



DONG YOON KIM & HIROFUMI ISOYA

Interlaced Surrounding

In Interlaced Surrounding the gallery space is taken up by both artists' works, maintaining an open dialogue that focuses on their mutual interest in space/time recognition. The attempt to link past, present and future, either using images of mundane objects (Isoya) or urban environments (Dong Yoon), is what really bonds their work together.



Hirofumi Isoya uses simple, quite predictable sequences of events within his photographic works, to tease the viewer's perception by creating an actual gap, where the reconstruction of that reality depends on the intuition of each individual. Our subconscious process of selection can be affected by subtle changes in the order in which objects are presented, as it happens with Isoya's minimal and precise arrangements. In the Lag series for example, we find a framed picture on top of a shelf. The picture depicts what appears to be the same framed picture falling off the same shelf. A gap is created between the content of the photograph, and the photograph itself. While a photograph usually captures what has happened in the past, here it kind of predicts what could happen in the future, deliberately altering the order of the events...



Dong Yoon Kim explores the nature of man-made places, urban constructions, whose modification over time has turned them into palimpsests made of piled-up memories, without having their names or titles altered. We experience our surrounding through a sort of screen that filters and manipulates our perception (media, politics), concealing the reality with layers of disinformation. He outlines this concern by analogously distorting the images, presenting unfocused visions of our environment, at the same time that he juxtaposes the meaning of location with the analysis of the naming procedure. The cemeteries often used by Dong Yoon to exemplify this, have in addition the singularity that for a long time they have been unpreserved, and their almost 200 years have erased most of the memories the cemeteries are usually full of. They have become non-places conquered by nature, man-made nature.



1. The first image is a black and white photograph of a church with a tall spire, framed in black.

2. The second image is a sepia-toned photograph of a geometric pattern, framed in white.

3. The third image is a black and white photograph of a rocky landscape, framed in black.

4. The fourth image is a sepia-toned photograph of a plant with large leaves, framed in white with a red border.



HIROFUMI ISOYA



Arc, 2014

edition 2/5, 900 €

C-print, Painted frame

35.3 × 25.3 × 3 cm

Capturing an encounter between a door and snow on a winter morning.

Raising a Gap, 2005–2012

edition 3/5, 900 €

C-print, Painted frame

25.3 × 35.3 × 3cm

Capturing a strawberry within a plastic capsule, which I had placed on the blossoming flower. It grew until there was no longer any space inside the capsule.



Shadow Bed, 2015

edition 2/5, 900 €

C-print, Painted frame

25.7 x 35.3 x 3cm

Capturing a line drawn with a driftwood, which accepts snugly the shadow of the same driftwood.



Lag 3, 2014
 edition 3/3, 3.800 €
 Framed Archival Pigment
 Print, Wood, Metal
 103 × 99.6 × 19.2 cm



Lag 2, 2014
 edition 2/3, 3.800 €
 Framed Archival Pigment
 Print, Wood, Metal
 103 × 99.6 × 19.2 cm



Lag 4, 2014
 edition 2/3, 3.800 €
 Framed Archival Pigment
 Print, Wood, Metal
 71 × 120 × 16 cm

DONG YOON KIM



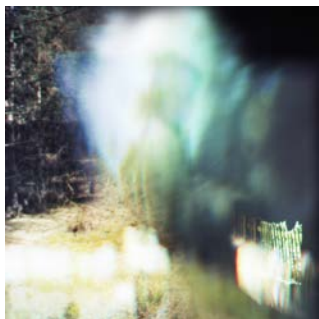
Minister Church of St. George, Doncaster, 2013
edition 2/8, 850 €
C-type, framed
25.4 × 20 cm



Magnificent Seven, N16 #3, 2014
edition 1/8, 850 €
C-type, framed
18 × 25 cm

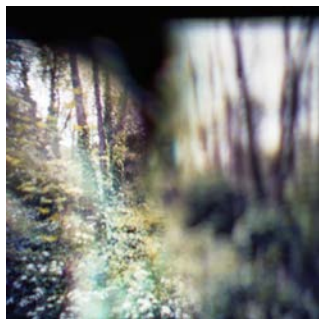


Magnificent Seven, N16 #5, 2014
edition 1/8, 850 €
C-type, framed
18 × 25 cm



Pinus #1, 2012
edition 2/5, 2.130 €

C-type mounted on aluminium, DIASEC
100 × 100 cm



Pinus #2, 2012
edition 2/5, 2.130 €

C-type mounted on aluminium, DIASEC
100 × 100 cm



Magnificent Seven, N16 #1, 2012
edition 2/8, 2.130 €

C-type mounted on aluminium, DIASEC
100 × 100 cm



Druid Street, 2015
edition 1/3, 4.250 €

C-type mounted on aluminium, framed
88 × 200 cm

HIROFUMI ISOYA

Born in 1978, lives and works in Tokyo.
Hirofumi Isoya is represented by Aoyama Meguro Gallery

EDUCATION:

BA in Architecture and MFA in Inter Media Arts, Tokyo University of the Arts
Associate Research Programme in Fine Art - Goldsmiths, University of London.

