

임 동 현

Dong Hyeon Lim

P O R T F O L I O

2022 - 2025

CV

Lim Donghyeon (born 1999, based in Seoul, South Korea)

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Education

2024 Graduated with BFA in Sculpture, Kyung Hee University
M.F.A. candidate in Fine Arts, Graduate School, Kyung Hee University

Exhibitions

2023 <Defamiliarization>, Hello Museum, Seoul, Korea
<Cracked Eggs and Well-Tied Ropes>, Pier Contemporary, Seoul, Korea
2024 <The Fabulous Stories to Save the Green Planet>, Gyeongpo Beach, Gangneung, Korea
<Your Office 2024>, Art space Areum, Suwon, Korea,
2025 <Resonant Chamber>, Gonggan HYEONG, Seoul, Korea

Artist Statement

Objects are not merely static entities; rather, they generate unique vibrations and movements at every moment. These movements consist not only of physical collisions but also of dialogues between objects, operating through invisible and inaudible signals.

Through a process of detecting these dialogues and movements and converting them into sound, the objects I create function as “self-playing instruments,” responding to one another’s motions. Each instrument is activated in reaction to specific sensing conditions, and the resulting sounds, in turn, trigger other instruments, forming a chain reaction that produces an auditory landscape or a music of the space.

This proposal, centered on auditory perception, is a practice that seeks to horizontally reconfigure the senses. Perception is a condition that shapes reality, and immediate performances and responses confront the viewer with events unfolding in the present. Through this, the audience arrives at a mode of perceiving objects within a structure of synesthetic hearing, rather than an experience culminating in a single narrative or image.



Instrument For Satellite

2025, aluminium, sound seonsor, motor, 200x50x50cm



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Instrument For Wheels

2025, aluminium, motion sensor, motor, 200x50x50cm



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Instruments For Line

2025, aluminium, sound sensor, motor, wire, 50x220x20cm



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Resonant Chamber, 2025

Gonggan HYEONG ,
Eulji-ro, Seoul

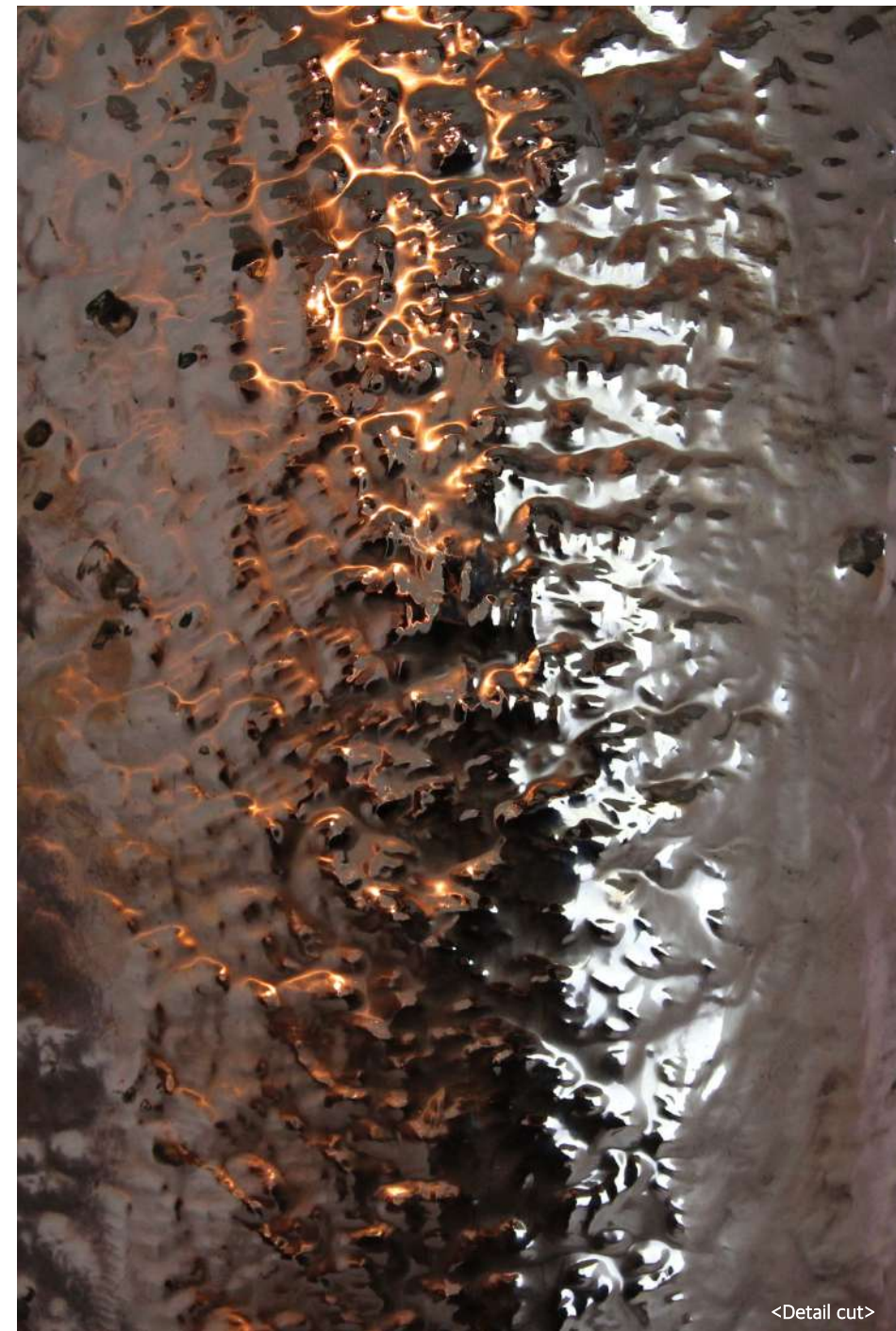
Installation view

... Donghyeon Lim traces the qualities of sounds he discovers in everyday life—such as their textures and forms—and transforms them into new auditory experiences. The objects created through this process are not merely records of sound but function as instruments that generate new sounds, establishing an interface where sensory interactions take place. ...

