

MINOUK LIM

Memento Moiré | August 24 – October 5, 2024

ABOUT THE EXHIBITION

BB&M is pleased to present *Memento Moiré*, a solo exhibition of new work by Minouk Lim, the artist's first gallery show in her native Korea since 2011. Over a career spanning nearly three decades, Lim has established herself as one of the most acclaimed contemporary Korean artists on the international stage. Delving into themes of history, memory, and myth within the context of a turbulent Korean, and more broadly Asian, modernity, her work has been exhibited in museums throughout the world and is part of the permanent collections of such institutions as Centre Pompidou, Guggenheim Museum, Los Angeles County Museum of Art, and Tate Modern.

Lim's practice, encompassing a wide range of media and modes of expression, is distinguished by a provocative fusion of the poetic and the political, the theatrical and the documentarian. Typically combining video, sculpture, and assemblage of found objects, the immersive installations for which she is best known constitute a kind of *mis-en-scène*, sites of conceptual evocation of the specters of history, the psychic scars of the Cold-War ideological divide and the convulsive emergence of Korea as a modern state.

Lim's exploration of her themes takes an expansive turn in the present exhibition, opening out beyond the parameters of specific locale and time onto more abstract, symbolic dimensions of myths, rituals, and totems both timeless and contemporary. The works in *Memento Moiré* synthesize an array of ideas and visual elements that have long permeated her oeuvre: cosmology, mystical and spiritual iconography, vestiges of nature and the detritus of civilization. Deploying diverse materials, including paint, urethane, and fabric, as well as terra cotta powder, cuttlefish bones, and castoff objects of modern life, she has created several new series of wall-based works that alternate between abstraction, allegory, and unmediated representation of material reality.

Take, for instance, the swirling abstraction of *Le Revenant*, composed of poured urethane and acrylic paint onto a ground of terra cotta powder. It seems to proffer a view of a mystical portal or a stylized schema of the universe—"an amorphous mandala," as the artist calls it. It also echoes the visual language and ritualistic connotations of Native American sand painting and its modern inheritors (desert mystics like Georgia O'Keefe and Agnes Pelton among them). But the artist has also embedded, around the periphery of the central image, fragments of cuttlefish bones, an object that recurs in many of her works as an abiding relic of primordial life, a reminder of a world without humanity and of the vast, almost geologic, passage of time. Resonant with the concept of *memento mori*, though in the context of a contemporary world confronting impending environmental and climatic disasters, other works such as the *Almost Too Calm* series presents tidy boxes of cuttlefish bones, barnacle shells, and dried seaweed embedded in strata of glacial urethane along with mundane artifacts of human life—a camera strap, a roller shade pulley, and other loose parts of useless objects—preserved as though for some future museum display of an extinct civilization. Taken together, the works in *Memento Moiré* constitute what the artist has termed "an archeology of the future," delineating the inflection points in the descending arc of the Anthropocene.

