



VIP preview 4.23  
Public 4.24~26  
Iseurrat Artroom, booth B3

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임재형 Jaehyoung Im →

김현영 Hyeonyoung Kim →

박유현 Youhyun Park →

김정현 Jeonghyun Kim →

금예진 Yejin Keum →

민정범 Jeongbeom Min →

Jaehyoung Im

b.1988

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Jaehyoung Im's work emerges at the intersection of two distinct concerns. One relates to attitudes toward loss, while the other engages with the method and meaning of painting itself.

The images he addresses encompass personal and social events, everyday experiences, and the history of art. Measuring the psychological and ethical distance produced by these images—and seeking an appropriate mode of painting to engage with them—constitutes a central process in his practice.

Though faint, his paintings are not indistinct; rather, they reveal an ambivalent sense of distance that feels both near and far. This can be understood as a visual articulation of distance in relation to what is absent. His approach, which emphasizes subtraction over addition, invites reflection on what remains unpainted through what is rendered. This methodology—one that might be described as a form of “circumventive painting”—does not attempt to arbitrarily fill or define the gaps in knowledge that accompany absence, but instead sustains an ongoing engagement with them.

He studied painting at Seoul National University and printmaking at its graduate school.



Jaehyoung Im, Doomsday Practice, 2025, acrylic and oil on canvas, 194 x 259 cm

Around the time of CNN's launch in 1980, its founder Ted Turner filmed and archived footage of a U.S. military band performing the hymn *Nearer, My God, to Thee*. He intended for this video to be broadcast as CNN's final transmission should the end of the world be confirmed. The footage was leaked in 2015 by former CNN intern Michael Ballaban. It is presumed that the hymn was chosen as a symbol of the end, drawing on the popular belief that it was the last piece performed as the RMS Titanic sank.

The painting reconstructs the final moment of the video—the silence after the music ends, the moment of eternal silence they had anticipated.

Questions surrounding the authority to declare and broadcast the end of the world, the religiosity and nationalism reproduced through the hymn and the military band, the romantic notion that music should be shared at such a moment, and the solemn aesthetic of the footage—all appear at once absurd, suggestive, and contentious. This video reveals how the imagination of the end shapes the choices we make in life. We are always existing alongside our own absence.





Jaehyoung Im, *Interstice*, 2025, woodcut on paper, AP, 30×40cm



Jaehyoung Im, *Interstice*, 2025, acrylic and oil on canvas, 75 x 65 cm

An excerpt of the hand was taken from a manuscript depicting The Incredulity of Saint Thomas. Faced with a situation beyond his understanding, he doubted, and in time arrived at a deeper belief.

That doubt may be described as an absence of faith. Yet it would not be wrong to consider it a form of faith in itself.



