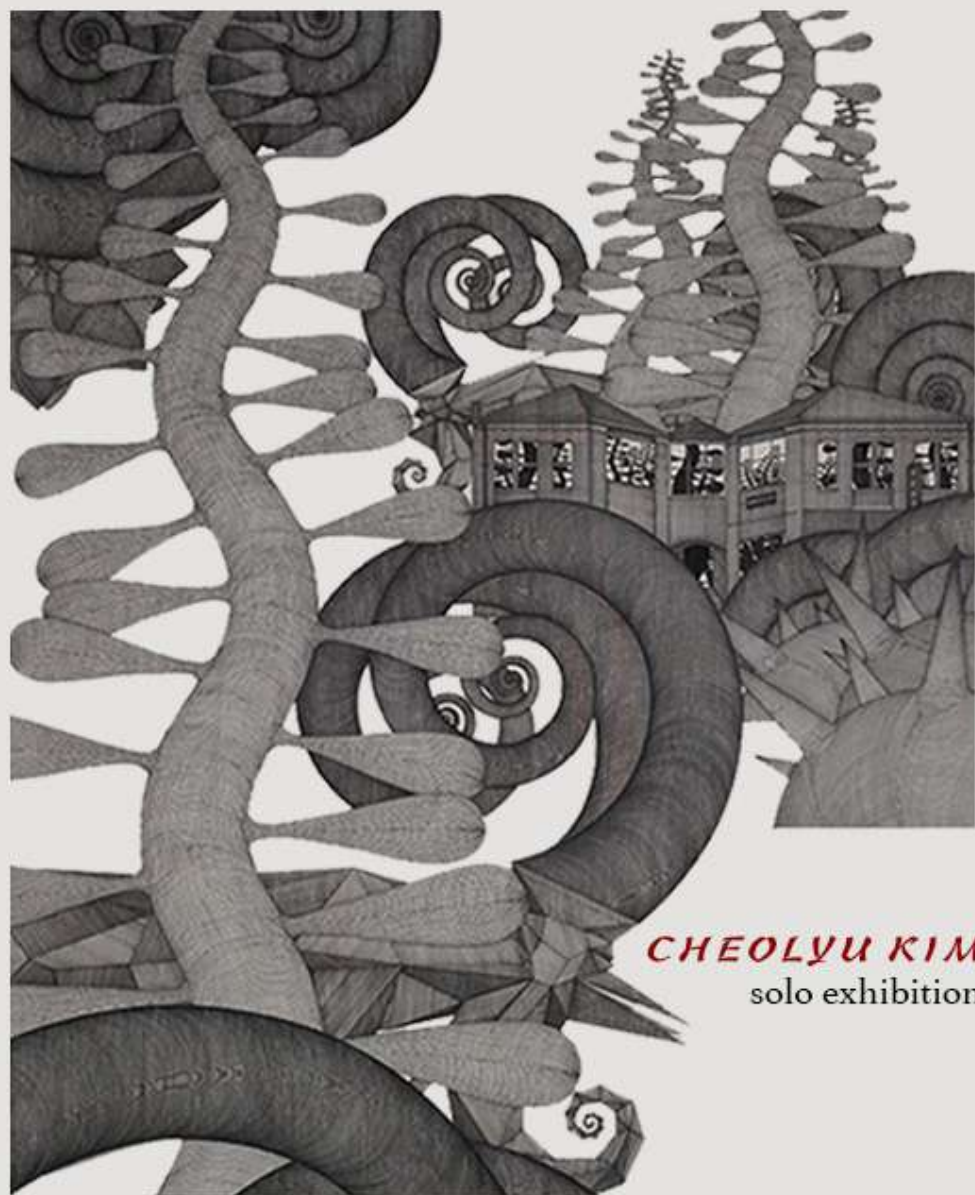


DREAMSCAPE

23 AUG - 21 SEP 2024



CHEOLYU KIM
solo exhibition

OPENING RECEPTION 23 AUG | 6-8 PM

Redbase Art, 2/19 Wellington Street, Chippendale
NSW 2008, AUS | ph. +61 2 9699 1409 | info@redbaseart.com | www.redbaseart.com

REDBASE
contemporary art space

DREAMSCAPE

23 Aug - 21 Sep

Solo exhibition by
CHEOLYU KIM

REDBASE ART

REDBASE is a contemporary art space with presence in Australia and Indonesia. We are dedicated to fostering forefront cross-cultural discourse in the Asia Pacific, while growing a non-profit Foundation. **Redbase Sydney** (established in 2021) showcases Asia Pacific contemporary art, taking pride in presenting established and emerging artists. With a strong curatorial practice, we produce impactful exhibitions amplifying the creative expressions of artists from China, Korea, and Indonesia, etc. Redbase actively participates in prestigious local and international art fairs to promote and represent our talented artists. Housed in a renovated 1300 square-meters historical Javanese House, **Redbase Yogyakarta Foundation** (founded in 2014) is in Central Java. Near a prestigious national arts university, the gallery is a respected space for Indonesian contemporary art and boasts a rich history of hosting comprehensive cultural programs and exhibitions. The Foundation significantly contributes to the professional growth of numerous Indonesian and international artists: Artist Residencies and a Young Artist Award program are noteworthy among our ongoing initiatives, playing pivotal roles in the local community in nurturing emerging Indonesian talent. Nancy Nan is the founder and director of Redbase in Sydney, Australia. For the past three decades she has directed contemporary art galleries in Singapore, Beijing, New York City and Indonesia. MoMA, Guggenheim, and the Museum of Arts and Design in New York are some of the international institutions she has worked with.

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CHEOLYU KIM



Cheolyu Kim. Image courtesy of the artist.

Since childhood, I have been profoundly fascinated by the concept of flight—whether through seeds, leaves, insects, birds, balloons, planes, or even UFOs. My early experiences included hours spent following colorful balloons from the North, which carried political leaflets, and chasing various airborne objects. These formative encounters have significantly shaped my dreams and artistic practice.

In my dreams, I often grappled with transparent flying dishes attacking my village or imagined myself navigating the skies. Despite my awareness of lacking wings, I simulated flight with my arms, symbolizing my yearning to transcend physical limitations. This pursuit of transcendence led me to invest considerable effort in establishing my own parameters and interpretations through visual imagery.

My artwork emerges from the interplay between memory, imagination, and dreams, effectively dissolving the boundaries between the real and the fantastical. This process enables me to explore and articulate life's complexities, providing a means of personal reflection and understanding. By navigating the intersection of the familiar and the unfamiliar, my work creates a dialogue between these realms, facilitating a deeper engagement with both.

Cheolyu Kim, 2024

Cheolyu Kim, born in 1968 in South Korea. With a background in sculpture, Kim holds an M.F.A. in Sculpture from Brooklyn College-University of NY and a B.F.A. in Sculpture from Chung-Ang University in Seoul, Korea. This sculptural influence is evident in the carved-like volumes within his drawings, where he employs techniques such as fine moire and cross-hatching for textures and shading, often leaving the paper or wood exposed in other areas. Currently, Kim's artistic focus is entirely devoted to pen drawing, executed on either paper or wood. Whether utilising a bicoloured or monochromatic palette, his work is characterised by detailed compositions, tonal gradients, and multiple perspectives, achieved through a deliberate restriction of chromatic range. Cheolyu Kim's artworks have been widely exhibited in Korea, Australia, Indonesia, New Zealand and the United States.

