

**ARARIO GALLERY SEOUL | RYSE HOTEL**  
**Osang GWON, Inbai KIM, Dongwook LEE Group Exhibition**

***Endless Column***

ARARIO GALLERY presents *Endless Column*, a three-person group exhibition by sculptors Osang GWON(b.1974), Inbai KIM(b.1978), and Dongwook LEE(b.1976), on view from December 20 to March 3, 2019. The three sculptors have long attracted attention by continuously expanding the limits of sculpting language by presenting novel visual-perceptual methodologies. The exhibition is an attempt to connect their recent works to the paradox of 'endlessness.' The title pays homage to Brancusi (1876-1957) and gestures to his work the *Endless Column*, which became the foundation of contemporary sculpture. Its referential reach extends the title beyond the three artists' work toward the larger paradox of contemporary artists' desire for and obsession with the idea of 'infinity,' catalyzing further reflection on the infinite range of possibilities.

'Infinity,' alongside 'absolute nothing,' is an abstract, man-made concept. The allure of infinity may be attributed to the uncanny disjuncture between the impossibility of quantification and the futile yet irresistible impulse to quantify nevertheless. Infinity, in its transcendence of human vision and consciousness, is an act of boundary-crossing, and new possibilities. Infinity gives rise to and is thereby exposed as countless possibilities through 'paradoxical' propositions. As seen in Zenon's paradox of the tortoise and Achilles, paradoxes refer to logical arguments that pass scrutiny and prove to be true despite their absurdity. In the realm of art, the paradox of infinity is a magical language that endows meaning to all absurd attempts to account for the incalculable. The three participating sculptors illuminate the artistic significance of infinity in its instantiation within sculpted spaces by showing how and in what kinds of modality symbols of infinity, carved out of finite measures, could be transferred.

Osang GWON, constantly re-delineating the boundaries of sculpture, introduces his 'Mass Patterns', 'Relief', and 'Mobile' series. His 'Mobile' work is an homage to Alexander Calder(1898-1976)'s mobiles and early circus works, and a piece that liberates flat planes of sculpture from the mass and even the pedestal, leaving them free to roam the open space. By amplifying the mobile's size and inviting the viewers to experience the piece in greater proximity as they wade through, GWON tries to redefine sculpture as the art of creating space. The 'Mass Patterns' series presents his own photograph-sculpture of the Brancusi pedestal, repositioning it as the work in and of itself; this in turn is positioned atop yet another pedestal, realizing Osang GWON's unique mode of sculpted infinity, based on the destruction of customs and ironic allocations as he starts with the two-dimensional medium of photography to expand three-dimensionally.

Dongwook LEE's works are the most realistically grounded of the three artists. His choice of

medium or method of expression are drastically private and lean toward his personal life and taste, but his work often contains serious observations of the individual in modern society's struggle to get through daily routine, or act as a critique or accusation of reality. His cynical and distanced gaze is filtered through humor and wit, but the content is always serious, and even grave at times. In the exhibition, LEE intentionally presents a range of new works, comprehensively showcasing his styles and approaches from the past decade. Through human figures, residues, traces that are meticulously positioned amongst humanoids made of Sculpey, trophies, rock collections and other items, LEE offers a calm portrait of the eternal return – alienation, balance, division, and isolation as they arise from the indivisible relationship between humanity and its society.

Inbai KIM adheres to his signature style of disturbing the axis of perspective, focusing more on the story of 'Count.' The work *Count* tells about his own interpretations of counting through an ambiguous entity comprising a small pair of feet attached to a large, swollen body that may or may not be of two, and a head that looks upon these parts, in combination with the work *Things Modeled on 2*, which features two heads connected to a pair of legs, seemingly modeled on one other. KIM's creatures may appear to fall in line with the traditional emphasis on mass and space in sculpture, but they are all misfits, out of sync in some way or another. The absurd and inconsiderate masses he presents point to the paradoxical possibility of infinity, a logical labyrinth that can be physically instantiated as in the case of Zeno's tortoise and Achilles but cannot be untangled by logic, densely divided into myriad elements such as dots, lines, and planes, different dimensions, and various perspectives.

