



KANG CONTEMPORARY

Jeongmoon Choi

CLIMATONIC : FLOATING LANDSCAPE

Duration

January 21 - April 15, 2022

It was her own earthquake experience, in Athens in 2013, that led Jeongmoon Choi to engage artistically with the doctrine of the construction of the earth's crust, tectonics. Since then, the artist, who grew up in Seoul and lives in Berlin, has taken up tectonic shifts and the resulting earth movements in symbolic form in her works - often room-sized installations - and realized them with an aesthetically impressive gesture.

Choi has also devoted herself to this theme for her exhibition at KANG Contemporary. The artist has not only developed a new installation, but has also created a new term: The portmanteau word "Climatonic," which Choi composed from the English-language terms for "climate" and "tectonics," names the largely still unnoticed phenomenon of the influence of plate tectonic processes on the climate, through continental drift. Although the corresponding shifts occur very slowly and are hardly noticeable, the reconfiguration of the Earth's crust caused by the movement of the magma beneath it creates new continents and oceans, high mountains and deep-sea trenches - a process that also influences the Earth's climate in the long term.

Choi's exhibition "Climatonic: Floating Landscape" makes these earth and climate movements visually and physically tangible, so that one can trace them with one's own body: the light installation "Floating Landscape," which consists of many colored, elastic threads and traverses the room, imagines and symbolizes the shifts of the earth's plates in a wave-like manner, similar to a vector graphic. The work is based on scientific records of seismic movements near Japan - the group of islands neighboring Korea, where three earth plates cross. What one sees and can physically experience by walking through the installation is not only scientific data transferred from the graphic abstraction, but Choi also creates above all a spatial, almost scenic translation of possible human memories associated with these earth tremors.

By using UV rays as the source of the light that makes the accurately stretched threads visually stand out even in the dark, Choi, who originally comes from a painting background, treads the borderline



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between spatial drawing and light art. What emerges are sensual effects between two-dimensional recording and its three-dimensional interpretation. At the same time, "Floating Landscape" establishes a proximity to Op Art due to its visuality, and a proximity to textile art due to its materiality, without having to clearly locate itself. Rather, it is the crossing of all these qualities that gives Choi's 3-D drawing a quality of its own: as the threads reflect the light, the space seems to vibrate slightly, the senses are irritated, similar to a slight earthquake.

In addition to "Floating Landscape", which also radiates out into the urban space through the gallery's window front and, especially at dusk and in darkness, also develops its own effect from the outside, Jeongmoon Choi shows a number of works in the upper area of KANG Contemporary, some of which seem two-dimensional at first glance: Here, for example, we are dealing with tectonic impacts drawn as notations or wall objects in which strictly vertically arranged threads in the form of obviously overloaded barcodes tell of the (in)legibility of human memories of natural disasters.

Martin Conrads, edited by Carolyn Prescott