THE WORK

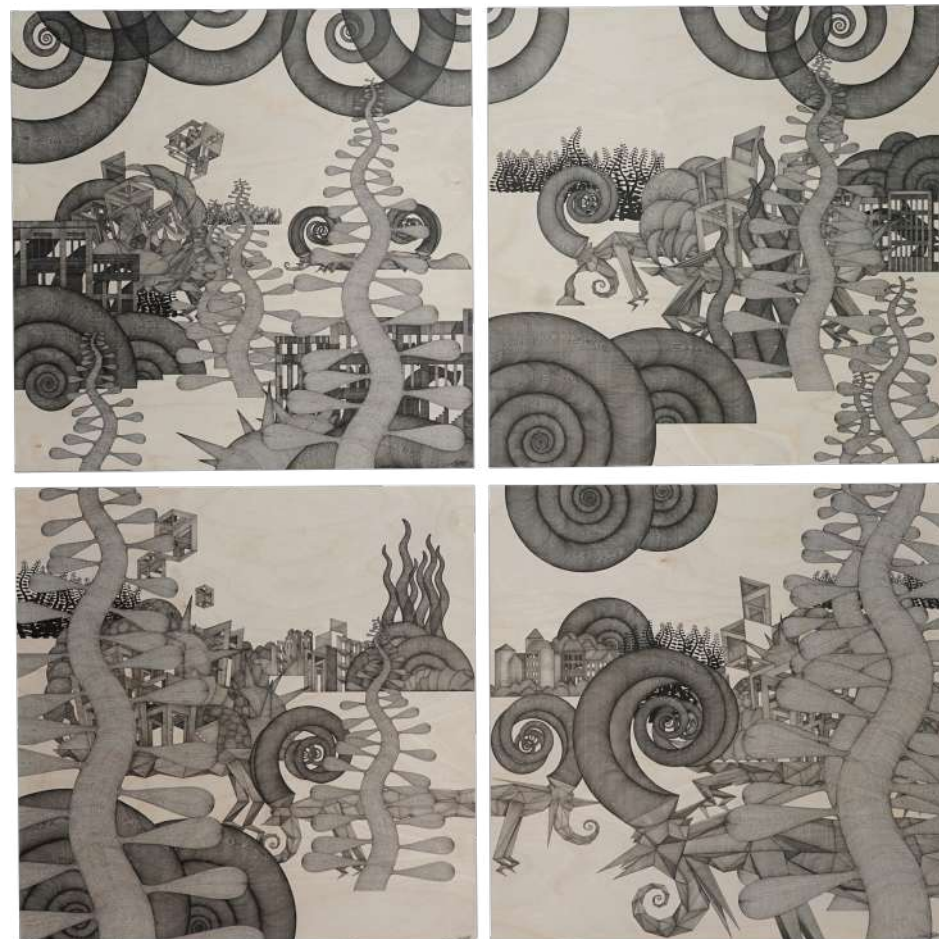


1. *Journey to Nowhere#60*, 2019
pen on birchwood panel, 61 x 140 cm (x6)



(T-B, L-R)

Pajuro 71, #164, 2024, pen on birchwood panel, 80 x 80 cm
 Pajuro 71, #165, 2024, pen on birchwood panel, 80 x 80 cm
 Pajuro 71, #166, 2024, pen on birchwood panel, 80 x 80 cm
 Pajuro 71, #167, 2024, pen on birchwood panel, 80 x 80 cm

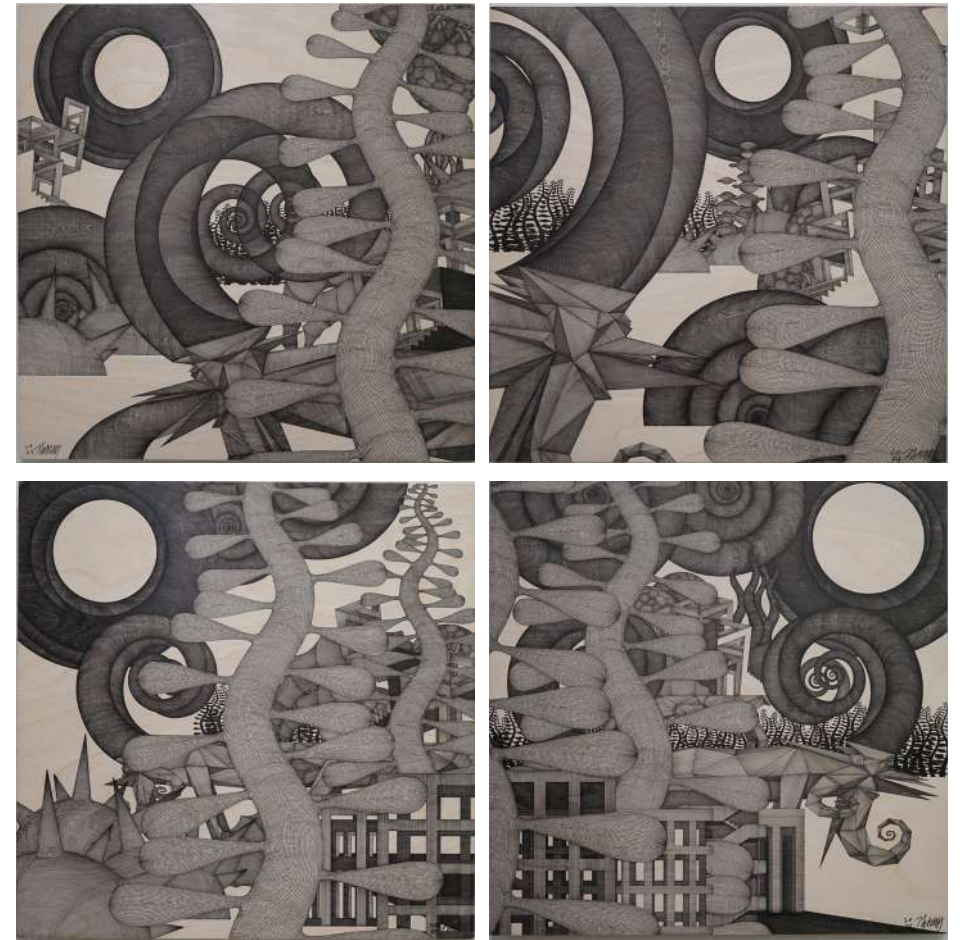


A Midsummer days dream 5, 2022
 pen on birchwood panel, 60 x 60 cm (x4)



(T-B, L-R)

Journey to Nowhere #69 2023, pen on birchwood panel, 40 x 40 cm
Journey to Nowhere #70 2023, pen on birchwood panel, 40 x 40 cm
Journey to Nowhere #71 2023, pen on birchwood panel, 40 x 40 cm
Journey to Nowhere #72 2023, pen on birchwood panel, 40 x 40 cm