**[Appendix 1] Artists' CV****OSANG GWON**

b. 1974, Seoul, Korea

**EDUCATION**

2004 MFA in Sculpture, Hongik University, Seoul

2000 BFA in Sculpture, Hongik University, Seoul

**SELECTED SOLO EXHIBITIONS**

- 2016 *Relief Relief*, Wiling n Dealing, Seoul, Korea  
*The Sculpture*, ARARIO GALLERY, Shanghai, China  
*The Art of the Image\_ New Sculpture*, Hermes, Sydney, Australia  
*Recontemporary*, Waterfall Gallery, New York, United State  
*New Structure and Relief*, ARARIO GALLERY Seoul I Samcheong, Korea
- 2015 *The Pivots*, ARARIO MUSEUM in Tapdong Bike shop, Jeju, Korea  
*New Structure*, Okinawa Contemporary Art Center, Okinawa, Japan  
*New Structure*, baik Art, Los Angeles, United States
- 2014 *Structure*, Perigee Gallery, Seoul, Korea  
*Osang Gwon*, JOYCE PARIS, Paris, France  
*Osang Gwon: The Deodorant Type*, Statoil Art Programme, Statoil, Bærum, Norway
- 2013 *Osang Gwon*, Temenggong Artists in Residence, Singapore, Singapore  
*Postmodern Times*, HADA Contemporary, London, United Kingdom  
*Masspatterns, 13 S/S Collaboration Exhibitions #03*, MANMADE WOYOOUNGMI, Seoul, Korea
- 2012 *Osang Gwon*, ARARIO GALLERY Seoul I Cheongdam, Korea
- 2011 *Adore*, Aando Fine Arts, Berlin, Germany  
*Sculpture*, Doosan Gallery, Seoul, Korea
- 2010 *Torso*, Gallery 2, Seoul, Korea  
*Deodorant Type*, Doosan Gallery, New York, United States
- 2009 *Deodorant Type*, ARARIO GALLERY, New York, United States
- 2008 *Deodorant Type: Sculpture by Osang Gwon*, Manchester Art Gallery, Manchester, United Kingdom
- 2007 *Osang Gwon*, ARARIO GALLERY, Beijing, China
- 2006 *Gwon, Osang*, Union II (Opening show), London, UK  
*The Sculpture*, ARARIO GALLERY, Cheonan, Korea
- 2005 *Deodorant Type & The Flat*, Andrew Shire Gallery & 4-F Gallery, Los Angeles, United States
- 2001 *Deodorant Type*, Insa Art Space, The Korea Culture& Arts foundation, Seoul, Korea

**RESIDENCY**

- 2013 Temenggong Artists in Residence, Singapore, Singapore
- 2010 DOOSAN Residency, New York, Korea
- 2005 National Art Studio Changdong, Seoul, Korea
- 2003 Youngeun Artist-in-Residence, Gyeonggido Gwangju, Korea