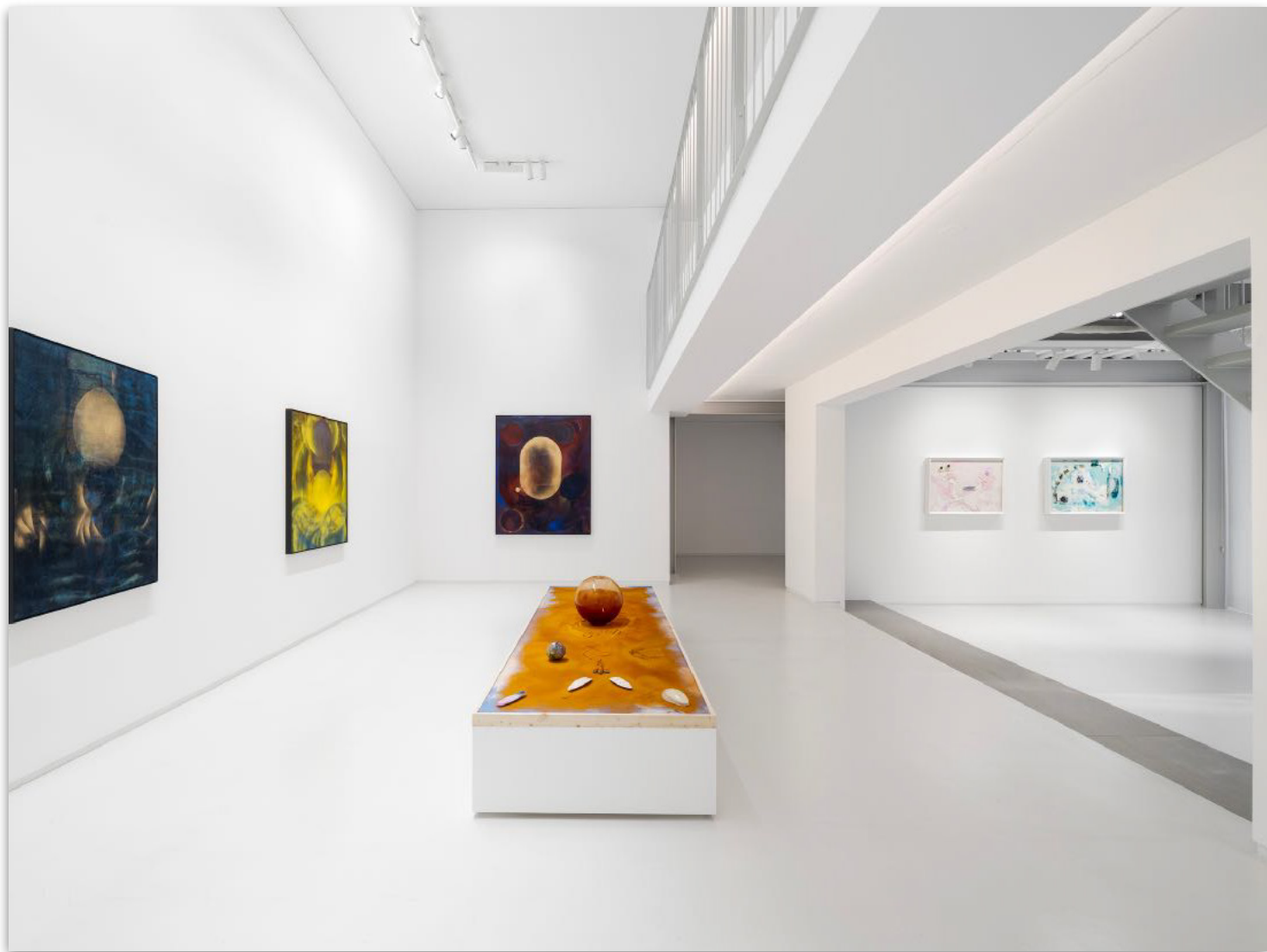
ABOUT THE ARTIST



Minouk Lim (b.1968) has been the subject of solo exhibitions and projects at such important institutions as the National Museum of Modern and Contemporary Art, Seoul (2018); Centre Pompidou, Paris (2017); PLATEAU, Samsung Museum of Art, Seoul (2015); Portikus, Frankfurt (2015); Walker Art Center, Minneapolis (2012); and the National Museum of Asian Art, Smithsonian Institution, Washington, DC (2011). Her work has been included in group exhibitions at museums throughout the world, including Schirn Kunsthalle, Frankfurt (2022); MAXXI, Rome (2019); Museum of Contemporary Art, Tokyo (2015); and Kunsthalle Wien (2015). She has also participated in numerous international biennials, including Gwangju (2021, 2014, 2008, 2006), Lyon (2019), Sydney (2016), Liverpool (2010), and Istanbul (2007), as well as in the Asia Pacific Triennial, Brisbane (2021) and the Paris Triennale (2012).