Excerpt from the Exhibition Statement



Gong, 2025, bronze, motor, stick, motion sensor, 200x60cm



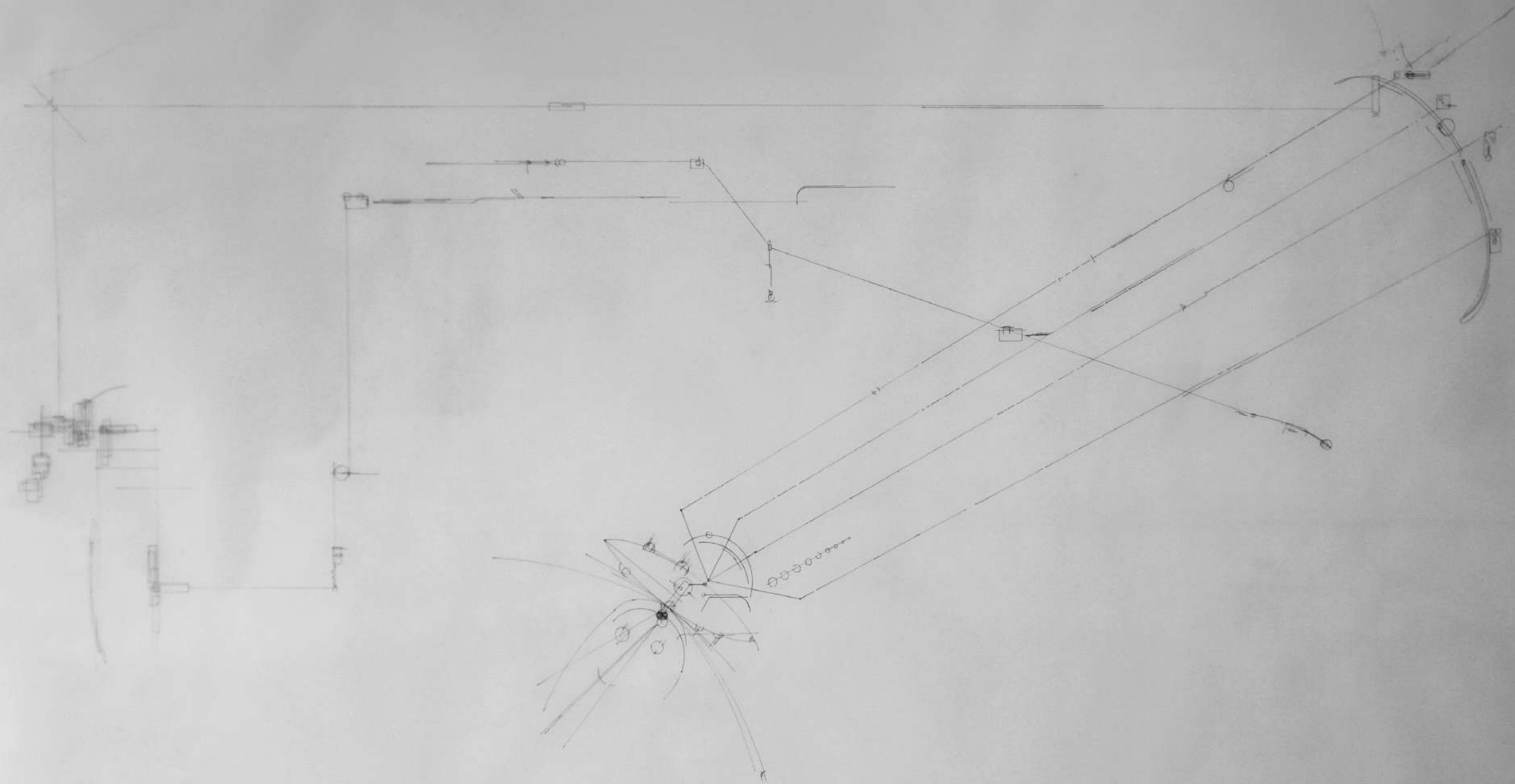
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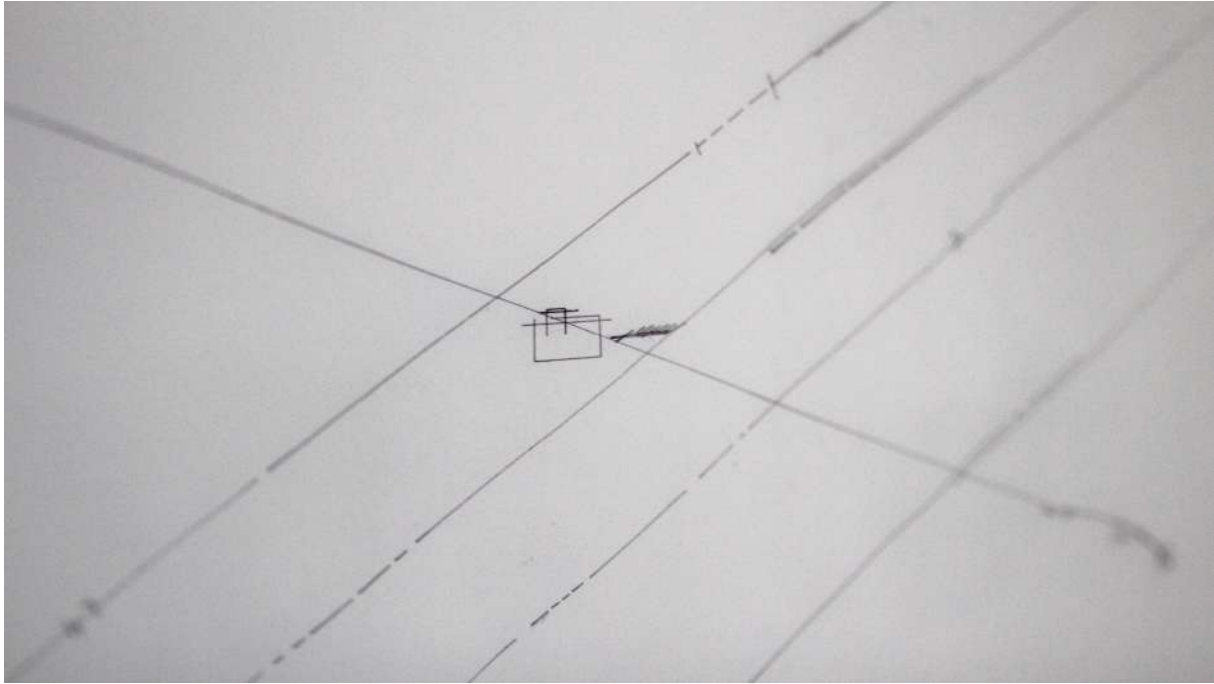
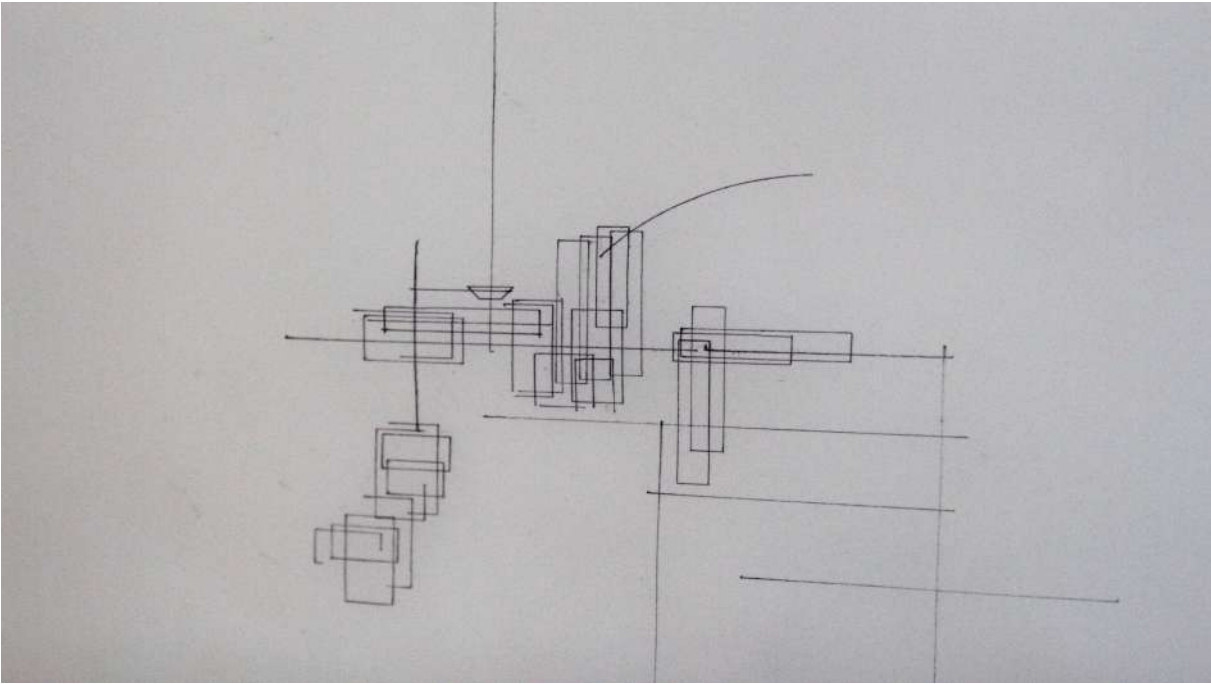
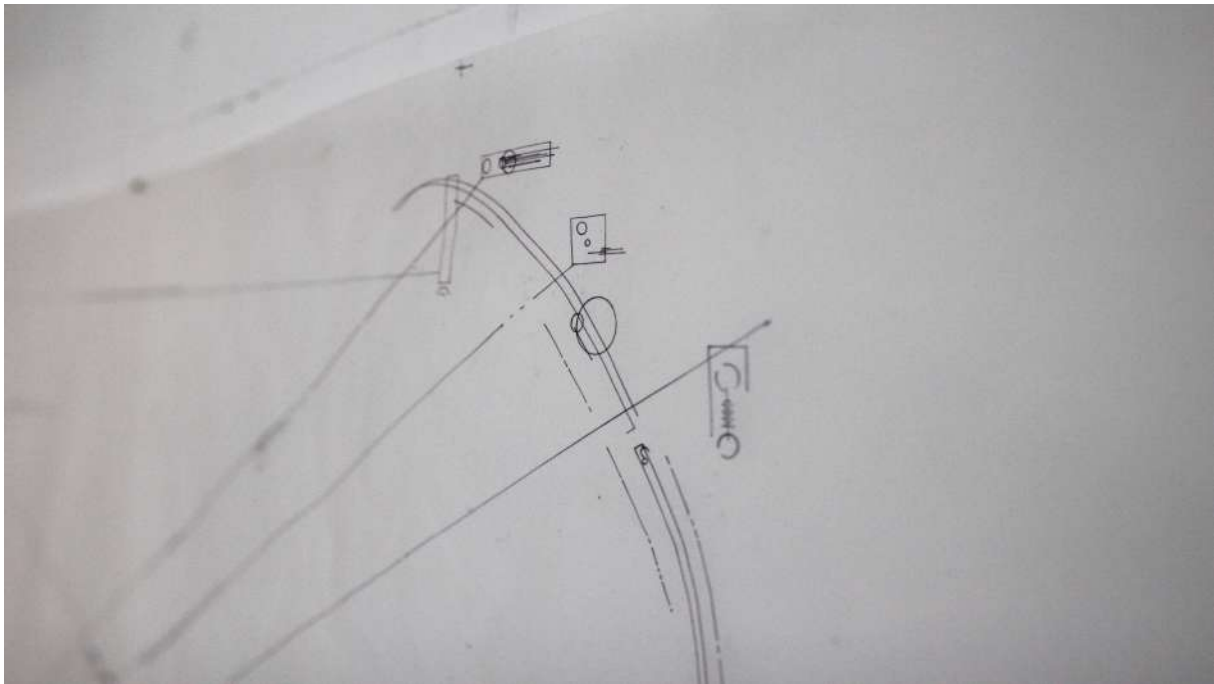
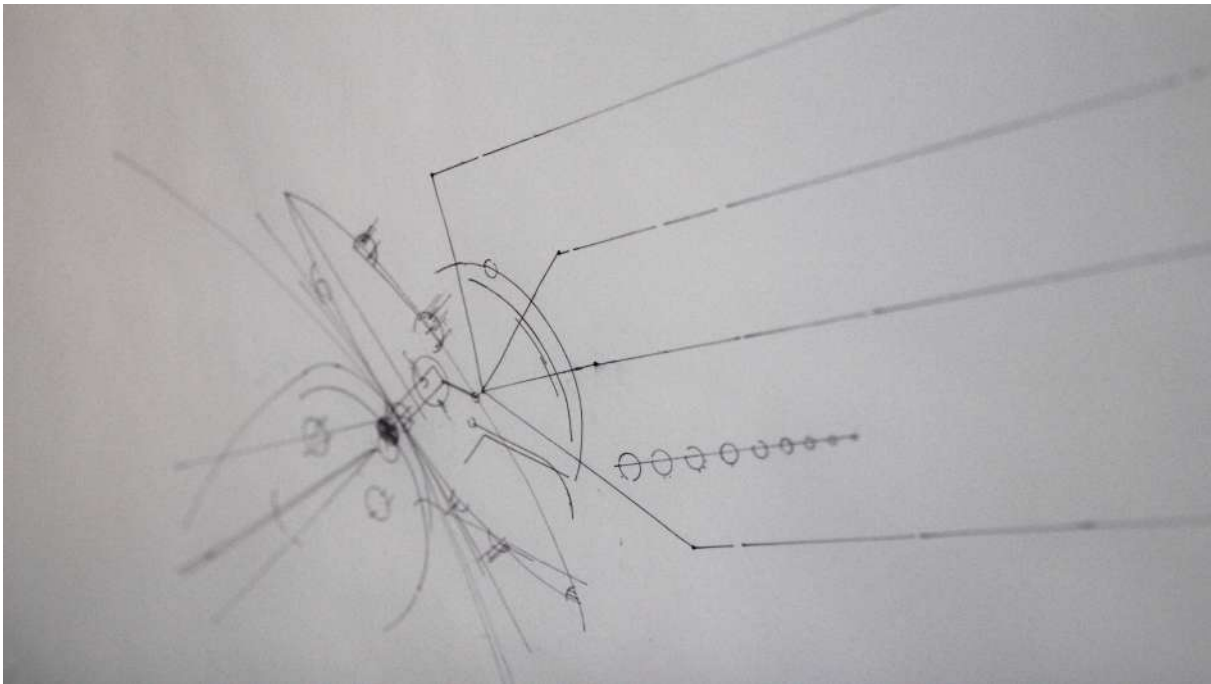