**AWARDS**

Kim Se Choong Sculpture Prize, 2012

Photograph Critique Awards, 2010

**INBAI KIM**

b. 1978

EDUCATION

2009 M.F.A. Dept. of Sculpture, College of Fine Arts, Hongik University, Seoul, Korea

2003 B.F.A. Dept. of Sculpture, College of Fine Arts, Hongik University, Seoul, Korea

SOLO EXHIBITIONS

2014 Eliminates Points, Lines and Planes, ARARIO GALLERY Seoul I Samcheong, Korea

2011 Turbulent O'Clock, ARARIO GALLERY I Cheonan, Korea

2010 Turbulent O'Clock, DOOSAN Gallery, New York, USA

2007 Move in Earnest, ARARIO GALLERY Seoul I Samcheong, Korea

2006 Stand on the Edge of Dimensions, Gallery Skape, Seoul, Korea

GROUP EXHIBITIONS

- 2018 Endless Column, ARARIO GALLERY Seoul I Ryse Hotel, Seoul  
SSamzie Space 1998-2008-2018: Enfants Terribles, As Ever, Donuimun Museum Village, Seoul, Korea  
Remembering, or Forgetting, Arario Gallery Seoul Ryse Hotel, Seoul, Korea  
VERTICAL IMPULSE, HORIZONTAL IMPULSE, Daegu Art Museum, Daegu, Korea
- 2016 Body Matters: art as discourse, performativity, representation, Seoul Olympic Museum of Art, Seoul, Korea  
Animamix Biennale 2015 – 2016 , MoCA (Museum of Contemporary Art), Shanghai, China
- 2015 Plastic myths, Asia Culture Center, ACC Creation Space 2, Gwangju, Korea  
Korea Tomorrow 2015, Sunggok Art Museum, Seoul, Korea  
The Silent Syllable, ARARIO MUSEUM DONGMUN MOTEL II, Jeju, Korea  
Expanded Sculpture, Chungmu Gallery, Seoul, Korea
- 2014 APAPMAP 2014 JEJU, BETWEEN WAVES, Amorepacific Museum of Art , Jeju, Korea  
New Scenes, Seoul Museum of Art, Seoul, Korea  
By Destiny, ARARIO MUSEUM TAPDONG CINEMA, Jeju, Korea
- 2012 RE-OPENING DOOSAN GALLERY SEOUL, Doosan Gallery, Seoul, Korea
- 2011 Epilogue : On the border, Gyeonggi Museum of Modern Art, Ansan, Korea  
ARTISTS with ARARIO, ARARIO GALLERY Seoul I Cheongdam, Seoul, Korea  
Korean Eye: Energy and Matter, MAD, New York, USA
- 2010 ARTISTS with ARARIO, ARARIO GALLERY I Cheonan, Korea
- 2009 Korean Eye : Moon Generation, Standard Chartered First Bank, Seoul, Korea & Saatchi Gallery, London, UK
- 2008 Ancient Futures, Nam Seoul Annex Building of the Seoul Museum of Art, Seoul, Korea
- 2007 The 8th Ssamzi Open Studio, Ssamzi Space, Seoul, Korea
- 2006 Wake up Andy Warhol, Gallery Ssamizi, Seoul, Korea  
Drawn to Drawing, Soma Drawing Center, Seoul, Korea  
Living furniture, Busan Biennale, SK pavilion, Busan, Korea
- 2005 Project 'I', Art Center Nabi, Seoul, Korea  
Yeol, Insa Art Space, Seoul, Korea  
Portfolio 2005, Seoul Museum of Art, Seoul, Korea
- 2004 Preparat\_Mother Earth, Gallery Skape, Gallery Que Sais-je, Seoul, Korea  
Sema 2004, Seoul Museum of Art, Seoul, Korea
- 2003 All Rubber, Sejong Center for the Performing Arts, Seoul, Korea  
Relation, Multispace Kitchen, Seoul, Korea  
Serendipity, Book cafe Identity, Seoul, Korea
- 2002 Dream of Butterfly, Ssamzie space, Hongik Museum of Modern Art, Seoul, Korea
- 2000 The 3rd Seoul Fringe Festival, Club Super fly, Seoul, Korea

COLLECTION

Seoul Museum of Art, Daegu Art Museum, ARARIO MUSEUM, ETC.

**DONGWOOK LEE**

b. 1976, Daejeon, Korea

EDUCATION

2015 M.F.A Dept. of Painting, Hongik University, Seoul, Korea  
 2001 B.F.A Dept. of Painting, Hongik University, Seoul, Korea

SELECTED SOLO EXHIBITIONS

2016 LOW TIDE, ARARIO Museum, jeju, Korea  
 All the Interestings, Perigee Gallery, Seoul, Korea  
 2014 The Average Affliction, corner art space, Seoul, Korea  
 2013 Back Gardens, Charlott Lund Galerie, Stockholm, Sweden  
 2012 Love Me Sweet, ARARIO Gallery Seoul I Samcheong, Seoul, Korea  
 Love Me Tender, DOOSAN gallery, New York, USA  
 2008 Cross Breeding, Avanthay Contemporary, Zurich, Switzerland  
 2006 Breeding Pond, ARARIO Gallery Seoul I Samcheong, Seoul, Korea  
 2004 Mouthbreeder, Brain Factory, Seoul, Korea  
 2003 Inbreeding, KEPCO Plaza, Seoul, Korea