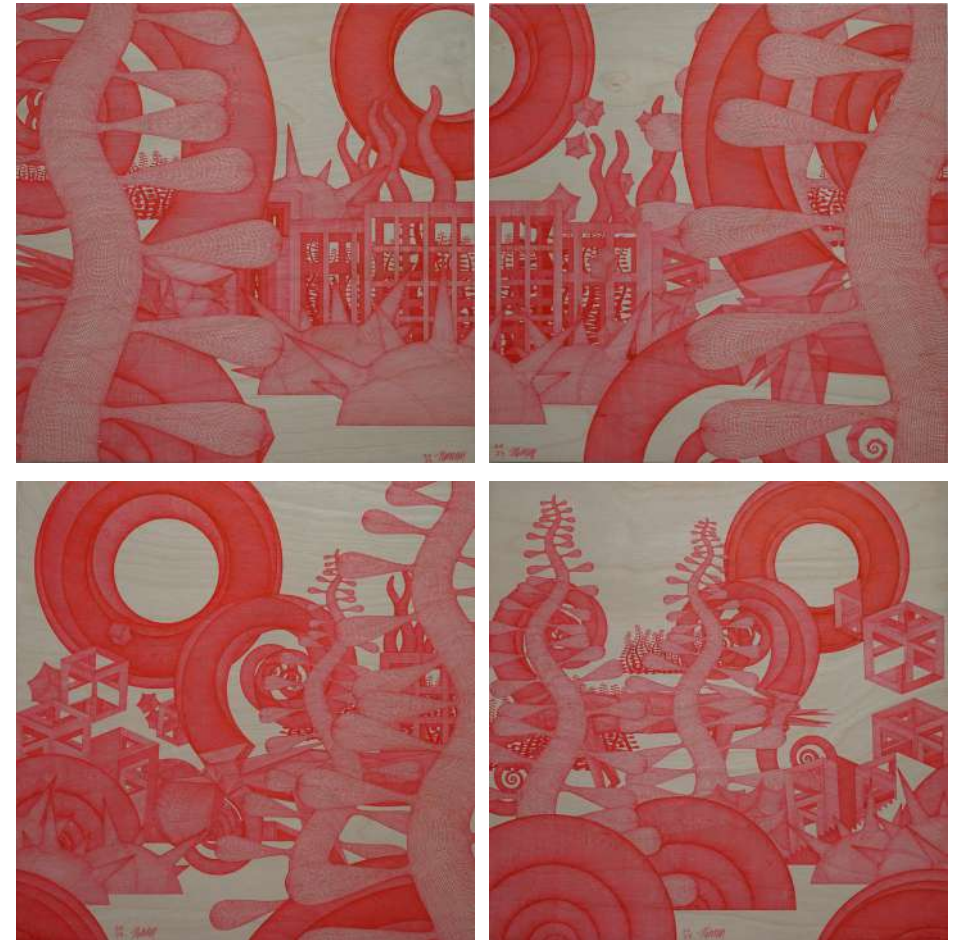
(T-B, L-R)

Midsummer Day's Dream #123, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #124, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #125, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #126, 2023, pen on birchwood panel, 40 x 40 cm



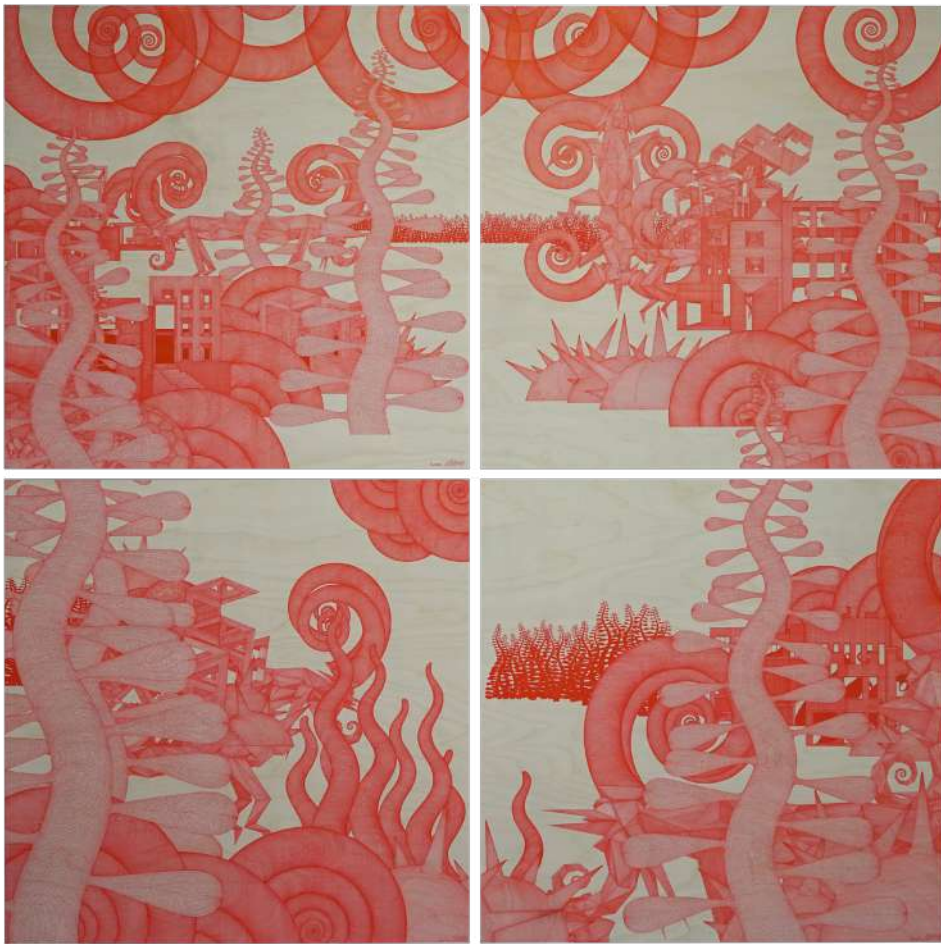
(T-B, L-R)

Anxiety Dream #139, 2023, pen on birchwood panel, 40 x 40 cm
Anxiety Dream #140, 2023, pen on birchwood panel, 40 x 40 cm
Anxiety Dream #141, 2023, pen on birchwood panel, 40 x 40 cm
Anxiety Dream #142, 2023, pen on birchwood panel, 40 x 40 cm

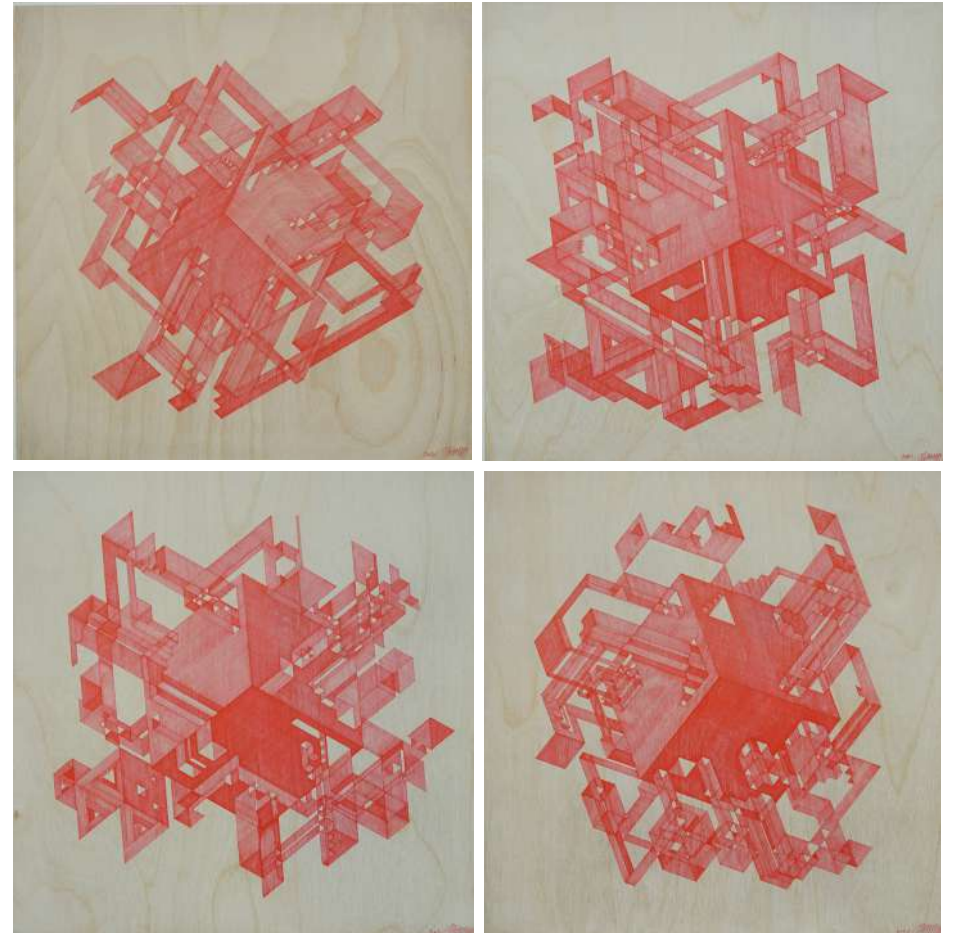


(T-B, L-R)