Lim's work is part of the collection of the Guggenheim Museum, New York; Tate Modern, London; Centre Pompidou, Paris; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; National Museum of Modern and Contemporary Art, Korea; Leeum, Samsung Museum of Art, Seoul; Seoul Museum of Art; and Art Sonje Center, Seoul, among others. She is the recipient of the Obayashi Foundation Research Program grant in 2023. She was also honored with the 2024 Asia Arts Game Changer Award presented by Asia Society New York.

EXHIBITION VIEW



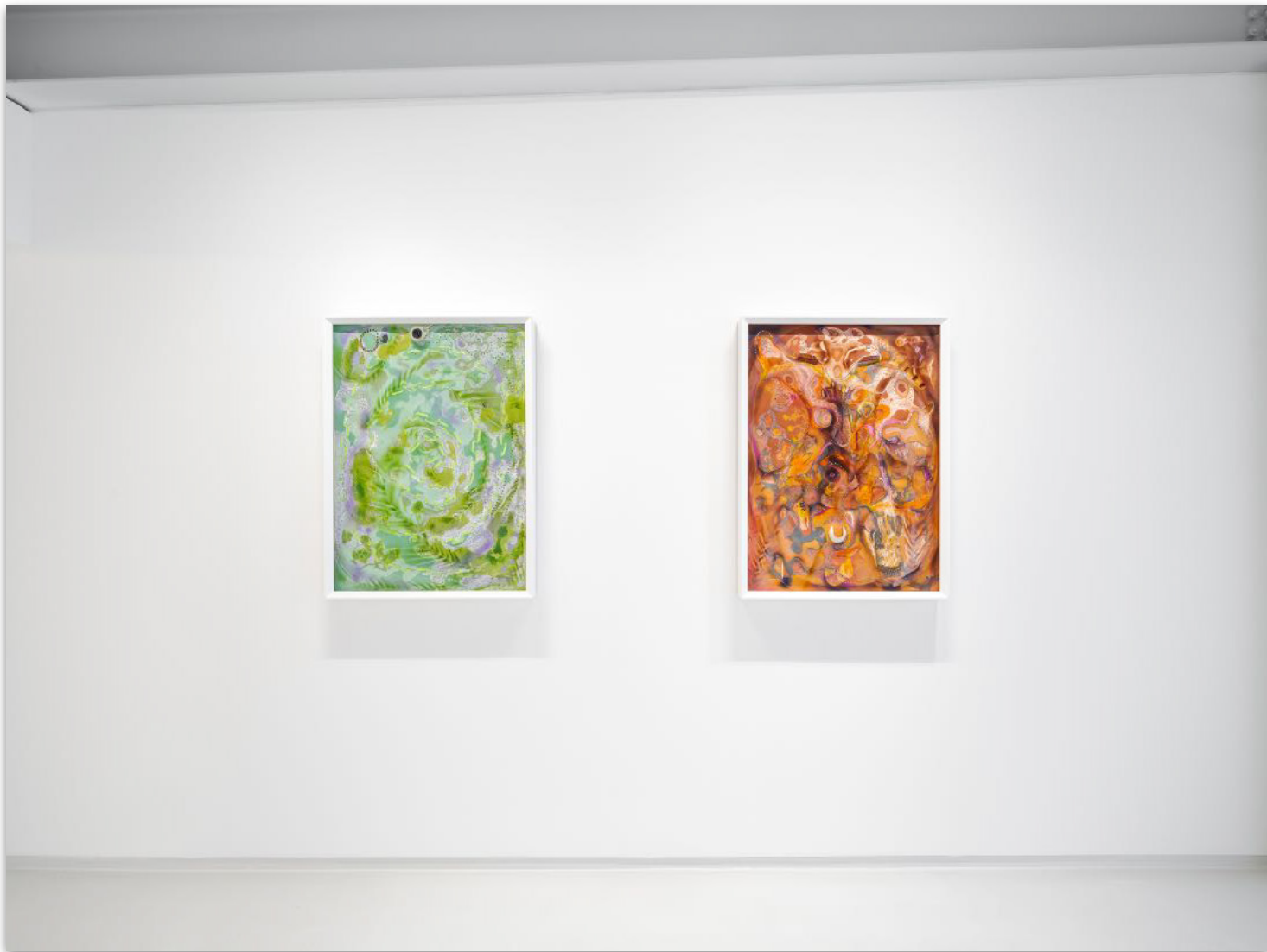
Exhibition view, *Memento Moiré*, BB&M, Seoul, 2024. Works by Minouk Lim.

