

## ***Line play, Spacetime - Hyperspace***

On KDK

"But the representation of coexistence is impossible in Time alone; it depends, for its completion, upon the representation of Space; because, in mere Time, all things follow one another, and in mere Space all things are side by side; it is accordingly only by the combination of Time and Space that the representation of coexistence arises."<sup>1</sup>

In the field of cosmology or physics, an event occurs when space unfolds itself in time. The spatial dimension, which oftentimes referred as x/y coordinates, requires time for an event to happen, and in Dokyun Kim's practice, the event is manifold moment of space captured on industrial paper. What Dokyun Kim captures in his series of photographs is not just a space but duration that he shares with the subject as they coexist in the same space. The way that he does this is very unique and this is what makes his work interesting in the age of excessive exposure to images overwhelming us every day. For each frame, he plays with line and angle which eventually creates space as they intersect in optimum inclination. Depending on how those lines meet and intersect with one another, the space moves backward (concave), stays on a plane (flat), protrudes (convex), or goes beyond what one can perceive (beyond space). And when time is added in this spatial dimension, the functional requirements of architecture are transcended, making it organic and alive. That is to say, it becomes a work of art.

### **W<sup>2</sup>: Time + Dimension – Concave**

The lines created by planes of walls in different shades divide the picture in this series. And these sections meet at a corner that draws us back and forth from the vanishing point. In this series, the notion of time is pervade in a subject, the wall itself. The variations of gray scale are physical proof of a passing time infused on a surface. In *w:cs-1.1*, for example, the plane is of three different shades meeting at one point seemingly coming forth while it really is a concave space. Some are off white

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<sup>1</sup> Schopenhauer, Arthur. *On the fourfold root of the principle of sufficient reason, and On the will in nature; two essays*. Translated by Mme. Karl Hillebrand.. 1813. Reprint. London: G. Bell, 1903. Print. p. 32

<sup>2</sup> The Artist coined term denoting specific series of his work. W is for Wall, Winkel (angle) and White.

and some are beige or even gray signifying accumulation of time in slightly yet noticeably different shade. With a keen perception to an angle, he chooses a corner of interior space and takes close up shot of it getting rid of legible signs of context. Without any contextual information, detailed image of unnoticed edge of an architecture embedded with time transforms into some sort of ancient classical sculptural quality. As the apex of lines draws viewer into the picture and pushed back at the same time, the structure of architecture obtains a status of art.

### **F<sup>3</sup>: Time + Dimension – Flat**

For this series, he plays mainly with vertical and horizontal lines and reflective glass so that each frame of glass façade shuts everything off from outside isolating the architecture as a minimalist or abstract painting. Using very rigid geometric lines of the structure and cropping the façade in response to those lines, he freezes the space in time either before or behind the face of architecture. The architecture in F series becomes flat devoid of no inner or outer space and in due course of that, we get to pay attention not to the service but to the aesthetic quality of architecture. This is obvious in *fWs-1* where color picture plane like rhythmical surface. In this series, he takes photographs of façade; an exterior of architecture emphasizing the flat surface and therefore, what remains prominent is color. Here, the time that he put in is represented as daylight and as it flashes each square grid evenly, the surface of architecture, façade becomes flat only to emphasize their farbe (color).

### **A<sup>4</sup>: Time + Dimension – Convex**

On the contrary, the time here is night when all the natural light is gone and the subject is left only with artificial light. As the architecture is spotlighted in stark contrast to dark sky, it protrudes like a minimalist sculpture or abstract painting standing on its own. The architecture comes at us from the background inviting us back into the photograph. Just like the F series, he also declares the space behind the architecture invalid calling attention to physicality of it. By objectifying architecture with no contextual information as to where it stands, he is inviting us to perceive and enjoy formal characteristics of it as it is. Take *aL-5* of industrial structure turned into Donald Judd like sculpture and *aW-1* where the structure of architecture is turned into abstract color filled painting of beautiful neon hue. Playing elaborately with time, light, and angle, Dokyun Kim transforms what seems to be massive and cold architecture into pleasing sculpture or painting.

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<sup>3</sup> The Artist coined term denoting specific series of his work. F is for Façade and Farbe (color)

<sup>4</sup> The Artist coined term denoting specific series of his work. A is for Artificial and Abend (night)

### **SF<sup>5</sup>: Time + Dimension – Beyond Space**

Here, he plays more with fluid curve lines and instead of nullifying space; he creates his own space, say, 'space faction' in his own term. This SF series is all encompassing process of A, W, and F where different lines, artificial light, and flattened surface of the architecture create space which seems beyond reality, 'science fiction'. But this time, he pays more attention to certain parts of a architecture and turns the subject upside down, zooms in, or copies and pastes to create illusion of made-up architecture. For instance, in *sfMar-3* he takes close up of columns of a architecture and turns it 90 degrees so that it seems extraterrestrial object. The usual shopping mall is turned into a sci-fi movie space where the protagonist strives to escape in *sfD-2* where he manipulated walls by pasting floors.

Since the development of photography, it has evolved in many ways including technical devices, photographer's modus operandi, or subject matter. However, the basic photographic mechanism remains the same as it operates like our eyes (though it doesn't capture exactly what we see), image falls on retina with light. With or without knowing this mechanism, everyone owning a camera either Smartphone or DSLR, shots everything, everywhere, all the time. It becomes easier for everyone; even a three-year old kid can take pictures with his mom's iPhone. Due to this accessibility, people often mistake photography some sort of projection of mechanical technique rather than an artistic or creative process. So now what makes photographer different from everyone is the way that the artist approaches a subject matter of his own and how he develops it in the course of his artistic practices.

But if you see Dokyun Kim's series of works, they are not a mere technique but an event recreated on industrial paper. Dokyun Kim explores architectural space created when a line meets another one in different angles. This may sound obvious but what is interesting is spatial relationship and illusion that these various lines of architecture generate in between with accumulation of time.

Yeowoon Lee

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<sup>5</sup> The Artist coined term denoting specific series of his work. SF is for Science Fiction and Space Faction.