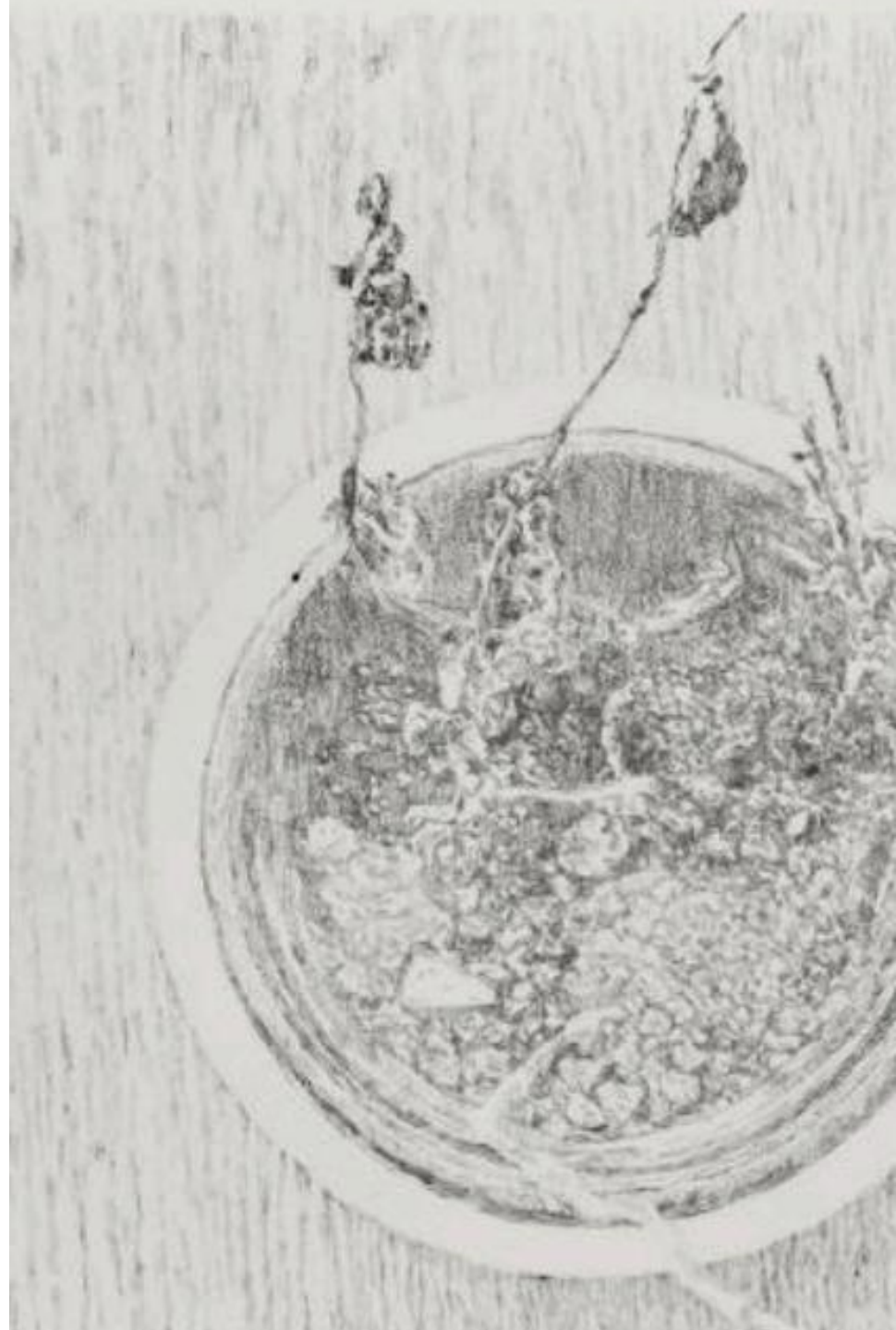


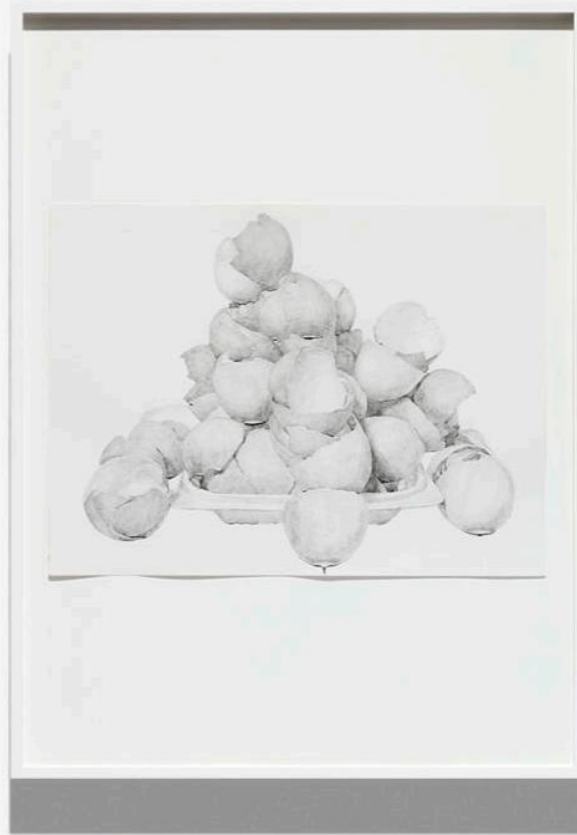
Jaehyoung Im, *Island*, 2015, lithograph on paper, AP, 2 pieces 38 × 38 cm each

Dried grass, the empty shell of a plant, evokes an emotional response akin to that of an absence.

A shell is a space that adheres completely to something—a place made solely for it. The skin that surrounds my body, for instance, is the closest space to me, a place meant only for me. From this perspective, an empty shell can be understood as a form of empty space.

What distinguishes an empty shell from other kinds of absence is its concrete form, which directly points to what is no longer there. Having once held its substance, the shell retains the exact shape of what it contained, and thus serves as a kind of evidence of that lost presence. In this sense, an empty shell simultaneously testifies to a past existence and a present absence.





