

## Kim Seung Taek

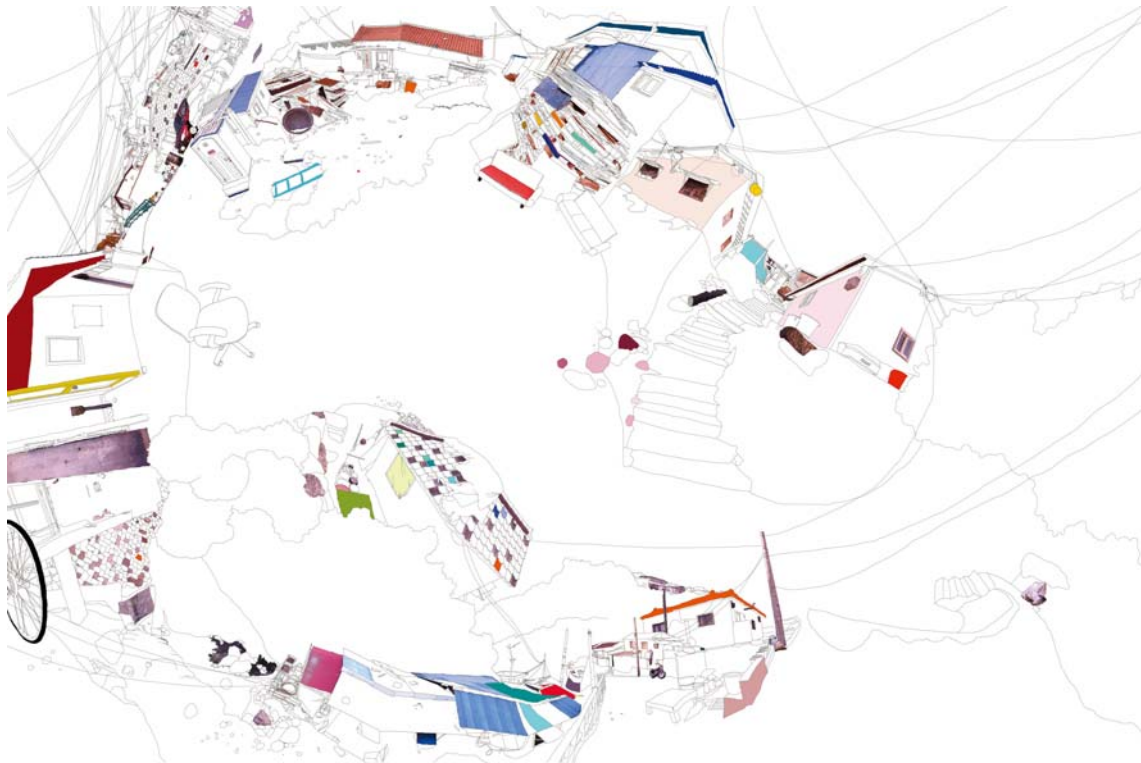
Path is repeatedly continued and cut off, cut off and continued. There is no blind alley. The sections of a line are continued while the sections connect regularly or irregularly each other. Transformations of scenes are occurred. Imagine the road to my way home. In my mind, the roads can not be recognized gridded but just linear. Physical coordinate is not located on the rectangular frame but stays simply on the road/line. Coordinate psychological. Just by the line and through the line I can get there.

Above of 'by his mind' reveals artist's attitude of recognizing the space directly. He'd like to measure the space mentally by blurring physical coordinate rather than physically correct. It might his own relationship to decrease the distance between him and space. But the paintings that are based on reality can not be freed themselves from material world. In the end physical and psychological area can not help but coexisting in a screen and this is the limitation of formal devices that artist can present. The two fields are concluded with lines. Space and objects are continued to appear or disappear in the lines or sometime on the lines.

Why does he draw there? It might be very natural question at this point. The spaces in the works are the area where urban redevelopment is under consideration. The meaning that is outdated or bad or unpleasant because it is outdated is stuck to the word, urban renewal. Hegemony of recognition has been held by historical ideology, time for long. This is the reason why the space has been reorganized constantly and capitalistic society has maintained and developed its own material foundations by taking advantage of reorganizing space-time. What we named historicalism is the sections of rough lines and it is inevitable in order to transform the sections. This space/line that the sections has passed by of will pass by is the place where we're living and where we had lived and years of our lives and memories. So the line is space and time and traces. History, vertical hour's always read the space in the same way. The space can be reorganized for time ever. With collections of lines he tries to read the space into horizontal hour. The buildings and objects stand in line along the street/line are the part and fragments of life that can not be read into vertical hour. Particular patterns made by hour, space and line visualize the naïve texture of life. Innate patterns that can not be read into vertical hour are the results caused by horizontal hour.

