

*Rheem, Daul* marks the artist's first solo exhibition since 2021 and his debut with sangheeut. The exhibition showcases a diverse and multi-layered collection of works, with a central focus on the "Support Series," featuring metal frames draped with paintings on both sides, alongside new media works and performances.

The "Support Series," highlighted by pieces like *Choi Jae Yeon* and *Alexa Okuwen* (2023), is central to the exhibition. Through this series, Rheem has explored long-standing conventions, attitudes, and materiality of art. In last year's Support Series, the artist deconstructed the grid structure of the canvas, incorporating sculptural elements both inside and outside, challenging the materiality of the "canvas" traditionally viewed through the lens of "painterly conventions." This was an attempt to reinterpret painting, typically seen as a flat surface, into a three-dimensional form. In this exhibition, the new Support Series features liquid-like sculptures that flow across the entire surface, as the artist moves beyond the fixed canvas form to explore the fluidity and depth of materials, once again redefining his own artistic boundaries.

The artist has long been fascinated by "liquid crystal" (LC), a material state that embodies characteristics between a liquid and a solid crystal. While we perceive the flat surface of liquid crystals, we often overlook their true materiality—a gap that Rheem seeks to bridge by visualizing the thickness of the support. Additionally, by deliberately adjusting the leg lengths and aspect ratios of the artwork supports, the artist extends the imagery and illusion beyond the confines of the screen. For example, the relationship between the unusually long legs of the supports—as seen in *Leiming Yu* (2024) and *Fido* (2024)—and the images they bear feels unfamiliar to the human eye, serving as a device that reveals the narrowness of human perception and intensifies the visual experience.

The sound from the new work *Jeongisu (The Storyteller)* (2024) resonates throughout the exhibition space. This chime bell piece, equipped with a sensor developed through computer programming, detects the swing of a weight according to the wind and transmits this as a virtual sound through speakers in the gallery. The artist drew inspiration from the "jeongisu," or storyteller of books and folklore in late Joseon Dynasty, particularly the legend of Lee Eop-Bok. The work, rooted in the artist's exploration of "virtuality" and "truth," connects to the new media work *Psyche* (2021-23), which features images of tropical fish swimming near the water's surface, split across two videos that play side by side on separate devices. However, the connected videos

gradually drift apart due to functional differences between the devices, eventually exhibiting a different appearance. This ties into the artist's exploration of "Psyche" from Greek mythology, reflecting his thoughts on the "soul" and viewing the relationship between devices and images through the concept of "possession." As the artist notes, "The body in which the soul resides will change the soul."

In *Muxiphobia* (2024), Rheem printed and installed an image captured on CCTV before setting up the work, then overlaid the CCTV footage of the same gallery interior where *Muxiphobia* is installed, intentionally misaligned to show only the distant image captured by CCTV. *Muxiphobia* refers to a new fear propagated by media development, though it is not an actual medical term. The term, coined in online communities, describes the fear induced by the Great Red Spot on Jupiter, which resembles a "human eye," making it seem as though Jupiter is constantly watching us. Rheem focuses on this new fear emerging alongside media development, using the omniscient viewpoint of CCTV to force visual access and evoke a new sensory experience of fear.

Through *Psyche* and *Muxiphobia*, the artist reveals the sensory challenges triggered by media. He underscores that the world mediated by media, as well as the world we perceive and sense, is far from absolute. This perhaps more variable and distorted world reshapes our perception, forming the world as we know it today. By once again employing media to explore this irony, the artist twists and exposes the limits of our perception and senses.

Rheem describes his work in relation to Gorgias's teaching—that "the deceiver is more honest than the one who does not deceive, and the deceived is wiser than the one who is not deceived." His works, while exploring hallucination and illusion, also delve into valid "truth" and the "real" trembling between these states, aiming to reach objects and the world through art. Taeyi Kim, an art historian who wrote the critic of this exhibition, comments, "After experiencing *Rheem, Daul*, one might come to realize that truth, or perhaps truthfulness, may never be an objective concept. Rheem's work prompts reflection on the limits of human perception, extending beyond the relationship between sculpture and flat surfaces from a grand narrative or art historical perspective, and paradoxically asserting that being faithful to falsehood is the essence of art and the way humans live.