EXHIBITION VIEW



Exhibition view, *Memento Moiré*, BB&M, Seoul, 2024. Works by Minouk Lim.

EXHIBITION VIEW



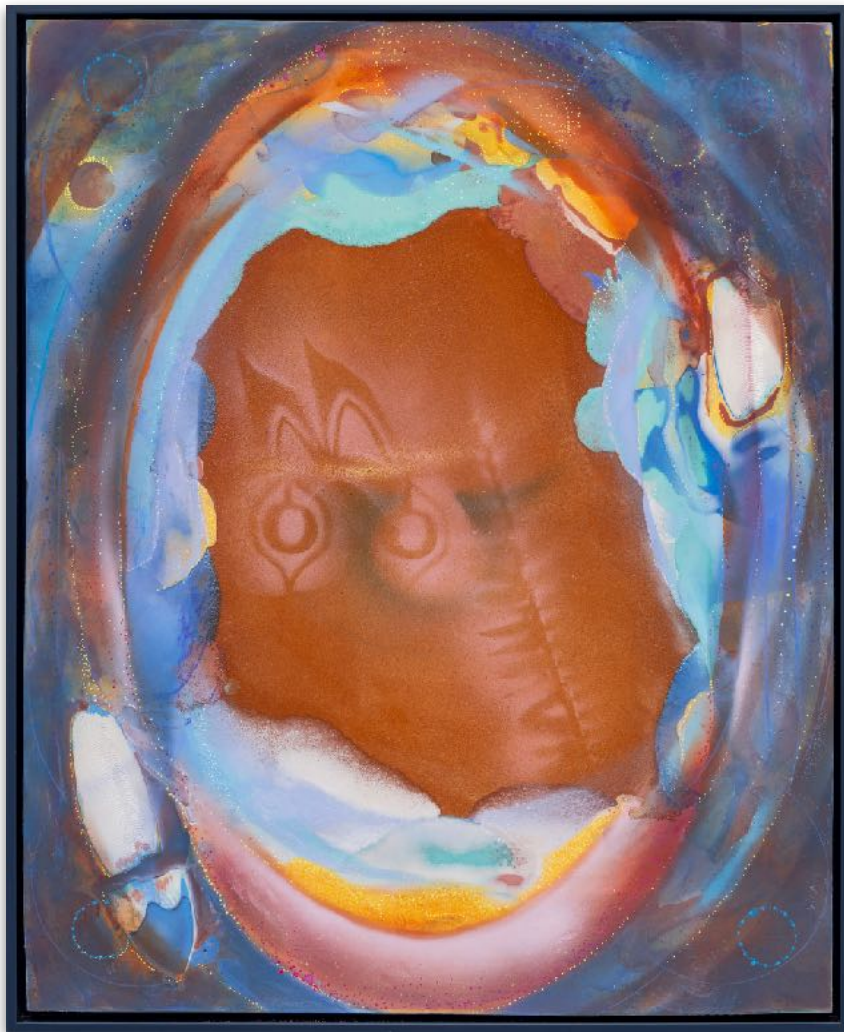
Exhibition view, *Memento Moiré*, BB&M, Seoul, 2024. Works by Minouk Lim.

