

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

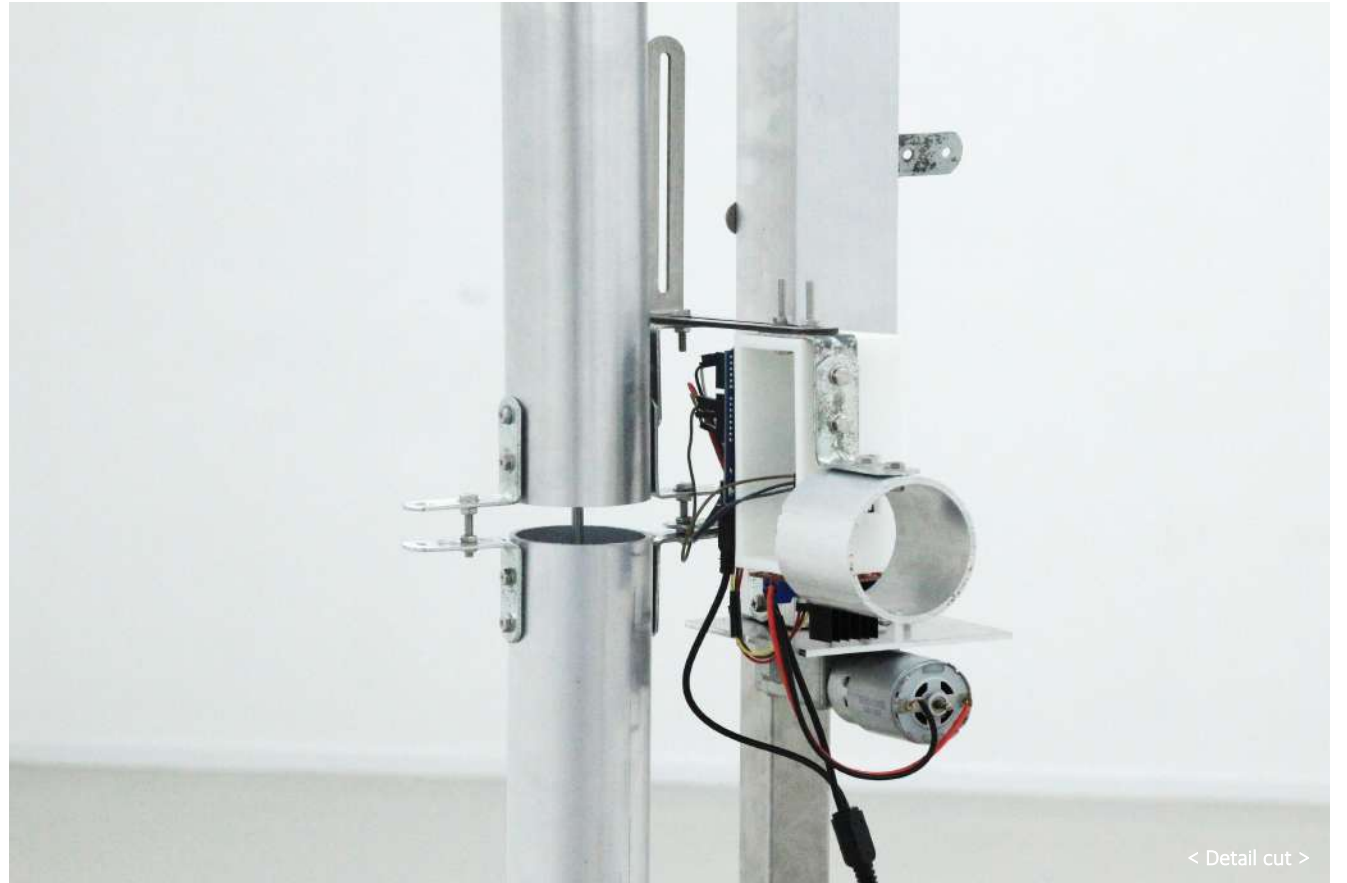


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Instrument For Wheels

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

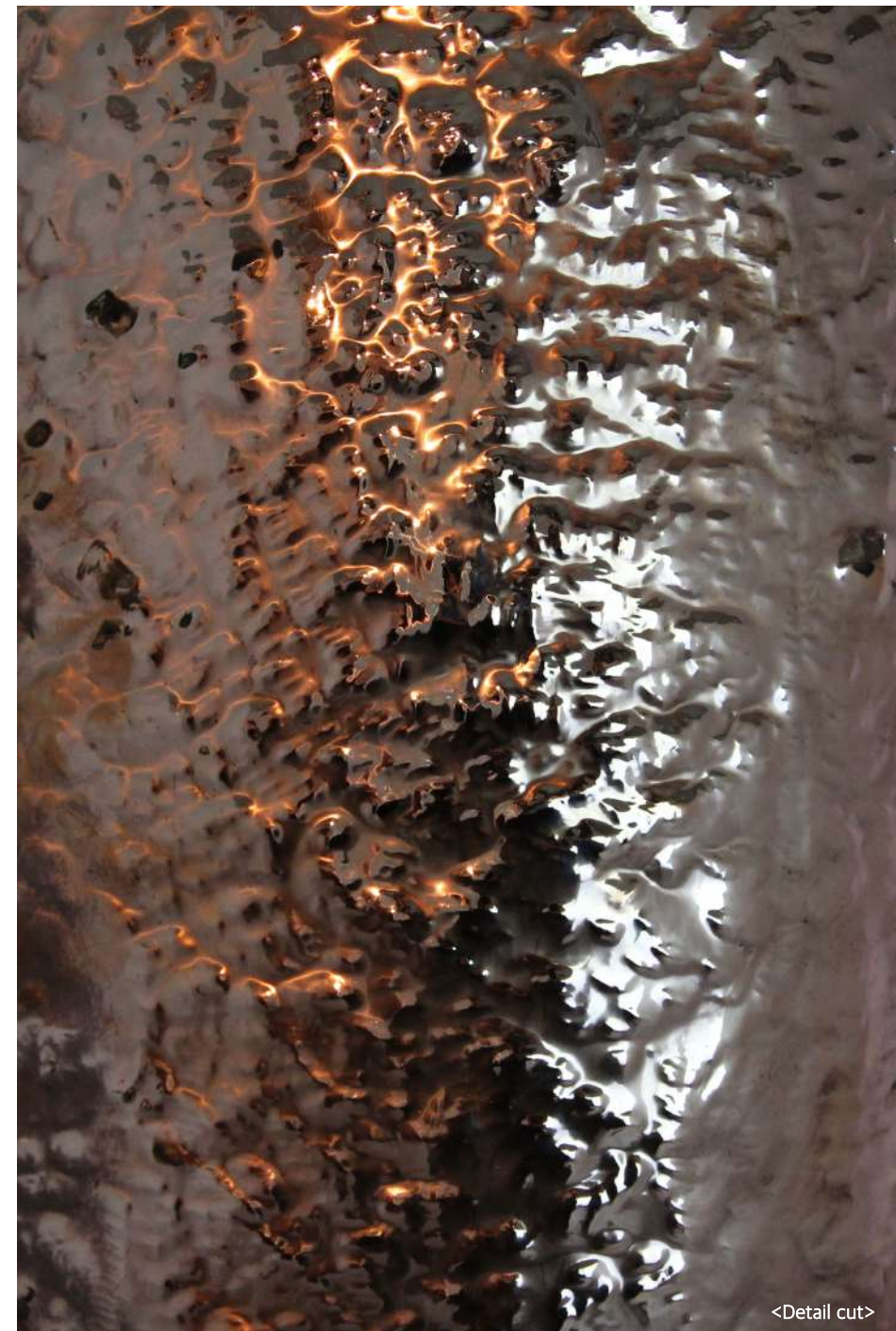


... Donghyeon Lim traces the qualities of sounds he discovers in everyday life—such as their textures and forms—and transforms them into new auditory experiences. The objects created through this process are not merely records of sound but function as instruments that generate new sounds, establishing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