Jaehyoung Im, *Fragments*, 2020, graphite on paper, 3 pieces 42×56cm each

Hyeonyoung Kim

b.1995

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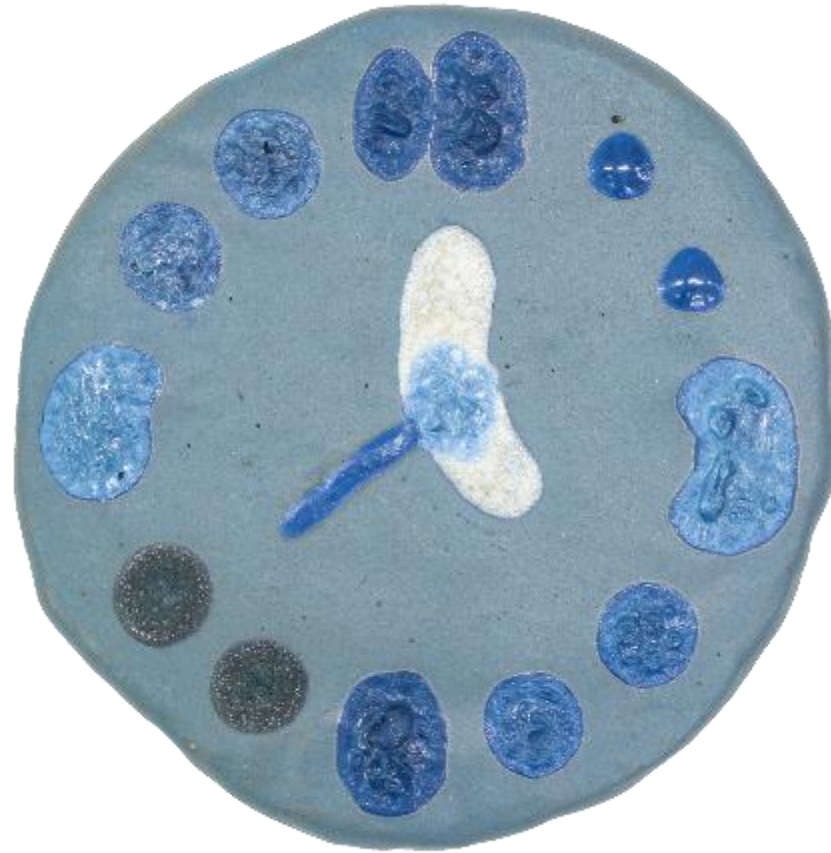
Hyeonyoung Kim approaches chance and necessity as integral conditions of our existence, and continues her practice with a focus on the layered emotions that arise from them.

In particular, through ceramics, she seeks to sense an order already operating beyond human consciousness, and attends to the emotions that emerge from the awareness that separate entities are governed by the same underlying principles. She summarizes her practice in a single sentence:

“I seek to grant free will even to clay.”



Hyeonyoung Kim, 그 날(The Day) 1, 2026, ceramic, 11.2 x 12 x 13.2 cm



Hyeonyoung Kim, Forms of time – Passing, Brushing, Sweeping, 2024, Ceramic, 25 x 24.6 x 3.5 cm



Hyeonyoung Kim, 시계 (Forms of time) 4, 2024, ceramic, 24 x 25 x 2.5cm



Hyeonyoung Kim, 시계(Forms of time) 5, 2024, ceramic, 24.5 x 20 x 0.5cm



Hyeonyoung Kim, 시계 (Forms of time) 7, 2024, ceramic, 22.5 x 20 x 3cm



Hyeonyoung Kim, 시계 (Forms of time) 9, 2024, ceramic, 20 x 16 x 3.5cm



Hyeonyoung Kim 시계(Forms of time) 11, 2024, ceramic, 19.2 x 19 x 2 cm



Hyeonyoung Kim, 시계 (Forms of time) 13, 2024, ceramic, 30.8 x 34 x 3 cm



Hyeonyoung Kim, 시계 (Forms of time) 15, 2024, ceramic, 26.5 x 25 x 4cm



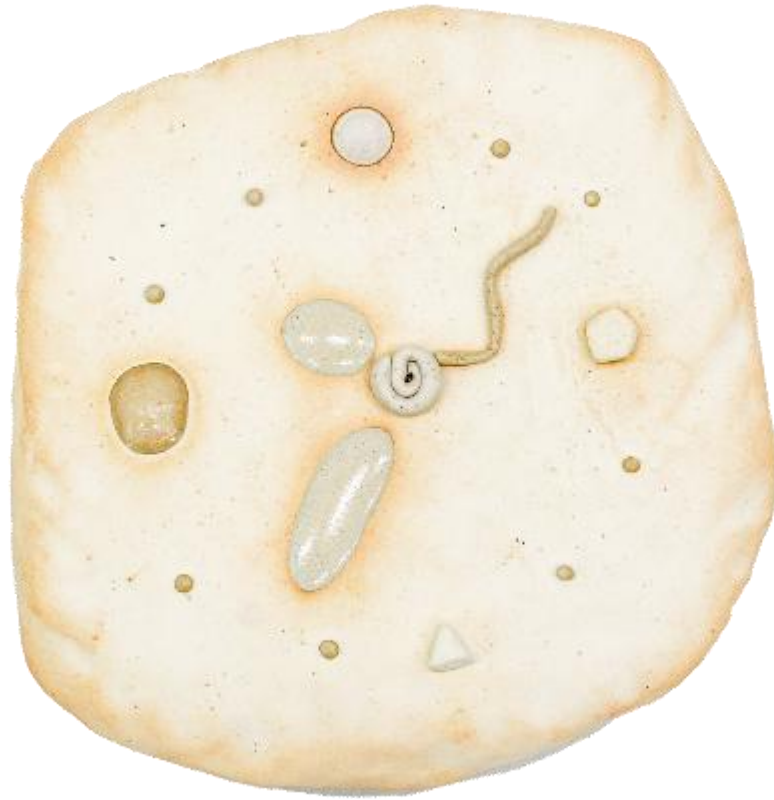
Hyeonyoung Kim, 시계 (Forms of time) 16, 2024, ceramic, 30 x 29.5 x 1.5cm



Hyeonyoung Kim, 시계(Twin) 20, 20.5, 2024, ceramic, 17.3 x 17.7 x 2cm, 17 x 17.5 x 1.7 cm



Hyeonyoung Kim, 시계 (Forms of time) 21, 2024, ceramic, 19 x 21 x 3 cm



Hyeonyoung Kim, 시계 (Forms of time) 23, 2024, ceramic, 19 x 18.5 x 3.8 cm

This work engages with the “clock” as a device for measuring time, yet rather than performing that function with precision, it moves toward revealing the invisible and fluid nature of time.

