

1. Introduction of the show

《겹 Gyeob》

Gyeob by Hyelim Kim introduces Obangsaek, the traditional Korean five-directional color system that also embodies the cyclical and generative principles of East Asian cosmology. The exhibition further draws upon the silhouettes and structural details of the *mujigi chima* and *daeseum chima*, foundational undergarments worn by women during the Joseon Dynasty to create volume beneath the outer skirt. Maintaining a distinctly Korean identity while pursuing a fusion of Eastern and Western sensibilities, Kim cuts, layers, and hand-stitches textiles of varying materials to articulate the refined aesthetics of layered depth—*gyeob*.

Kim concentrates on the subtle textures produced by superimposed sheer fabrics and the delicate interlacing of fiber strands. Through the tactility of accumulated layers, she evokes the shared breath between humans and nature, expressing a restrained yet rhythmic movement inherent in the gradation of fabric. She also emphasizes that red, blue, yellow, white, and black—before functioning as visually striking colors—constitute Obangsaek, a symbolic chromatic system that, in East Asian thought, conveys the structure and ordering of all phenomena. Through meticulous compositional control, she transforms these five intense and seemingly incompatible hues into a cohesive whole rooted in mutual generation and perpetual circulation. It is within this elegant layering, derived from Obangsaek, that the profound aesthetics of *gyeob* and a sense of human dignity emerge.

The works presented here reveal poetic resonance in their stacked fabrics, graceful yet sharply defined layers, and color harmonies that are simultaneously vivid and softly balanced. They operate as a form of visual literature. Thus, when encountering Hyelim Kim's works—where simplicity and splendor coexist—one is reminded of the phrase, "within poetry there is painting, and within painting there is poetry."

This is why Kim's practice, grounded in Korean tradition and narrative, continues to find recognition and emotional connection across cultural boundaries.

2. Introduction of the designer

《Hyelim Kim》

Hyelim Kim is a fashion artist who finds the roots of her creative practice in Korean tradition. She holds a Ph.D. in Fashion Design from Ewha Womans University Graduate School, where her doctoral research analyzed the aesthetic value and formative characteristics of the Po (袍), the outer garment of the Sadaebu (scholar-officials) during the Joseon dynasty. She has since explored the cultural intersectionality advocated by globalism by reinterpreting the Po, which was akin to daily wear, through a contemporary fashion language. This research process has consistently been expanded through her solo exhibitions.

In her 2016 exhibition, 《Fantasize..》, and her 2020 exhibition, 《飛 Bi ascending》, she focused on the formative beauty of the Po, as well as the silhouettes and pleated structures of the Cheollik (a type of jacket/robe) and Daeranchima (a large pleated skirt), reinterpreting the forms of traditional Korean clothing with a modern sensibility. Subsequently, in the 2022 exhibition 《Gyeol》 in Chicago, USA, she presented a new formative attempt using various textured fabrics. By focusing the composition on the upper body and omitting the lower garment (Hasang), she revealed bright color palettes and elegant lines.

Following this, she was selected as an invited artist for the HANGEUL DESIGN PROJECT <REINTERPRETING HANGEUL IN THE MODERN ERA> at the National Hangeul Museum, expanding the connection possibilities between traditional script and fashion. This project is an experimental exhibition that reinterprets Hangeul (the Korean alphabet) from a design perspective, illuminating its artistic value and potential as industrial content. Here, Hyelim Kim presented the work <Hyo> (Filial Piety), which utilizes the printed text edition of the Pansori-based classical novel Shimcheongjeon, along with a performance, thereby exploring a new formative language that intersects text, body, and clothing.

She has participated in exhibitions on various international stages, including Paris, New York, Milan, The Hague, Tokyo, and Hong Kong. She

has also lectured at various universities, including Ewha Womans University, and served as an Assistant Professor at Sejong University.

Based on her formative inquiry rooted in tradition, her work embodies today's 'glocalism' as an artistic practice.