Auditory studies in noise, 2025, iron stick, walnut, motor, 15x30x200cm



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Prelude in "monsoon season"

2024, Installation View

The countless marks engraved on the copper plate originate from his auditory experience of listening to the sound of rain during the monsoon season. Prompted by the question, "Is it truly possible to record the countless sounds produced by raindrops?", he aims to compose the simultaneously occurring and repeatedly experienced rain sounds into a single scene—a score rendered as one visual moment.



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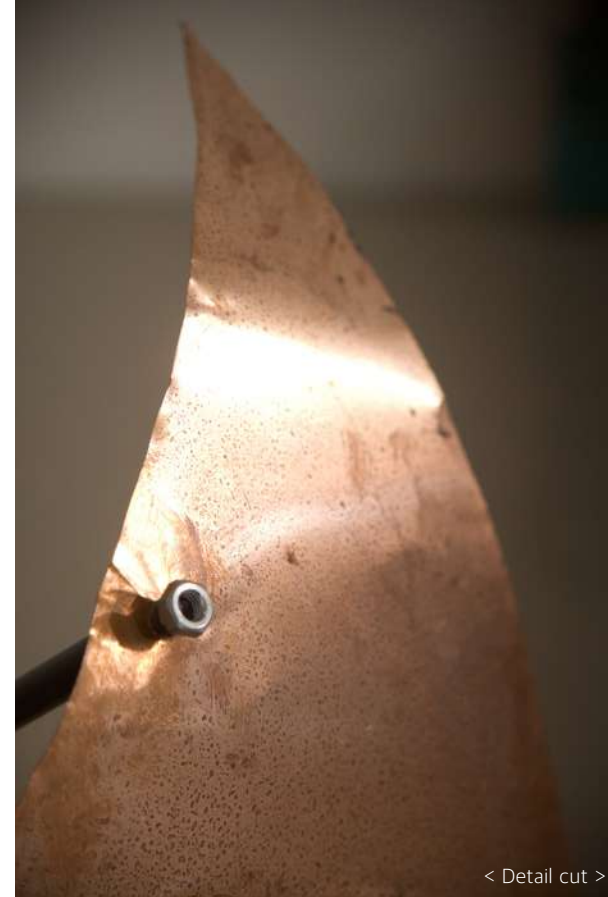
Treble Clef

2024, bronze, variable size



With sounds yet unheard

2024, bronze, iron, walnut, audio sensor, 70x60x110cm



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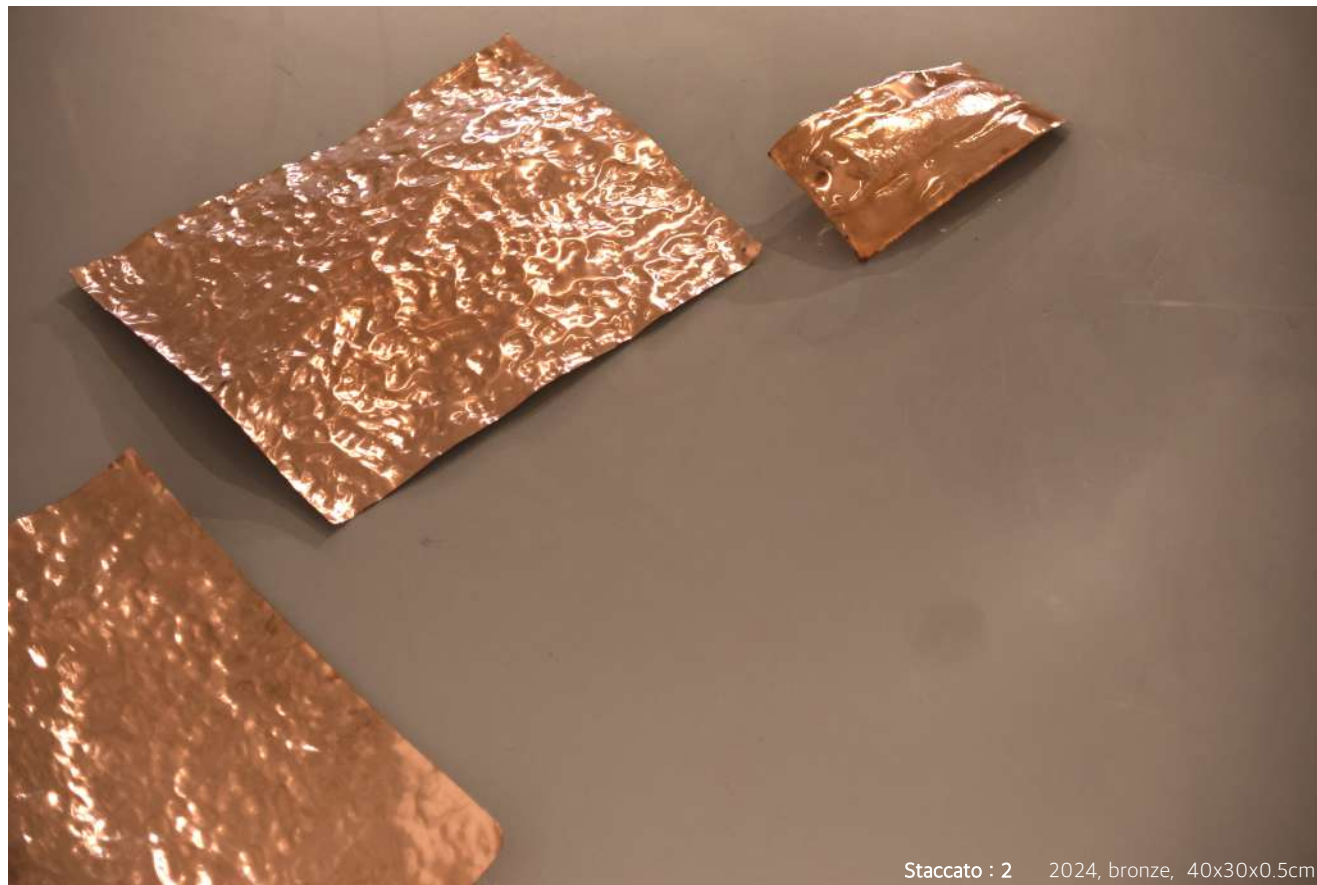


When a single drop brushes past

2024, bronze, walnut, variable size



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Staccato : 2 2024, bronze, 40x30x0.5cm