Where a conventional clock assumes a uniform and objective flow, this work visualizes the nonlinearity and heterogeneity of time through surfaces that have melted, spread, cracked, and solidified under heat. Familiar signs such as numbers and hands remain, but the ground on which they rest has already departed from controlled form. As a result, time is no longer read as an exact value, but encountered as a sensed condition.

The work is therefore not so much an instrument that measures time, but a record of how material transforms and manifests within it.

In this sense, time is presented not as a unit defined by humans, but as an event experienced through the transformation of matter. Within this framework, the work dismantles an anthropocentric notion of time, suggesting that what we assume to be shared and absolute is, in fact, experienced differently depending on conditions and relationships.



Youhyun Park

b.1996

@youhyunpvrk

Youhyun Park explores the moment where chance and necessity intersect through incidental changes that arise within controlled conditions.

The artist sets variables such as the thickness of glaze, the density of mineral particles, and the surface conditions on an inclined plane, yet the final form emerges through the unpredictable reactions of materials within the high heat of the kiln. The glaze flows, settles, and spreads, recording unforeseen surface formations in the process.

Rather than regarding these changes as failures, the artist understands them as necessary events that occur within the structure of the work itself.



Youhyun Park, *The Intentional Coincidence*, 2024, White Porcelain, slab building, oxidation firing 1280°C, 49.5 x 15.5 cm



*youhyun park 2024*

Youhyun Park, The Intentional Coincidence, 2024, White Porcelain, slab building, oxidation firing 1280°C, 49.5 x 17.5 cm



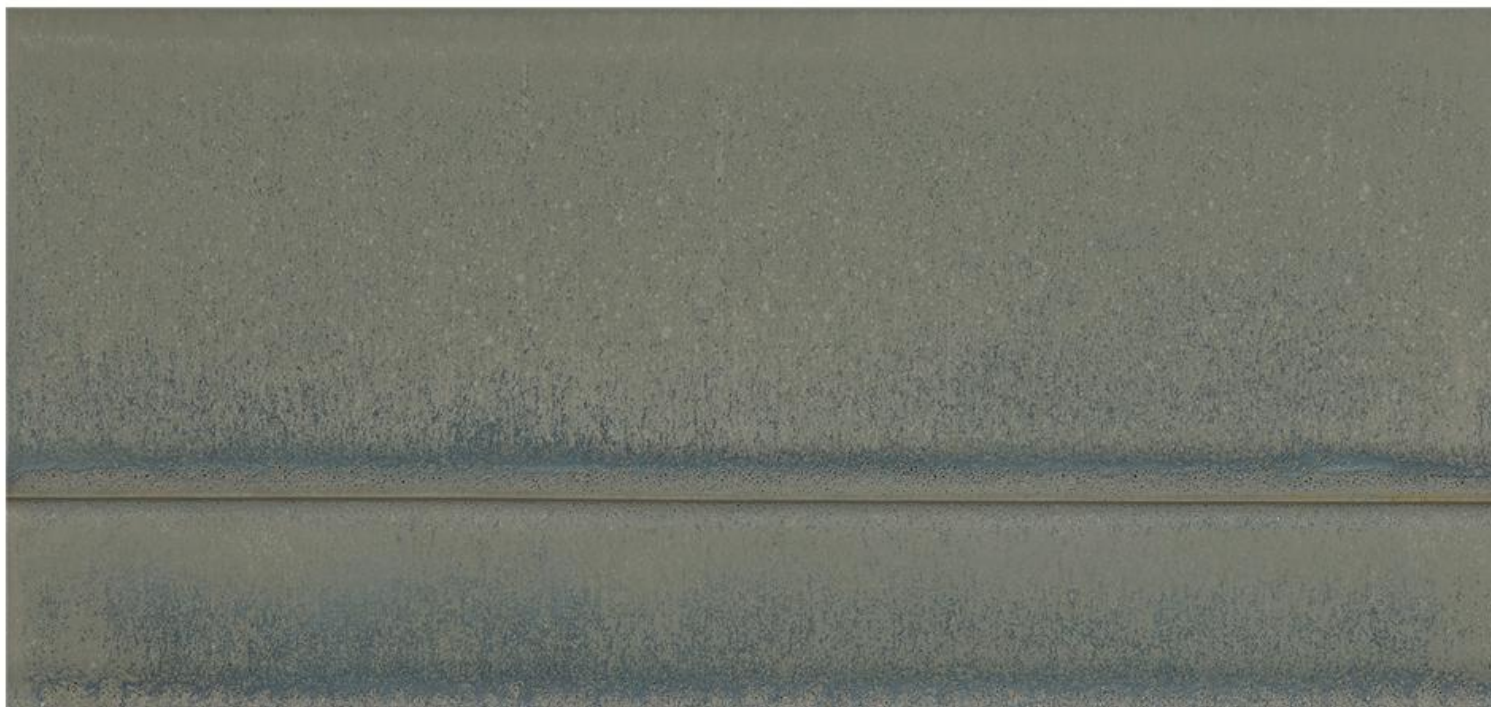
Youhyun Park, *The Intentional Coincidence*, 2024, White Porcelain, slab building, oxidation firing 1280°C, 49 x 8 cm



