



KANG CONTEMPORARY

Minds & Matter | Remembering Fragments of Space

curated by Paula Böke

ChanSook Choi, Annette Cords, Wolfram Wickert, Jazoo Yang

Duration

April 28, - July 09, 2022

"Space considered in isolation is an empty abstraction" - Henri Lefebvre

The innate loop in which people shape their surroundings and in turn are shaped by their environment leaves its traces all throughout this exhibition. In this kind of interplay, Mind cannot be over Matter. They work together as equals in a constant symbiosis. Thinking of space not as a passive backdrop but as an active entity allows a rediscovery of kinship with the land. Abandoning the idea of the hierarchy of people over land,- enables us to acknowledge the active influence of space on people. And ultimately understanding that the environment we move in is not neutral, but soaked with stories and emotion, that will potentially be forgotten but nonetheless shape the experience within that space.

With this exhibition, Kang Contemporary showcases the relationships between mental and physical spaces. Focusing on intrusions and intersections, therefore, denying any isolation between Art, Space and People complicates these entities and troubles clarity of interpretation. At the same time, it opens the possibility of discovering a plethora of connections and correlations which are tangent to everyday life.

Neither art nor artists exist and create in a vacuum. The outside world is an organic part of artistic creation. In this exhibition, artists are brought together to show the various ways in which physical and external matter infuses minds. From whimsical observation of changes in the landscape to explorations of the dangerous fascination to own what is outside of human control. As with any long-term relationship the connection between humans and the surrounding world is a complex web of endless experiences and sensations, therefore, this exhibition is just a glimpse into one of the most influential and inconspicuous kinships of human life.

In her work, **Chan Sook Choi** focuses on traces that people leave behind in the territories they inhabit - from private properties to territories shared by several states or owned by multinational companies. Memory and the construction of identity, time, and space are essential questions, each of which becomes subtly and incisively artistic forms. The `qbit to Adam` performance which she created for her show at the MMCA, Seoul explores the remnants of a mummy which was discovered in a copper mine in Chile. The "Copper Man" has been subject to various debates over its ownership. Part of the performance is NFTs which show fragments of the Copper Man. Inscribed in the NFTs are converted memories of the land, these are to be presented to the memories owner.



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Annette Cords' tapestries are mysterious and yet comforting. The soft medium which refers back to a pre-industrial and pre-digital era collides with the motive of city lights and billboards. The traditional and gentle manual work meets the harsh visual language of skyscrapers, concrete, neon signs and graffiti which illustrate today's urban life. Yet the work suggests that this visual language will inevitably and naturally become a new artistic tradition. It uncovers beautiful patterns and creates compositions of the very things we deem mundane. Additionally, Cords emphasizes that these signs and symbols of modern life are in constant dialogue with the people surrounded by them. As simplistic as the contemporary designs may be, the overload and layered messages and images are challenging to navigate. They can be understood or misunderstood in a variety of ways.

The theme of change is an important aspect of **Wolfram Wickert's** work. While his "historic and cultural maps" are inspired by the visual vocabulary of hand-drawn Chinese maps, they depict European and Asian landscapes across several centuries. His works hint at the marks human populations have left on the ever-changing land. Historical timelines run parallel and create new landscapes in which long-gone castles,- or 18th century train tracks coexist with nuclear power plants. Wickert's maps tell a multitude of stories out of which some are still prominent today, while others have passed without any trace. All of these are memorialized seamlessly. His artworks visualize the manifold ways in which humans have interfered with spaces and how the land is never free or neutral of the imprints of history despite the collective memory fading.

Jazoo Yang has made a practice of discovering the extraordinary in the mundane. She explores construction zones, parks, and abandoned buildings in search of materials for her works. The artist then eternalizes them in resin molds. Her art pieces are memories of buildings and sometimes entire neighborhoods that no longer exist, but used to be vivid clusters of social life. They visualize the constant radical and sometimes brutal change life in the city entails. She assembles this rubble, which is usually seen as a source of irritation and chaos into abstract compositions of colors and shapes. In a post-industrial-age that gentrifies developing cityscapes before they can gasp for air, she turns to a more appropriate medium than paint on canvases.

Paula Böke