

Compressed Solids in Half-relief

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Seon Ghi Bahk's compressed solids start with the robust orders of perspectives. He designs solids in order to arrange objects on a plane according to perspectives while fixing observers' points of view. He simply goes beyond this framework. Solids are not merely end-products of traditional perspectives using four vanishing points; upward, downward, to the left and to the right but they are deliberately designed objects enough to distract observers' points of view.

In the process of making compressed solids with plates, Bahk uses drawing techniques of vanishing points to create reliefs. Even though the solids are life size, the observer views each side at a delicately different distance. He simply makes use of perspectives used in paintings. Controlling both a horizontal perspective elongating to the left and to the right, and a vertical perspective of height, he combines these two in compressed solids using half-relief techniques. His solids thus go beyond established points of view and offer us a new outlook on art. You could say Bahk, while presenting us fixed points of view, invites us to change our old views and open our minds to a new dimension of art. This is why his half-relief solids stand out from ordinary reliefs. He saws wood, attaches, polishes and paints. The starting point is drawing. He draws objects on wood plates and makes delicate adjustments to the sides of the objects considering vanishing points. This reveals that his sculpture is more than physical work; it involves a rigorous mental aspect.

Bahk of course represented objects but the objects are transformed; his aim is not at representation itself. Why? With his white colored compressed solids, he allows us to enjoy our points of view free from fixed views.