A long time passed while I was unable to hear it

2024, bronze ,60x58cm



20240707

2024, bronze, 200x60x20cm



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Cresendo

2024, bronze, coloured wood, 60x10x10cm



Staccato

2024, bronze, 3x3x3cm



Bass Clef 2024, bronze, 33x20x10cm



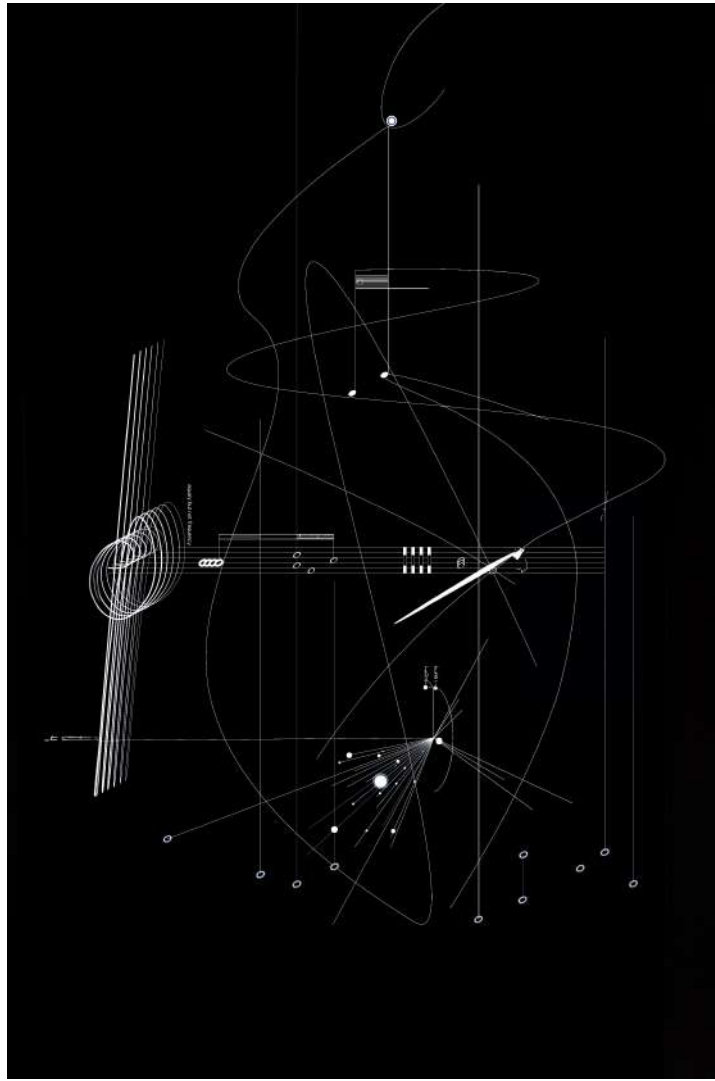
Stacato 2024, bronze, 40x30cm



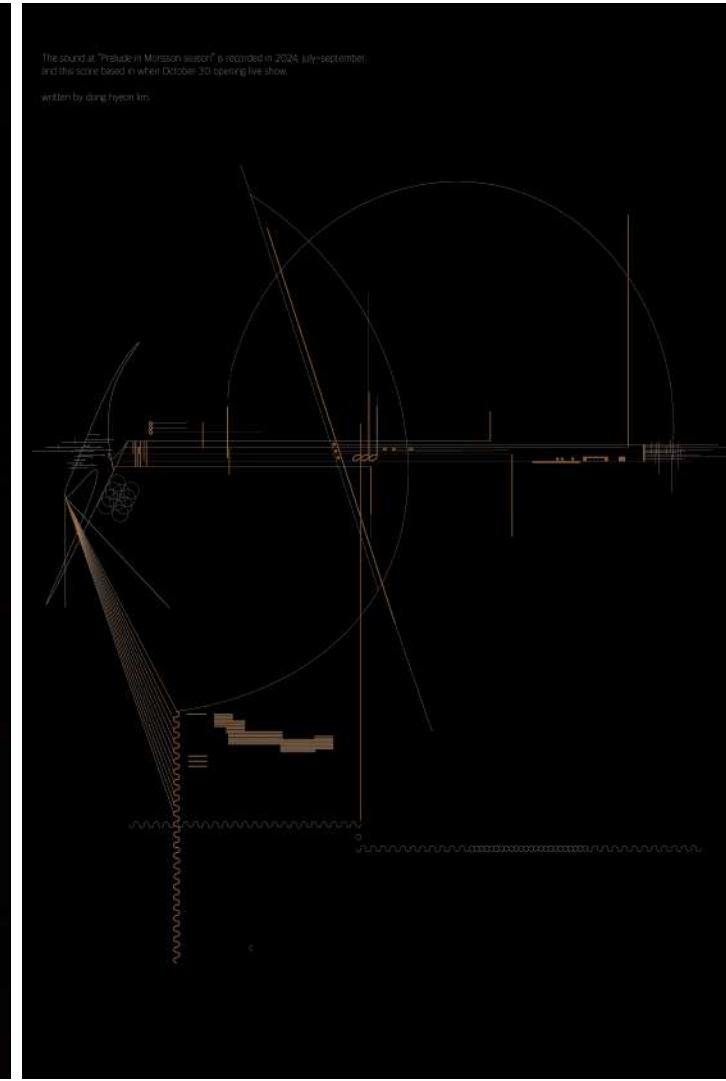
Time signature 2024, bronze, 90x70x20cm



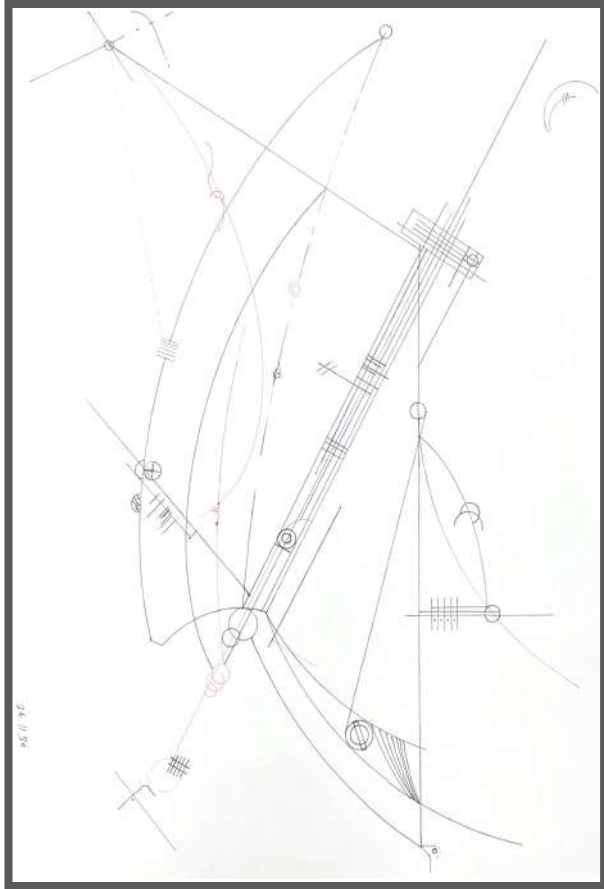
Repreats 2024, bronze, wood, 60x200x20cm