EXHIBITION VIEW



Exhibition view, *Memento Moiré*, BB&M, Seoul, 2024. Works by Minouk Lim.

SELECTED WORKS



Le Revenant, 2024

Terracotta powder, cuttlefish bones, acrylic paint, urethane resin on wooden panel
67.5 x 55.5 x 4.5 cm framed

SELECTED WORKS



On the Other Hand, 2024
Printed fabric, acrylic paint on wooden panel
119 x 92.5 x 4.5 cm framed

SELECTED WORKS



Almost Too Calm 1, 2024

Cuttlefish bones, barnacle shell, found objects, urethane resin in wooden box
69 x 94.3 x 9 cm framed

SELECTED WORKS



Sans souci, 2024
Printed fabric, acrylic paint on wooden panel
164.2 x 132.4 x 4.5 cm framed



ABOUT THE GALLERY

Beginning in 2009 as an art consultancy, BB&M has been instrumental in the ascendance of some of the most acclaimed contemporary Korean artists now on the international stage, including Lee Bul, Minouk Lim, Park Chan-kyong, and Bae Young-whan. BB&M's current iteration as an independent gallery is a joint effort between James B. Lee (Founding Principal) and Si Young Hur (Principal), who brings decades of experience in the commercial sector as Director at Gallery Hyundai and PKM Gallery and as Partner at Gallery Baton. In her previous posts, Ms. Hur was responsible for organizing and overseeing exhibitions of such artists as Liam Gillick, Olafur Eliasson, Thomas Struth, Robert Rauschenberg, and Yun Hyong-keun, a key figure in *Dansaekhwa*.

BB&M inaugurated its gallery space in October 2021 with a solo exhibition of Lee Bul, widely recognized as the leading Korean artist of her generation. Encompassing over 2,500 square feet (233 square meters) of exhibition space over two levels, including a double-height space with a 17.5-foot (5.4 meters) ceiling, BB&M is located in the culturally storied district of Seongbuk-dong, in the vicinity of Gansong Art Museum, established in 1938 as the first private art museum in Korea.

In addition to Lee Bul, the gallery's roster includes such prominent, critically important Korean figures as Minouk Lim, Bae Young-whan, Heecheon Kim, Jeongwu Woo, and Sikyung Sung working across a range of genres and shaping contemporary Korean art in an international context. The gallery also represents younger international artists rising in recognition and spanning different visual cultures, among them Alex Dodge and Miko Veldkamp.

From the outset BB&M has also sought to introduce curatorial perspectives from outside the commercial sector to ensure its program is intellectually expansive, inviting, for instance, Dan Cameron, the former New Museum curator, to organize an exhibition. These efforts reflect the gallery's long-term mission of building an exhibition program that engages both critically and aesthetically with contemporary visual ideas.

ABOUT THE PRINCIPALS

James B. Lee, Founding Principal, brings decades of varied experience in the art world, as a writer for such international magazines as *ARTnews* (New York), *Flash Art International* (Milan), and *Art AsiaPacific* (Hong Kong); in institutions, as the Head of Exhibitions at Art Sonje Center, Seoul, and the Director of Exhibitions at the Gwangju Biennale Foundation; and in the commercial sector as Partner at PKM Gallery, Seoul. Mr. Lee was trained in finance at the Wharton School, University of Pennsylvania, before earning a master's in writing from Columbia University, New York.

Si Young Hur, Principal, earned a BFA in painting from the Rhode Island School of Design and an MFA from Hong Ik University, Seoul, where she studied with major figures in the *Dansaekhwa* movement, notably Park Seo-bo. Ms. Hur went on to study art management at ICART, Paris, and embarked on a career in the commercial art world, first working at a Paris gallery that exhibited Lee Ufan. Upon returning to Seoul, she served as Director at Gallery Hyundai and subsequently at PKM Gallery.

For further press inquiry, please contact:

Goeun Song, Director
song@gallerybbm.com