Excerpt from the Exhibition Statement



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



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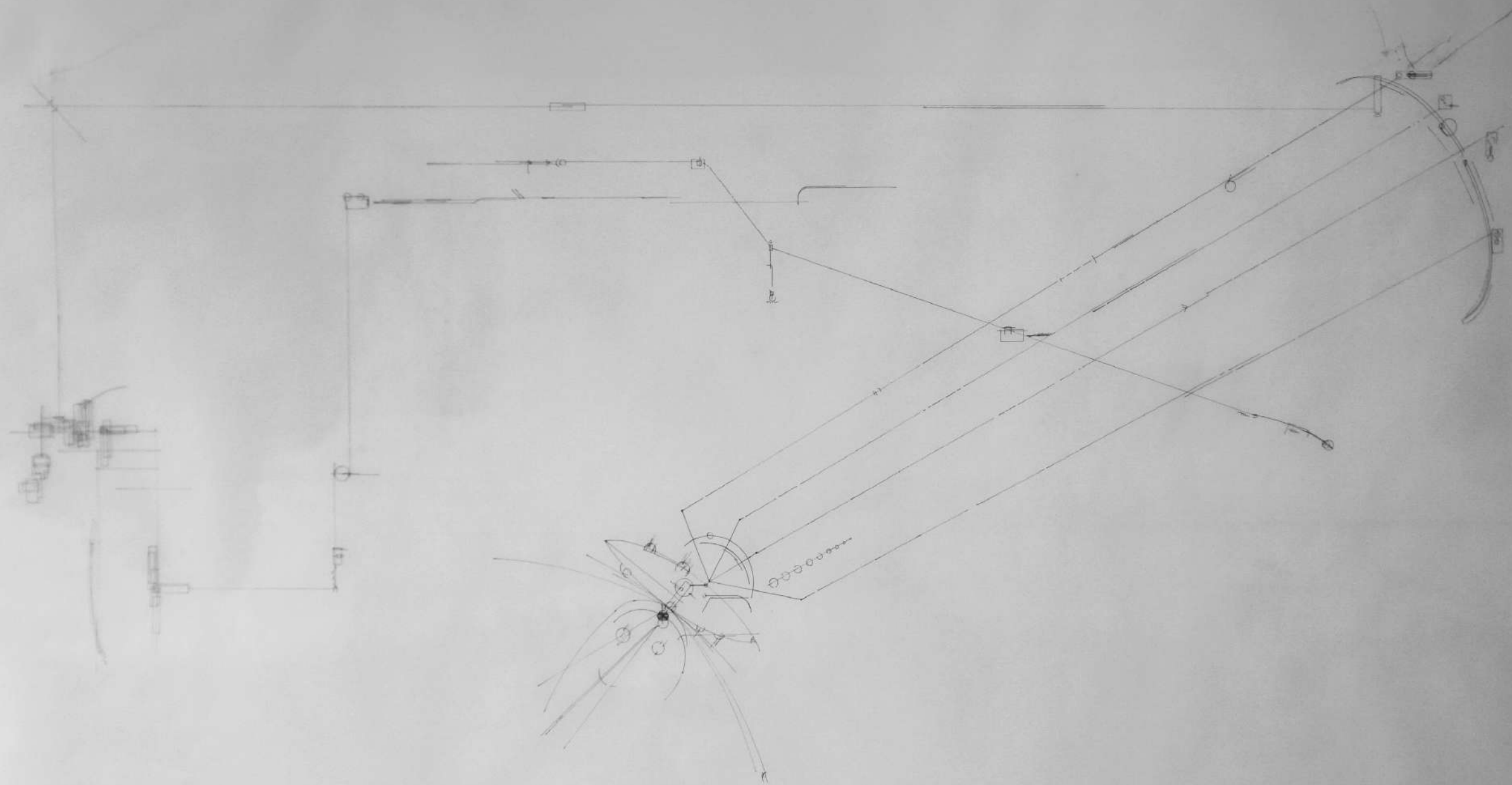


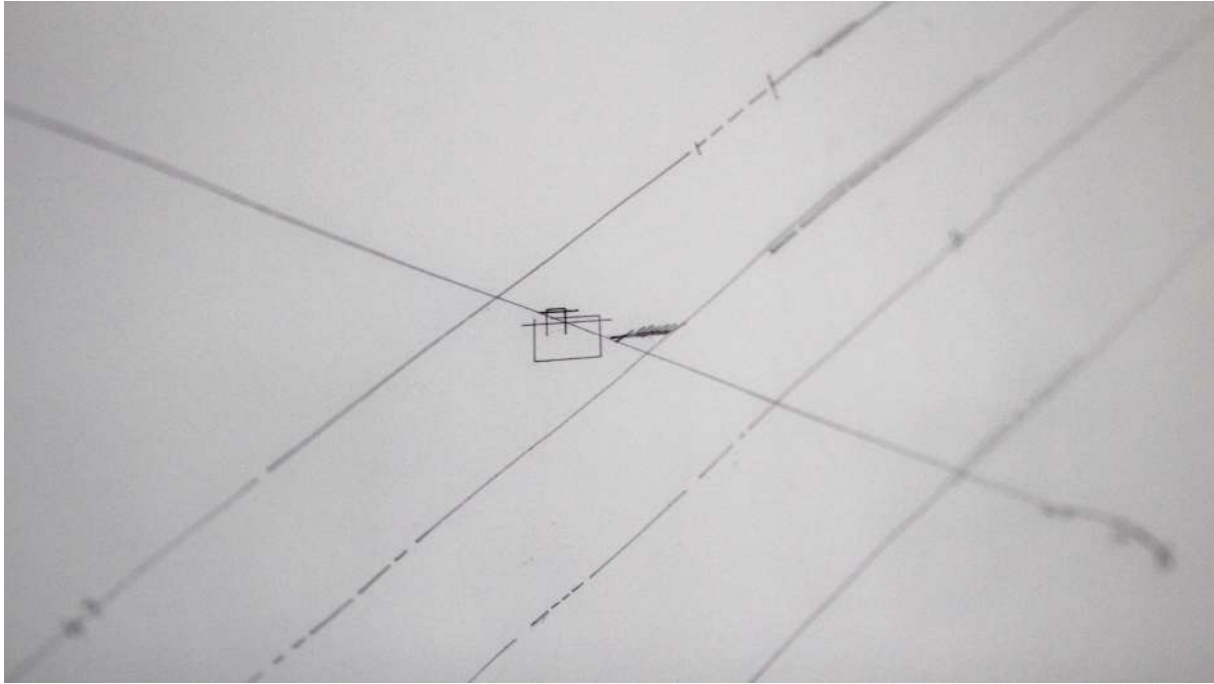
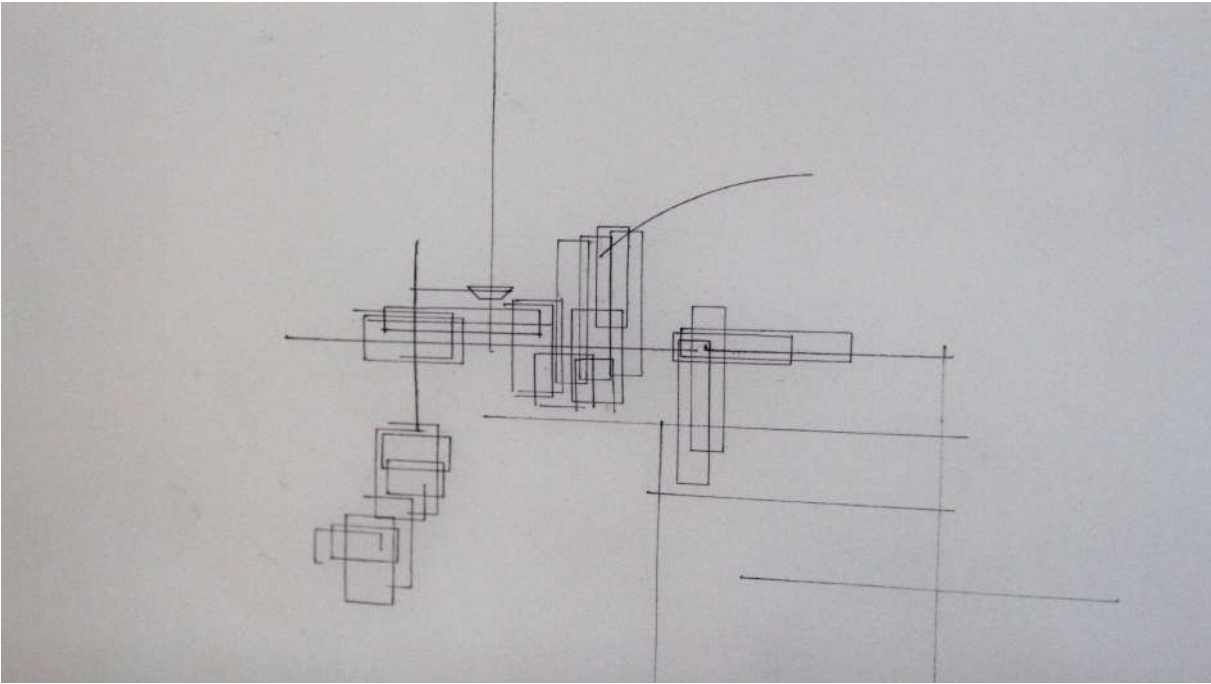
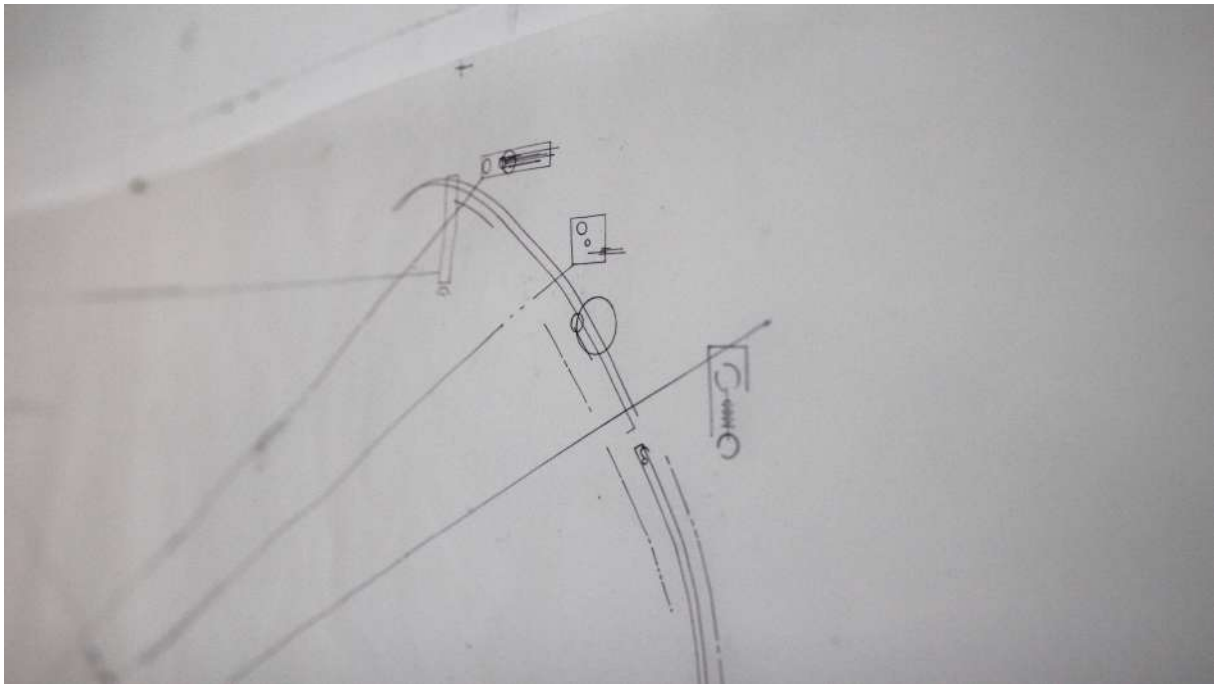
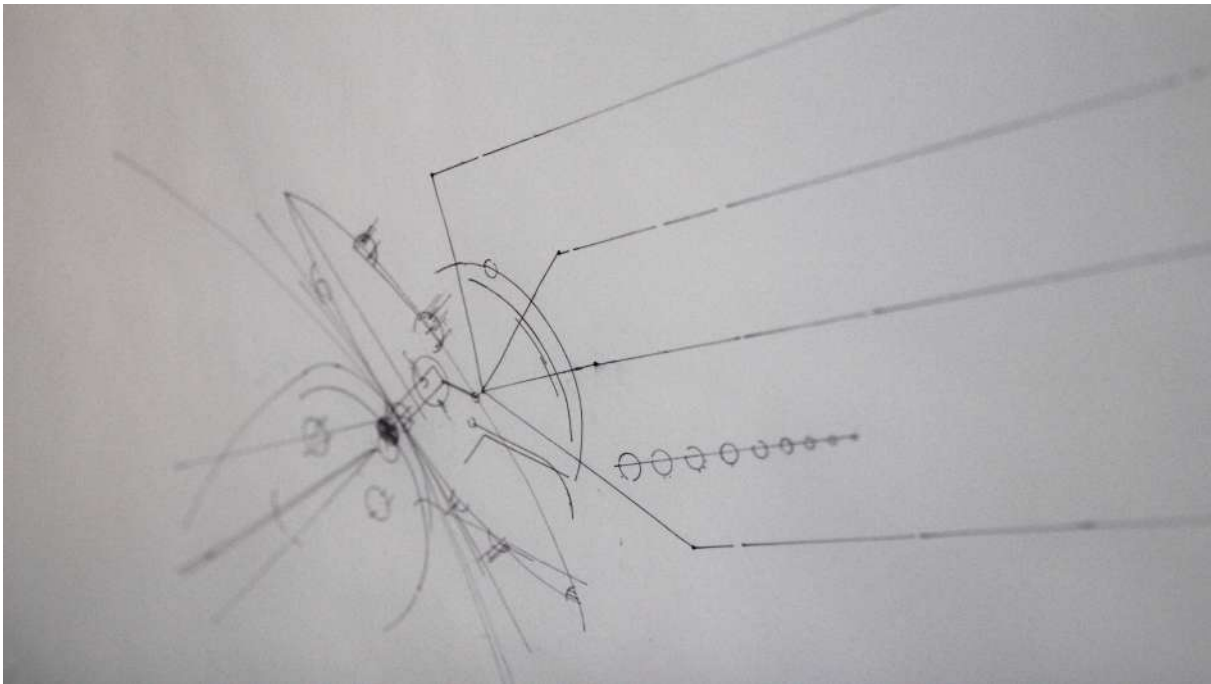