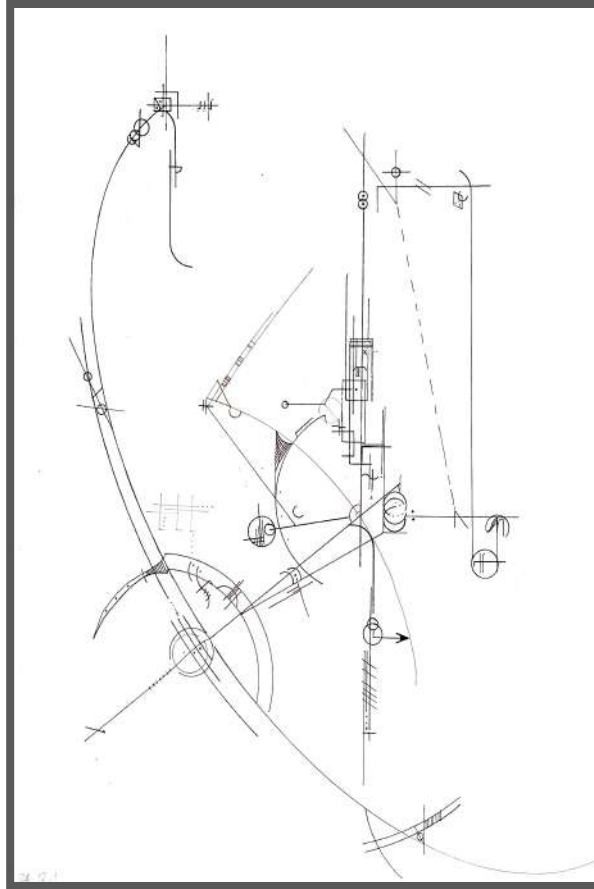
Prelude in “Monsoon season” - score,



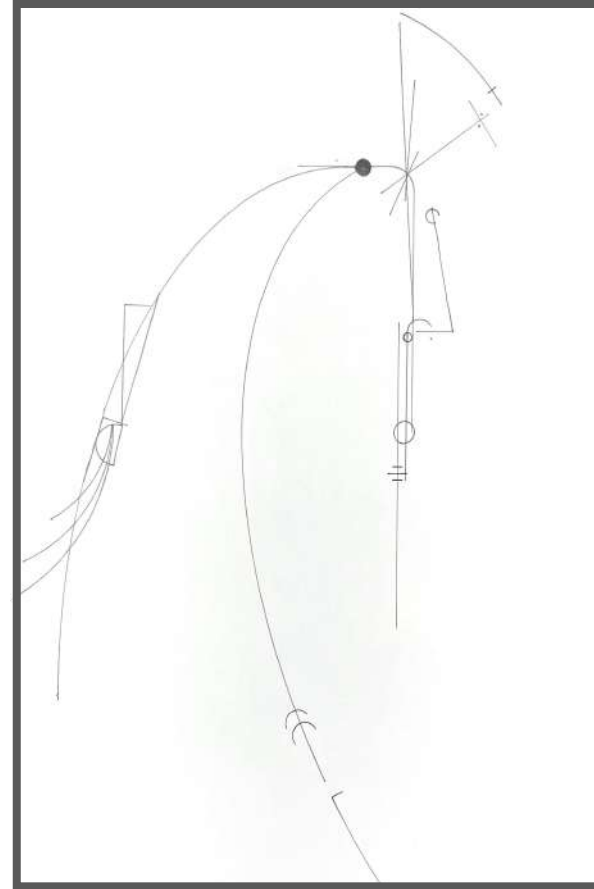
2024, inkjet on paper, 29.7 x 42cm



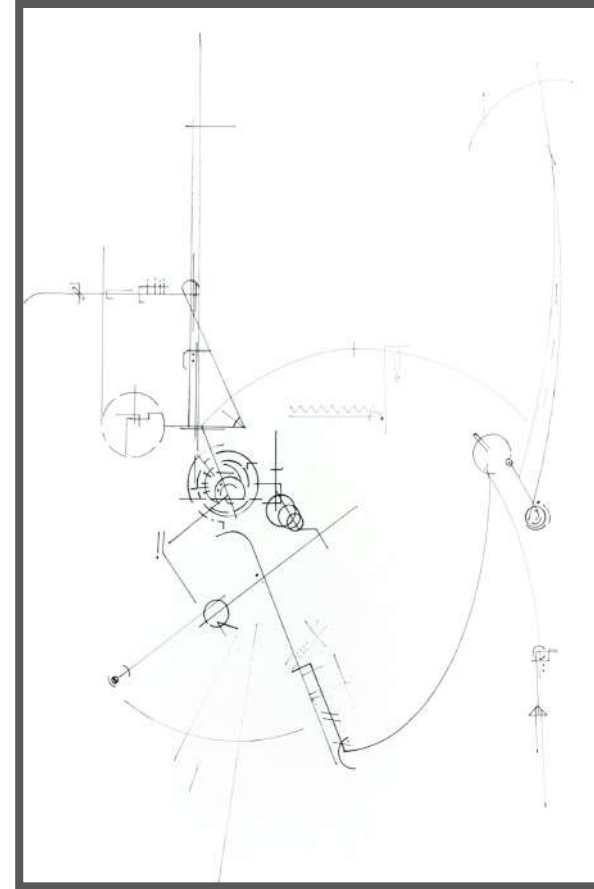
Score : 1, 2024, pen on paper, 21 x 29.7cm



Score : 2, 2024, pen on paper, 21 x 29.7cm



Score : 3, 2024, pen on paper, 21 x 29.7cm



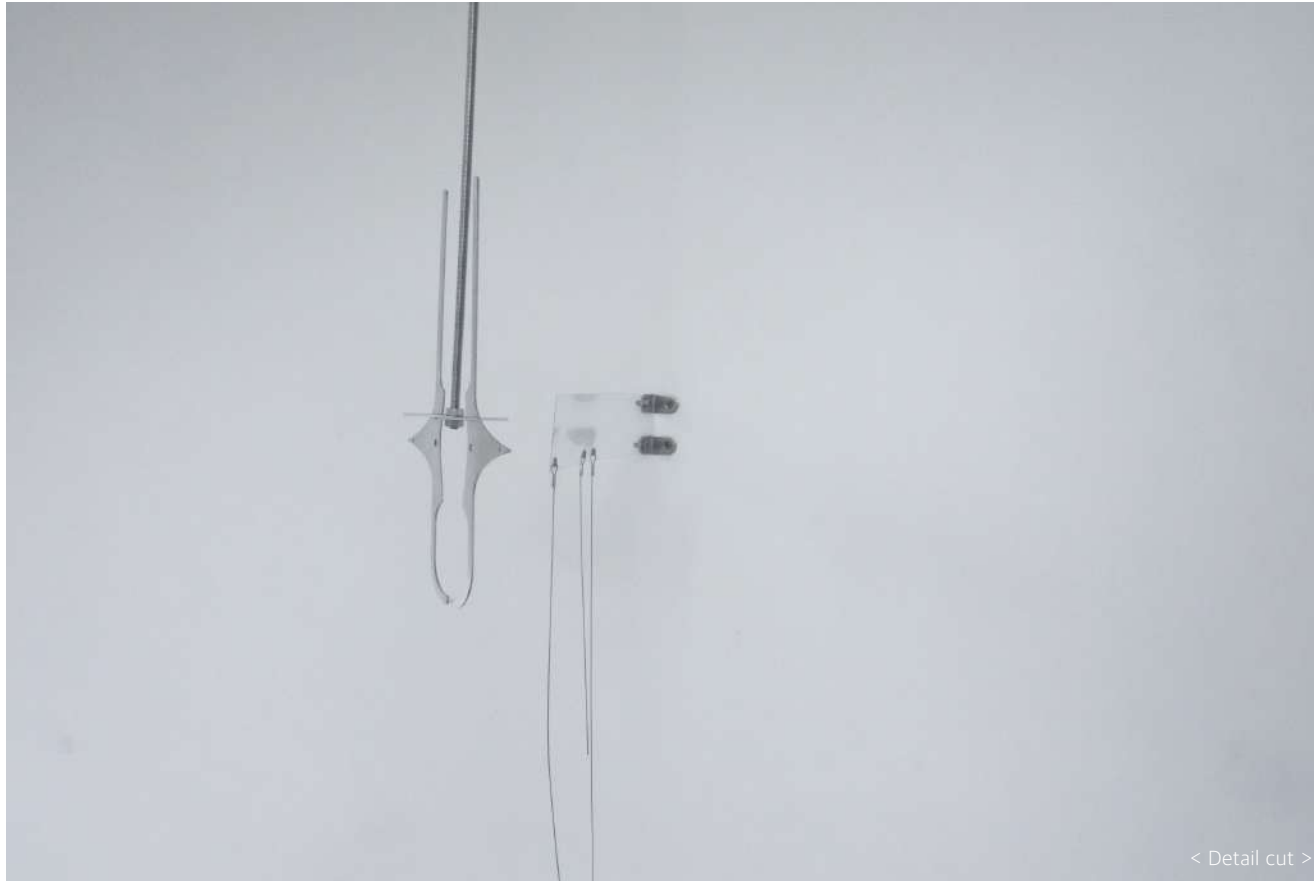
Score : 4, 2024, pen on paper, 21 x 29.7cm

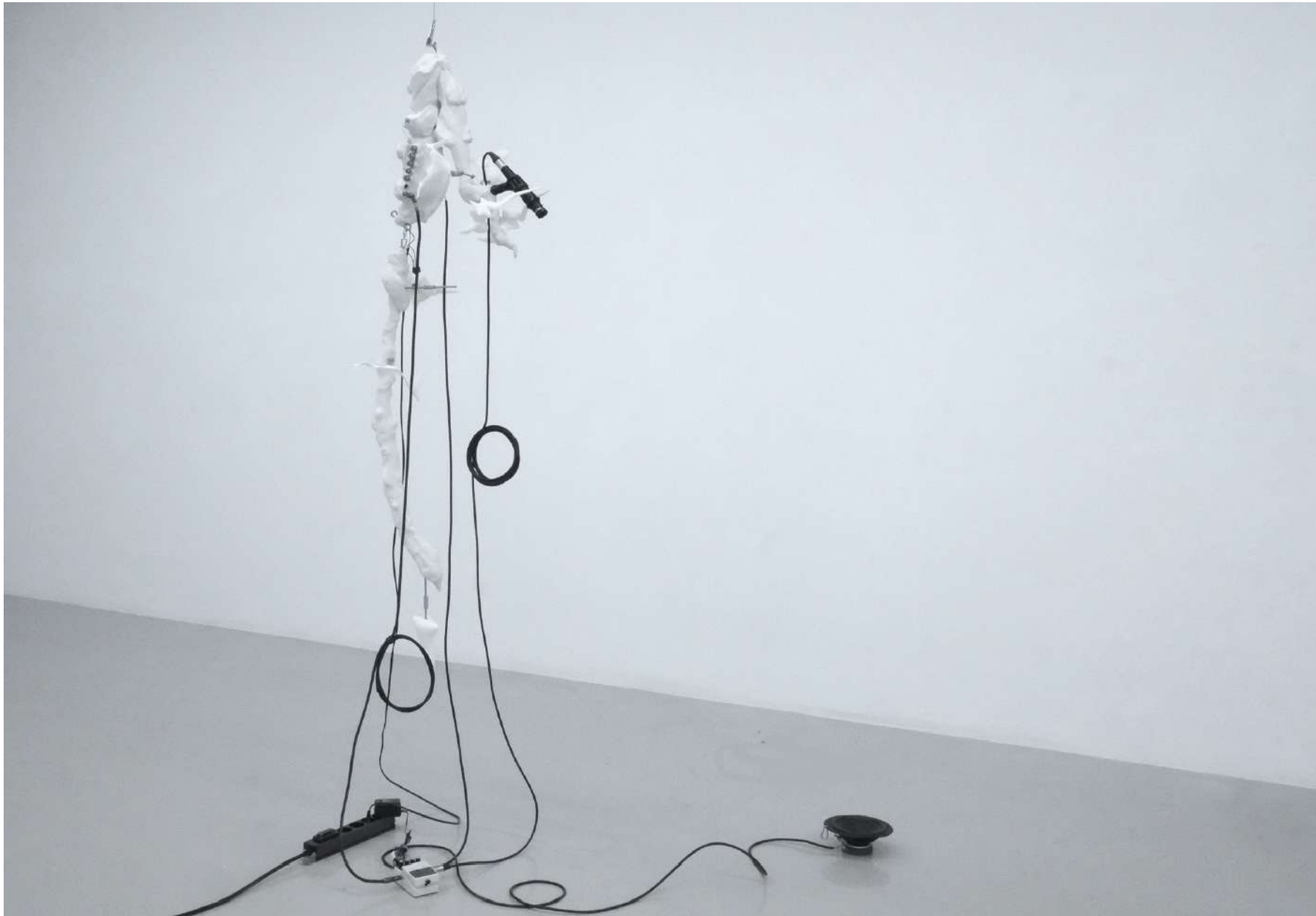


T • • ck

2024, aluminium, bolt, motor, PVC film, wire , variable size

Sound inhabits space by weaving through a shared temporal fabric, each instance carrying its own velocity, volume, and frequency.



