

Research Guide RHEEM Daul Digital Collection

2026.03.07.
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■ Overview

RHEEM Daul Digital Collection, the inaugural project of EJ Archive, brings together approximately 170 digital materials produced by visual artist **RHEEM Daul*** and the creators in his orbit over a span of roughly ten years, from 2017 to 2026. These materials trace the artist's trajectory across the boundary between illusion and materiality—a practice sustained through the arrangement, physical displacement, and transformation of objects.

Beyond documentation of the artist's works and activities, the collection generates a dedicated '**Artwork**' Series, cataloguing his works so that the evolving practice of an emerging artist may be examined alongside the archival record.¹ The '**Exhibition Participation Records**' and '**Non-exhibition Activity Records**' Series present the multiple forms each work assumes across actual exhibition contexts, together with materials arising from the production process. The '**Personal Materials**' Series places the artist's personal records in proximity to works and related archival materials, allowing his practice and research to be understood in relation to the texture of his life. Taken together, this structure invites an encounter with the artist's creative disposition—one oriented not toward interpreting or "substituting" works with fixed meanings, but toward approaching them as objects that hold physical presence.

The collection makes it possible to attend simultaneously to the shifting states of works across successive exhibitions and to the multiple illusions that accrue to objects—the range of meanings and imaginings an audience might bring to a work's appearance. This research proposes the landscape of the archival materials as a field through which the diverse modes of existence may be glimpsed.

■ Detailed Structure

The '**Artwork**' Series is organized by medium into the following subseries: '**Text**', '**New Media**', '**Three Dimensional Work**', '**Video**', '**Publication**', '**Performance**', and '**Painting**'.

The '**Three Dimensional Work**' Subseries includes a file dedicated to the 'Metal frame series', a body of work developed since 2023. Among its representative works is *Alexa Okuwen* (2023), first presented in *The Good Neighbor* (2023). Alongside the Metal frame series, *Melon* (2019), which made its debut in *parallel* (2019); *Folded ILLEONG* (2020), from *HOW TO BETTER YOURSELVES* (2020); and *Hind right arm* (2021), from *Chestnut tree-Dokkaebi-Bunjae* (2021), offer a view of the artist's practice of positioning processed objects so that they lean against one another. This mode of parallel

¹ There are two prevailing positions on whether artworks should be included within the scope of an art archive. Drawing on the argument of SCOTT (David W.), who holds that the value of an artwork encompasses not only its primary aesthetic value but also its secondary archival, combinatorial, and functional values, JEONG Hyerin (2008) contends that artworks must be included within the art archive in order to acknowledge their full range of values.

JEONG Myeongju (2006), by contrast, argues that even where an archival record possesses aesthetic value in itself, this cannot constitute the record's intrinsic archival value, and accordingly excludes artworks from the scope of art archiving. PARK Sangae (2014) similarly maintains that while the art archive's collecting domain may include objects of an artwork-like character — such as sketches and esquisse — artworks and archival materials must nonetheless be classified as distinct archival entities.

In the case of the Daul RHEEM Digital Collection, the distinctive character of the artist's works — each of which assumes a different form depending on the exhibition context — has been taken into account in order to enable comparative study of exhibition-specific photographs and archival materials in the course of researching both works and records. Accordingly, an '**Artwork**' Series has been separately generated within the digital collection as a conceptual unit, configured so that works and related archival materials may be examined in conjunction with one another.

arrangement extends beyond the physical placement of objects into the relational networks formed with collaborators—visible in *Remoted ILLEONG* (2020), where the artist overlays his work with that of coknow; in the performance work *Parceling* (2024), in which, after a conversation with artist S4ranghae and a mutual change of clothes, the artist equally re-dresses the fabric of the work; and in *The Last Exhibition* (2024), assembled by suspending individual objects from a mobile together with KIM Changjae, AN Meene, and JEONG Seyoung.



(Left) Photograph of *Alexa Okuwen*, exhibited at *The Good Neighbor*, held from May 25 to June 10, 2023, at Art Space 3, 2023. Photo: LEE Euirock.

(Right) Installation archive video and photographs for the exhibition *parallel*, held from May 7 to May 27, 2019, at K-ARTS Theory Gallery, 2019. Photo: Min.



(Left) Photograph of *Folded ILLEONG*, exhibited at *HOW TO BETTER YOURSELVES*, held from January 23 to March 6, 2020, at Room 402, 161 Hwarang-ro 32-gil, Seongbuk-gu, Seoul, 2020. Photo: OH Seah.

(Right) Photograph of *Hind right arm*, exhibited at *Chestnut tree-Dokkaebi-Bunjae*, held from September 29 to October 14, 2021, at Gallery 175, 2021. Photo: Min.

The '**Exhibition Participation Records**' Series is organized into three subseries: 'Solo Exhibition', 'Group Exhibition', and 'Student Exhibition'.