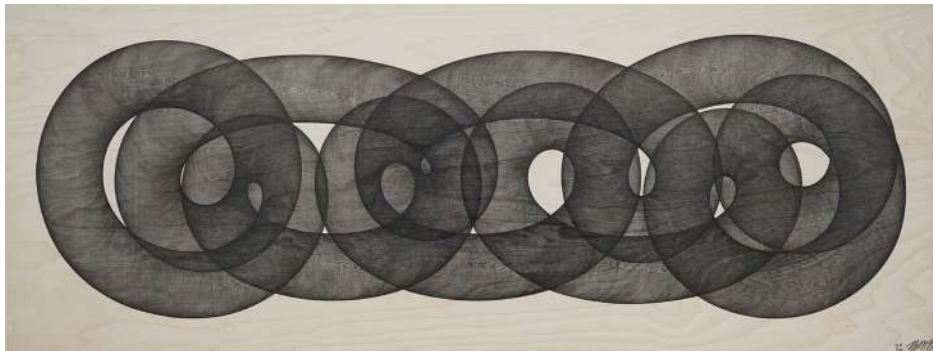
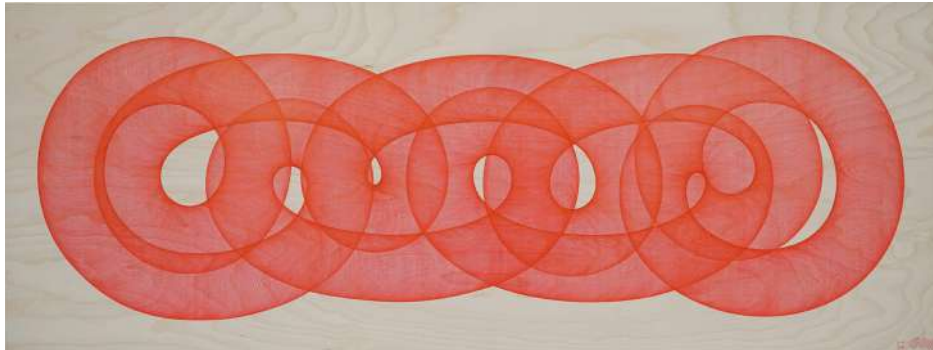
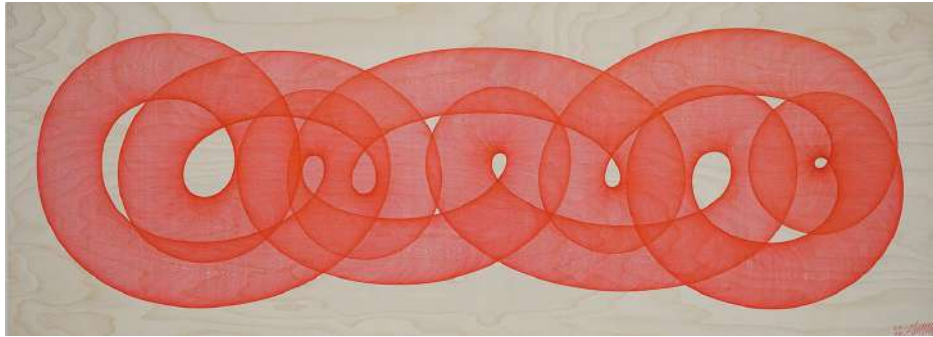
Midsummer Day's Dream #133, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #134, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #135, 2023, pen on birchwood panel, 40 x 40 cm
Midsummer Day's Dream #136, 2023, pen on birchwood panel, 40 x 40 cm



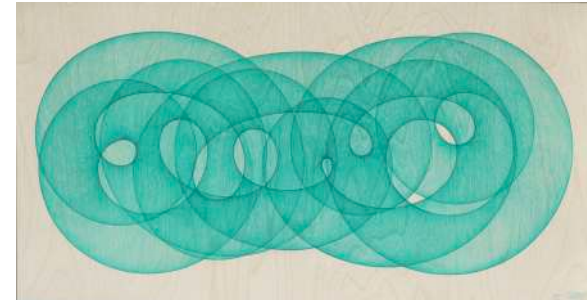
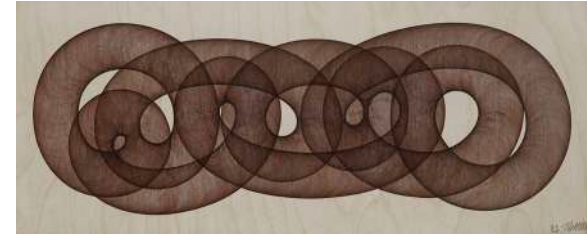
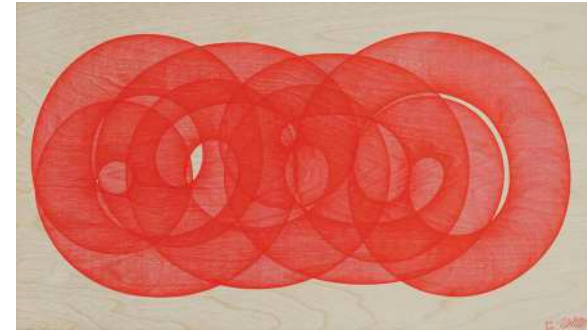
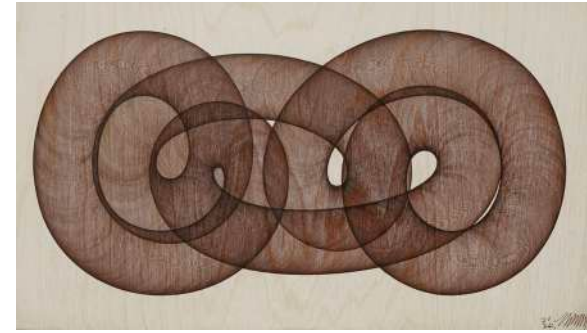
A Midsummer days dream 5, Long Road to Home, 2022
pen on birchwood panel, 60 x 60 cm (x4)