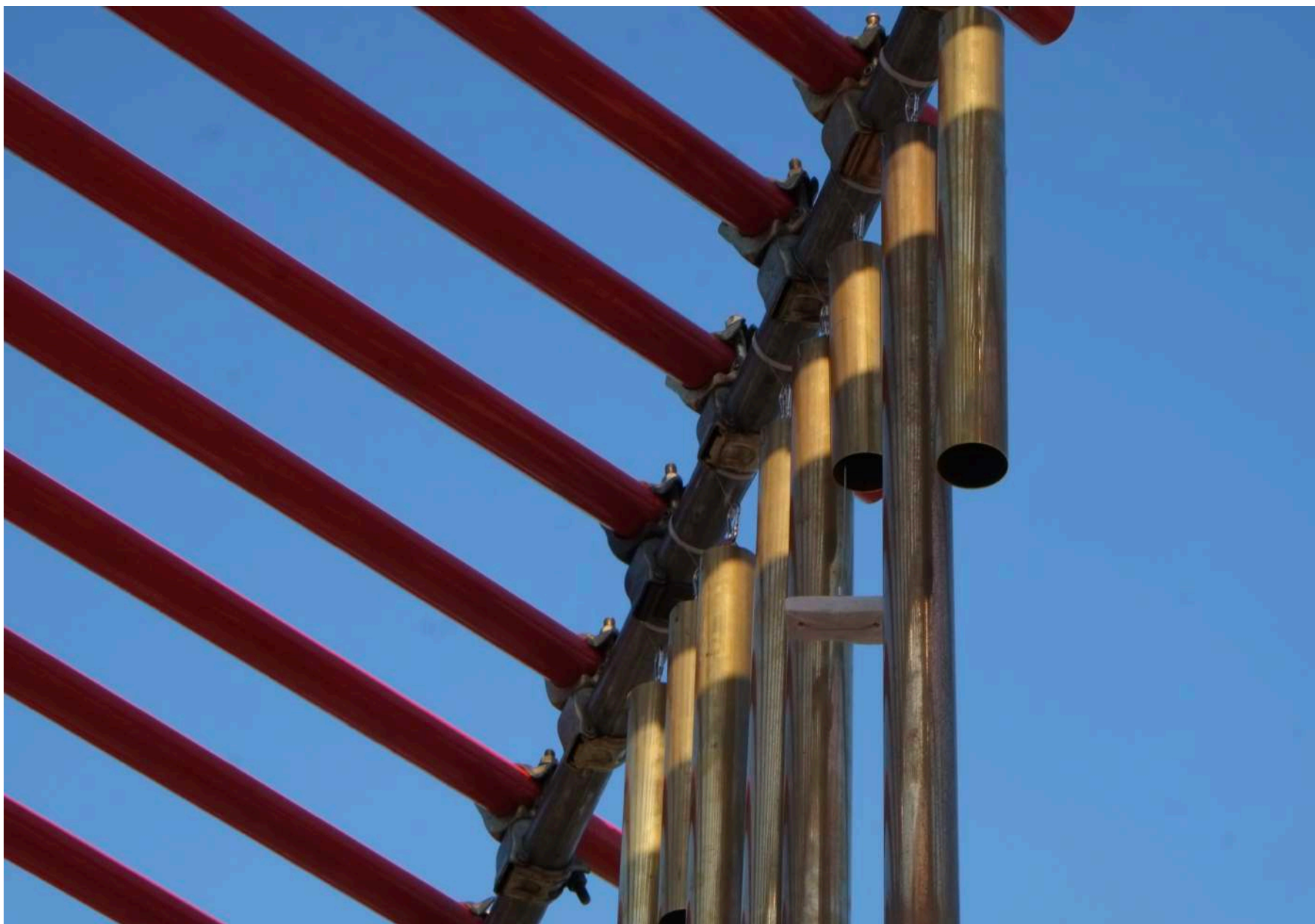


Ossicle - N : 1

2024 , shiva clay, bolt, nut, speaker, mic, 41 x 52 x 168cm

The ossicles are among the many bones that make up the human body, distinguished by their unique and independent functions while maintaining a system of interdependence, particularly in their close association with hearing. Although we might believe we hear all the surrounding sounds, in truth, we only hear what we recognize as necessary to hear. It is at that moment that the ossicles begin to perform their role within the body's mechanisms.

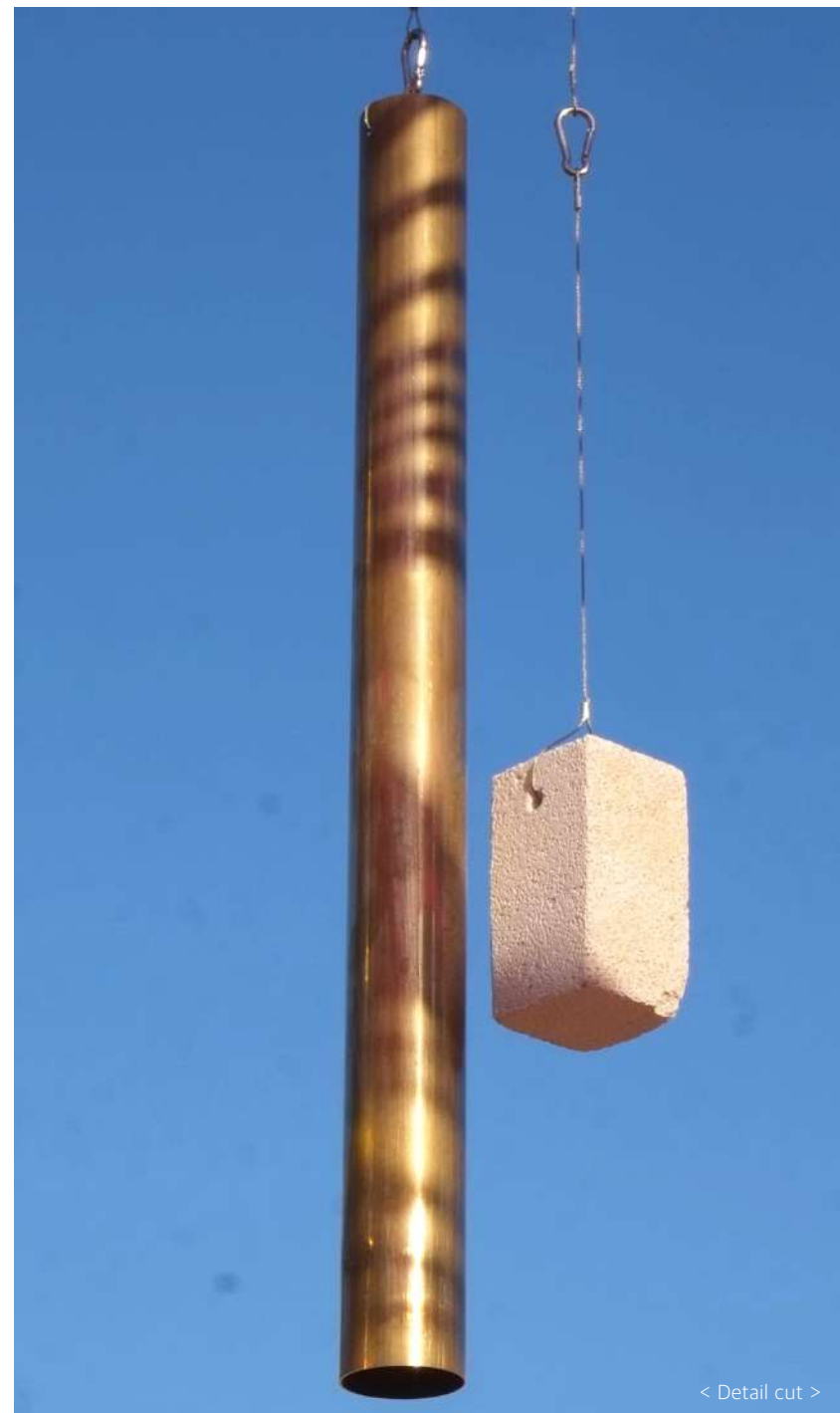




Sound scenery - wind, sea, wave

2024, bronze pipe, marble, outside installation

This is an unplugged-style installation work set up on Gyeongpo Beach in Gangneung.
In addition to the region's environmental factors, the changing conditions of nature across different seasons must be considered.
The sea in January, when the winds are strong, is filled with countless natural sounds. These sounds, in stark contrast to those of other seasons, are cold and austere.
The structures and systems created by humans exist, yet they are overwhelmed by these sounds.