Auditory studies in noise, 2025, iron stick, walnut, motor, 15x30x200cm



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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



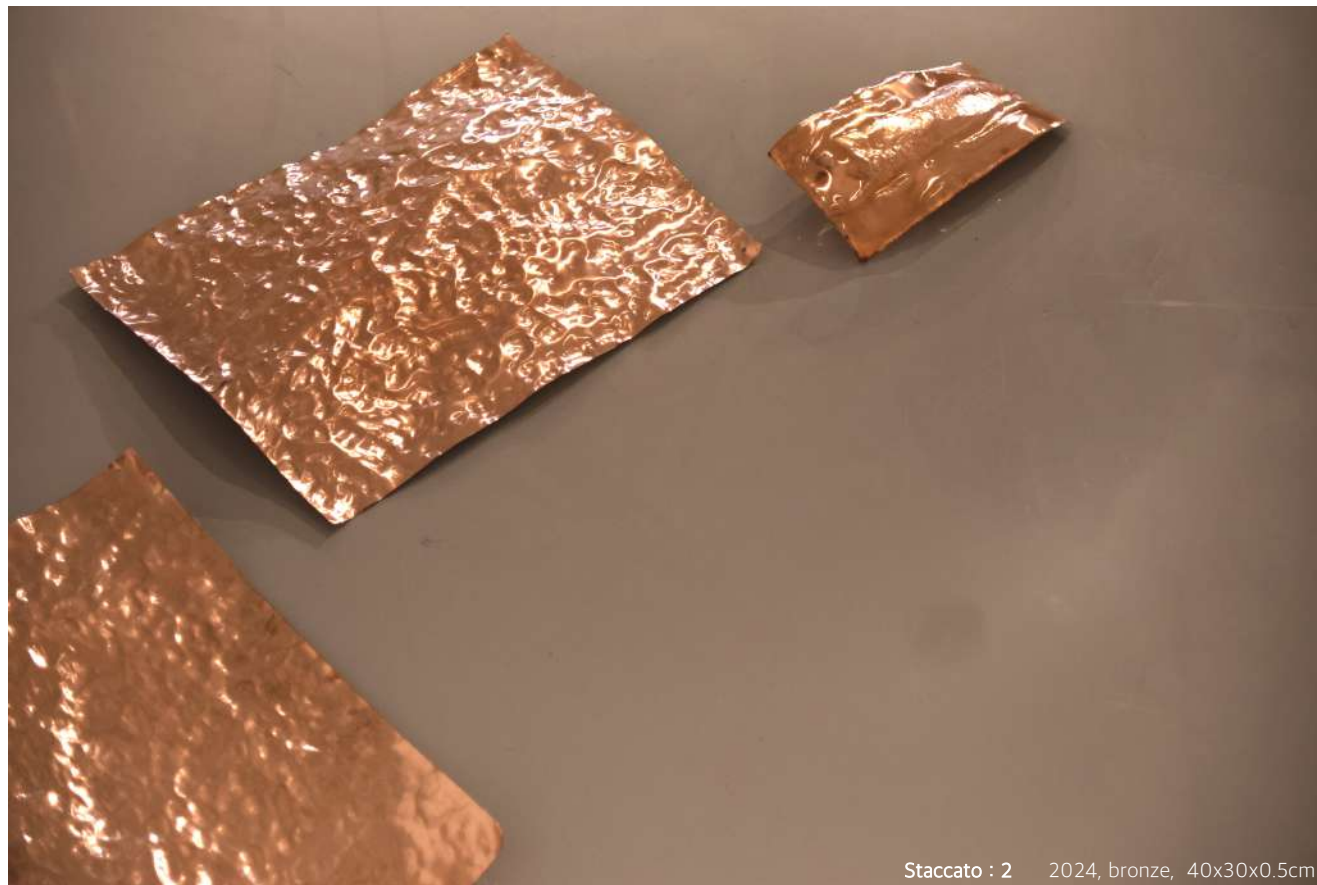
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When a single drop brushes past  
2024, bronze, walnut, variable size





