

**Kim, Hyunjin. *Ten Years Please*. (Seoul, Darun Boooks, 2008)**

### **Jewyo Rhii's Archival Journey from Exhibitions to the Book**

This book contains and grows out of stories surrounding Jewyo Rhii's works over the past several years and concludes by documenting the entrustment of her works to friends following the exhibition, "Ten Years, Please" at Gallery 27, Kaywon Art & Design School, in May 2007. The book tells different stories of Jewyo Rhii's objects which are now only settling down following ten years of travel as independent entities. The process of publishing the book comes at a transitional moment between the closures of last decade and the beginning of a new chapter of the artist's career.

The exhibition, "Ten Years, Please" was a natural product of the artist's recent experiences. It was not the result of precise planning; rather, it grew out of the fact that the artist could not find appropriate long term storage space for her work after bringing them from Amsterdam to Seoul. Even though the decision to entrust her work to her friends was an impromptu idea to provide a place for her art pieces, her decision came to be embodied as a schemed event to give a much considered rest to her works. As a result of the exhibition, Jewyo Rhii decided to entrust most of her works – drawings, installation pieces and other objects – to friends and others for ten years.

Apart from the process involved in entrusting the work at the exhibition, the landscape of the exhibition at Gallery 27 had previously been envisioned during a long sleepless conversation that the artist and I had in Amsterdam a few years before. The idea we shared was to allow Jewyo Rhii's objects from the past ten years, which had been stored in several carts, to be unfurled and spread out, occupying the space with her work individually yet collectively. In the course of realizing this objective, we concentrated on creating an atmosphere where the viewer can appreciate the aesthetic modality of each of Jewyo Rhii's objects, which may appear strange and frail but contain delicate and humorous details, as well as appreciate the rhythm of the entire space stimulated by objects that are gathered together. This resulted in an enjoyable and satisfying project that the artist and I had previously imagined some years ago, although in the end this came about more by chance.



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This event was more than reviewing and unfolding the artist's past work; it was also an opportunity for the exhibition to stimulate the artist in another new project involving process. During the installation of the exhibition, the artist had to revisit the past works that she had forgotten. In order to entrust her work to others, Jewyo Rhii reorganized her past by photographing her previous works and archiving the photographed documentation of the exhibition. Ultimately, she developed a new project where she wrote the history of her work to the people who will keep her work for ten years in a monologue format, and some of the episodes involving this new project are included in this book.

Jewyo Rhii's work evolved slowly in stages, but they show intensive layers of stories, circumstances and events. Those who are entrusted with her work are given the opportunity to keep these small, yet unique stories, and her hand written dossier enclosed in this book opens the layers of the stories page by page. Following her narratives, we are suddenly able to understand why Jewyo Rhii's works look the way they do, the circumstances and environments that influenced the way they evolved, and what they experienced in the course of their drifting life. Finally then, we begin to realize that we are in the midst of a narrative about marginalized domains, relationships in life, mortality, ephemerality and suspension of time.

This book is a result of process of the artist persistent sorting, recording, reorganizing and archiving her past works a second time. The destinies of her fragile works are extended by holding their fate through documenting and recording them and opening up the possibility of tracking their existence. Also, through the physicality of her work, the artist is able to convey her narrative, evoke singular human interaction through the process of entrustment, and ultimately realize the invisible yet entirely detailed moments of exchange. Jewyo Rhii finally diverts the sense of ephemerality in the limitation of physical existence and the inevitability of fading with the power of stories that can be conveyed orally and through transcription.



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