



Left: Giseok Kim, *Unit Pink (Miami)*, 2024, aluminum and anodised aluminum sheets, bolts, nuts, 94.5 x 16 x 22 cm, edition 1/3

Right: Giseok Kim, *Tower*, 2023, aluminum sheets, bolts, nuts, 87.5 x 87.5 x 225 cm

Image by Elias Asselbergh

COUR presents:

‘Proceed’ - Giseok Kim

31/5 - 18/8

‘Proceed’ is Giseok Kim’s (Seoul) first major European exhibition. It is the culmination of a period of research and focused experimentation in a particular direction, around a particular material and type of object – the Aluminium Shelf series.

Consisting of nuts (joints), bolts (columns), and folded aluminium sheets (surfaces), the Aluminium Shelf series was initiated as a project reflecting architecture and industry. Rather than a specific set of objects, the essence of the series lies in an infinitely expandable modular system that emphasises order, symmetry, stability and efficiency.

The Latin root of ‘proceed’ (*procedere*) means ‘to go forward’ or ‘to advance’, but the word is also a phonetic echo of ‘pro’ and ‘seed’, implying a certain kind of reproduction, the cultivation of a genetic (design) lineage. The new suite of unique, site-specific works created for ‘Proceed’ evince a clear family resemblance – they are assembled from the same three components as the Aluminium Shelf series – but slightly skew the design logic of symmetry and functionality. Through extensions, special finishes and slantwise cuts, their character as functional objects is fundamentally altered. They are no longer semi-neutral ‘receptacles’ for objects, but eccentric volumes, hovering between ‘shelf’ and sculpture. As ‘empty shelves’, they simultaneously satisfy and thwart the desires to fill and to leave empty.

These new site-specific works are embedded in a residential showroom setting, alongside a selection of vintage furniture as well as found objects and furniture by anonymous or unknown makers (curated by Milan Henderickx/COUR), which serve as complement or counterpoint to Giseok’s structures. Low furniture such as lamps and seating ground the presentation and provide a visual anchor point, while suspended candles emphasise the shelves’ verticality and reflective qualities. Many of these objects have aged over time, blending seamlessly with the architecture. Like a rusty metal chair sourced from a waste container, now repurposed as a sculpture-like display for a hand-drawn floor plan of the exhibition. Delicate pencil drawings on found objects and on inconspicuous surfaces in the room, made up of thin lines, are a graphic reference to the delicate strings by which the candles are suspended. These touches reveal the presence of the designer’s hand – an indication that the units were thoughtfully designed and assembled by hand, in contrast to their potentially sterile or factory-produced appearance.

Over the course of the evening, as the light fades, the showroom undergoes a transformation. In the central room, where natural light is the only source of illumination by day, the shelves disclose their interior depth, revealing the unexpected

gradations of anodised metal or unfinished aluminium. Burning candles inflict streaks of orange in the metal from close proximity or a hazy incandescence from afar, like the glow upon the horizon at sunset.

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Giseok Kim engages in various space-based activities such as architecture, interior, installations, objects and furniture. He is based in Seoul, Antwerp and The Hague. In 2019, he founded the spatial design studio Spatial Semiology (2019–2022), which focused on constructing spaces centred around movable elements and symbols, moving beyond traditional interior design constraints. At the end of 2022, Giseok moved to Antwerp, Belgium, to launch his second practice, Faktor (2022–2023), which focused on object design and small-scale production industries. In 2023 he started a partnership with COUR in Antwerp, which represents him as an artist

COUR represents design-driven objects of singular value. Located on the historic Groenplaats in downtown Antwerp, COUR comprises a residential showroom, an outdoor exhibition space and a vitrine. Through concept-driven exhibitions, experimental publications and a constantly evolving collection of design collectibles curated by Milan Henderickx, COUR shapes new design narratives that unfold across multiple periods, genres and media, bridging past and present and seeding new concepts in the continuum of design history.

Visitor Information:

On view through August 18, 2024
By appointment Wednesday–Saturday
13–6pm

COUR
Groenplaats 42 (1st floor)
2000, Antwerp

For press inquiries, please contact

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- **Press images (Credits: Elias Asselbergh):**
<https://drive.google.com/drive/folders/1zaaQSZSwNgTQtURWsYtgpPgYgK95vDkI>
- **Floorplan & Exhibition text:**
<https://drive.google.com/file/d/1cLZOo8nbstHVKvHBx4AD7mBGaMAsdqP5/view>
- **Price List:**
https://drive.google.com/file/d/11Q3dGDUa8Fa3S7OCbvXZv_OCmMIKRoeP/view



Right: Giseok Kim, *Unit Black (Dawn)*, 2024, aluminum and anodised aluminum sheets, bolts, nuts, 94.5 x 16 x 22 cm, edition 1/3
Image by Elias Asselbergh



Centre: Luc Ramael, 'Maybe' table from Homemade series, Belgium, 1993,
cherry wood, powder-coated aluminium, 200 x 80 x 74 cm
Left and right: Luc Ramael, 'Maybe' chairs (4/10 prototypes) from Homemade series, Belgium, 1993,
beech, powder-coated aluminium, 35 x 45 x 75 cm
Back: Otto Zapf, 'Softline' Modular Shelving System, 2 Unit, red, Vitsoe Zapf, 1969
Image by Elias Asselbergh



Left: Giseok Kim, *Asymmetric Cut*, 2024, aluminum sheets, bolts, nuts, 220 x 40 x 35 cm, edition 1/3
Front: Giuseppe Munari, lounge chairs / sectional sofa, leather, chrome-plated steel, 63 x 80 x 100 cm
Image by Elias Asselbergh



Giseok Kim, *Asymmetric Cut*, 2024, aluminum sheets, bolts, nuts, 220 x 40 x 35 cm, edition 1/3
Image by Elias Asselbergh



Installation view
Image by Elias Asselbergh



Giseok Kim, 'Aluminium shelf series' wall-mounted type – Modular, 2023
Image by Elias Asselbergh