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



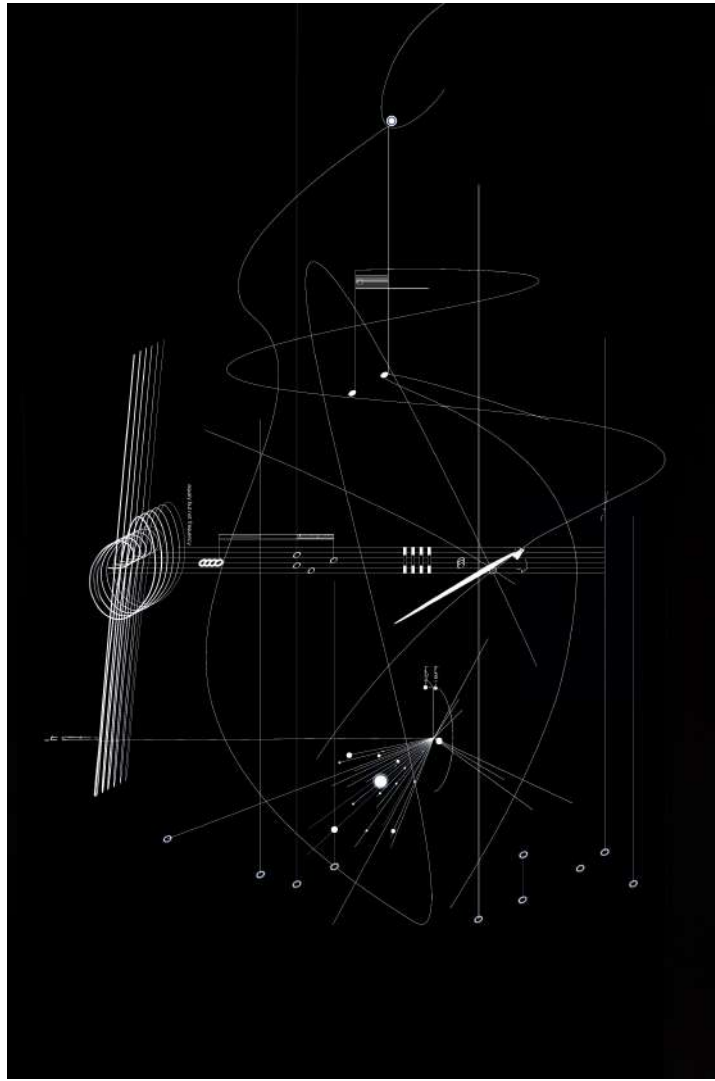
**Stacato** 2024, bronze, 40x30cm



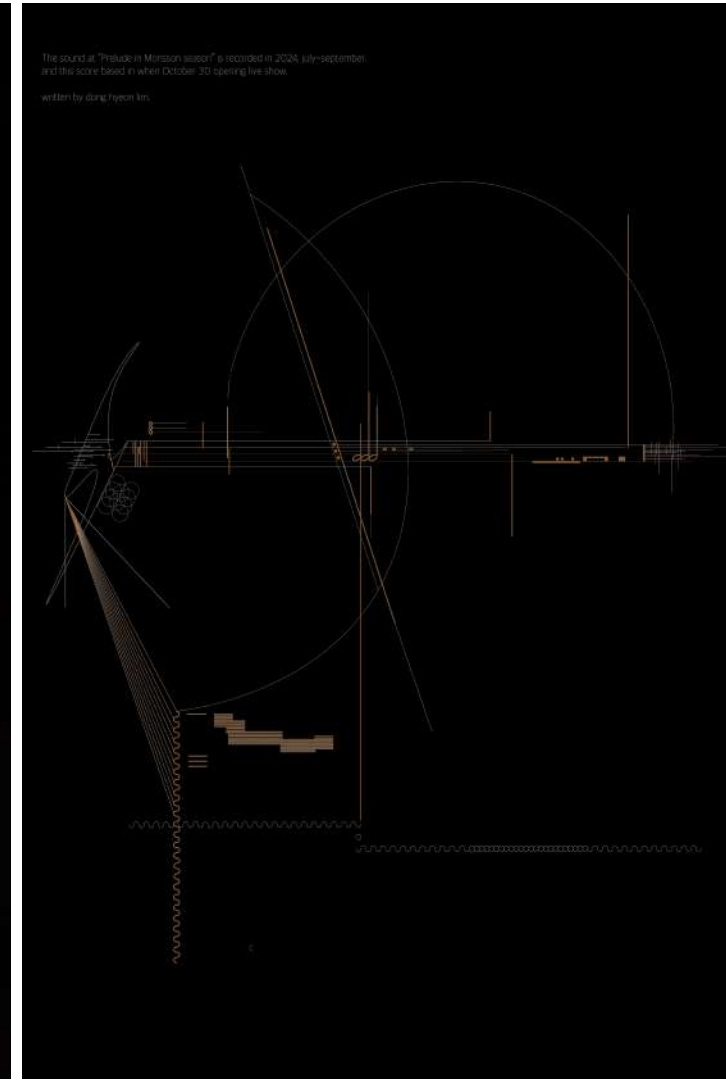
**Time signature** 2024, bronze, 90x70x20cm



**Repreats** 2024, bronze, wood, 60x200x20cm

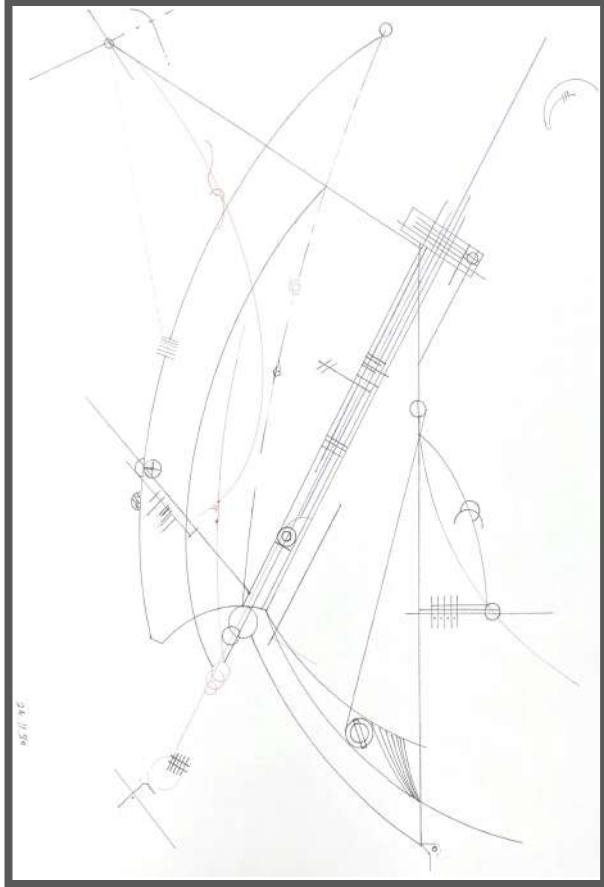


Prelude in “Monsoon season” - score,

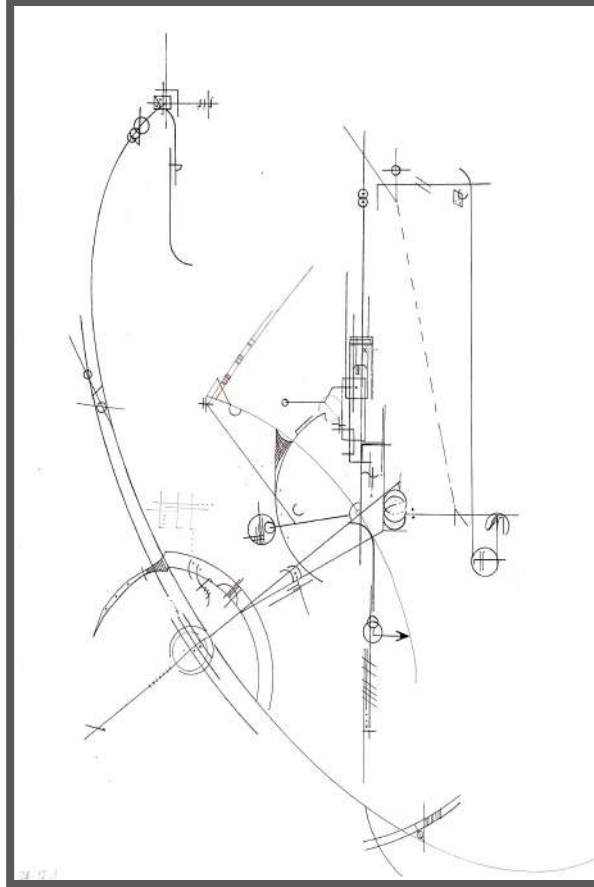


2024, 종이에 잉크젯, 29.7 x 42cm

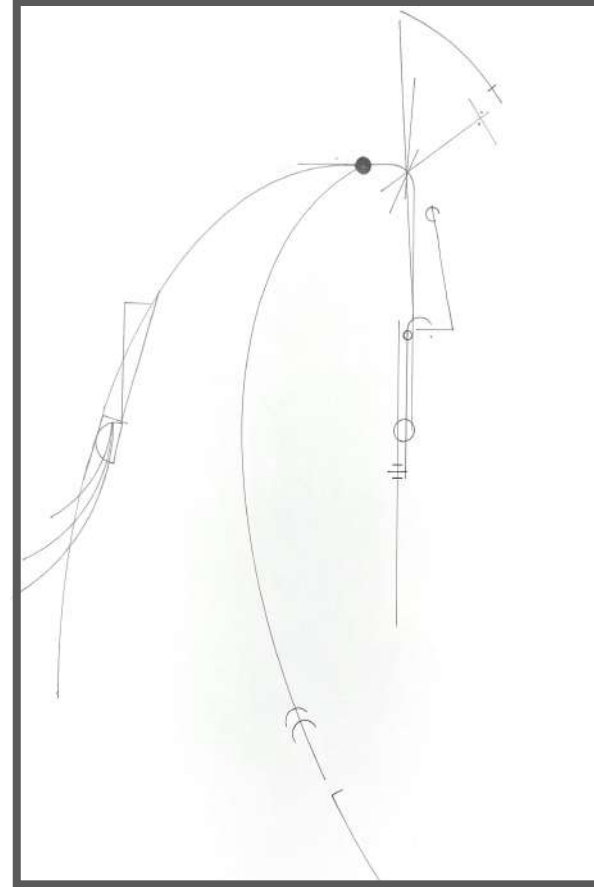




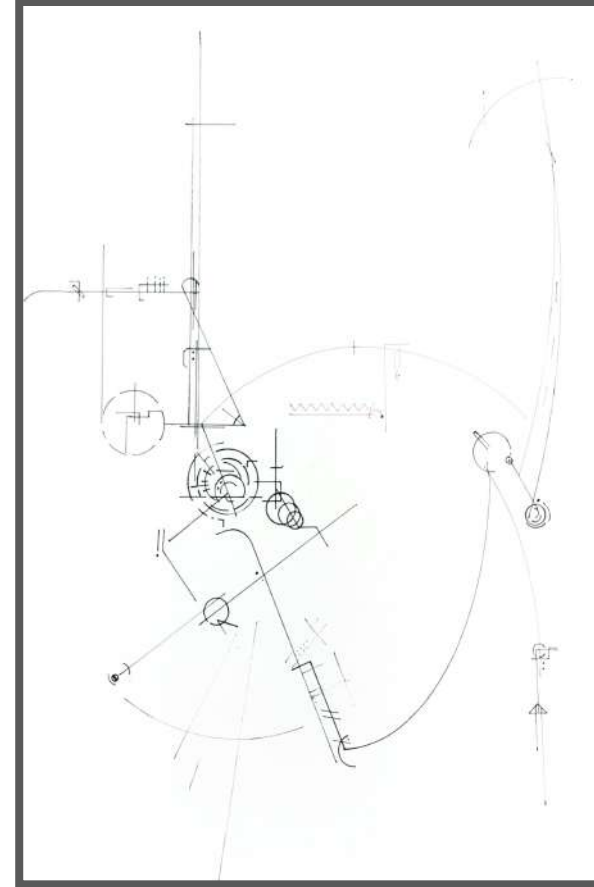
Score : 1, 2024, pen on paper, 21 x 29.7cm



