



KANG CONTEMPORARY

THREADING LINES

JEONGMOON CHOI | ANNETTE CORDS

25 August - 10 November

In the architecture of textiles, colors bend as threads overlay and weave into each other. Tightened fibers define sculptural spaces and sensations of the eye conjoin with the anticipation of touch. Each texture promises a different tension. A singular thread, laced tightly like the violin's string, cuts through space with sharpness, defining a new chasm within. It marks a boundary that, despite the fragility of the string, seems impossible to cross.

Kang Contemporary is pleased to present the artworks of Jeongmoon Choi and Annette Cords in the exhibition *THREADING LINES*. Throughout their careers, both artists have defined unique ways of approaching materiality and techniques and offer significant contributions to the world of art. Putting these two artists into a dialogue showcases the vast material capacity of textiles and strings. The medium is explored in corresponding and yet dissimilar ways, resulting in artworks that evoke distinctly variant impressions. While Jeongmoon Choi's "Drawings in Space " creates compositions that emphasize singular strings, Annette Cords' woven arrangements amplify the composite potential of woven thread. Stretched and woven and yarn is often perceived as a traditionally manual medium. Nevertheless, through the works of both artists, it reveals itself as deeply intertwined with technology and the digital. Seemingly opposing processes of the virtual and the tactile world modify and enhance the other. Thread in this context is sensitized as a part of a collective, one fiber of code composed into a more extensive program in which each singular piece modifies, supports and impedes the structure and weave of the whole.

Like a spider spins a network of strings, the artist **Jeongmoon Choi** composes installations that oscillate between the fragility of a singular yarn and the beaming force of the collective composition. Sometimes, these installations span across entire rooms. Other times, they are confined in wooden frames that, through their vigorously confined dimensions, intensify the artist's interrogation of materiality, line and perception. They emulate contradictory sensations and are simultaneously vulnerable and strong, delicate and secure. With meticulous precision, Jeongmoon Choi constructs her worlds that partition space into vibrating subdivisions. Similar to the spider's body crossing through a space and mapping out her web, we can imagine the artist moving, guiding and securing strings to construct exceptional architectures. Despite the digital pre-construction of the artworks in virtual models, the building process is deeply analog and dependent on the artist's precision and feel for the material and space. Through repetitive movements Choi begins a meditative performance that is continued by the viewer, who, encouraged by the evenly vibrating and blurred strings, enters a similarly meditative state. Artists and visitors enter a communal experience as the observers' eyes imagine and trace the artist's choreography.

The even rigidity of the strings and the redundant precision of tensions and spaces suggests a robotic or manufactured creation. Similarly, the sequences of strings within the frames often translate into barcodes or chemical symbols. Finally, Choi's analog compositions are



KANG CONTEMPORARY

transformed into modes of communication only decipherable in a digitalized world. Hence these analog artworks extend into the digital, the physical into the virtual. The artworks playfully challenge limits of perception and readability. Lines and layers of strings merge into one collective conformation posing illusions to the viewer. Attempt to discern the singular elements and series of strings becomes disorienting as the eye jumps between dimensions. Even though, after some time, it may be possible to recognize clear lines in the scintillating formations, Choi's artworks transcend the tangible and tactile and remain seducing in their irritating ambiguity.

The puzzling invocations of Candy Hearts in **Annette Cords'** tapestries are interrupted by graffiti and image clusters. The visual and tactile collages evoke the aesthetic language of layered and disconnected cityscapes. Often accumulations of billboards, street art, and advertisements are used as inspiration in Cords' process. She photographs, interrogates, manipulates, and encodes these elements. This process of translation, visualization and disguise results in a recombination of familiar symbols that are abstracted and poetically uncanny. In addition, the sequential compositions of impressions of urban life are reminiscent of a virtual world consisting of program layers, open tabs, and glitches. The layered contents of the tapestries imitate their materiality; woven threads overlay each other, are covered up, and then are exposed again. In a dynamic interplay the singular threads build, corrupt, or alter each other's qualities. The material interrelation of the strings call for a tactile sensibility as much as the raw materials themselves. Correspondingly, Annette Cords uses differing threads and weaving techniques to create textures that expand two-dimensional images into space and create cross-media artworks.

Prior to weaving, Cords assembles and manipulates the separate images digitally. Through computer programs each pixel is converted into a point in the binary system of punch cards. Later they are transferred into a jacquard loom which allows for complex and graphic weaving textures. Hence, Cords' artistic process alternates between the digital and the analog. It emulates the history of loom weaving itself, which is widely considered the first computer. Jacquard weaving is essential in this process as it emulates a language that is readable and invisible. Images, code, and written text interlace and are inseparable in their tactile union. The tapestries resemble a hybrid that crosses and overcomes material and social boundaries. After all, weaving as an artistic practice and field of research, was academically underestimated until it found a unique appreciation in the German Bauhaus. Textile practices were revolutionized by women like Anni Albers and viewed as a tool to expedite modern abstraction. Before this background, Annette Cords understands weaving as a democratizing tool, as new weaving techniques are traditionally communally shared to be practiced and evolved by other artists. The tapestries, therefore, sit at the crossroad of an aspirational past, present lived experience and the possibilities of the future.

TEXT: Paula Böke