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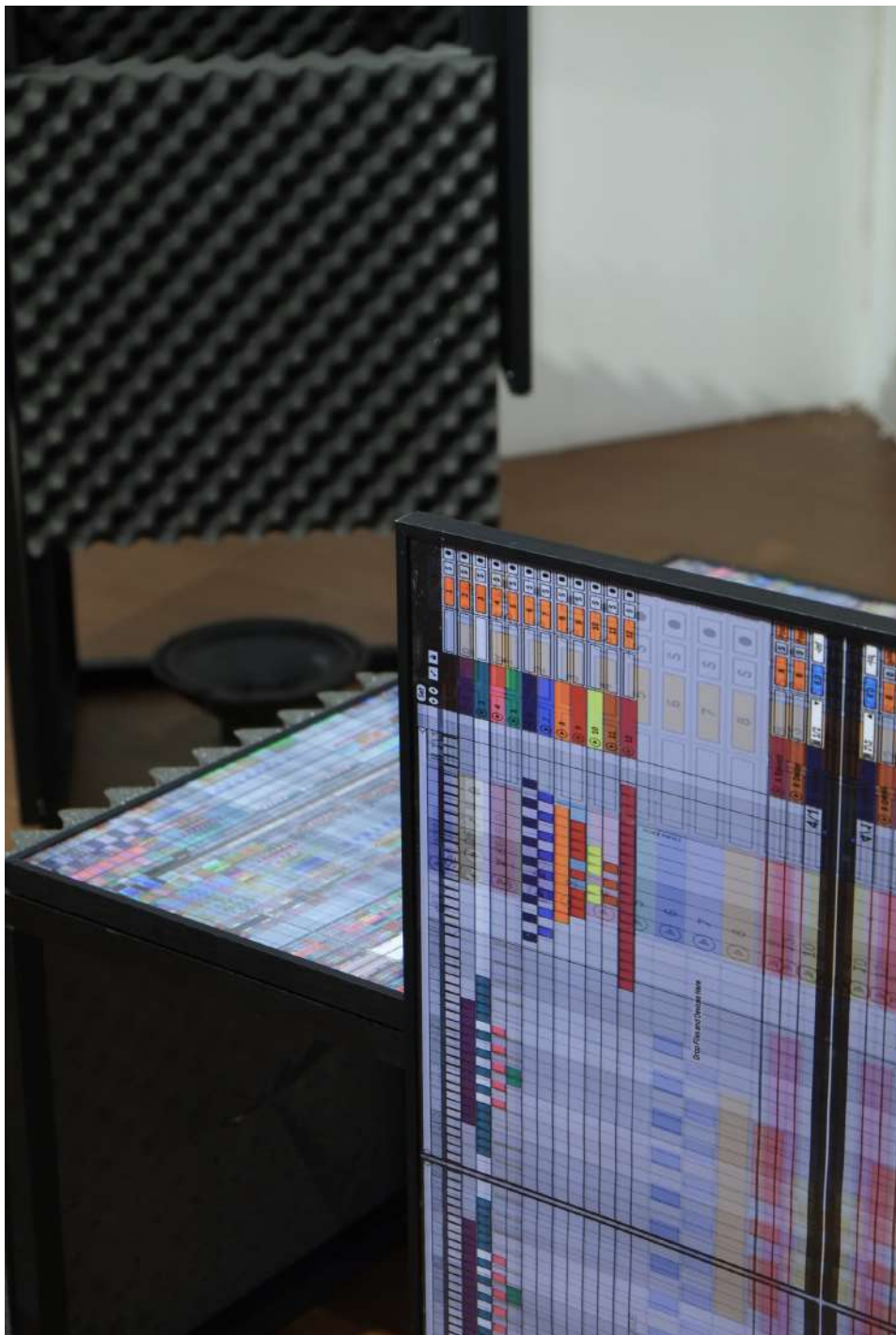


When your words are vertical 2023, epoxy clay, acrylic paint, variable size

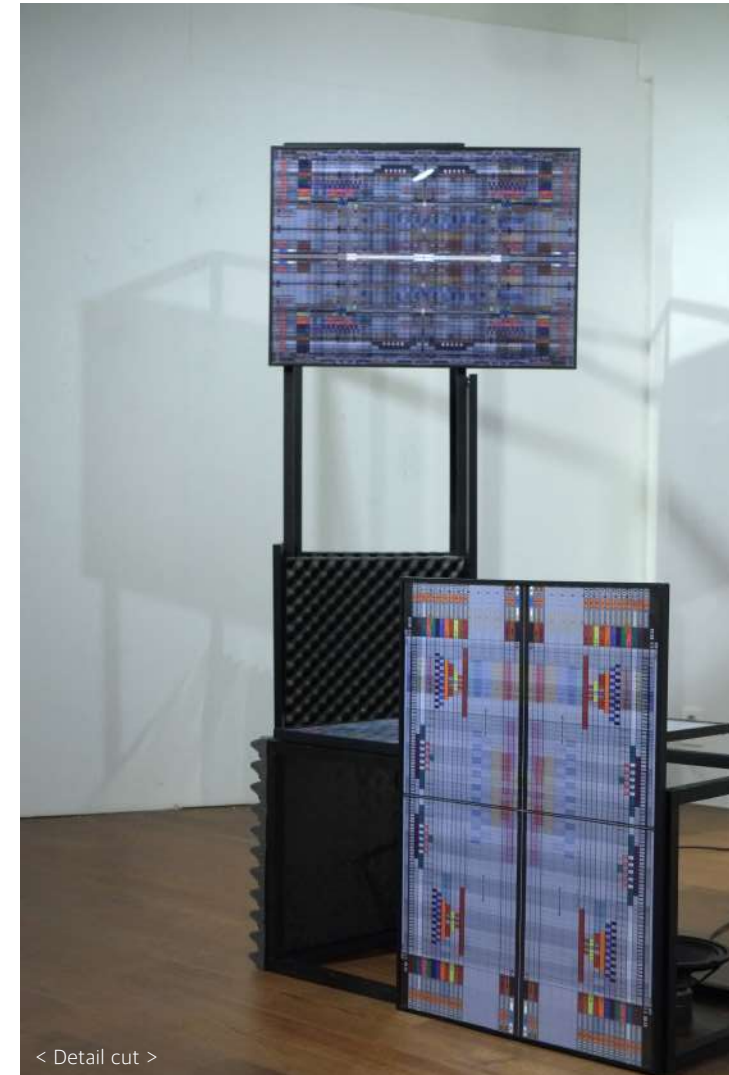


Sound scenery- Layerd

2023, inkjet on paper, wood frame, audio system, variable size

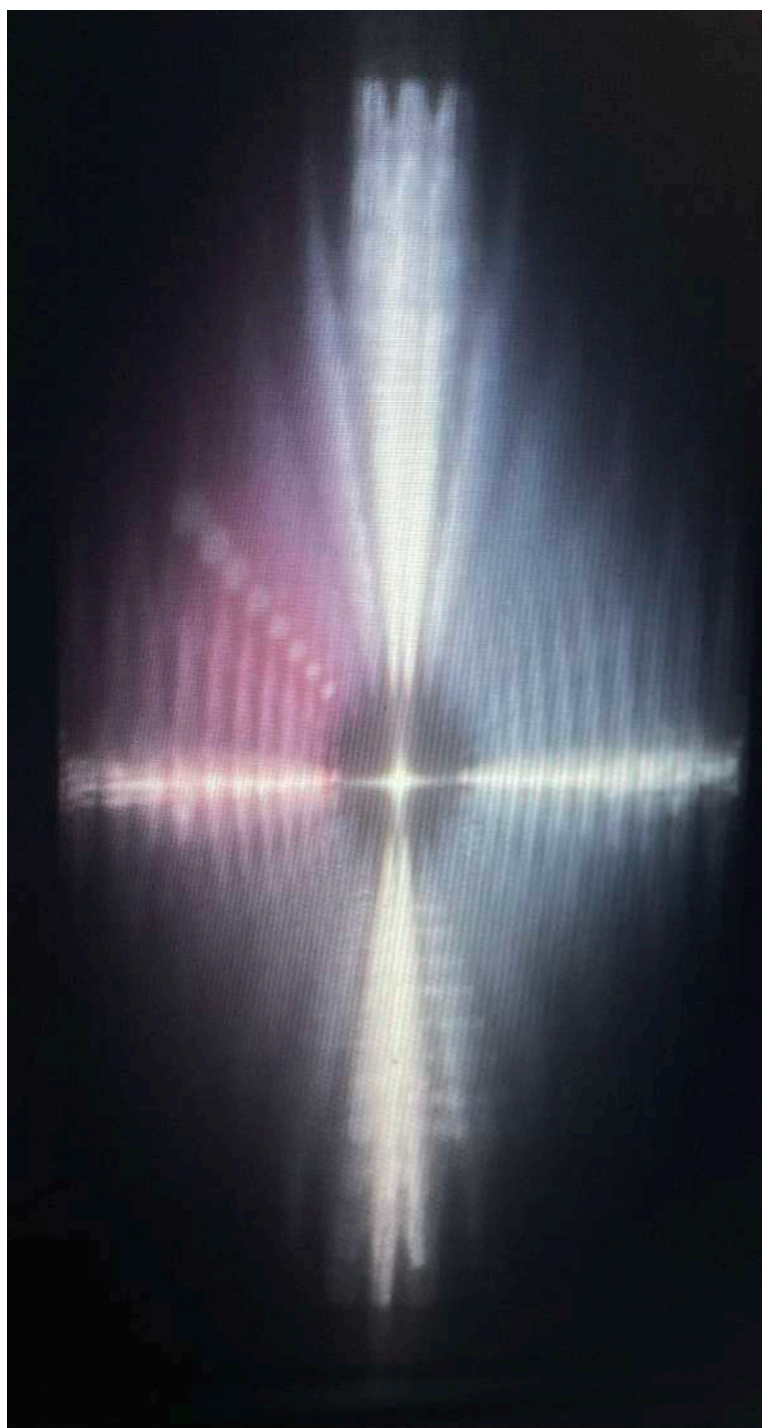
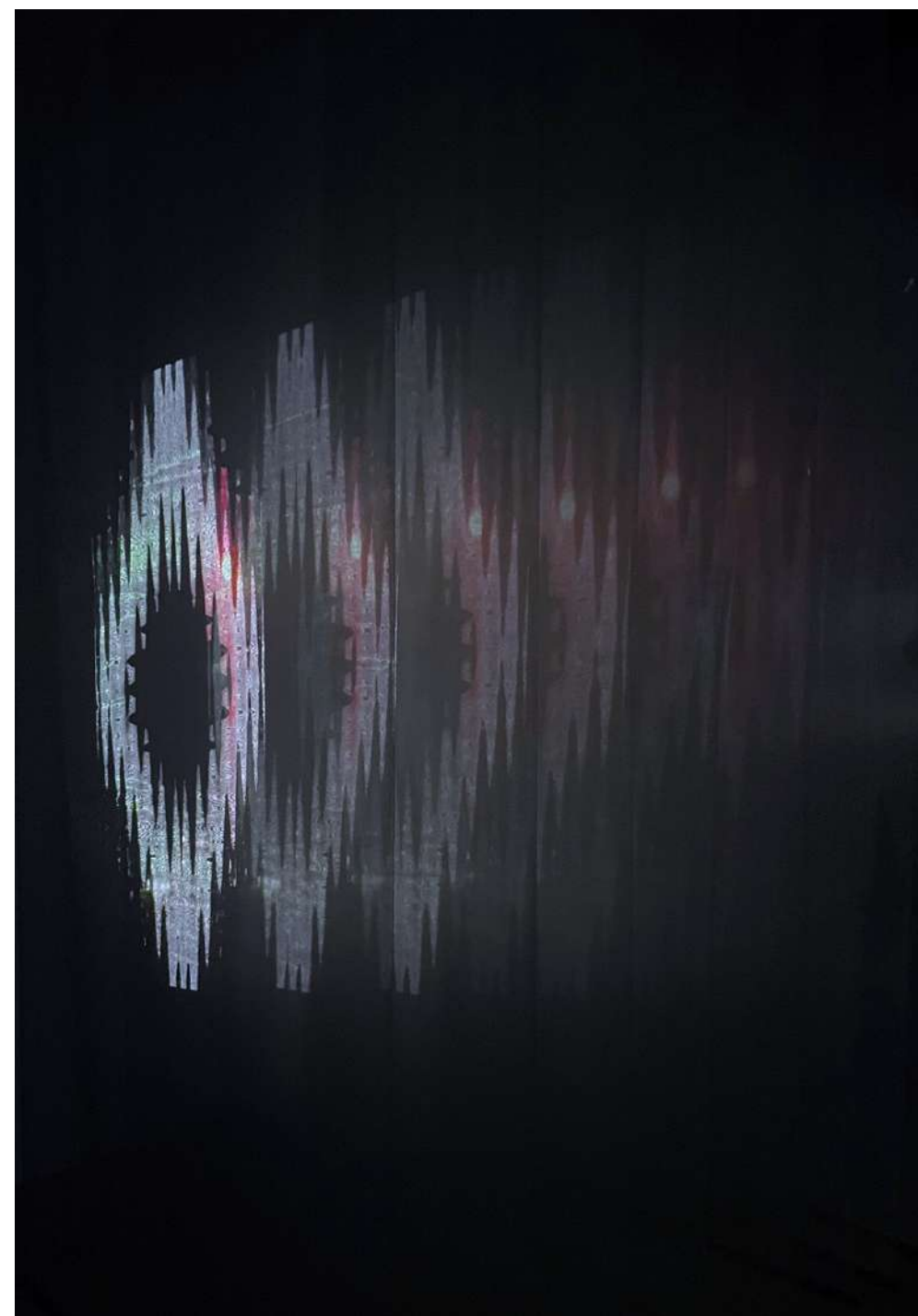