Youhyun Park, *The Intentional Coincidence*, 2024, White Porcelain, slab building, oxidation firing 1280 °C, 49 x 8 cm



Youhyun Park, *The Intentional Coincidence*, 2025, White Porcelain, slab building, oxidation firing 1280°C, 34 x 15.5 cm



Youhyun Park, *The Intentional Coincidence*, 2025, White Porcelain, slab building, oxidation firing 1280 °C, 34 x 15.5 cm



Youhyun Park, *The Intentional Coincidence*, 2025, White Porcelain, slab building, oxidation firing 1280 °C, 36.5 x 31 cm

Clay and various minerals have always existed through unpredictable events and accidents. Despite consistent experimentation and the control of variables, the differing results left me vulnerable to the unexpected, often leading to frustration, and I came to regard them as incomprehensible materials.

Only later, after shedding the naive belief that things would unfold as I intended, did the visual encounter of different materials—meeting beyond my control, in heated air after leaving my hands—begin to appear as events that instill new expectations.

The fluid glaze placed upon the surface melts, flows, and solidifies at temperatures exceeding 1200 degrees, transforming into new forms within a defined thickness, area, and angle. The material, initially shaped by my intention and will, ultimately takes form through unavoidable chemical reactions within the heat-filled space of the kiln, passing through moments where chance and necessity converge.

At last, chance ceased to be a source of fear and became instead an unexpected sense of strangeness and newness. Trusting the physical notion that an event takes place within time and space, I seek to experience and bring forth those fleeting moments in which materials respond to one another and generate accidental events.



Junghyeong Kim  
b.1999  
@Kimjh\_art

Junghyeon Kim works with materials such as clay, stone, and wood through tactile engagement and repetitive gestures, condensing sensations and emotions that are difficult to articulate into compact, solid forms.

Rather than forcefully shaping the material, the artist follows its resistance and flow through processes of pressing and refining. The softly worn surfaces and tactile forms do not seek to represent objects, but instead reveal the time in which material becomes condensed.

Her drawings likewise record the traces of the hand, accumulated through layers of graphite.



Junghyeon Kim, Apple, 2024, ginkgo wood, 31 x 31 x 26 cm

I work with wood that has come into my hands by chance, gradually taming it.

I carve away the parts that have decayed and broken, and sand along its sharp edges and cracks.

After a long period of handling and tending to it, the form becomes gently rounded.

As a material that was once alive, wood allows for a sense of communion; engaging with its mass and refining it brings a feeling of calm and stability.

Each material responds differently to the touch, and so the form is newly shaped each time.