SELECTED SOLO EXHIBITIONS:

2016
Interlaced Surrounding, Rodriguez Gallery, Poznan
2015
"Solo Show", CHIKA ECODA, Tokyo
2014
Lag, Aoyama|Meguro, Tokyo
Southward, NADiff, Tokyo
Lag, LISTE Art Fair 19, Basel
2012
Counting The Event, Aoyama|Meguro, Tokyo
2007
Once Night Falls, Diesel Gallery, Tokyo,
Nighthopper, Mizuma Action, Tokyo

SELECTED GROUP EXHIBITIONS:

2015
Sequences, Hagiso, Tokyo
2014
The Beach That Never Was, ICAS, Singapore
Duality of Existence, Friedman Benda, New York
Academy Now, Art Defender, Bolonia
2013
Personal Structures, collateral exhibition of the 55th Venice Biennale
Identity, Nichido Contemporary Art, Tokyo, (Mori Art Museum)
Third Life, Hagiso, Tokyo
Tacit Material, RM Gallery and Projects, Auckland
Academy Now, Maple Street, London
2012
Cosmos as a Metaphor, Taka Ishii Gallery/Anteroom, Kyoto
2011
The Face of The Shape, La Scatola Gallery, London
Art and Product, Ai Kowada Gallery, Tokyo
Villa Tokyo, Tokyo, organised by Raster Gallery
2010
Still in LLove, Daikanyama i studio, Tokyo
2008
Drop Box, ZAIM, Yokohama
Off the Rail, Mizuma and One Gallery, Beijing

COLLECTIONS:

Centre Pompidou, Paris
D&D London and Conran+Partners, Istanbul
Museum of Tokyo University of the Arts, Tokyo

DONG YOON KIM

Born in Seoul, 1979. Lives and works in London.

EDUCATION:

2012 MFA Fine Art, Goldsmiths, University of London, London
2009 BA(Hons) Photography, London College of Communication, University of the Arts London, London
2006 BSc Computer Science, Hongik University, Seoul

SELECTED SOLO EXHIBITIONS:

2015
Tombstone, Korean Cultural Center, Warsaw
Queen's Race, Łaznia Centre for Contemporary Art, Gdansk

SELECTED GROUP EXHIBITIONS:

2014
Space is the place, Gallery Chosun, Seoul
2013
Arts Contemporains de Corée du Sud, Tjibaou Cultrual Centre, Nouméa
2012
Korean Eye, Saatchi gallery, London
Rhubarb-The Gathering, Diemar/Noble gallery, London
2011
A DEVICE, Mokspace, London
Light/Touch, Upper Street Gallery, London
4482 - The 4th Korean Contemporary Artists in London,
14th Japan Media Arts Festival, The National Art Centre, Tokyo
Bologna Art First 2011, Bologna Exhibition Centre, Bologna
2010
Academy meets Photokina 2010, Cologne
Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre, Hong Kong
Fresh Faced and Wild Eyed 2010, The Photographer's Gallery, London
4482 - The 3rd Korean Contemporary Artists in London, Oxo Tower Bargehouse, London
2009
Paris Photo, Carrousel du Louvre, Paris
New Sensations 2009, A Foundation, London
Starting with a Photograph - An Exhibition of Saatchi Online Artists, Michael Hoppen Gallery, London
Crossfields at Korean Cultural Center UK, London

SELECTED GRANTS & AWARDS:

2011
Jury Recommended Work of Art Division: The 14th Japan Media Arts Festival
2010
Shortlisted for New York Photo Festival 2010: General Fine Art Series
Finalist of Fresh Faced and Wild eyed 2010: Annual Graduates Exhibition of The Photographer's Gallery
2009
Finalist of New Sensations 2009: A Channel 4 Prize for Saatchi Online 2009 UK Graduates

RESIDENCIES:

2014
Łaznia Centre for Contemporary Art, Gdansk