The '**Solo Exhibition**' and '**Group Exhibition**' Subseries are structured to facilitate comparative study of the artist's practice of presenting the same work in differing forms across exhibitions. Telling examples include photographs of *Alexa Okuwen* (2023) as installed in *The Good Neighbor* (2023) and *Heartdeep* (2023), and photographs of *Choi JaeYeon* (2023) across *The Good Neighbor* (2023) and *Contacting presence* (2023). For each exhibition, such objects as paper and accessories installed within the work are replaced. The artist also intervenes mid-exhibition to replace the canvas fabric draped over the metal support, describing this act as 're-dressing' the work. Through this process, the work retains its metal support while its outward appearance shifts through the layering of a new image, visibly transforming the meanings it has been assigned.



(Left) Photograph of *Choi JaeYeon*, exhibited at *The Good Neighbor*, held from May 25 to June 10, 2023, at Art Space 3, 2023. Photo: LEE Euirock.

(Right) Photograph of *Choi JaeYeon*, exhibited at *The Good Neighbor*, held from May 25 to June 10, 2023, at Art Space 3, 2023. Photo: LEE Euirock.



Photograph of *Choi JaeYeon*, exhibited at Space Catalog from December 27, 2023, to January 6, 2024.
Photo: PARK Minyoung.

The '**Student Exhibition**' Subseries documents the forms of work the artist experimented with as undergraduate student projects. The materials constituting *Untitled* (2017)—burlap, a clothes rack, a suit jacket, artificial flowers—summon imagery that conventionally connotes death in contemporary society, yet remain objects that cannot embody such meaning without recourse to semantic reduction. This can be read as a stance toward the language that surrounds material, and toward matter that passes through language while resisting collapse into any singular meaning. This disposition carries forward into *Melon* (2019), which moves between the state of a rest space for custodial workers on campus and that of an exhibition work in a gallery; *Folded ILLEONG* (2020), which oscillates between the condition of a window frame facing outward from within a home and that of works and stored objects within the interior; the body part series in *Crown Shyness* (2020); and *Webbed hand* in *Chestnut tree-Dokkaebi-Bunjae* (2021).



(Left) Photograph of the undergraduate coursework in 2017, 2017. Photo: Min.
 (Right) Photograph of *Webbed hand*, exhibited at *Chestnut tree-Dokkaebi-Bunjae*, held from September 29 to October 14, 2021, at Gallery 175, 2021. Photo: Min.

The '**Non-exhibition Activity Records**' Series comprises three components: Curation, Non-exhibition Artistic Activities—records of works not presented within official exhibition contexts—and Criticism.

The '**Curation**' Subseries may be explored through the exhibitions of eight artists organized by RHEEM Daul for *MODELHOUSE* (2020). Staged as a relay of solo exhibitions, the show— as its title suggests—conjures into the present the installation views of each participating artist's work, each conceived with the future in mind. Though held at different points in time, these exhibitions unfold concurrently within the collection, making perceptible the futures projected into the present.



(Left) Installation view of *MODELHOUSE: HM05*. at Lounge32 from June 4 to June 17, 2020, 2020.
 Image courtesy of RHEEM Daul.

(Right) Installation view of *MODELHOUSE: 33: Vivarium* at Lounge32 from September 25 to October 10, 2020, 2020. Image courtesy of RHEEM Daul.

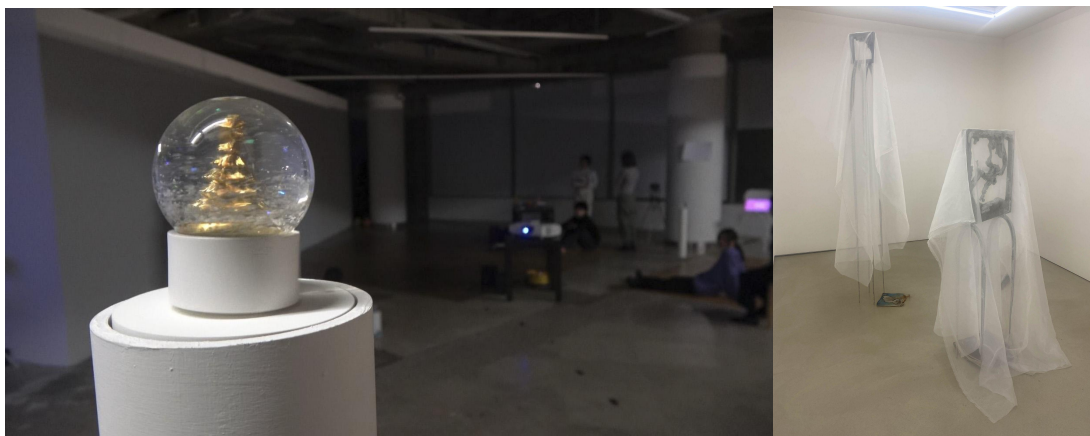


(Left) Installation view of *MODELHOUSE: Thoughts in the Forest* at Lounge32 from August 22 to September 19, 2020, 2020. Photo: Min.