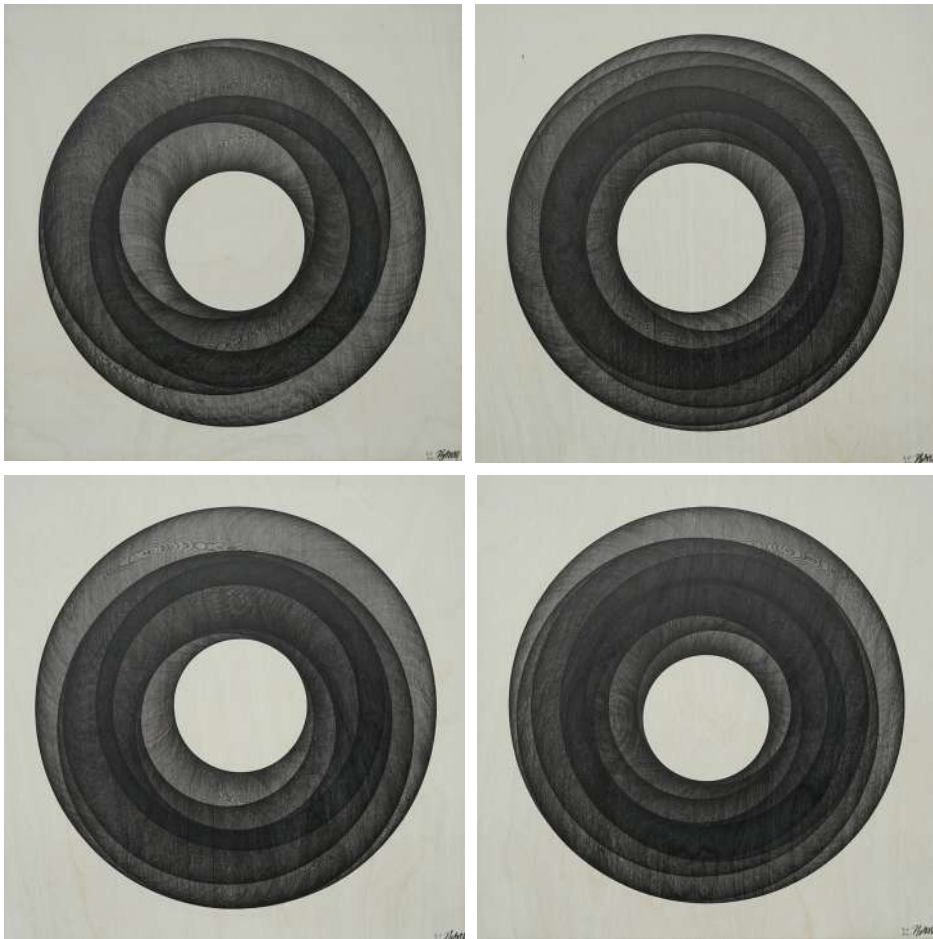
(T-B, L-R)
The Ship6, #83, 2021, pen on birchwood panel, 40 x 40 cm
The Ship7, #84, 2021, pen on birchwood panel, 40 x 40 cm
The Ship8, #85, 2021, pen on birchwood panel, 40 x 40 cm
The Ship9, #86, 2021, pen on birchwood panel, 40 x 40 cm



Universe 7240302-165, 2024, pen on birchwood panel, 116 x 42 cm
Universe 7240302-166, 2024, pen on birchwood panel, 116 x 43.5 cm
Universe 8240316-167, 2024, pen on birchwood panel, 116 x 43.5 cm

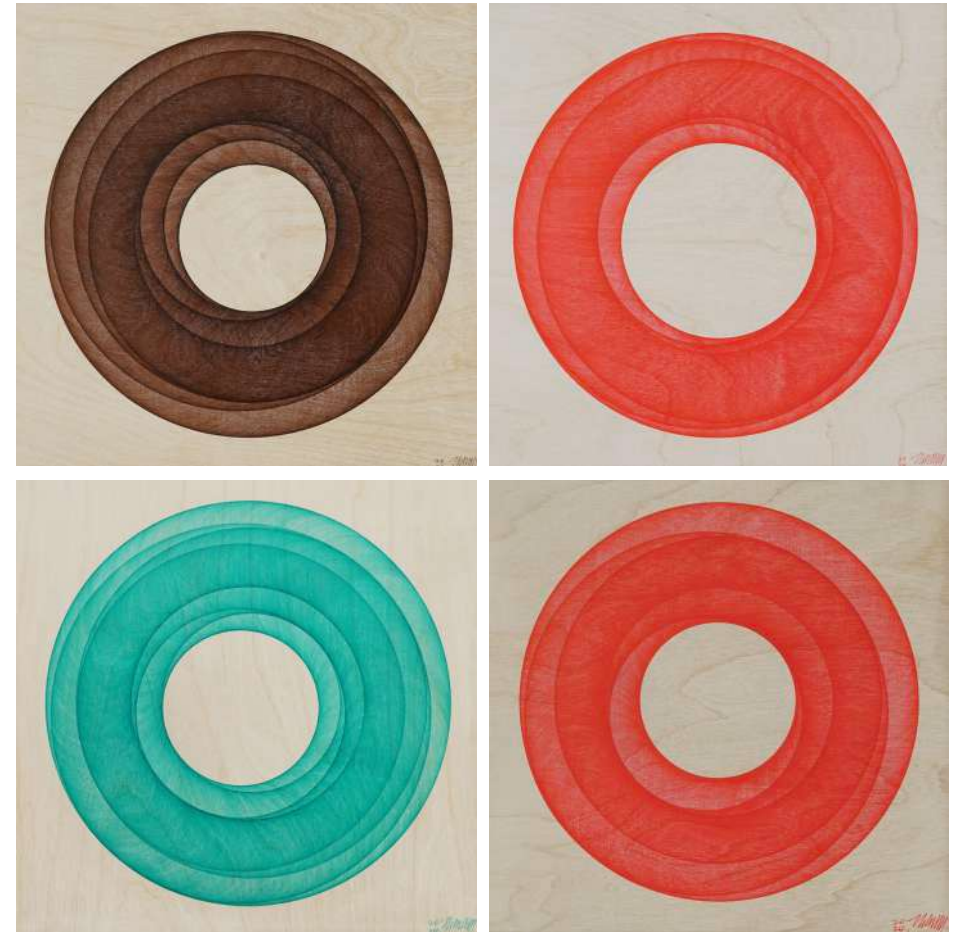


Space 4 #160, 2024, pen on Birchwood Panel, 38 x 22 cm
Space 7 #157, 2024, pen on Birchwood Panel, 63 x 36 cm
Space 7 #161, 2024, pen on Birchwood Panel, 58.5 x 24 cm
Space 8 #156, 2024, pen on Birchwood Panel, 80 x 42 cm



(T-B, L-R)

