

At first glance, the works of Dong-Yeon Kim appear simple, almost ingenuous. This can also be said of his unostentatious line drawings and of his sculptures, which assemble a few, select materials into a whole vacillating between absurd object and logical identity. His work pieces lie around, stand somewhere or other, revealing their complex structure and meaning only at second glance. Cardboard, coarse, unbleached fabric, plywood and white clay are repeatedly used materials. Apart from his architectural works and recent Meccanoesque electricity pylons, he has chosen two both perplexing and stimulating collective terms: "In the Garden" for textile works and "In the Kitchen" for ceramic works.

He finds inspiration in nature and technology, especially mechanics. Vegetable root formations find their place in elegiac Indian ink drawings and real vegetable material is also included in small sculptures. Mechanical shafts and gearwheels – paradoxically enveloped lovingly with cloth – are combined into strange constructs that suggest a supposed utility. A splined shaft cut up and reassembled to form a rosette recalling blossoms or seed capsules closes the cycle between nature and technology.

The drawn or real roots can be directly understood in a symbolic sense, for location and housing are important aspects of his works, over and beyond his numerous architectural pieces, which in their totality he refers to with both love and humility as "Holy City." Similarly "built" and "hand-crafted" are his sculptural constructs where, as in architecture, insight into things is always important. Buildings are therefore often roofless, shafts hollow, fruitlike capsules open. Each work candidly displays its structure but its innermost depths remain a secret.

The unassuming, small-format works have a great aesthetic charm, even though or perhaps because the fabric is so carelessly cut with dangling threads, in a strange fashion recalling his root drawings. Play and variation, combination and imaginative plumbing of possibilities are other important aspects of these quiet and unobtrusive works, sounding

out the multiple interactions between centre and periphery, between internal and external, between the singular and the whole, the individual and the mass.

The works of Dong-Yeon Kim make an unassuming impression; they appear almost casual and nonetheless display a sense of self-evidence and self-assurance. This contradictory guise has to be probed to decipher these small set pieces with which Dong-Yeon Kim subtly points to the great, meaningful relationship between humans and their life world.