

Project 8

In his work Dong-Yeon Kim, who is extremely open towards all new tendencies in art, also follows traditional aspects of sculpting. He mainly gains his motives from the elements of Korean architecture. Four work groups mark the commence of his individual progress: The first two, vessels made of copper and especially the low, hollow tunnel made of poplar wood, direct our attention to the voluminous space. Like in Lee U-fan's work we again are confronted with the empty room. Emptiness visualizing a vital value in the East Asiatic spirit, the void does not stand for the end or death, as is typical in European ideology, but determines the state of susceptibility and willingness to be filled with meditative concentration. The other work <Roofs>, with its irregularities and grades of an abstraction, vaguely reminds us of the constructive aspect in functional architecture, as already implicated in the tunnel sculptures. In comparison to the tunnel the 'Roof' has the task of enduring and protecting. Kim's wooden roofs dispense of the illusionistic enclosed rooms of a model. His roof forms are reminiscent of the traditional creation of vaulted Korean house roofs. Through hanging expensive poplar wood sculptures just above floor level, similar to flying UFOs, Kim manages to enlarge the sphere of existent space to imagined space. In his newest work group the motive of the modeled, diminished large form, the roof, has been inverted to an augmented single form of joined tiles of the front roof. Even though the objects imitate the common Korean roof constructions with their undulating alternation of interlacing round(male) and hollow(female) forms, the objects arranged either as a big open circle or simply hanging do not give an impression of anything concrete. Even more so, as in Asiatic cultures the symbolic sign of the intertwined Yin-Yang(Korean Um-Yang) can also be found in a number of concrete objects.

Kim does even more. In serial he shapes the outer 'public' boundary uniformly and the irregular. Kim sets, in his strict opinion, the rational more angular form vocabulary of the European architecture against the architecture of Asia. This being soft and close to nature as e.g. in the wavy hillocks.

Art Critique Renate Puvogel