Due to artist's own view that accesses freely in and out, which makes possible for spectators to experience three-dimensional effects of the space. The experience can be accomplished via camera. Via camera and concluded with hands. 'Click!', light

sound of snapping grasps just at that moment. The moments grasped by artist are rearranged and drawn by hands. As repeating this process, space and time become the plural number and scattered to a screen. It causes expansion of visual and space, which blurs border between reality and imagination. What the artist truly want is to take another look at space, 're-viewing'. Since the show <To show Re-viewing> he has tried to take another look at extensity of life. Presence of objects (although most of them are deviated from its own place) is emphasized in the show but in these series spaces are emphasized more than the objects. He wants spectators to review the space forced to change, the fragments of time and the things we can easily neglect. Those fragments that we haven't seen or have ignored are the parts of life which vertical hour didn't read. At the spot where the border between reality and imagination is blurred we might find another passage. He is attemptto open the possibility and borderland that could be read diversifiable not just one fixed idea. The artist make the spectators look through memories and trace lined up along the space on/in the line. At the point blurred the border between reality and imagination spectators can get their own passages.



Ant Village / 100 X 150cm / Digital Print / 2007



Courtyard / 100 X 150cm / Digital Print / 2007



Arum 6 Street / 100 X 150cm / Digital Print / 2007



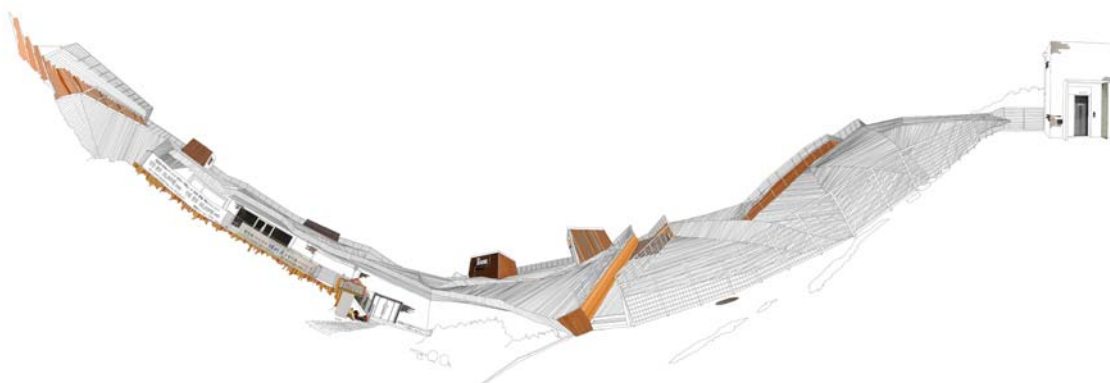
Hwigyeong-ro / 100 X 150cm / Digital Print / 2007



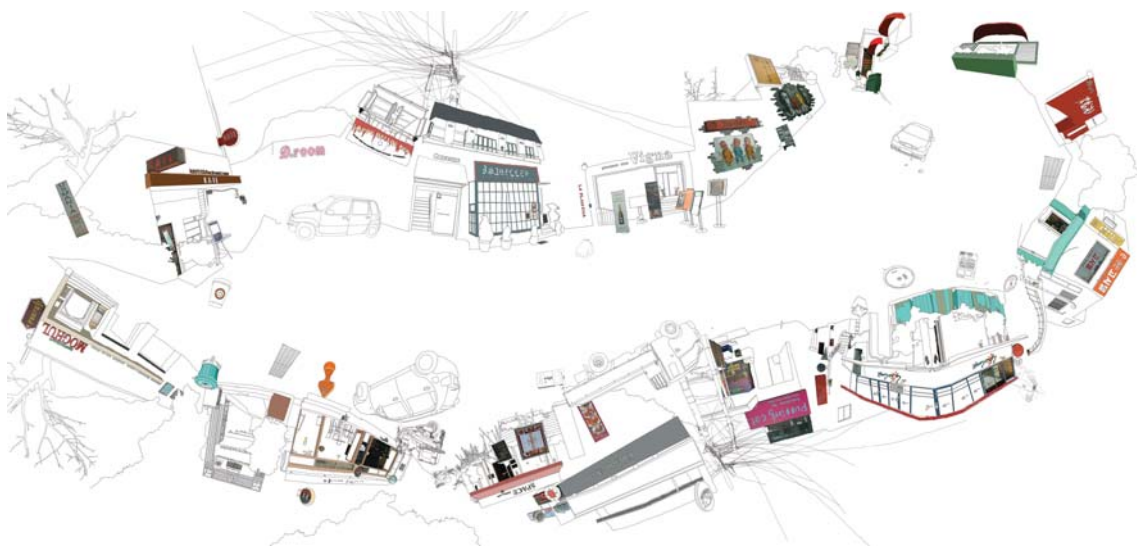
Gamgodang 1 Street / 100 X 150cm / Digital Print / 2007