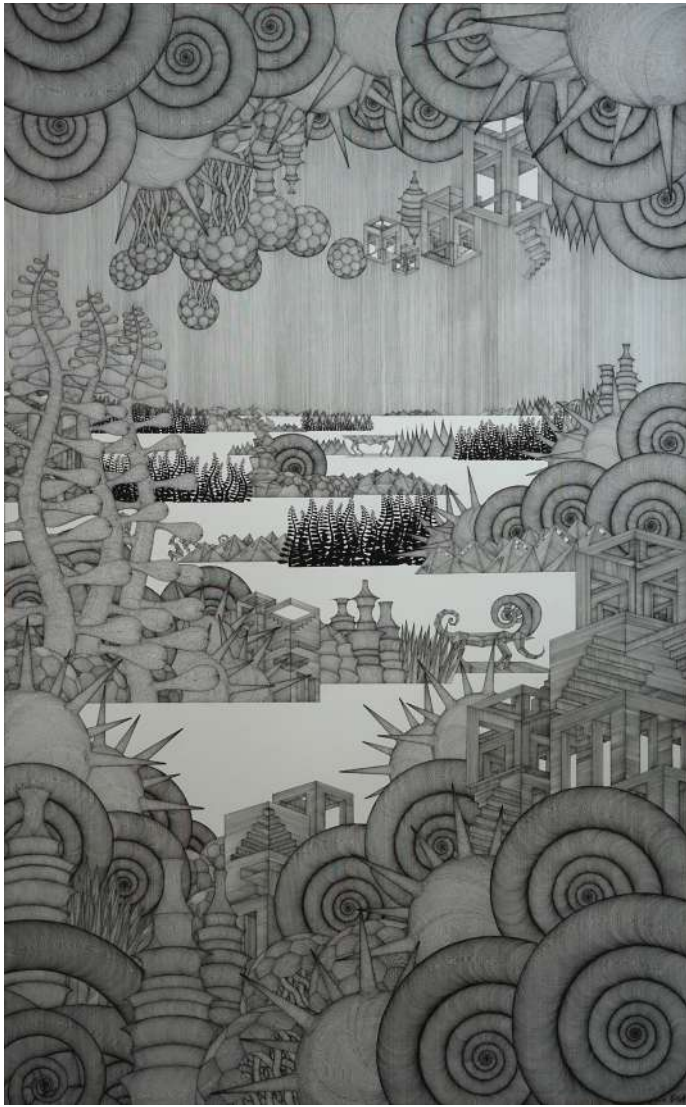
Warp10,#110,No.1, 2022, pen on birchwood panel, 50 x 50 cm
 Warp10,#110,No.2, 2022, pen on birchwood panel, 50 x 50 cm
 Warp10,#110,No.3, 2022, pen on birchwood panel, 50 x 50 cm
 Warp10,#110,No.4, 2022, pen on birchwood panel, 50 x 50 cm



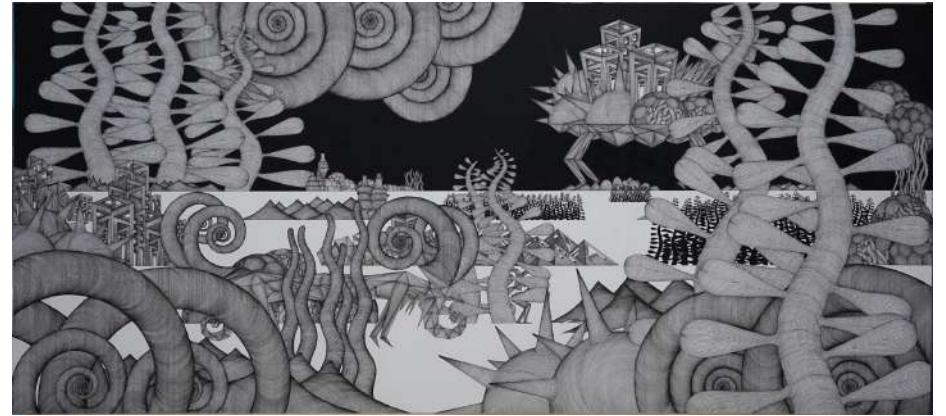
(T-B, L-R)

Space #153, 2023, pen on birchwood panel, 50 x 50 cm
 Space #158, 2024, pen on birchwood Panel, 32 x 32 cm
 Space #159, 2024, pen on birchwood panel, 34 x 34 cm
 Space #162, 2024, pen on Birchwood Panel, 29.5 x 29.5 cm

WORKS ON PAPER



Journey to Nowhere#11, 2015, pen on paper, 181.60 x 112.70 cm



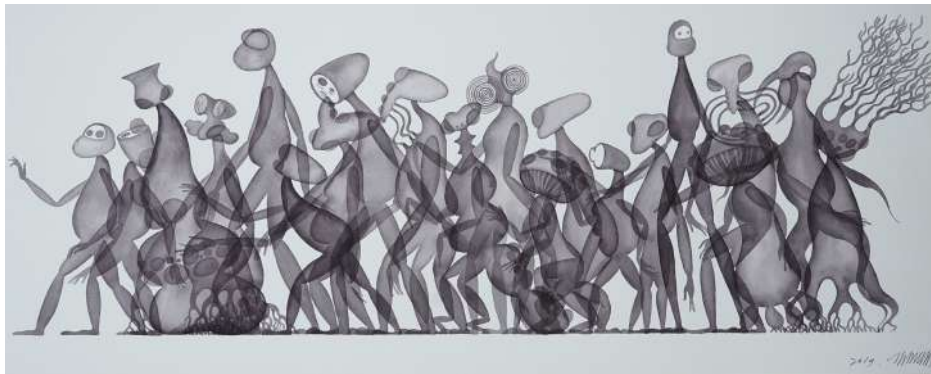
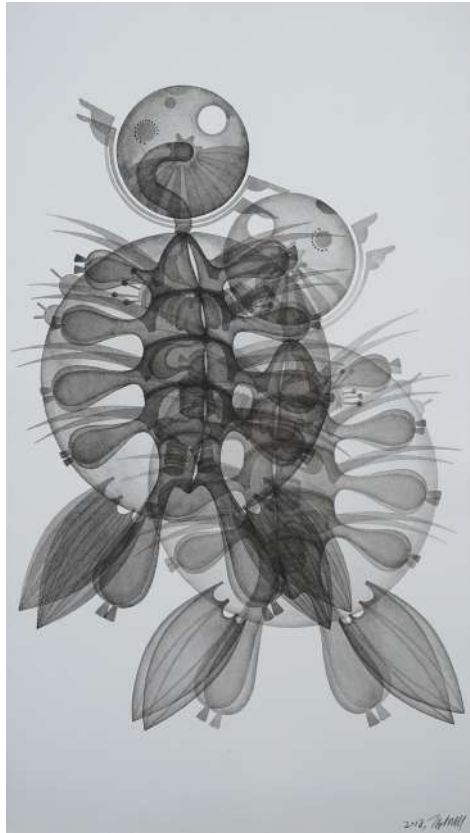
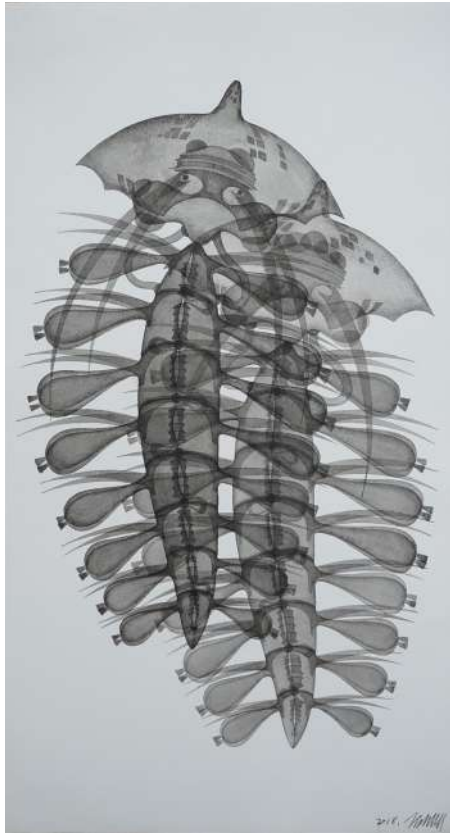
Journey to Nowhere#37, 2018, pen on paper, 56 x 125 cm
2, *Journey to Nowhere#34*, 2018, pen on paper, 56 x 120 cm
Journey to Nowhere#77, 2021, pen on paper, 70 x 152 cm | framed