Junghyeon Kim, Hear, 2024, White porcelain clay, 6 × 5 × 6 cm



Junghyeon Kim, Ear, 2021, brass, 6 x 7.5 x 4cm



Junghyeon Kim, Rue, 2026, graphite clay, 5 x 4 x 5cm



Junghyeon Kim, Coral 1, 2024, stoneware clay, 10 × 8 × 8 cm



Junghyeon Kim, Scapula, 2024, stoneware clay, 9 × 7 × 7 cm



Junghyeon Kim, Brain, 2024, stoneware clay, 9.5 × 9 × 8 cm



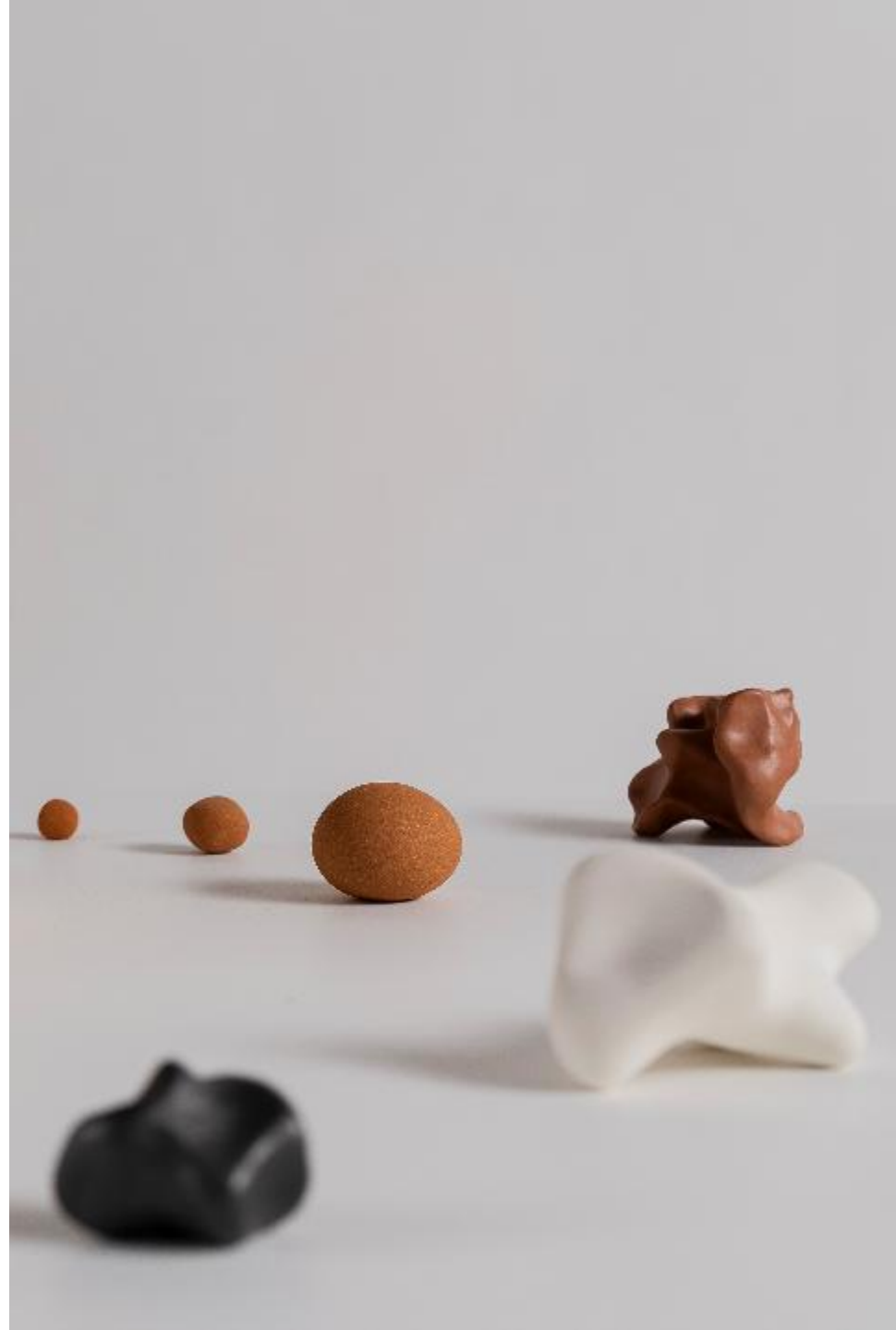
Junghyeon Kim, Morning Glory, 2020, stoneware clay, 12 × 8 × 9 cm

I tend to avoid standing before others, acting quietly and with composure. I feel the limits of fully expressing emotion through language.

In the process of translating experience into words, there is a kind of violence in generalizing things through commonly shared terms. Because I hold my words tightly within, I perhaps have more to say than anyone. I repeat the act of physically pressing and compressing masses. Through friction with clay and wood, I make stone. I have always been drawn to stones that simply exist as they are.

Clay was once stone, and stone returns again to clay, dispersing over time. Like the compression and erosion of nature, I believe it is possible to form stone through the touch of the hand. I persistently engage the clay through touch, forming dense and organic masses. Under the pressure and warmth of the hand, the clay condenses. The more it is refined, the more the surface wears down, taking on the softness of skin.

A solid mass, fitting seamlessly within the hand, holds a quiet warmth in its weight. Without resisting the material properties and form of clay, the work assumes a natural shape. As the viscosity of the clay shifts, so too do its cohesion and resistance to the hand, giving rise to new and unpredictable forms.