(Right) Installation view of *MODELHOUSE: "Peng - Peng Hyunsuk. Gwin - Gwinka."* at Lounge32 from July 21 to August 3, 2020, 2020. Photo: OH Eojin.

The '**Criticism**' Subseries consists of critical texts authored by the artist. "Liner Notes for 'Damage'" (2022) and "'When Three or More Gather', 'Elsewhere', 'A Brief History of Curation' Rediscussion — Curate : Create : Edit" (2021) offer particular insight into the artist's perspective on musician Kim Doeon's *Damage* (2022) and critic and publisher EE Yeoro's *When Three or More Gather* (2021) — both collaborators — illuminating the relational fabric that connects them.

The '**Non-exhibition Artistic Activities**' Subseries includes photographs of previously unexhibited works: *A Little More ILLEONG* (2019), *More Big ILLEONG* (2019), and *Globe* (2018), among others. Each is marked by a mode of object arrangement closely related to the current Metal frame series. The snow globe appearing as an object in *Globe* further connects to the Metal frame series works whose fabric is changed by a performer during *Parceling* (2024), reflecting the artist's sustained inquiry into the relationship between objects (works and installations) and figures (performers). The subseries affords a view into a creative practice carried out through multiple modes beyond exhibition—curation, writing, and ongoing artistic experimentation.



(Left) Photograph of *Globe* in 2018, 2018. Photo: Min.

(Right) Photograph of *Parceling*, exhibited at *Rheem, Daul*, held from August 23 to September 22, 2024, at sangheut, 2024. Image courtesy of RHEEM Daul.

The '**Personal Materials**' Series is composed of personal records, including photographs documenting the production process of works made in 2024. It offers a detailed view of the artist

processing frames for the 'Metal frame series' and of the production process itself. A number of materials have been withheld from public access following discussions with the artist.



Photograph of Artwork Production Process Archive in 2024, 2024. Photo: RHEEM Daul.

- **Purpose and Significance**

This collection is oriented toward documenting and researching the world of an emerging artist, tracing the formation of his practice alongside his growth. It creates the conditions to examine not only the *Metal frame* series—the artist's representative body of work as of 2026—but also student works, unexhibited pieces, and records of varied activities, held in dialogue with works yet to come. The landscape of the archival materials further renders visible the traces of works and activities that remain imperceptible within any single exhibition.

The creative work and related archival materials of an artist who has sustained a practice of disorderly arrangement—refusing to fix hierarchies of meaning onto objects and things, experimenting with the illusion and materiality upon which existence stands—can be navigated within the hierarchical classification constructed through archival methodology, while also traversing the assigned structure through links such as 'Creator', 'Primary Person', and 'Related Archival Materials'. Structured as Collection–Series–Subseries–File–Item, the collection makes visible that its classification does not seek to comprehensively account for every dimension of the artist's work and activity, but stands as one of many perspectives through which his world might be encountered. At the same time, the ever-expanding pathways of materials in continuous generation point to both the task and the significance of the art archive: rather than deferring classification until all records have been completed, the work of documentation and research must breathe alongside the creator's activity, growing with it.

The documentation of individual components of works—attempted in the early stages of building this collection—has been temporarily suspended, as it requires the Archivist to engage directly with the production process and conduct further research in parallel. This is planned to resume during the production of new works after 2026. It is hoped that, in addition to individual works and related archival materials, the identities of the individual objects used as materials within the works may also be distinguished and examined in their own right.

Finally, many records—including posters and promotional materials—had unclear provenance or existed solely as digital files. These have accordingly been gathered and organized within the digital collection. The provenance and custody history of works and archival materials are recorded and maintained as non-public information. Access to and use of this collection has been arranged

through consultation with copyright holders, including the custodians and creators of the materials.

***RHEEM Daul**

An artist based in Seoul. He explores themes such as reality and perception, and the negativity of being, through a philosophical and political lens of “illusionism.” Combining painting, sculpture, video, and text-based work, he develops projects that reveal tensions between virtuality and truth. He has met and worked alongside KIM Taeyi, BAE Enna, AN Meene, Alex THAKE, YANG Kichan, OH Eojin, RHII Sangyeop, EE Yeoro and CHA Yeonsoo. He has exhibited at Gallery 175 (2021); TINC (2022); Art Space 3 (2023); SPACE CADALOGS (2024); sangheeut (2024); and SHOWER (2025), among other venues. He is currently in the process of establishing the local web platform *saseum*, scheduled to launch in 2027.