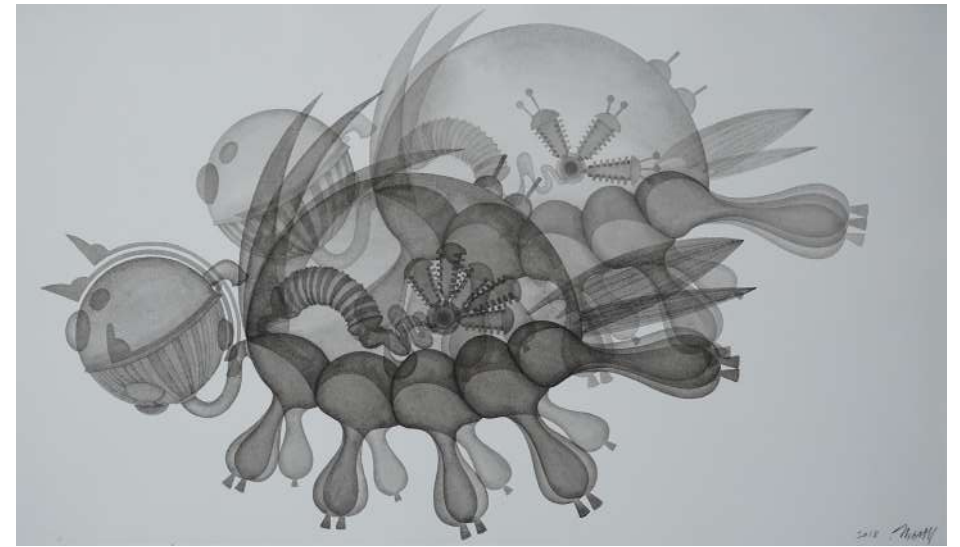
Journey to Nowhere#27, 2017, pen on paper, 54 x 125 cm | framed
Journey to Nowhere#29, 2017, pen on paper, 56 x 124 cm | framed



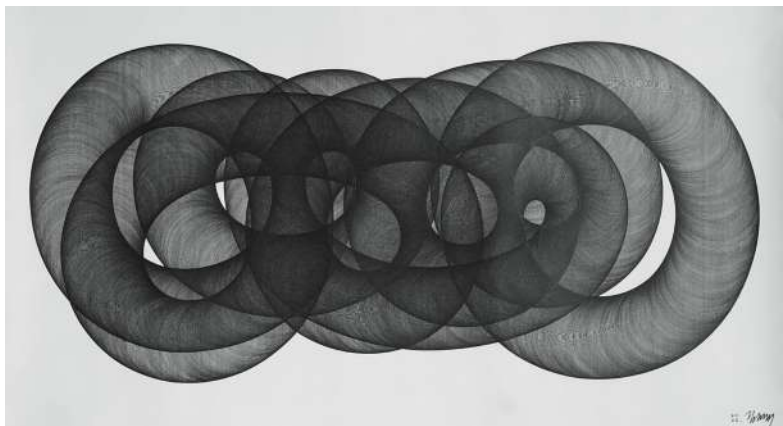
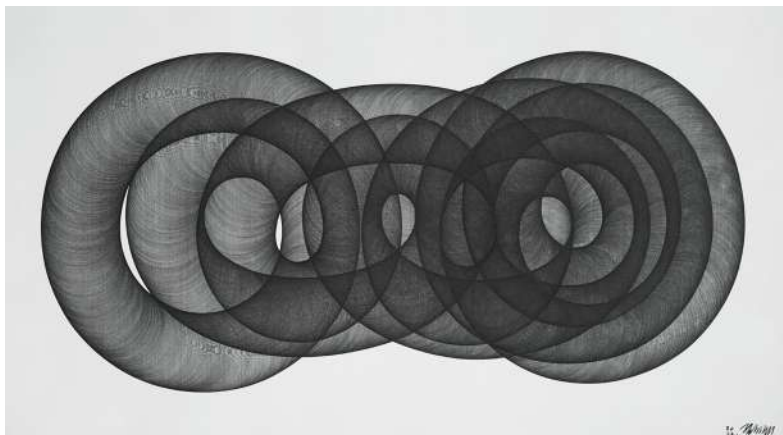
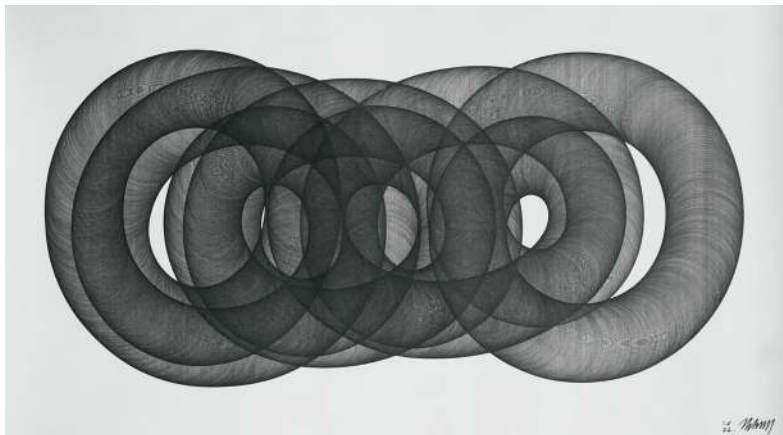
Journey to Nowhere#12, 2015, pen on paper, 206 x 112 cm | framed



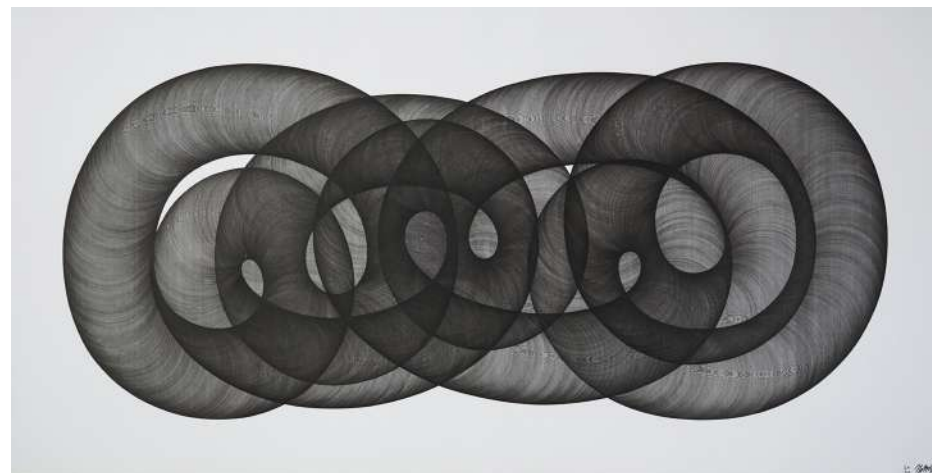
(T-B, L-R)
The Ship10, 2018, acrylic on paper, 38 x 69 cm
The Ship11, 2018, acrylic on paper, 38 x 69 cm
Arrival #20, 2019, watercolour on paper, 91.5 x 36.5 cm