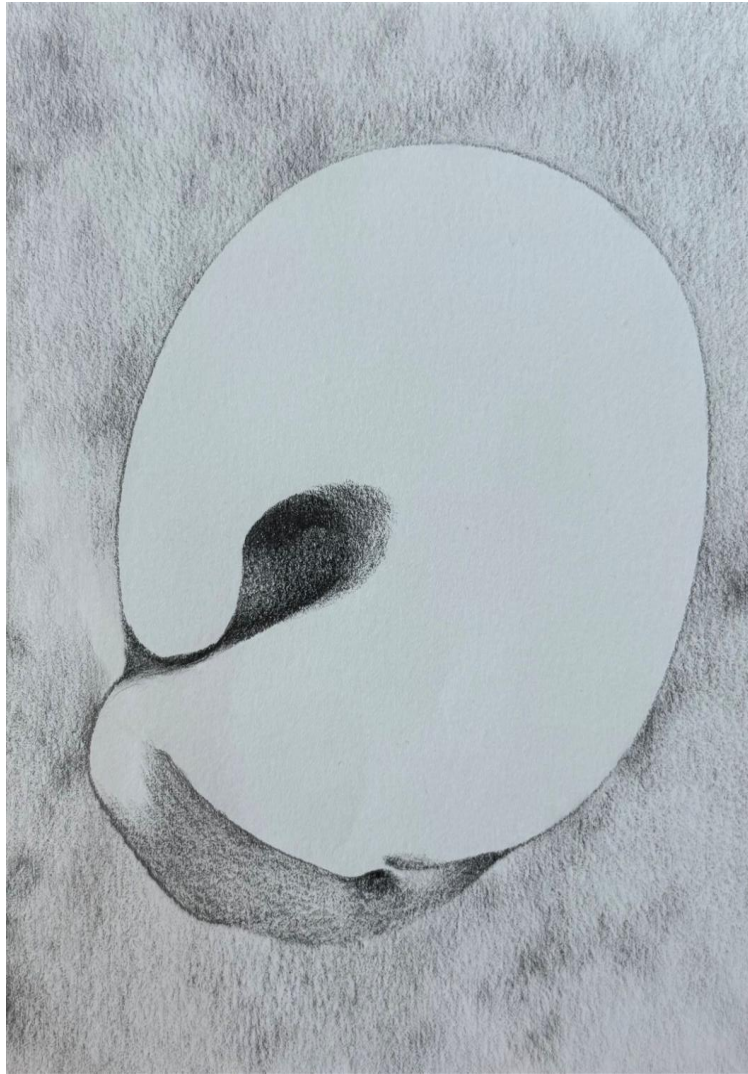




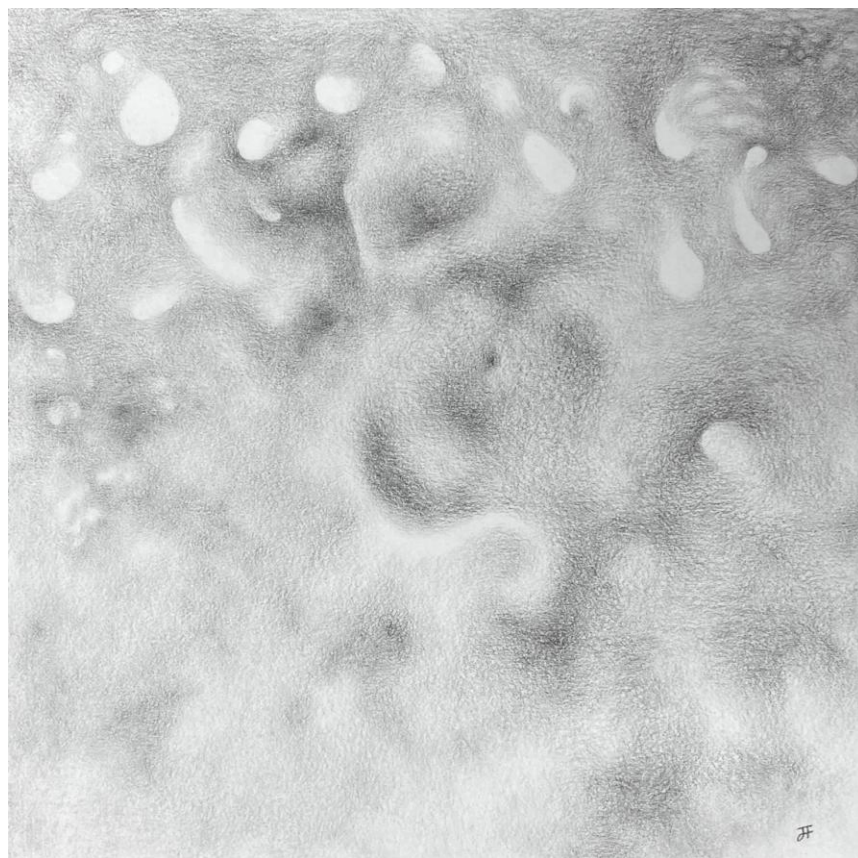
Junghyeon Kim, Substance I, 2025, graphite on paper, 11 × 10 cm



Junghyeon Kim, Substance II, 2025, graphite on paper, 10 × 12 cm



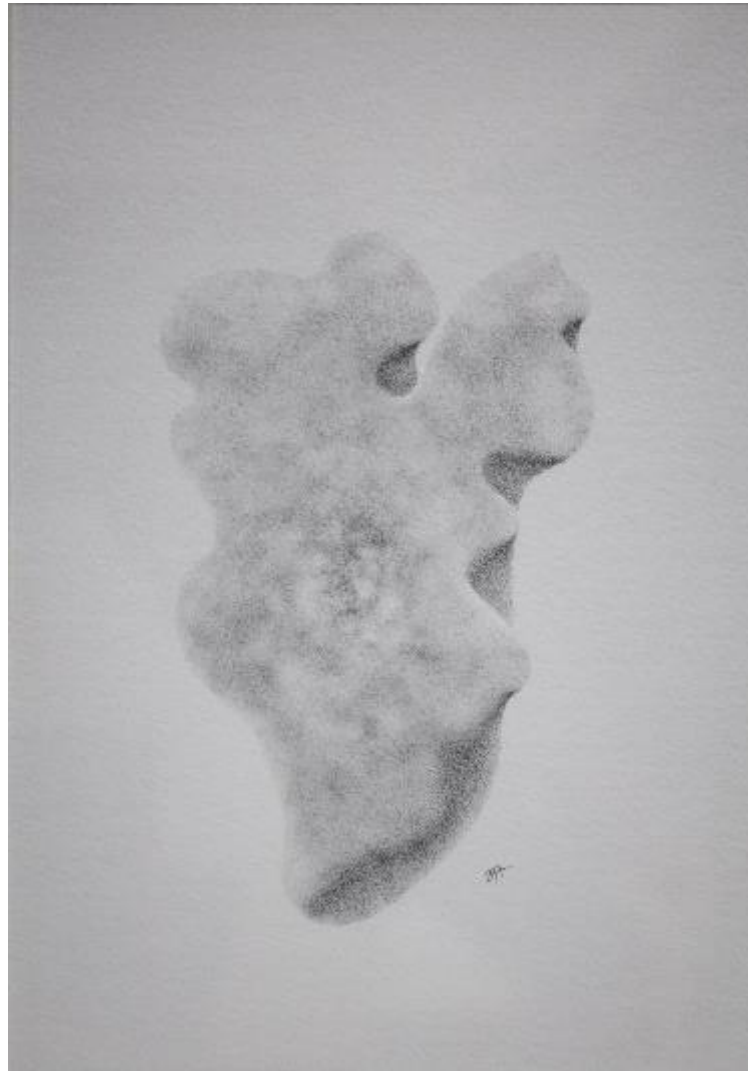
Junghyeon Kim, Substance III, 2025, graphite on paper, 10 × 15 cm