SELECTED GROUP EXHIBITIONS

2018 Yeosu International Art Festival "Now Here Once again", Yeosu, Korea  
 2017 Romantic City, Iside-Out Art Museum, Beijing, China  
 Displacement of Time, Arko Art Center Space Feelux, Seoul, Korea  
 Immortal Makeshifts, Seoul Art Space Mullae Studio M30  
 2016 Like-Ness, Albertz Benda Gallery, New York, USA  
 2014 pillars, ARARIO GALLERY Seoul I Samcheong, Korea  
 Really?, ARARIO Museum in Space, Seoul, Korea  
 Multiple Languages, Silverlens, Manila, Philippines  
 2013 Detail, Gallery Simon, Seoul, Korea  
 Who is Alice, Spazio Lightbox, Venice, Italy  
 Barter Center for Images of Corea Companella, Hotel Amadeus, Venice, Italy  
 Banana and I, ARARIO GALLERY I Cheonan, Korea  
 2012 Re-Opening DOOSAN Gallery :Doosan Artist Residency 2009-2011, Doosan gallery, Seoul, Korea  
 Diagnostic Mind, DDP, Seoul, Korea  
 Road to 12,104 Miles, Palais de Clace, Buenos Aires, Argentina  
 2011 Korean Eye: Energy and Matter, Museum of Art and Design, New York, USA  
 ARTISTS with ARARIO 2011, Part II, ARARIO Gallery Seoul I Cheongdam, Korea  
 A Glocal View: Korean Contemporary Art, Upsala Art Museum, Upsala, Sweden  
 8N Snow South: Korean Contemporary Art, Charlott Lund Galerie, Stockholm, Sweden  
 2010 ARTISTS with ARARIO, ARARIO Gallery Seoul Samcheong; Cheonan, Korea  
 Made in Popland, National Museum of Contemporary Art, Korea, Gwacheon, Korea  
 2009 Resonance Green Korea-Climate Change in the Bosom of Culture, Total Museum of Contemporary Art, Seoul; Frederiksberg Townhall , Copenhagen  
 Peppermint Candy: Contemporary Art from Korea, National Museum of Contemporary Art, Gwacheon, Korea  
 Conflicting Tales - Inaugural Exhibition of the Burger Collection, Zimmerstrasse, Berlin, Germany  
 Ultra Skin, Space C Coreana Art & Culture Complex, Seoul, Korea  
 Korean Eye : Moon Generation, Standard Chartered First Bank, Seoul, Korea; Saatchi Gallery, London, UK  
 2008 Daily Life in Korea; In Commemoration of the 50th anniversary of Diplomatic Relationship Between Korea and Thailand, The Queen's Gallery, Thailand  
 Hyunjin Baik, Donghee Koo, Dongwook Lee Group Show, ARARIO Gallery Beijing, Beijing, China  
 Peppermint Candy: Contemporary Art from Korea, National Museum of Fine Arts, Buenos Aires, Argentina  
 2007 Contemporary Korean Art: Wonderland, The National Art Museum of China, Beijing, China  
 Disturbed : New Art from Korea, Peres Project, Berlin, Germany

- Peppermint Candy: Contemporary Art from Korea, Museum of Contemporary Art, Santiago, Chile  
Skin of/ in Contemporary Art, The Osaka Museum of Art, Osaka, Japan  
2006 Give me Shelter, Union Galley, London, UK  
Egomania, Civica Gallery, Modena, Italy  
2005 Beautiful Cynicism, ARARIO Gallery Beijing, Beijing, China  
2004 Alchemy of Daily Life, National Museum of Contemporary Art, Gwacheon, Korea  
New Face 2004 : Art in Culture Emerging Artist Competition, Dukwon gallery, Seoul, Korea  
2003 A Slice of Contemporary Art, LCM gallery, Ilsan, Korea  
2002 Dream of Butterfly, Hongik University Contemporary Art Museum, Seoul, Korea

## ARTIST IN RESIDENCE

- 2011 DOOSAN Residency, New York, USA

## COLLECTIONS

- Burger Collection, Germany  
Rubell Family Collection, USA  
Lohengrin Enterprises, USA  
The National Museum of Contemporary Art, Korea  
Today Art Museum, China  
ARARIO Collection, Korea  
Museum of Contemporary Art Busan, Korea

[Appendix 2] Work Images & Installation View



Osang GWON *Red Shirt and Whistle, Calder's Circus\_2018*\_UV print on 54 wood panels, varnish, chain, dimensions variable



Inbai KIM *Things Modeled on 2\_2018*\_resin\_40x50x221cm  
(each)



Dongwook LEE *Trophy\_2018*\_mixed media\_size variable



Installation view of *Endless Column* at Arario Gallery Seoul | Ryse Hotel



Installation view of *Endless Column* at Arario Gallery Seoul | Ryse Hotel



Installation view of *Endless Column* at Arario Gallery Seoul I Ryse Hotel