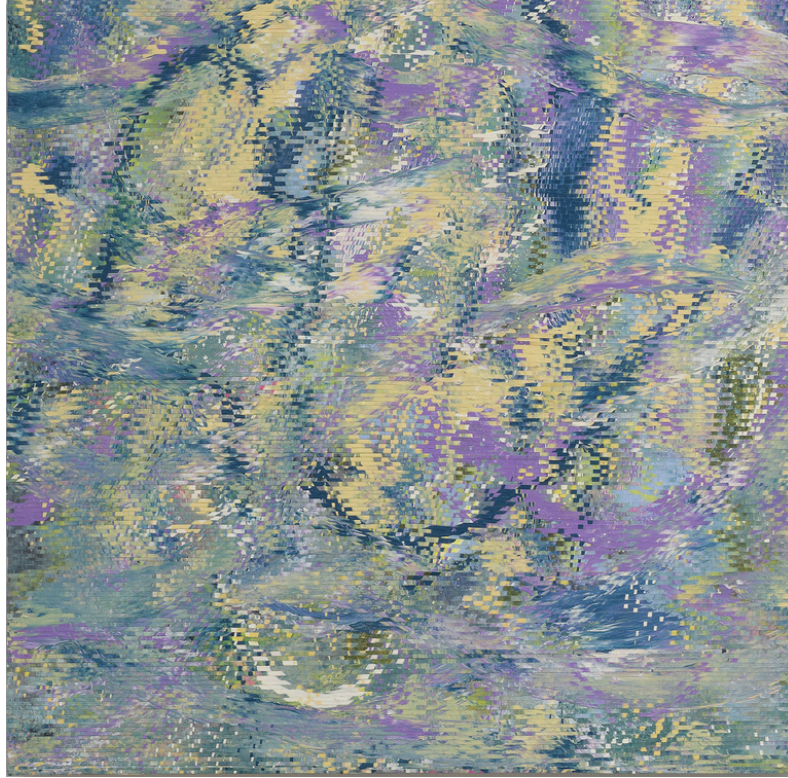
Wonjin Kim
Heat Shimmer in Shimmering Heat no.002
2024
Color on Korean paper, collage
80.5x100cm



Wonjin Kim
Heat Shimmer in Shimmering Heat no.003
2024
Color on Korean paper, collage
80.5x100cm



Wonjin Kim
Heat Shimmer in Shimmering Heat no.004
2024
Color on Korean paper, collage
80.5x80.5cm



Wonjin Kim
Heat Shimmer in Shimmering Heat no.005
2024
Color on Korean paper, collage
40x40cm



Wonjin Kim
Heat Shimmer in Shimmering Heat no.006
2024
Color on Korean paper, collage
60.8x41.2cm

Sojeong Yang

Sojeong Yang has been pursuing a conceptual exploration of object forms through drawing studies and painterly expressions. Her works depict the forms of objects collected from autobiographical experiences, focusing on their shapes while excluding the meanings and contexts traditionally associated with them. This approach allows for a fresh reconsideration of the hidden meanings behind the objects.