Junghyeon Kim, Mudfield, 2024, graphite on paper, 17 × 13 cm



Junghyeon Kim, *Surface*, 2026, graphite on paper, 15 ×13.5 cm



Junghyeon Kim, Crawl, 2026, graphite on paper, 17 ×24 cm

I draw along the grain of the wood with a pencil. In doing so, a form gradually begins to emerge.

The same applies to paper. I take clay into my hands and knead it; within the impressions left by my touch, a form begins to appear. I attend to the point where material, tool, hand, and graphite meet. Independent of intention, the internal structure and properties of the material naturally intervene in the formation. The humidity of the day, the condition of my hands, my level of concentration, time and place—all these factors intertwine and are discovered in the process.

Rather than resisting what the material once was before it became material, I seek to align with it. The organic form is not imposed, but emerges as a result of the process of attuning to the object.



Yejin Keum

b.2000

@keumyejin1

Yejin Keum closely observes the ordinary things we tend to overlook, translating them into sculptural forms.

Humble subjects such as potatoes, pigeons, and wet fallen leaves reappear in her work as rounded masses in which materiality is condensed. Crafted from wood and ceramic, the sculptures maintain uneven surfaces and a slightly off-balanced poise, revealing the quiet presence inherent in these modest objects.

Her work invites moments of warmth and gentle humor, found within the overlooked details of everyday life.



Yejin Keum, Pigeon, 2025, Celadon clay, sculptural clay, 20 x 11 x12 cm



Yejin Keum, Patato, 2025, ginkgo wood, 9 x 7 x 12 cm



Yejin Keum, Making a tree 1, 2026, White porcelain clay, onggi clay, 9 x 6.5 x 13 cm



Yejin Keum, *Tree branch on the Ground*, 2025, Celadon clay, white sculptural clay, 2 x 2 x 7.5 cm



Yejin Keum, Rainy day – Fallen Leaves on the Ground.2, 2025, Celadon clay, white sculptural clay, 18 x 23 x 0.6 cm



Yejin Keum, *Distinguishing Front and Back*, 2025, Black clay, 11.5 x 11.7 x 4 cm

There are moments that feel “strange.”  
I photograph them, and later translate them  
into three-dimensional forms.

These “strange moments” occur when an  
object shifts from its usual position,  
departs from its original form, or when an  
unfamiliar aspect becomes more  
pronounced than what is typically  
recognized.

They are brief, yet intense. The photograph  
becomes a kind of compass when retracing  
that memory. And when it is transformed  
into a physical form, its tactility and spatial  
presence come alive once again.



Jeongbeom Min  
b.2002  
@jeongbeommim

Jeongbeom Min focuses on the tension and ambiguous states that emerge between concepts that are difficult to reconcile.

Opposing notions—such as what remains and what disappears, what is remembered and what is forgotten, truth and falsehood—do not converge into a single resolution in his work, but instead collide within structures of rupture and tearing.

The ceramic surface cracks, lifts, and transforms through processes of drying and firing, and the artist embraces these material responses as integral to the act of formation. His work reveals moments in which meaning arises through states that remain at the threshold.



Jeongbeom Min, *Ripped-up*, 2025, ceramic, 36 x 24 x 6 cm



Jeongbeom Min, *Ripped-up*, 2025, ceramic, 38 x 25 x 2.5 cm



Jeongbeom Min, *Ripped-up*, 2025, ceramic, 38 x 25 x 2.5 cm



Jeongbeom Min, *Distortion of vision*, 2022, ceramic, 23 x 23 x 28 cm

I explore the ambiguous middle ground that lies between two coexisting concepts. I question opposing notions—such as “what remains and what disappears,” “what is remembered and what is forgotten,” and “truth and falsehood”—as well as the structures that exist between them.

This contemplation of boundaries is rendered tactile through a process of experimentation with the materiality of ceramics. As clay gradually transforms through drying and firing, it reveals a nature that resists being defined as any single, fixed state.



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