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



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



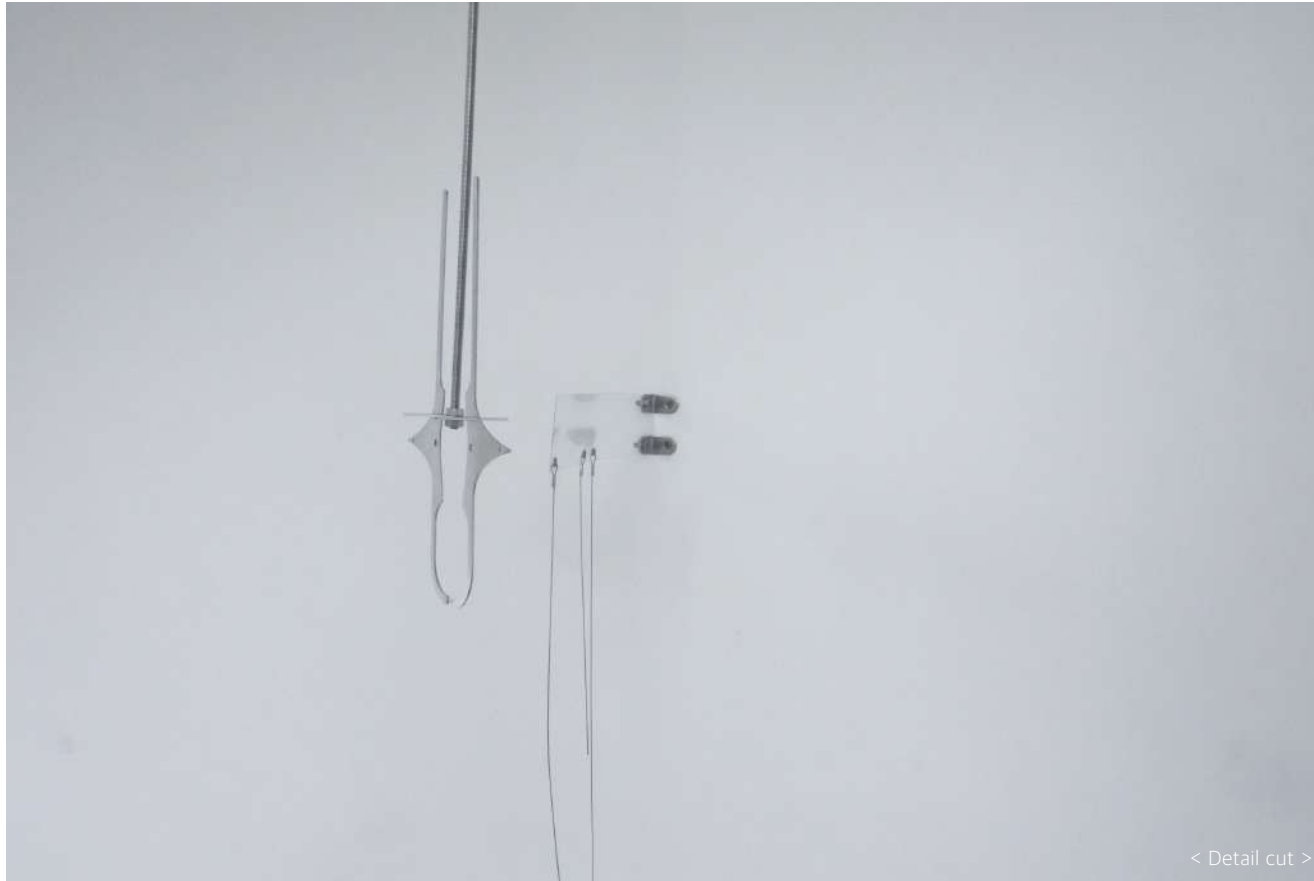
Score : 4, 2024, pen on paper, 21 x 29.7cm

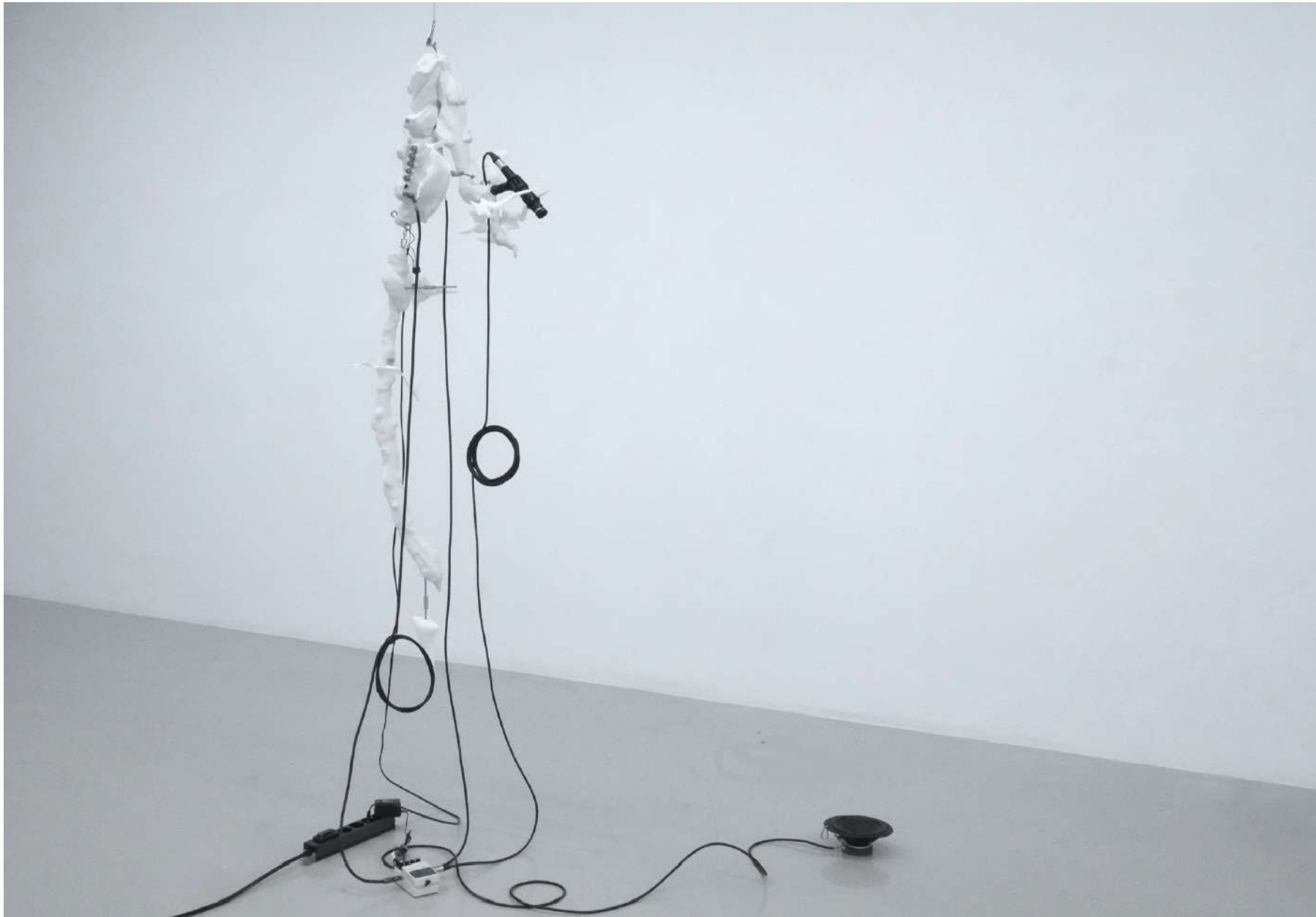


T • • ck

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.





