



Kakyoung Lee, *Walk* (2010).

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Walk (2010)

Black-and-white animated HD video with recorded sound (1 min. loop) and 198 drypoint prints on Hahnemühle Copperplate bright white paper, images: 6 3/4 x 10 3/8 inches each, paper: 11 1/4 x 15 1/4 inches, edition of 2, printed by the artist, published by Michael Steinberg Editions, New York, available through Mary Ryan Gallery, New York.

Kakyoung Lee's mesmerizing installations, comprised of stop-action animation accompanied by the drawings or prints used to make the video, call attention to the daily rituals of street life—those formless periods of travel from one place to the next. In *Walk*, a diligent mother pushes her two children in a stroller across a flagstone surface—the surface is identifiable by the rumbling of plastic wheels in the soundtrack—in a setting that is otherwise devoid of description. In both the video and its accompanying

series of drypoints, the family begins on the horizon at the upper left and zigzags through the empty white space to the foreground at lower right. The sound of the wheels intensifies as they draw near. The group eventually passes directly before us and then exits unceremoniously. Lee's generalized treatment of this decidedly humble subject infers universal experience—the activity is common to many cultures, and familiar to individual viewers on either a personal or vicarious level.

Lee's process mirrors and supports her purpose. Beginning with a sound recording of an activity (in the case of *Walk*, a mother pushing her children in a stroller), Lee returns to the studio to draw and/or print images to accompany it. When working in drypoint, she begins by incising the figure group on the plate, which she then prints in one or more impressions (in this case, two) and then scans the printed image into the computer. The next "cell" is drawn on the same plate and printed in the same manner. This is repeated as often as necessary to complete the intended animation, 198 times for *Walk*. As the process continues, earlier drypoint lines fade away under the pressure of the press, emphasizing the illusion of space as the prior marks recede, leaving a trace of the group's trajectory. The subtle variations in shading (a natural result of the printing process) lend a shimmering and human quality to the video, reminiscent of William Kentridge's animated works. Once all the images are complete, the digital files are then strung together with video-editing software and coupled with the soundtrack.

For the installation, the video is displayed on a flat-screen with the prints arranged in sequence around it. The multiplicative aspect of the works on paper—a yawning stretch of the same figures on an endless march—emphasizes the bodily rhythms, repetitive sounds, and cumulative nature of such familiar activity. ■

—Sarah Kirk Hanley