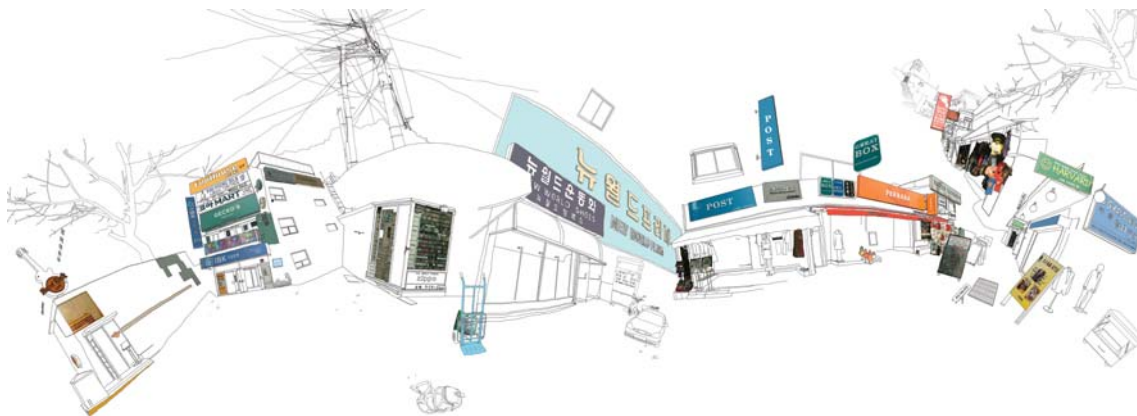
Upside-down House / 38 X 60cm / Digital Print / 2008



Restaurant / 65 X 116cm / Digital Print / 2008



Itaewon Cafe / 80 X 170cm / Digital Print / 2009



Itaewon Shopping Street / 80 X 170cm / Digital Print / 2009



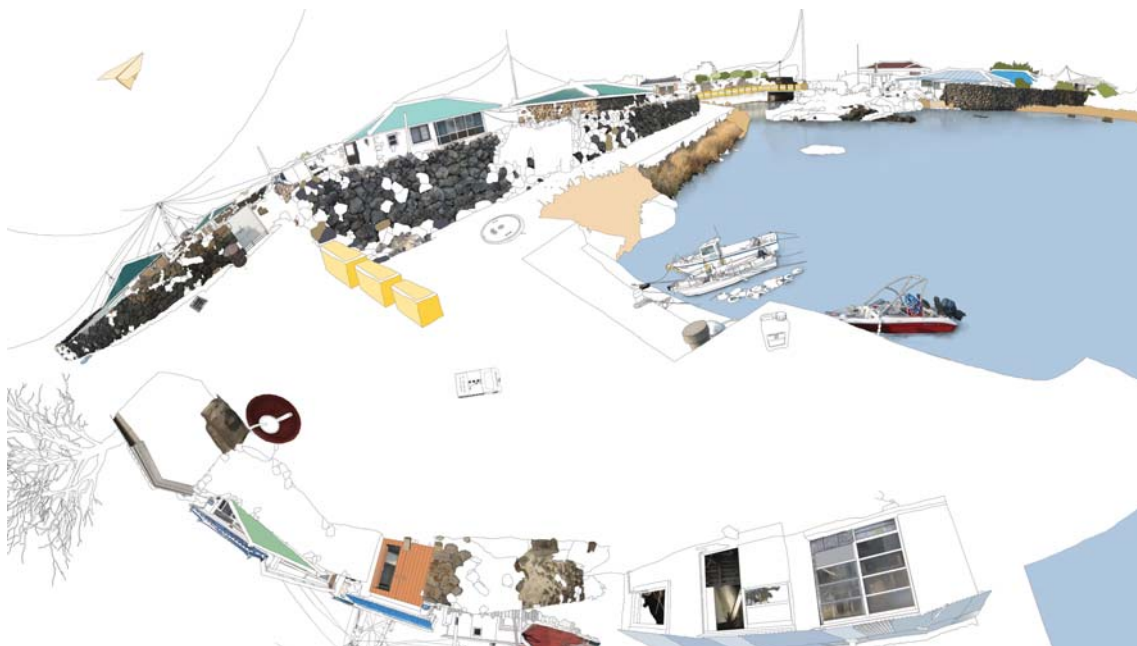
Imumdong / 50 X 200cm / Digital Print / 2009



