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I believe that abstract compositions should be created from ordinary objects and experiences. The abstract images that emerge from real images are the artistic composition, or a third narrative in the dialogue between the indefinite and the definite. Boundaries are crossed to allow us to focus in the inner nature of the object and the possible interactions between the two worlds of the imaginary and the physical.

In this sense, the majority of my sculptures and installations share an obviously grammatical/linguistic structure. Light, for example, has a physical potential to affect the viewer's perception of space, but it also exists invisibly when not interacting with the surfaces that reflect it, creating other probabilities for new displays and interpretations. For this reason, I use light as one of the main medium in my works, as it both reveals and transforms space and the forms within it. By transforming space into image light serves as a kind of frame.

Although the simple mixed media, videos, slide projectors, microphone circuits, and other rudimentary technologies that I use, share the same context as my earlier work. They somehow remain in the same framework of other works produced in a more traditional way. The process of working with technology is one of carefully analysing and articulating knowledge of the technical systems, as well as integrating that knowledge with my own artistic practice. This process of adapting technology for creative purposes naturally introduces an opportunity to construct new aesthetic forms in response to new stimuli.

This process brings together my previous professional experience as an engineer with my current interest in the way that immaterial knowledge develops and accumulates as a formation. I also find that the use of non-traditional media, such as contemporary technical equipment, regardless of an art work's genre, reflects the changing nature of art itself. The tension between a particular narrative and its constituent elements produces an important relationship between reality and abstraction. For me, these relationships provide a fertile avenue for investigation into how perceptions of existence are constructed and renewed.

By analysing the structures and cultural categories that influence our way to perceive the everyday, I aim to engage my work with the attitudes that are needed to both research and overcome those practical boundaries.