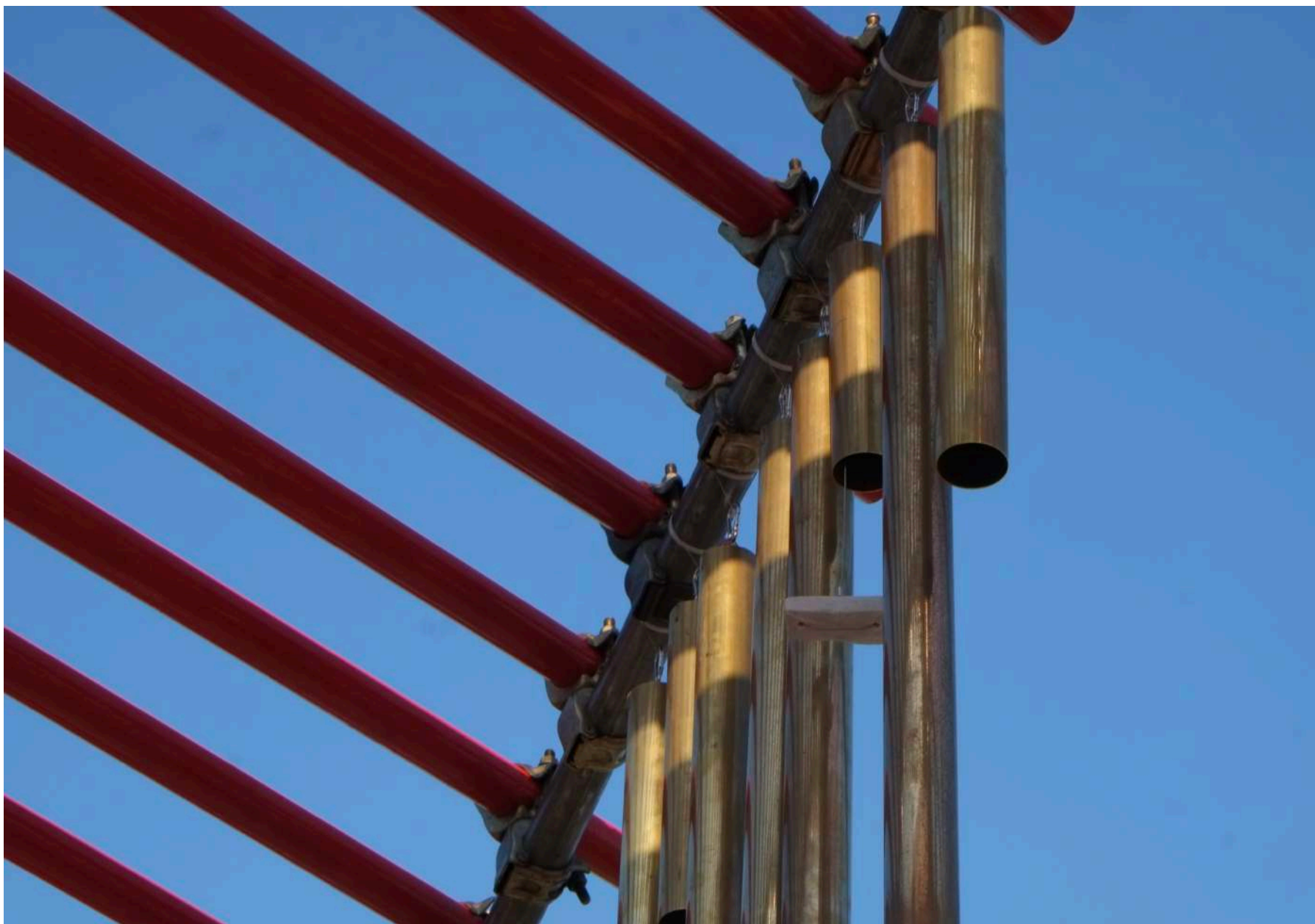
Ossicle - N : 1

2024 , shiva clay, bolt, nut, speaker, mic, 41 x 52 x168cm

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.





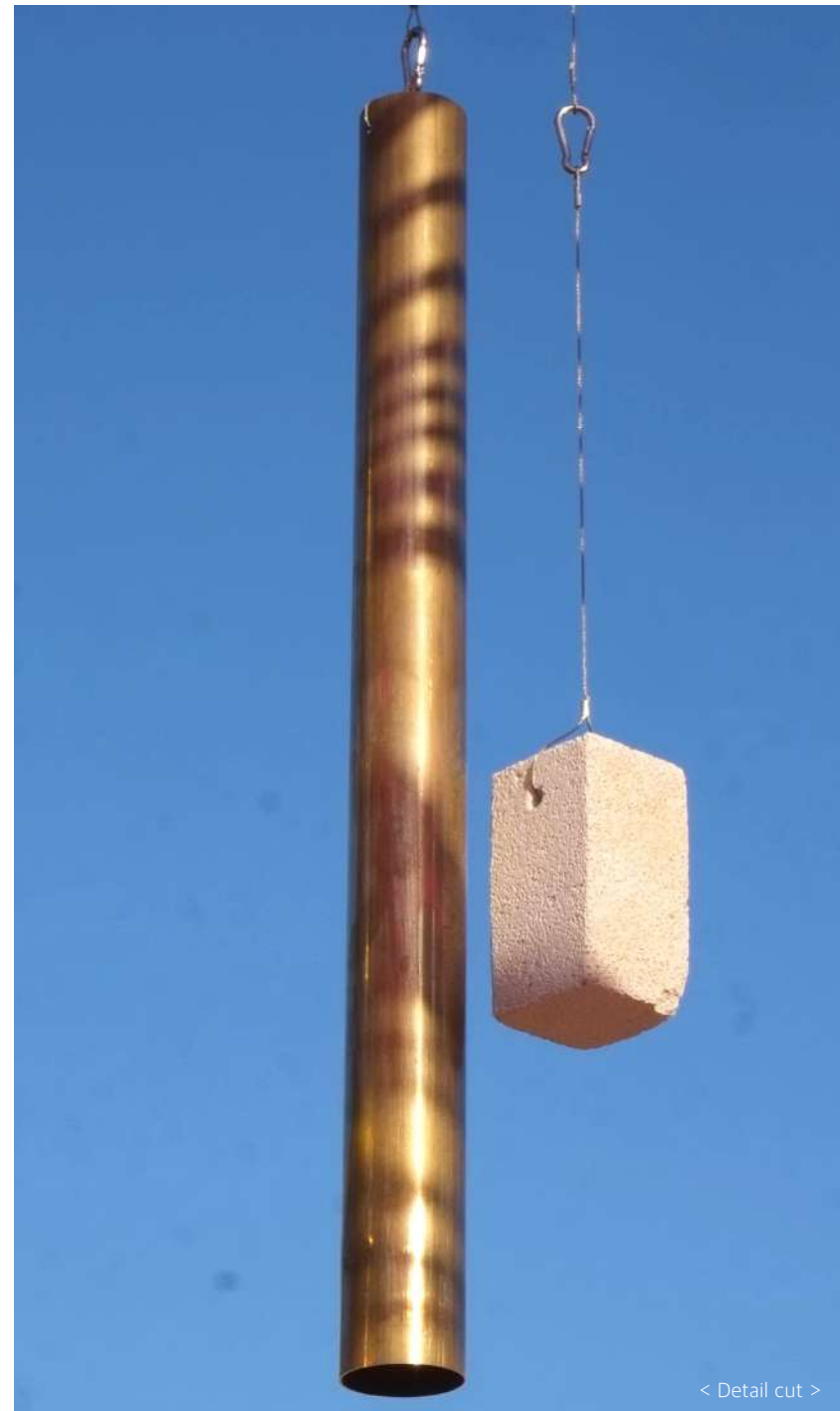


Sound scenery - wind, sea, wave

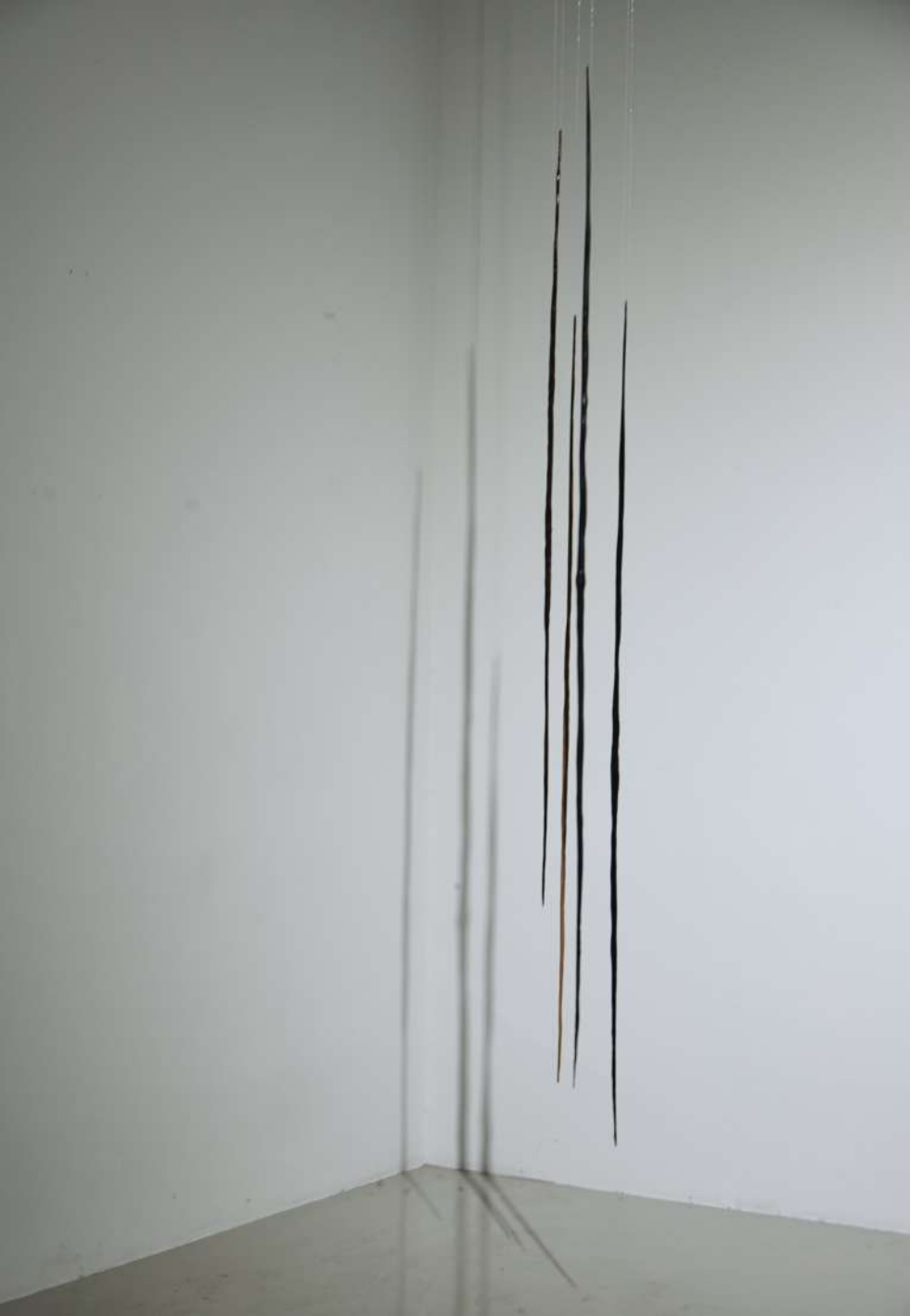
2024, bronze pipe, marble, outside installation



