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The buildings we enter with Dong-Yeon Kim are deserted. Curtains flutter out of windows, panes are broken, indeed, and the entire building evokes familiar images from war zones and other ravaged areas on earth. The buildings have nothing to do with the mirror facades and glass frontages of our big cities not with towers reaching ever higher towards the clouds.

Nevertheless, despite their desolate exterior and interior form, Dong-Yeon Kim's buildings have their own order, their solid architecture; they stand erect and stretch to the ceiling like their big and real models. But the first impression is deceptive. The buildings have no entrance, they are uninhabited, and they have no internal life, hence becoming objects, signs for something rather than portrayals of a reality. The images that the Korean artist calls up in us have long been stored in our minds and every day new variations on the selfsame urban destruction are added.

In Goch, Kim has produced his first walk-in city. For the first time in Kim's oeuvre, the visitor becomes part of a great whole, for the first time he finds himself amongst the sometimes over-life size buildings. The visitor becomes a voyeur. He spies into windows in search of a vis-à-vis in the ruined buildings, and finds himself alone with his thoughts and images.

Solitude is also characteristic of Dong-Yeon Kim's works. Solitude before the images with which the artist plays. The overwhelming impression of his Goch installation quickly gives way to thoughts about the vulnerability of our environment, our cities, and our entire private sphere of life. We have been well aware of the ambivalence of the glittering façade-world since long before the destruction of the twin towers in New York. Devastation in war-torn areas, the destruction of private, very personal places, of a person's home or house, knows no end, and is not always the work of human agency.

Dong-Yeon Kim gives symbolic expression to such thoughts. His objects are isolated, signs of our culture taken from the real urban world. With the concept of "Holy city," the

title Kim gives to this exhibition cycle, he similarly plays with the images of our cultural heritage and with the reality that confronts us daily with the vulnerability of this heritage.