Sound occurs simultaneously in multiple instances. By utilizing the element of time, these sounds are layered and superimposed. The work visualizes this process by borrowing the visual interface of a DAW (Digital Audio Workstation) program.





Sound scenery – Energy Flow 2023, silk, single channel video , 110 x 180cm, variable size, 7:12

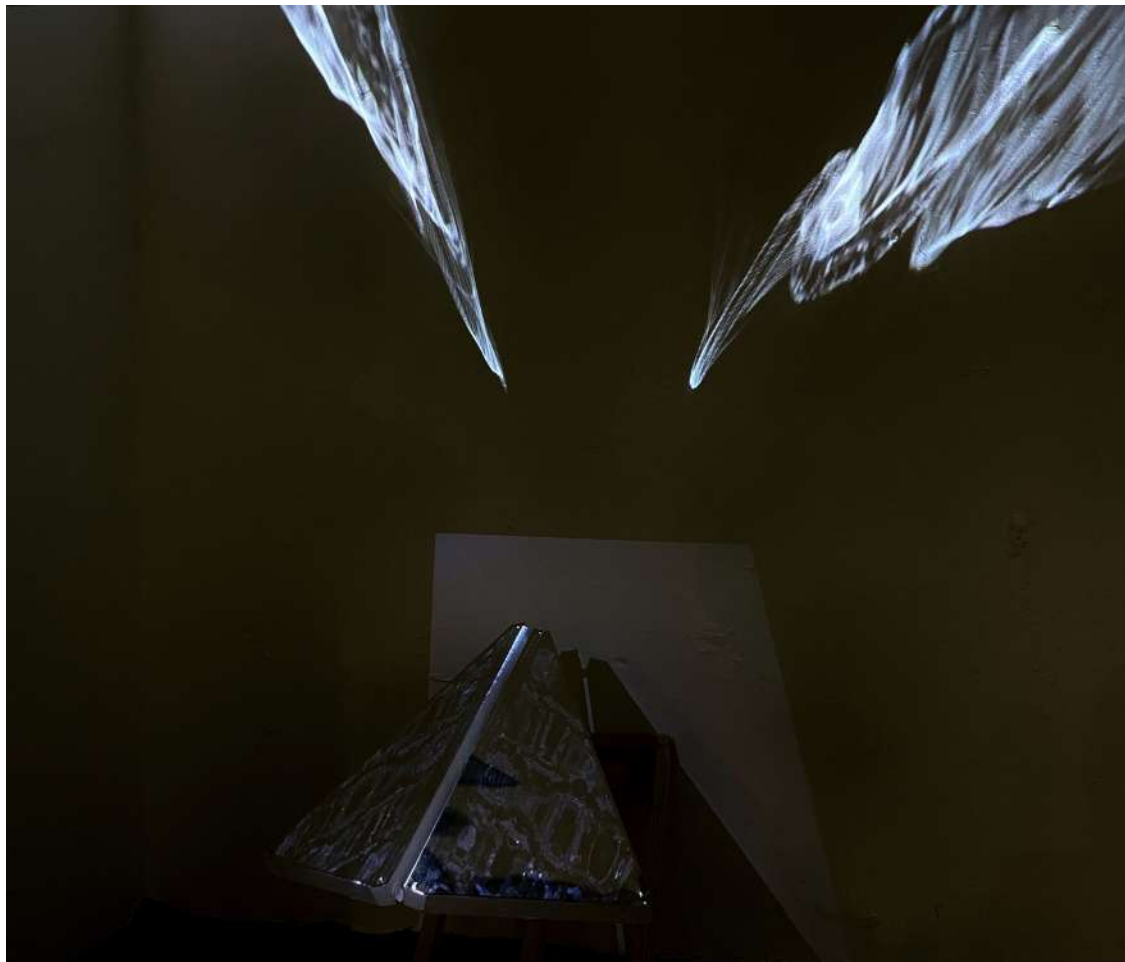


Countless sounds accompany the many scenes that make up our everyday life. The moments we incessantly encounter become distorted and blurred as time passes, yet at times, they emerge with striking clarity.



HALO - At The Point That Does Not Cross The Line 2023, mirror sheet, single channel video, variable size 3 : 50

Just as countless dots come together to form a line, countless sounds gather and linger upon the walls of space.





V.V.V

2022, wood pannel, audio system, 5:30, variable size

In 2022, I conducted a study on the ways in which sound influences space. Although sounds existing within a space are invisible, they manifest as vibrations. This hypothesis serves as a formula for translating sound from the microscopic realm into the visible domain.

Based on this concept, I began collecting sounds and incorporated structural materials such as wooden battens and plywood—elements commonly used in architecture and spatial design—into my work. This choice was driven by my interest in one of wood's inherent properties: its ability to absorb and amplify sound vibrations. I recorded and re-edited the diverse sounds I heard in my studio, where I spent most of my time, and created individual soundtracks.

By utilizing the spectral values and frequencies derived from these recordings in my works, I aim to reveal the relationship between the physical materials that construct space and the sounds that inhabit it.



V.V.V

2022, wood pannel, audio system, 5:30, variable size



Bundling

2022, silk fabric, fame, single chanel video, 5:30, variable size



Pillar of vibration

2022, wood frame, audio system, 50 x 50 x 200cm



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Lim Donghyeon (b. 1999) majored in fine art and has maintained a strong interest in music, engaging in composition and working as a resident DJ at “project kiho” in Itaewon, Seoul from 2018 to 2019. His curiosity about media art grounded in sound, combined with his broad interests and experiences across various artistic fields, has led him to explore ways of transforming auditory elements into visual art. He is intrigued by the potential expansiveness of art and seeks to translate sound into visual language. For instance, his work involves layering tangible and visually perceptible elements—such as landscapes and objects—and reconfiguring them into auditory perceptions. Through experimentation, he employs diverse techniques including video, installation, and sculpture, focusing primarily on audiovisual works.