

# Kim Jae Bum

True crime events have always had the power to capture our attention. News organizations know this better than anyone. But why are these news stories so enticing to the public? From acts of vandalism, to small-town murders, to terrorist attacks, a crime narrative has the ability to ignite within us both fear and excitement. Any heinous criminal occurrence can become permanently installed in society's collective memory. Seoul artist Kim Jae Bum addresses our reactions to crime by reconstructing them into photographs.

Kim's artistic focus on crime is not only fueled by the social and historical traumas that crime creates, but is also about the abnormal ambitions of the people who commit such acts. These two aspects of Kim's focus have in common one thing: violence. After discovering this commonality, Kim wondered how he could display violent crime scenes in a way that wouldn't immediately turn off the non-sadist viewer. He eventually began to see the meaning of ordinary life inside a violent context and felt that in order to illustrate this properly he would need to circumvent the actual violent images. Kim accomplishes this by reconstructing the crime scene moments before the actual violent events occur.

Reconstructing a street scene where the artist knows that moments later something terrible will happen comes with its share of hurdles. Kim must implement solid research practices for an accurate representation in his work. Like any good detective, Kim relies on the resources at hand. In the modern world, this often comes in the form of ready-made images from social media outlets. He also incorporates the collective memories of those who have witnessed the





19년 19세 미만 여자성소년의 양쪽 어깨를 2010년 9월 17일 징역 1년(집행유예 2년)		대상자는 2010년 부위 순으로 양 2년)를 선고받았음
성명	박미영 (朴美英)	
나이	39세	
키	통통대상 정보	
몸무게	통통대상 정보	
주만등록상 주소	광주광역시 마	
실제 거주지	광주광역시 마	
성범죄 요지		
상자는 2008년 7월~2009년 11월 광주 북구 00동에서 13세 미만 자는 통 수회에 걸쳐 강제로 수행하여 2011년 1월 27일 징역 2 았음		
김금수 (金錦澤)		
49세		
통통대상 정보 아님		



Let' s wait and see #1  
 Installation(ID picture on wood panel)  
 244x366cm 2011

***From acts of vandalism, to small-town murders, to terrorist attacks, a crime narrative has the ability to ignite within us both fear and excitement.***

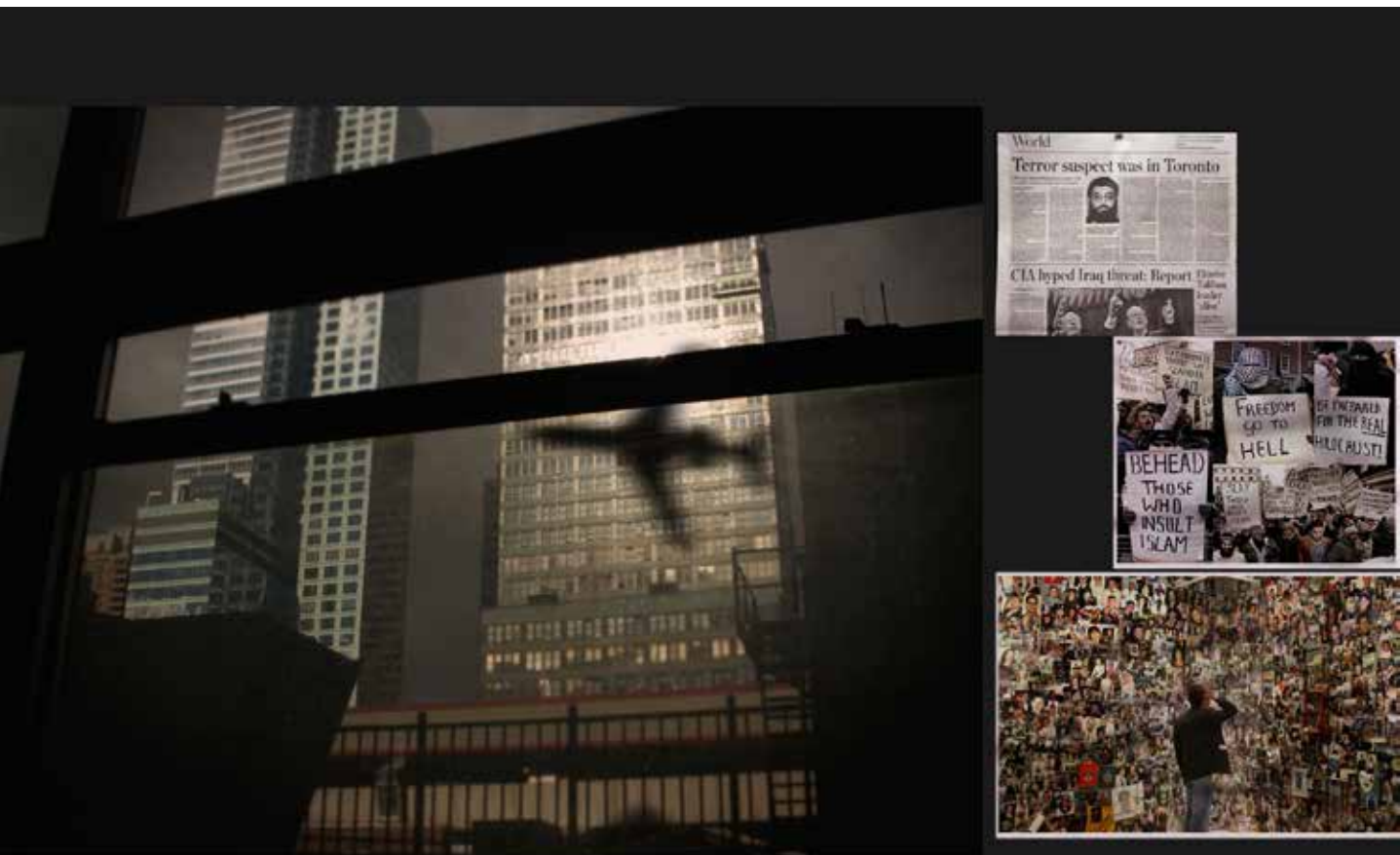
violent acts themselves. In other words, Kim's reconstruction is based on public images and memories of others. Finally, Kim injects his personal memory and imagination into his display. In this way, he stays deeply connected to the work.

Kim has sorted violence into

two categories: visual violence and nonvisual violence. These two forms are of particular interest to Kim because he believes "they cannot be understood within each other". Almost like layers, it is difficult to perceive one under another. The visual violence is more easily recognized because it

involves physical acts such as murder, terror, abuse, riots and war. However, under this layer exists nonvisual violence. This second, more difficult to perceive, category "is hidden under the social order," says Kim. It has more to do with social mores and ethics than physical acts. To properly address crime and the public perception Kim believes that to only focus on the visual or the nonvisual would be one-sided. He experiments in between the coincidence and inevitability of both. [b]

*Lisa Highfill*



And then there were none c-print 100x133cm 2008