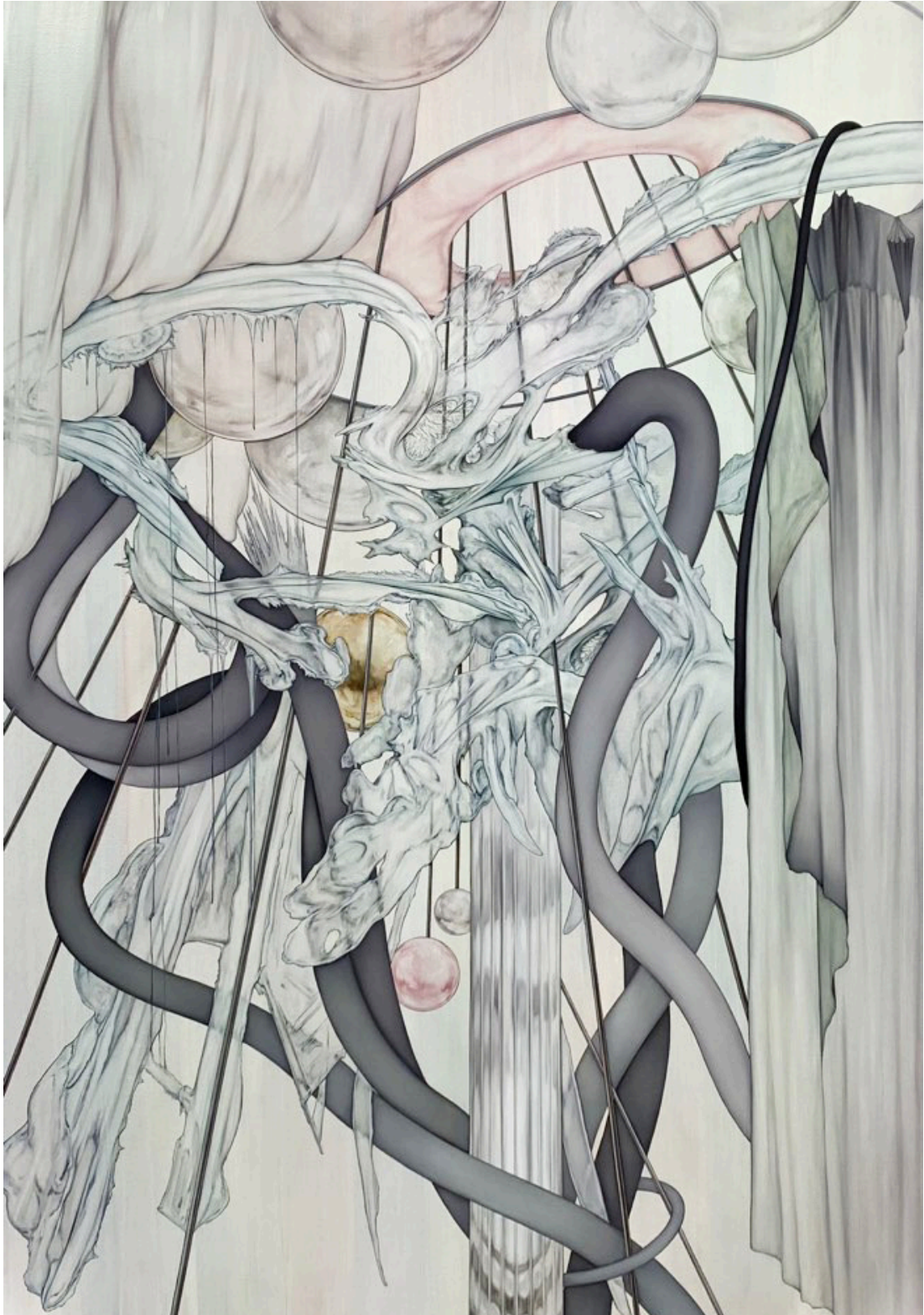
In particular, her series *Untitled (Object Shapes)*, referred to as "wooden sculpture painting," distinctly presents the forms of objects. Through the transformation from two-dimensional to three-dimensional, these works reflect on the new meanings that arise between the inherent significance of objects in reality and their artistic expression. By capturing the meanings and variations of form in a sensory, painterly way, Yang offers a visual play that stimulates the viewer's perception.

Sojeong Yang earned a BFA and MA from the Department of Painting at Hongik University, Seoul. She has held major solo exhibitions including *In My Mold* (Drawingroomseoul, Seoul, 2023), *Landing Net* (Rund Gallery, Seoul, 2021), *Shape (形態)* (Cyart Space, Seoul, 2017), and *Present Tense* (Gallery DOS, Seoul, 2015). She has also participated in numerous group exhibitions such as *Zero Compromise (ARTnoid178)*, Seoul, 2024), *Until we meet again_Part1* (show and tell, Seoul, 2021), *9th Gyeongjae Artist of Tomorrow* (Gyeongjae Jeongseon Museum of Art, Seoul, 2018), and *影: Quest of Consciousness* (Hwanwon Museum of Art, Seoul, 2014).

In 2022, she was selected as an artist for the Drawing Archive at SOMA (Museum of Contemporary Art), and her works are in the collection of the National Museum of Modern and Contemporary Art - Art Bank.



