

Fragmentary Memories Dreaming of Communication beyond Space and Time – Kim Seung-young Art World

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Artist Kim Seung-young has addressed the themes of communication and memory in installation and site-specific work. One such work features waterdrops falling down at a regular speed from the ceiling to the floor.

The floor covered with fallen leaves that he had obtained from a forest, and a video scene showing the flowing names of people with whom he shared his life - Kim's work vividly represents a fleeting moment of meeting, waiting, and the meaning of existence with its inherent memories. His work offers the pleasure of experiencing a new world to viewers, by making their sense of sight, hearing, touch, and smell fully operate in between the contact point of space and time, blurring the boundaries between past and present, matter and soul, man and nature.

Those who come to his show are invited to have conversations on the clandestine essential value of being, in a momentary encounter with matter, with a blank space that leaves a lingering resonance. Through these talks, we will come to understand how an everyday object enters the domain of art and how it operates within our daily lives, away from its everyday context.

The technique of cutting and twisting the original context of an object or an industrial item, introduced to the field of art, was often employed by Dadaists, Surrealists, and Pop artists. Their embrace of this technique was aimed to bring about an extremely artificial, shocking effect through an appropriation of everyday objects, or 'readymades', produced by new knowledge and technique in the industrial age. Their work was an outgrowth of the progressive view of art history, in the sphere of artistic discourse based on the Western 'reason-centered' value system.

Kim Seung-young's intentions to provoke and share the world with metamorphoses and new effects are intentional and work multi-dimensionally. Kim's work appropriates the products of capitalistic

industrial society, though not its superficiality or banal representations of society. Kim borrows some urban daily aspects in his work. He invites an abstruse meaning of life, tracing cultures he had met by chance at a serene Buddhist temple. Kim's work reminds us of the dignity and mysticism of fresh life forms discovered in unknown plants and insects. Like relics, his work recalls traces of human life and the weight and meaning of cultural memories. It also shows lucid dewdrops formed on the leaves of grass, and let us hear the wind sound from a wind chime hanging under the eaves. These elements have magical power to revive our senses of sight, hearing, touch, and smell. His work does not ride on modern artistic discourse highlighting visual truth or physical elucidation of art, or Marshal McLuhan's concept of the age of electronic technology.

In Kim's work the wisdom and reason of fundamental being and a metaphor for this appear brilliant, beyond any distinction between nature and civilization, reason and sensibility, intellectual and perceptual worlds.