

Light and Shadow Filling an Empty Space

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Artist KDK has consistently created constructive work revealing structure through an object's outward appearance. This tendency of his work has been gradually changing. He has once again broadened the spectrum of his work by going beyond the space between reality and unreality through a building's interior and an edge where a plane meets another plane. His titles are another hallmark of his work. The single English letters he uses for his work's titles are associated with the images his works depict. The letters are abbreviations for words we can only infer by viewing the work. They could correspond to places where his works are shot, building names, or words representing some feeling or atmosphere. KDK uses code-like titles because he doesn't want the meaning of his work to be fixed. With these suggestively subdued titles his works can have multiple meanings and can be interpreted by viewers irrespective of his intention. That is to say, his works are open to extensive interpretations. With such titles, the artist seems to present works viewers can communicate with rather than trying to forcibly convey a specific message. As such, he showcases the subjects of his photography by excluding his subjective emotions and maintaining objectivity as much as possible. He takes the subject matter of his work from what humans have made. He would like to shape his own photographic idioms, trying to depend on an objective perspective rather than grasping at some object with his individual sensibilities. Recent photographic work in the art scene tends to heavily rely on digitally retouching or modifying images. He also uses this process. However, he only adopts this post-photographic process to highlight the objects rather than excessively altering the original images. He concentrates on revealing the true colors, forms, and structures of the subjects of his photographs as they are. His works that abound in color derive from this attitude. In addition, his recent pieces have a warm soft surface rather than emitting a cold gloomy atmosphere. Likewise, KDK's work is characterized by unrestricted images and meanings open to diverse interpretations.

So, from now on, we review his works on display at this exhibition in consideration of this basic tendency of his art. The title of the series is <p>. As the titles of his previous pieces had multiple meanings, <p> may refer to various words such as "package," the subject matter of this series, "Perigee," the gallery it is exhibited in, or "pure." If we relate his pieces to words inferred from their titles, we can discover another interesting point in his work. We will first examine the subject matter he adopts for his pieces. Everything we have made entails diverse narratives. These narratives are accumulated with time. The surroundings we inhabit are full of artificial things and their narratives. Artificial objects are found everywhere. However, we are normally indifferent to them because we perceive them as part of the environment familiar to us. If we take an interest in

such things, we may feel that they are amazing. Of them, artificial structures like buildings are things made using the most of one's ability. We humans have made such structures after so much trial and error and have improved them through statistics and experiences accumulated with time. In this sense, they are crystals of human knowledge accumulated over a long time. Such structures we pass unintentionally are loaded with vestiges of the people who made them. However, KDK's previous work was little influenced by such things. He rather tried to exclude those objects, interpreting them from a macroscopic perspective. He recently captures objects from a microscopic perspective. His intention is read in his adoption of frames or something subsidiary used for making or protecting products as the subject matter of his work. In terms of subject matter, the objects he takes notice of are things that play an auxiliary role to protect products or basic frames used for making products. Such things have simple structures but are as solid as the structures of buildings to attain their purpose. They are often unnoticed and remain marginalized or abandoned. Unlike his previous work, KDK brings such objects to the center of our notice. He has nevertheless not completely left his preexisting work behind. A link is found in his concern for architectural structures, the principal subject matter of his previous work and work of constructive reinterpretations.

Next, we can examine the manner of his expression. In his previous series, <a>, <f>, and <sf> he unveiled a visually and structurally solid structure through an object's geometric surface. As he put importance on the immediate sense of visible planes and lines, the series were made up of complicated lines and planes but looked arid and patterned. The surfaces that he chose appeared bright and sumptuous, gloomy and highly contrastive in achromatic color. In his recent series <w>, KDK displays edges shaped by simple planes, disclosing some inner space. This work is sensed synesthetically with its structure and surface bringing about the visual effect of an optical illusion. Unlike <w>, showing his concern for interior space, <p> is particularly marked by new elements such as dramatic light and shadow. The surfaces of this series are primarily white and empty spaces from which things are omitted and filled with shadows and warm lights. With this, the series naturally emphasizes synesthetic parts in achromatic colors. While taking its subject matter from a structure in which a key item or core is omitted, this series appears more solid and substantial. It also reveals flexibility and depth rather than a perfect high density. It shines vividly even though there is no core. The light and shade naturally disclosed is very important for this effect. In this way the artist unveils structures that are similar but have different looks. While he showcases the beauty of simple form with well-arranged lines and planes, he gives rise to the structure in patterned form as if printing it from various angles.

As reviewed above, the <p> series introduced after series <a>, <f>, <sf>, <w>, and can be seen to be work wedding elements in a manner opposite to the work he previously made. This is also revealed in his work titles examined above. In this series, he uses the letter "p" to create titles that are the names of protagonists. However, the names are ironically not their real names. They have no specific names. The artist names them one by one and lends new meaning through paradoxical titles, drawing them from the periphery to the center. In this way, KDK sticks to his

preexisting style where he demonstrated complicated objects with multiple meanings implicitly by simplifying them. In the <p> series he emphasizes a solid geometric aspect while creating works with a soft warm surface. He shows the firmness and hardness of ancillary things in his own fashion. As such, he has created new images through a marriage of his previous style with a new inspiration. As reviewed above, defamiliarization through recurring reversals seems to be the essence of his work. That is, the overarching element of his work is to realize the polar opposite of our view toward some object in photography. Through this work he tries to make something obscure clear, attempting to integrate different styles. The fact that he shot images of solid substance in reality is unchanged. Although what his photographs show are something we probably saw somewhere in reality, they make us feel some weird sense of space. This atmosphere appears as an aspect where opposite things are mixed, a feature of his work through the process of editing in which images are newly filtered by his eyes and head. His work seems mature with his elaborate technique of taking care of details, but in a sense it looks austere as it plainly reveals an object as it is. His images appear alienated and arid but in a respect seem to play in space. When appreciating his works, some viewers may feel visual pleasure and others can contemplate the artificial calmly. His work is static, dynamic, rational and emotional simultaneously. What's interesting in his work is where he will turn his eyes. That's why we expect to have the pleasure of meeting some different world while following his eyes.