Sojeong Yang
Untitled
2024
Acrylic and oil on canvas
162x112.1cm



Sojeong Yang
Untitled
2024
Acrylic and oil on canvas
162x112.1cm





Sojeong Yang
Untitled
2022
Acrylic and oil on canvas
193.9x130.3cm

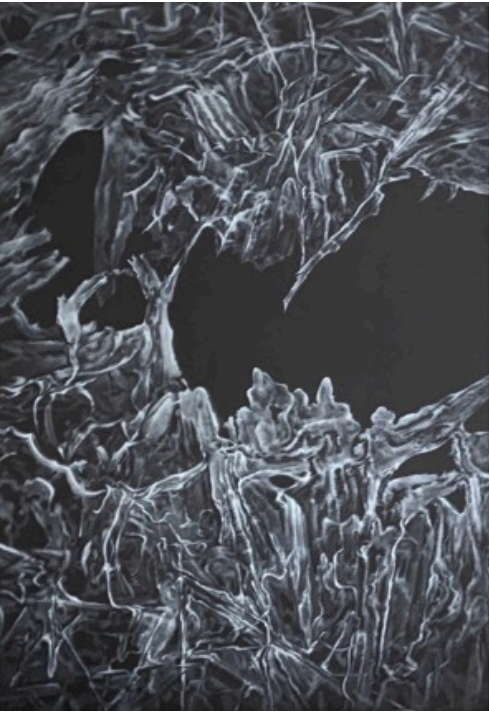
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Sojeong Yang
Untitled
2022
Acrylic and oil on canvas
193.9x130.3cm



Sojeong Yang
Untitled
2020
Acrylic on wood
Dimensions variable



Sojeong Yang
Untitled
2024
Oil on canvas
91x116.8cm (3ea)



Sojeong Yang
Untitled
2020
Acrylic on canvas
45.5x33.4cm (7ea)

Yeonhwa Hur

Yeonhwa Hur presents experimental works that seek to transcend the physical properties of space through her central theme of "water." Drawing from her fascination with water and artistic experimentation, Hur translates tactile memories experienced through the body into visual and auditory autobiographical narratives. Her practice integrates the fluid properties of water into her works, connecting diverse materials and media into cohesive narratives that construct her artistic world.

By overcoming the constraints of media, Hur selects materials capable of expressing multi-layered sensory experiences. Her work reflects an ongoing exploration of sustainable art and materiality, pushing the boundaries of conventional artistic expression.

Yeonhwa Hur earned her degree in Sculpture from Hongik University. Her notable solo exhibitions include *Blue Lungs* (Gallery Meme, Seoul, 2024), *Time of Swimming* (Gallery Minjeong, Seoul, 2022), *Floating People* (Post Territory Ujeongguk, Seoul, 2021), and *Summer Squeeze* (Exhibition Space, Seoul, 2020). She has also participated in group exhibitions such as the 23rd SongEun Art Award Exhibition (SongEun, Seoul, 2023), *The Other Face of Material* (Seojung Art, Seoul, 2023), *Inter-face* (Perigee Gallery, Seoul, 2022), *No Place Like Home* (Art Space 0, Seoul, 2021), and *The Space, That Place: Heterotopia* (Daelim Museum, Seoul, 2020), among others.

In addition to her exhibition practice, Hur has curated projects such as *Tu m'* (SeMA Storage, Seoul, 2022) and participated in initiatives including *RE-MODELING* (Space Nine, Seoul, 2017), *Folded Surface* (Open Beta Space, Seoul, 2016), and the *Deer Hunting* residency at ArtforumRhee (Bucheon, 2018). Her dynamic activities reflect her commitment to expanding the boundaries of contemporary art.



Yeon Hwa Hur
Breathing walls
2024
Plaster, coral, sand, clothes and silicone
70(h)x60x55cm

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Yeon Hwa Hur
Cycle-Cave1
2024
Plaster, clear quartz, coral and silicone
30(h)x24x10cm

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Yeon Hwa Hur

Blue Lung

2024

Plaster, clear quartz, coral, artificial flowers, epoxy and silicone

33(h)x23x12cm

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Yeon Hwa Hur
(R)Cycle-Cave2
2024

Plaster, clear quartz, and silicone
30(h)x24x10cm



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Yeon Hwa Hur
Cycle-Black coral.F7
2024
Acrylic on canvas
146x97cm



Yeon Hwa Hur
Cycle-Black coral.24-3
2024
Acrylic on canvas
91x72cm


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Yeon Hwa Hur
Cycle-Black coral.F3
2024
Acrylic on canvas
91x61cm



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