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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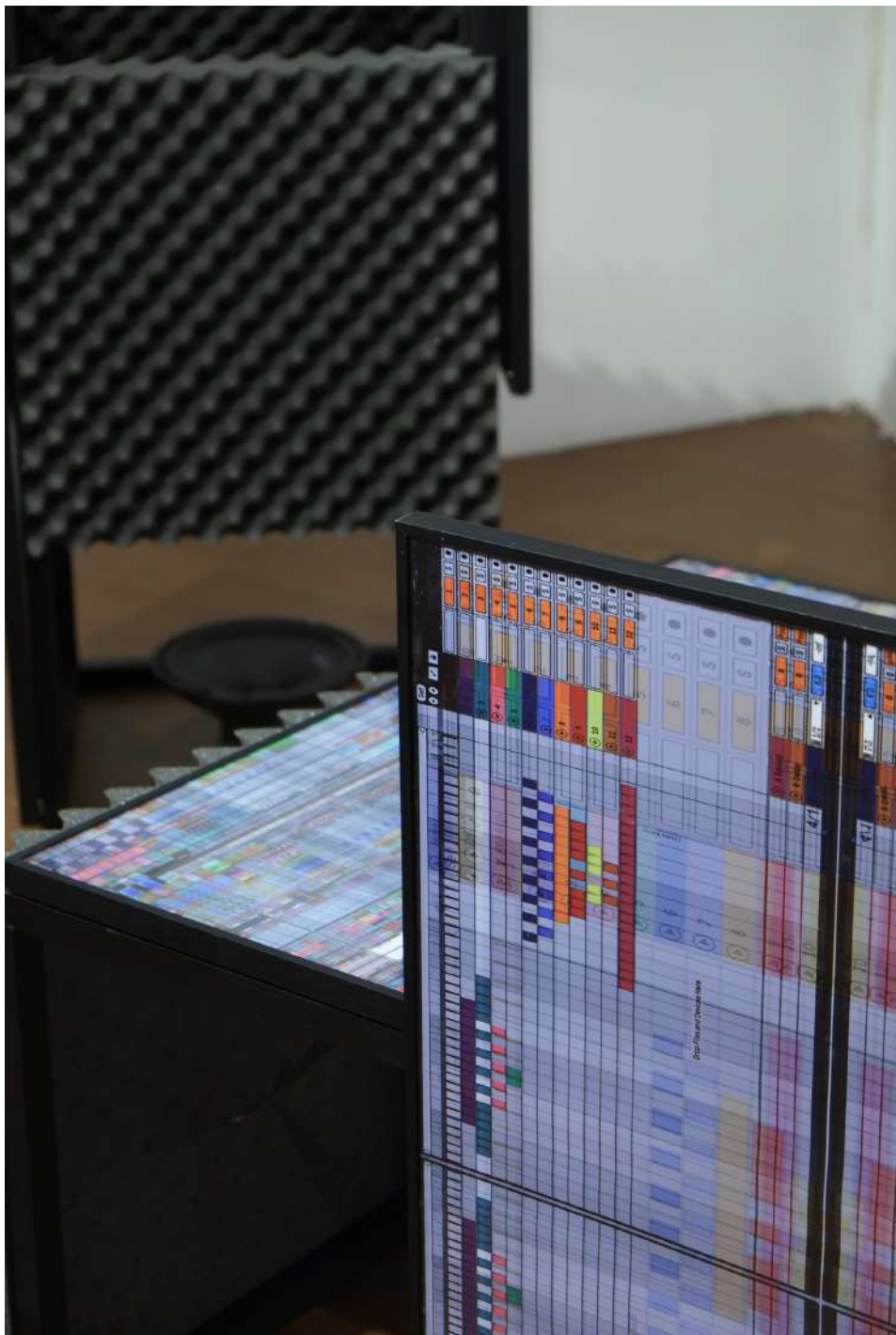


