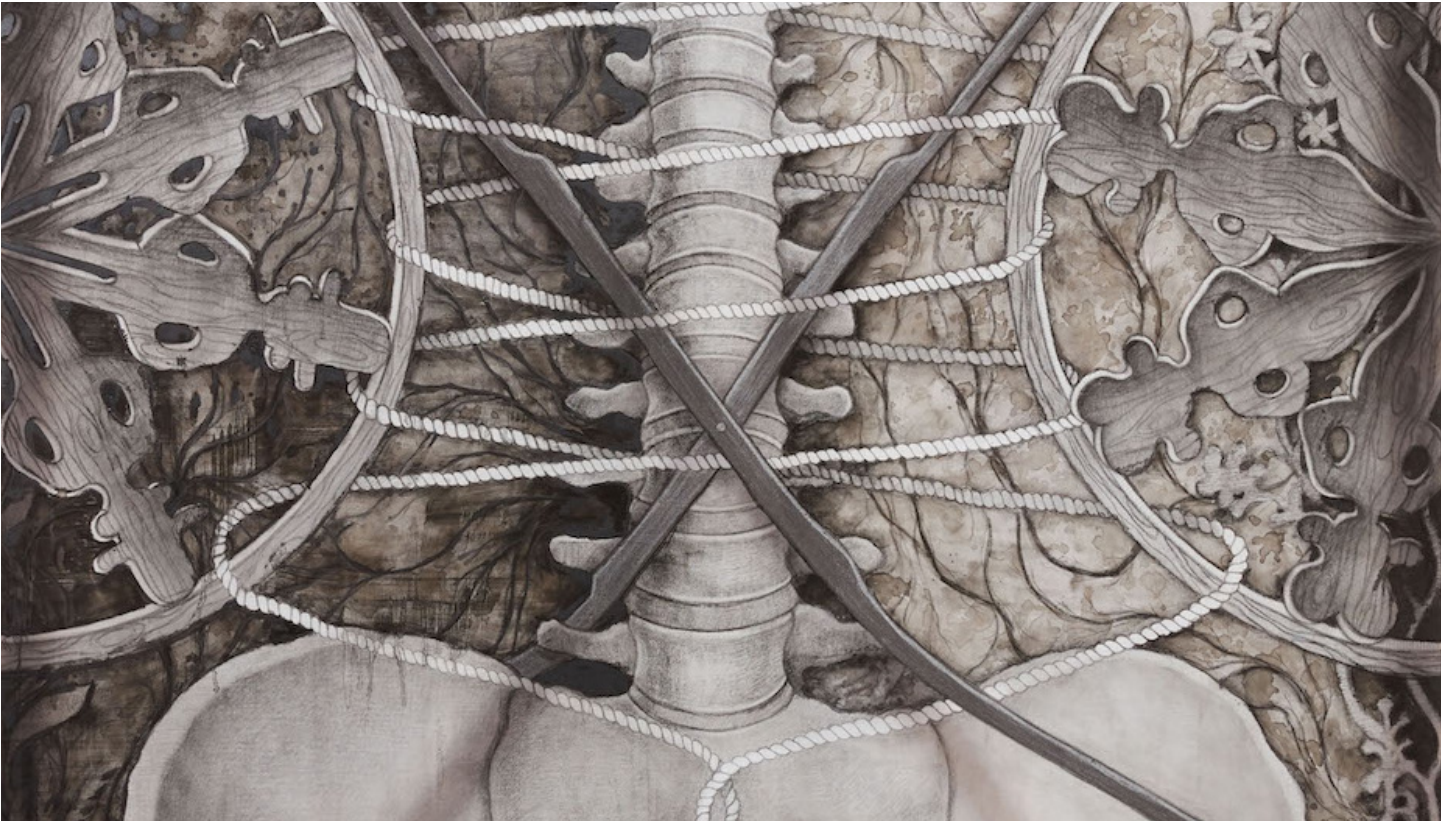


Cindy Ji Hye Kim

Soliloquy for Two

Opening June 26, 2021



What is a spring dusk?

Have we now reached the crux of the matter, and is this the end of the road? We are beginning to be at a loss for words: they become confused, meandering, and raving. And yet it is beyond these words that the description of that unbelievable, immense spring must begin. The miracle of dusk! Again, the power of our magic has failed and the dark element that cannot be embraced is roaring somewhere beyond it. Words are split into their components and dissolved, they return to their etymology, re-enter their depths and distant obscure roots. This process is to be taken literally. For it is getting dark, our words lose themselves among unclear associations: Acheron, Orcus, the Underworld...Do you feel darkness seeping out of these words, molehills crumbling, the smell of cellars, of graves slowly opening? What is a spring dusk? We ask this question once more, the fervent refrain of our quest that must remain unrewarded.

When the tree roots want to speak, when under the turn a great many old tales and ancient sagas have been collected, when too many whispers have been gathered underground, inarticulate pulp and dark nameless things that existed before words—then the bark of trees blackens and disintegrates into thick, rough scales which form deep furrows. You dip your face into that fluffy fur of dusk, and everything becomes impenetrable and airless like under the lid of a coffin. Then you must screw up your eyes and bully them, squeeze your sight through the impenetrable, push across the dull humus—and suddenly you are at your goal, on the other side; you are in the Deep, in the Underworld. And you can see.

*Bruno Schulz, Sanatorium Under the Sign of the Hourglass.
Trans. Celina Wieniewska (New York: Penguin Books, 1978 [1937]), pp. 41-42.*

Cindy Ji Hye Kim (Incheon, South Korea, 1990) received her B.F.A. from the Rhode Island School of Design in 2013 and her M.F.A. from the Yale University School of Art in 2016. Recent solo exhibitions include those at the MIT List Visual Art Center, Cambridge (2020); Rodolphe Janssen, Brussels (2020); Helena Anrather and Foxy Production, New York (2019); François Ghebaly, Los Angeles (2019); and Interstate Projects, Brooklyn (2018). Her work has also appeared in numerous group exhibitions around the world, including Casey Kaplan, New York (2021); Marianne Boesky Gallery, New York (2020); Art Gallery of York University, Toronto (2019); and UncleBrother, Hancock, NY (2018). She lives and works in New York City. This is her second solo exhibition with François Ghebaly.