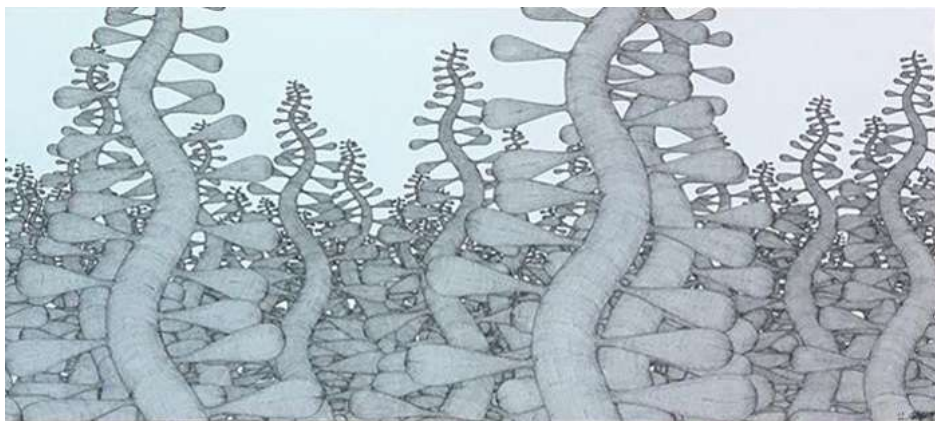
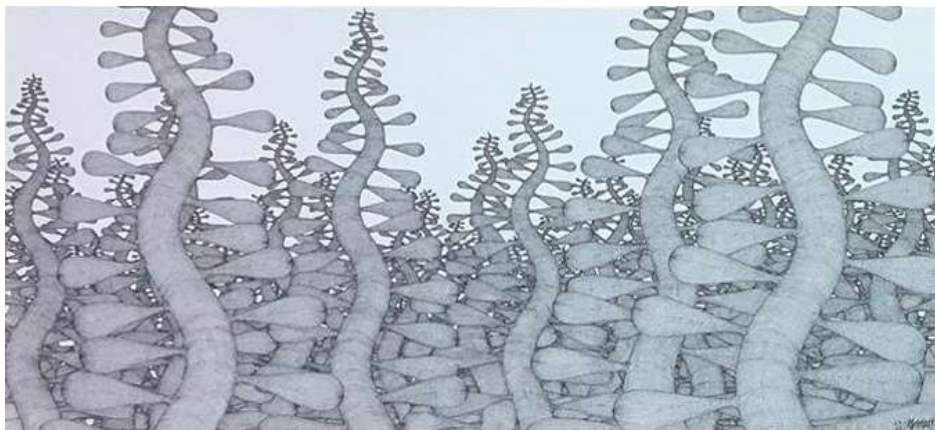
The Ship12, 2018, acrylic on paper, 38 x 69 cm



Universe #112, 2022, pen on paper, 40 x 71 cm | framed
Universe #113, 2022, pen on paper, 40 x 71 cm | framed
Universe #114, 2022, pen on paper, 45 x 81 cm | framed



Universe #103, 2022, pen on paper, 70 x 140 cm



Westwood#104, 2022, pen on paper, 35 x 78 cm (panel1) | framed
Westwood#105, 2022, pen on paper, 35 x 78 cm (panel2) | framed



(L-R)
Nowhere#8, 2012, pen on paper, 40.64 x 66.04 cm
Nowhere#9, 2012, pen on paper, 40.64 x 66.04 cm

CHEOLYU KIM

Lives and works in Paju City, South Korea

Education

- 2002 M.F.A. Sculpture, Brooklyn College, Brooklyn, NY, United States
- 1995 B.F.A. Sculpture, Chung-Ang University, Seoul, Korea

Solo Exhibition

- 2024 *Dreamscape*, Redbase, Sydney, NSW, Australia
- 2023 *Midsummer day's Dream*, Redbase, Sydney, NSW, Australia
- 2022 *Journey to Nowhere*, Redbase, Sydney, NSW, Australia
- 2017 *Be High, Journey to Nowhere*, Gallery Artbn, Seoul, Korea
- 2013 *Journey to Nowhere*, Lotte Gallery, Ilsan, Korea
- 2012 *Nowhere* Gaain Gallery, Seoul, Korea
- 2009 *Delta Quadrant – Nowhere*, Samtoh Gallery, Seoul, Korea
- 2008 *Solo Exhibition of Recent Works by Cheol Yu Kim*, Slate Gallery, Brooklyn, NY, USA
- 2003 *Solo Exhibition by Cheol Yu Kim*, Cue Art Foundation, New York, NY, USA

Selected Group Exhibitions

- 2024 Art Jakarta, Redbase Art, Jakarta, Indonesia
Sydney Contemporary, Redbase Art, Jakarta, Indonesia
Aotearoa Art Fair, Redbase Art, Auckland, New Zealand
- 2023 Art Jakarta, Redbase Art, Jakarta, Indonesia
Sydney Contemporary, Redbase, Sydney, Australia
Aotearoa Art Fair, Redbase, Auckland, New Zealand
- 2020 *The View from Here*, Elisabeth Jones Art Center, Portland, OR, USA
- 2019 *Connective Tissues*, Stella Ripley Gallery, QC, Canada
- 2015 *Journey to Nowhere*, Art space Hue, Paju, Korea
- 2014 *Line-Drawing*, Wumin Art Center, Chung Ju, Korea
- 2012 *Montage*, Gaain Gallery, Seoul, Korea
Korea Galleries Art Fair, Gaain Gallery, Coex Hall D, Seoul, Korea
- 2011 KIAF 2011 _Gaain Gallery, Complex Building Section D, Seoul, Korea
It's All Good!! Apocalypse now, Sideshow, Brooklyn, NY, USA
- 2010 *Storytelling*, Infusion Gallery, Brooklyn, NY, USA
Group Show 2010, Memorial Sloan-Kettering Cancer Center, Brooklyn, NY, USA
Art Hamptons The International Fine Art Fair, Slate Gallery, Bridgehampton, NY, USA
GE 4th Annual Asian Pacific American Art Exhibition, GE Head Quarter Fairfield, CT, USA
- 2009 *Two Degrees of Separation*, Gallery Satori, New York, NY, USA
Bridge Art Fair, Cue Art Foundation, New York, NY, USA
- 2008 Bridge Art Fair, Cue Art Foundation, Miami, FL, USA
Next Art Fair, Cue Art Foundation, Chicago, IL, USA
- 2007 *Rising Asian Artists*, 2x13 Gallery, Seoul, Korea
Asian Contemporary Art Fair, 2x13 Gallery, Pier 92, New York, NY, USA
Nowhere Here, Mikhail Zakin Gallery, NJ, USA
Out of Sight, Slate Gallery, Brooklyn, NY, USA
- 2006 *Pipe Lines*, NARS Foundation, Brooklyn, NY, USA
- 2005 *Arville*, 2x13 Gallery, New York, NY, USA
50 Artists, Mushroom Arts, New York, NY, USA
Watercolor Show, Gallery Joe, Philadelphia, PA, USA

- Evolving Pattern*, The Harold B.Lemmerman Gallery, New Jersey City University, NJ, USA
- 16 rooms*, NARS Foundation, Brooklyn, NY, USA
- Isomorphisms*, Mushroom Arts, New York, NY, USA
- Surface Tension*, 2x13 Gallery, New York, NY, USA
- 2004 *Green light in New York*, Gallery Korea, Korean cultural center New York, NY, USA,

Publications

- 2008 *Solo Exhibition of Cheol Yu Kim*, Antiques And The Arts, USA
- 2007 *Featuring Inside Book, Drawing Structure and Vision*, written by Fritz Drury, Joanne Stryker
- 2006 *Unambiguous*, Art World Digest Magazine, USA
- 2005 *Not so Sketchy*, written by Roberta Fallen, Philadelphia weekly, USA
- 2004 *Cheol Yu Kim at Cue Art Foundation*, written by Jessica Ostrower, Art In America Magazine, USA
Drawing Resurfaces: The Obsessive, written by Hanya Yanagihara, Departure Magazine, USA

Collections

- Museum of Modern & Contemporary Art in Nusantara, (Paju, 2023)
- Gwangju Museum of Art, Korea (*Holodeck Chair #2*, 2010)
- Yangpyeong Art Museum, Korea (*Delta Quadrant2 #29*, 2008)
- Portland Art Museum, USA (*Delta Quadrant*, 2003)

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