When your words are vertical 2023, epoxy clay, acrylic paint, variable size

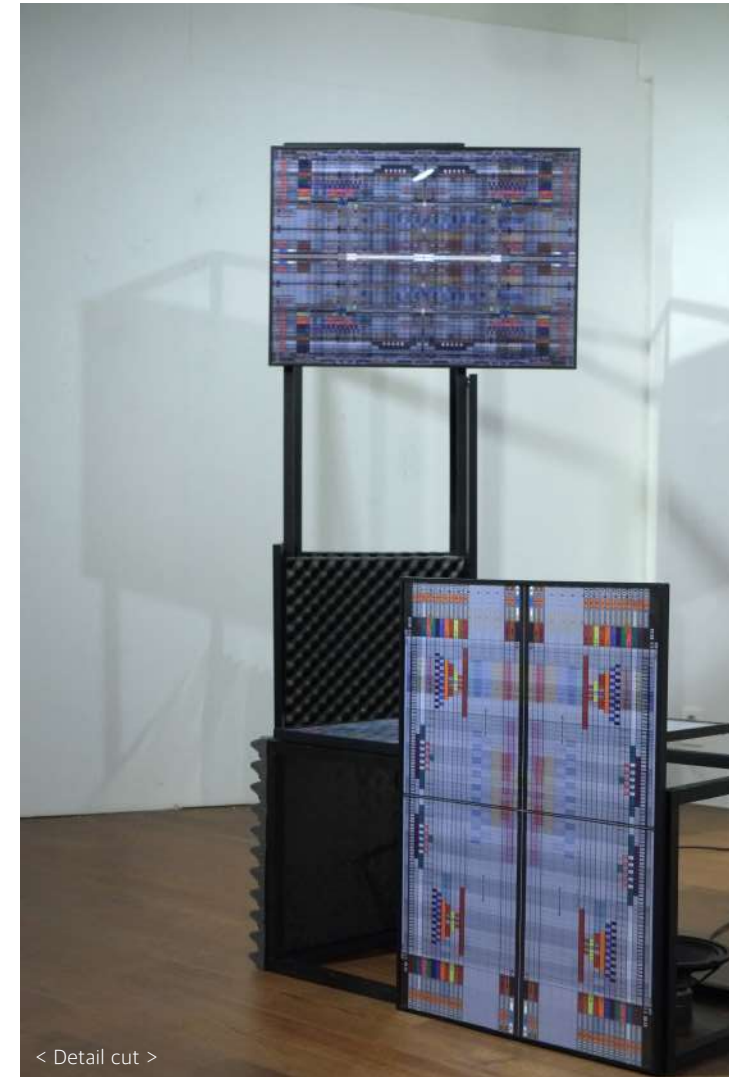


Sound scenery- Layerd

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



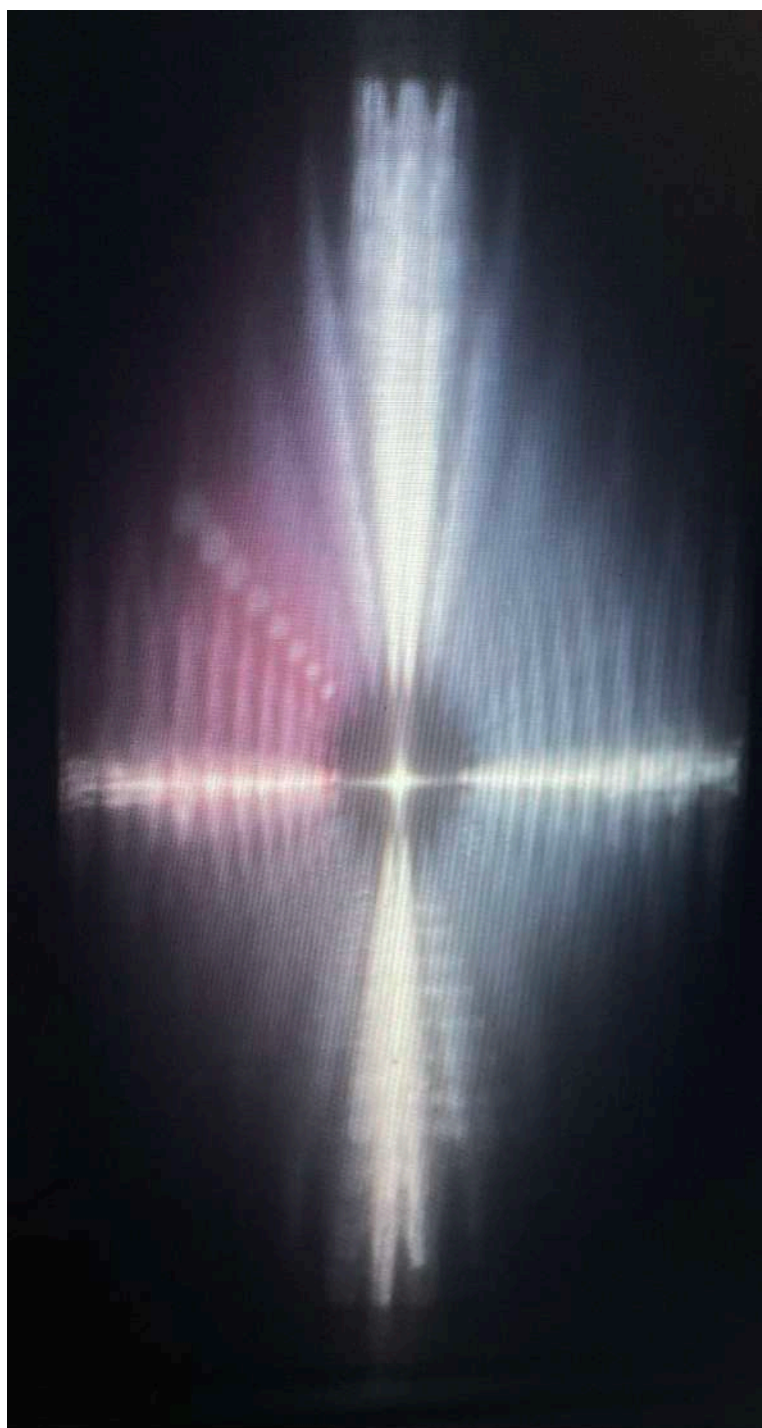
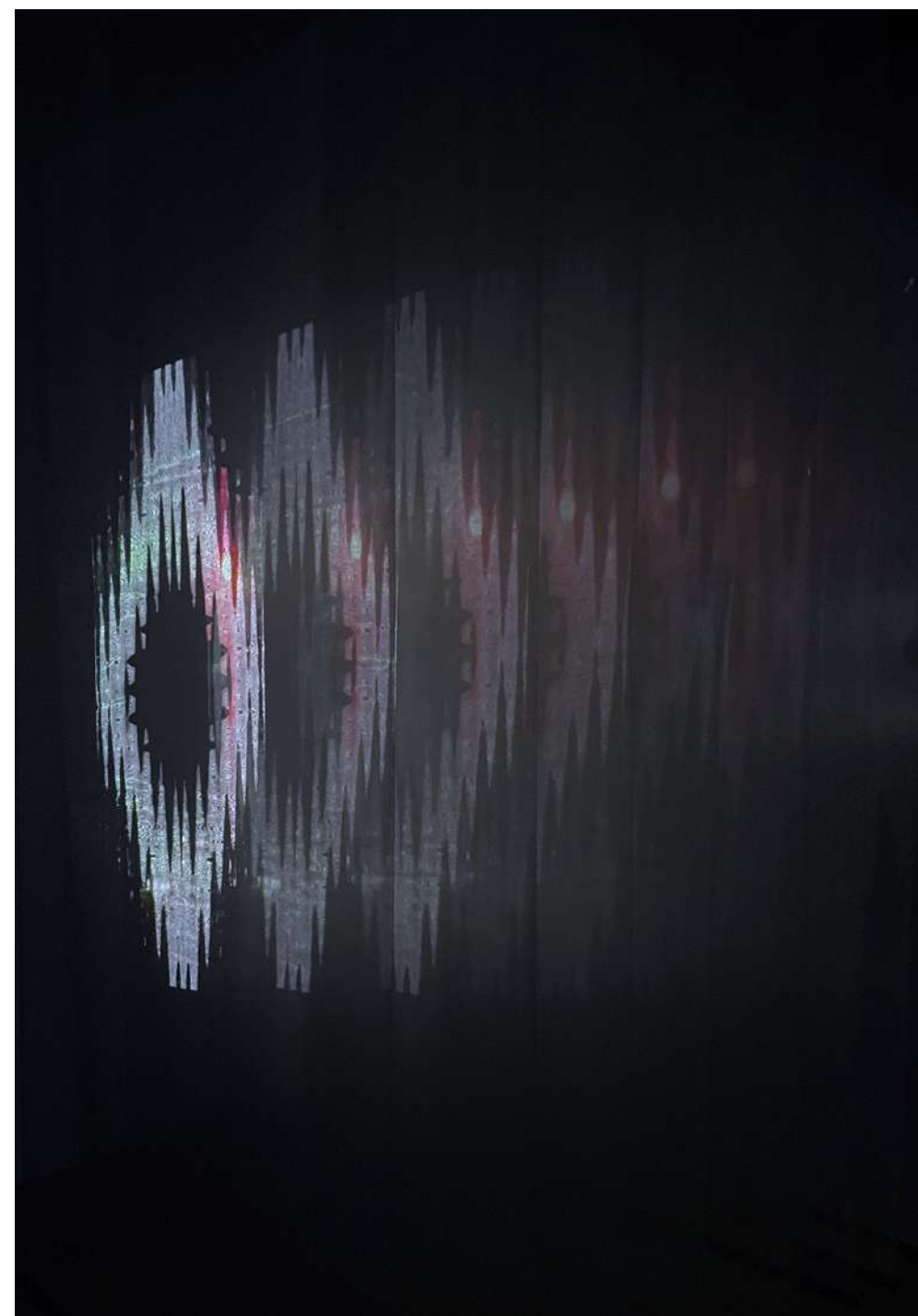
Sound occurs simultaneously in multiple instances. By utilizing the element of time, these sounds are layered and superimposed. The work visualizes this process by borrowing the visual interface of a DAW (Digital Audio Workstation) program.





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





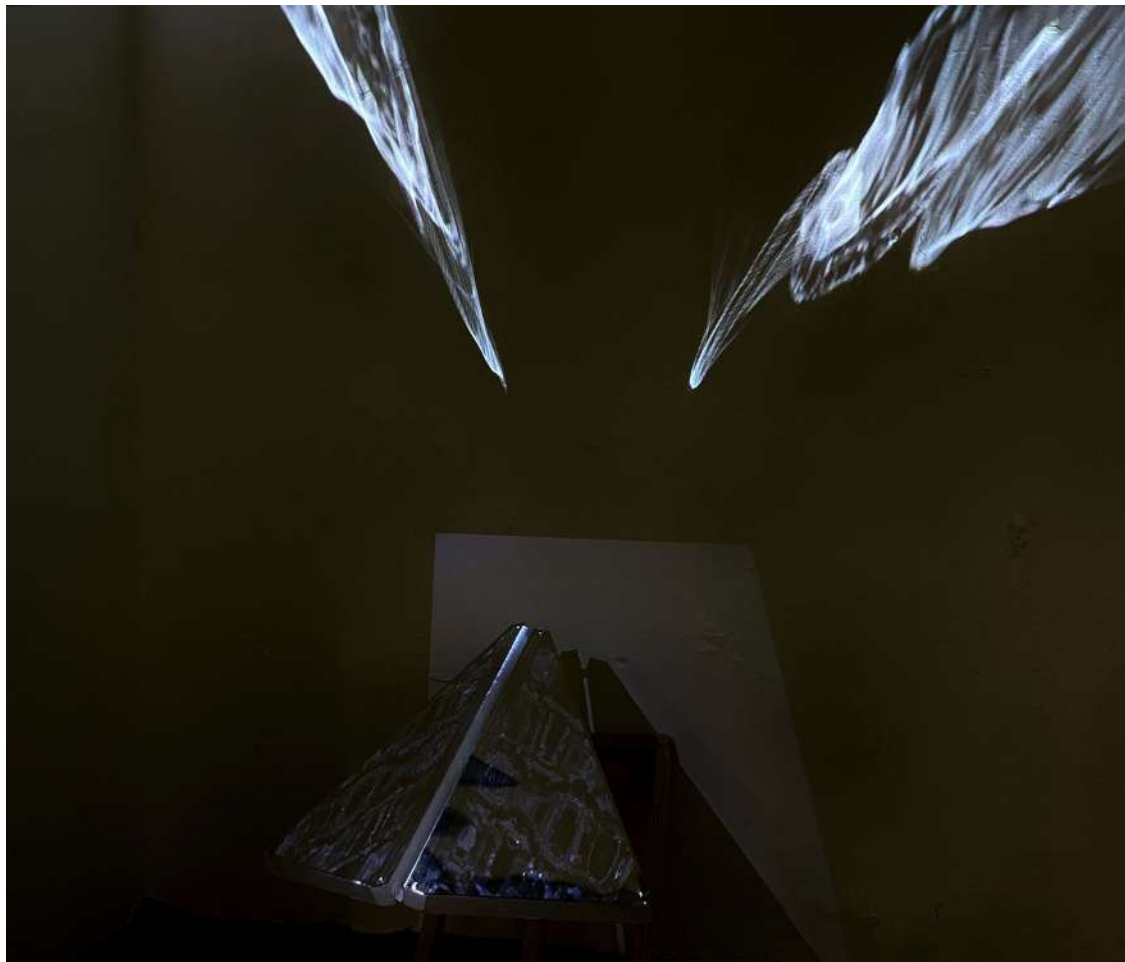
Countless sounds accompany the many scenes that make up our everyday life. The moments we incessantly encounter become distorted and blurred as time passes, yet at times, they emerge with striking clarity.





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

2022년도의 기간에는 소리가 공간에 끼치는 영향에 대한 탐구를 진행했다.

공간에 존재하는 소리들은 볼 수 없지만 진동으로 존재한다.  
이 가설은 소리를 미시적 영역에서 가시적 영역으로서 불러오는 공식이다.  
이러한 공식을 기반으로 소리에 대한 수집을 진행하며 구조를 구성하는  
재료로서 공간이나 건축적 요소로 사용되는 각목이나 합판 등을 사용했는데,  
이것은 목재의 특징 중 하나인 소리의 진동을 흡수하고 증폭시킨다는 점에  
주목하였기 때문이다.

가장 많은 시간을 보냈던 작업실에서 들었던 다양한 소리들을 녹음하고  
재편집하여 각각의 음원을 제작하고, 음원의 스펙트럼값과 주파수를  
차용하여 작품에 대입시키는 과정을 통해 공간을 구성하는 물질과 그  
공간에서의 소리에 대한 연관성을 설명하려는 의도를 가진다.



V.V.V

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



Bundling

2022, silk fabric, frame, single channel 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.