Looking and the sky / 80 X 120cm / Digital Print / 2009



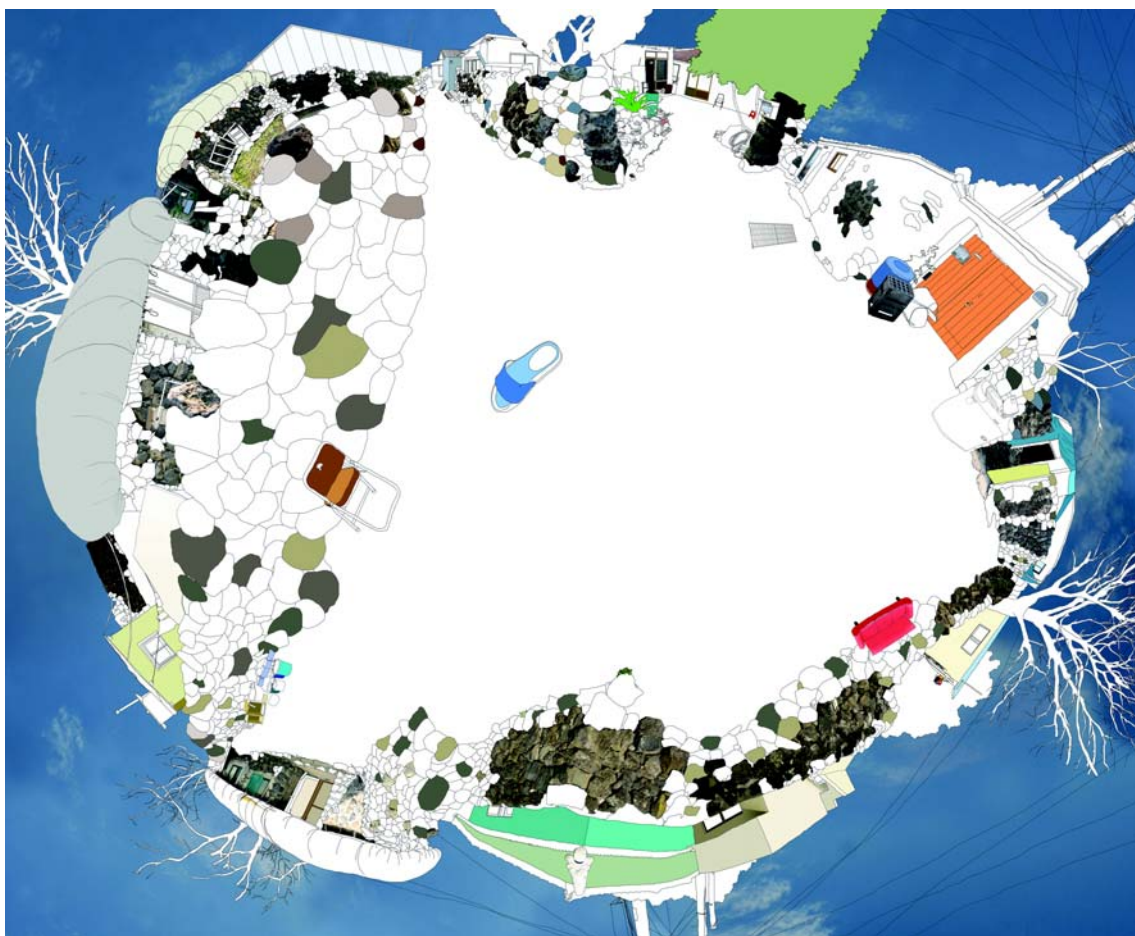
Ston wall / 105 X 160cm / Digital Print / 2009



