

Callie Cramer in conversation with...

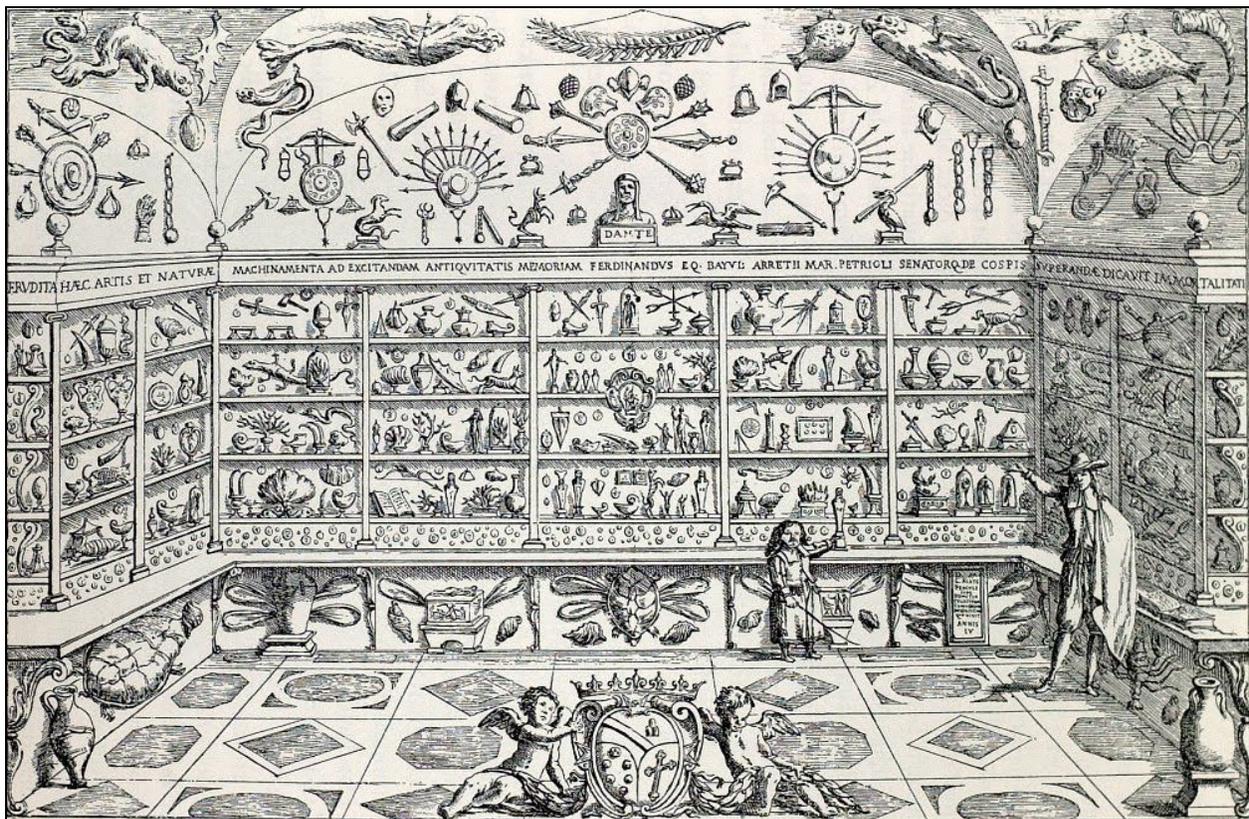
DAE YOUNG KIM

CC: In one sentence or less, how would you describe your work to someone who's never seen it before.

DYK: My work is mainly about getting a sneak peak of created curiosities, and adventuring with a sense of wonder.

CC: What are some non-artist-based sources of inspiration for you? Or recommend us something to check out. (literature, music, architecture, places, life experiences, etc.)

DYK: My greatest source of inspiration lies in the midpoint of interaction between a space and its' objects. That, and a sense of curiosity. It might be easier to understand if I say that I am mostly inspired by the architecture of temples and churches from various cultures and eras, and the sense of wonder from looking at the *Cabinet of Curiosities* from the Renaissance period all together.¹



¹ (image) Ferdinand Copi, *Museo Cospiano*, 1677. Bologna, Italy.

CC: *You've been working on your Mystery Box / Cabinet series for several years now. How did the series begin, and how has it changed over the years?*

DYK: The *Mystery Box* series actually started as a prank. The “prank” was on the audience, as I aimed to create a sense of frustration at not being able to know what is inside such a beautiful box. A box that definitely seems like it is storing "something." Over the years, my interest in this frustration of "not knowing" shifted to an interest towards something less refined: pure curiosity. This shift helped my work developed to the stage that you see now.

CC: *Do you have any sort of narrative in your head for each piece/series of pieces?*

DYK: Not really. I wouldn't say what comes up is narrative. Rather, I fantasize about what the audience will be thinking as they are looking—what emotion they will feel when they crouch down to peer into one of my pieces. The concept of invitation and un-invitation bringing about a standstill / perplexity within the audience.

CC: *One thing that seems consistent throughout every piece you make is the meticulous construction and attention to detail. Have you always worked this way?*

DYK: Yes. I do like clean, nicely finished objects. You could say that I'm a tiny bit obsessed. ;)

CC: *Your work often relies on each viewer's unique experience with the work: what they see and can't see; their curiosity; and how they project their own thoughts and feelings. How much control do you feel like you have over this experience? Do you want to have control, and if so, how completely?*

DYK: I do enjoy planning the movement of how a viewer will interact with a piece, but only to a certain point. As my work tends to incorporate a lot of different actions, such as peeping through a small gap, or peering around a corner, I can't say that I don't control the audience at all, but that control isn't the only aspect of the work. In fact, the extension of my control, the action of peeping is only an initiation of the experience. Beyond the action of peeping, I believe I have almost no control over the viewer's experience. A viewer's thought process is one thing I do not wish to control. That way, I can keep the works open and interesting and be able to be intrigued at my own work too.

CC: *Many of your pieces involve muted colors and pastels. What is your intention by employing this palette?²*

DYK: I would say humor. Not the kind of humor where someone actually laughs, but a humor that makes my work approachable, and ideally interact-able. I would say that the colors I use imitates children's toys, and that turns the sculptures a little less precious than a stereotypical, meticulously built, nicely finished object. That "less precious-ness"



² (image) Masjid Dimaukom or "Pink Mosque," Datu Saudi Ampatuan, Maguindanao, the Philippines, 2014.

hopefully makes my work less intimidating to interact with.

CC: What are you currently working on? Or what are you planning to make next, once you have more time?

DYK: Currently, in addition to making object-based sculptures, I'm working on making more installations. Installation art has become very exciting to me as a result of my latest piece, *Parlor*,³ and I would like to explore this more. ◆



³ (image) Dae Young Kim, *Parlor*, 2016. Mixed media installation. 144 x 280 x 60 inches. [detail view]