The Sweet of Sea / 90 X 160cm / Digital Print / 2009



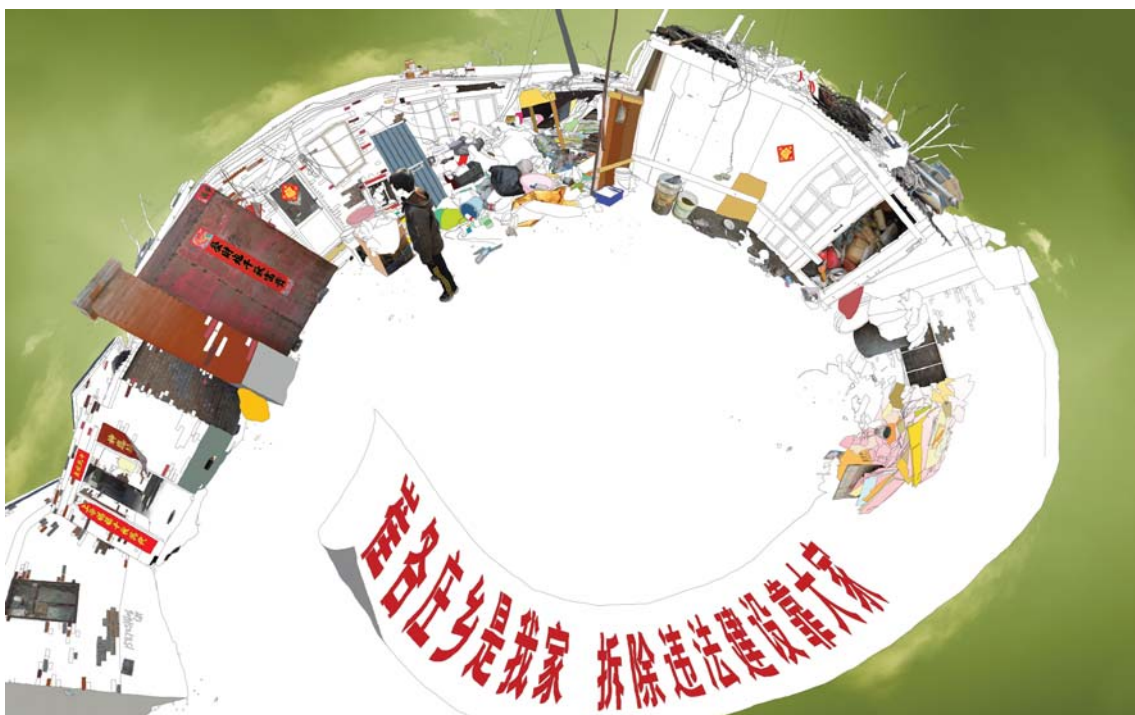
Wallsan Bukro / 90 X 160cm / Digital Print / 2009



Jejudo / 90 X 110cm / Digital Print / 2009



Courtyard / 100 X 150cm / Digital Print / 2010



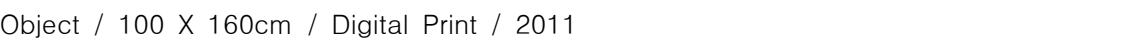
Slum / 100 X 160cm / Digital Print / 2010

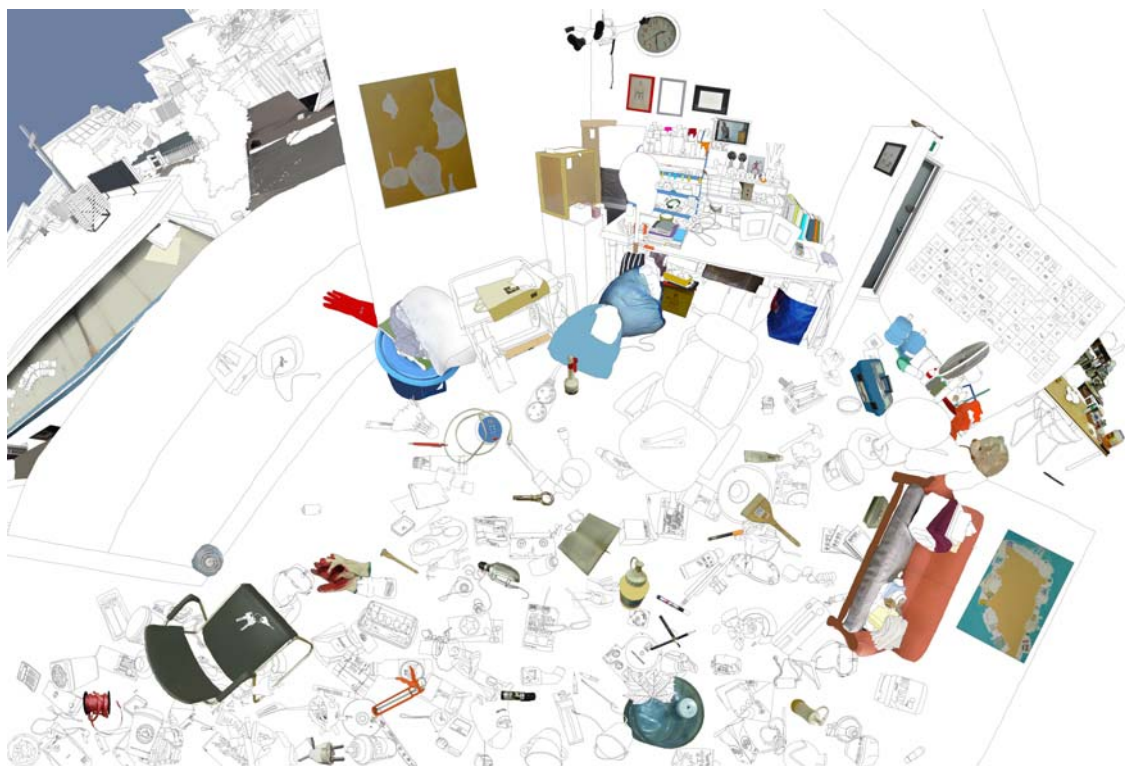


live under the same roof / 100 X 140cm / Digital Print / 2010

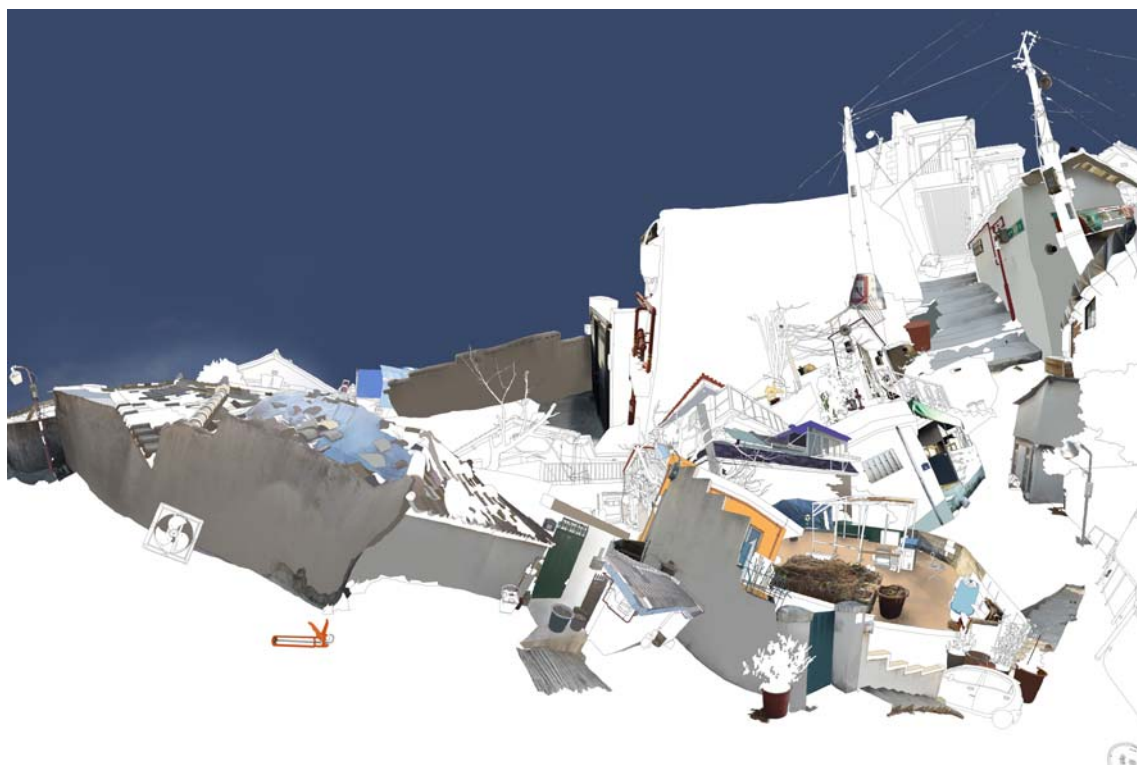


Heiqiao / 110X 160cm / Digital Print / 2010





Seokgwan Studio / 100 X 150cm / Digital Print / 2011



Seongbukdong / 100 X 150cm / Digital Print / 2011