

JENNY CHO
IN-BETWEEN



JENNY CHO
IN-BETWEEN

© Jenny Cho 2009

Design by Jenny Cho
Translation by Jenny Cho, Alec Turnbull
Text by Jean Kim, Jongho Kim

This book is a limited edition of 20 Copies by Jenny Cho

Contents

Introduction

Visible and Invisible In-between Eyes and Mind

Artist's Note

Photo Reliefs and Paintings

Early Works

In-Between

List of Works

Selected Source Material

Biography

Introduction

The concept of *"In Between"* is central to Jenny Cho's exhibition as she explores realms of the visible and the invisible. Cho, who is influenced by pioneers from various art historical movements who have focused on perspective, attempts to take their study of the complexity of human visual perception and perspectives one step further -- by bridging what is actually seen with our eyes and what exists in our mind. She begins this process with the modern tool of the camera, which acts as her eye in capturing, from various angles, her subject matter that exists in three dimensions. These shifts in perspective are essential to Cho's works, as she relies on her intuition to optimize the visual experience of her artistic narration. Using photo cut-outs of these settings and floating them on various planes with wire, Jenny Cho constructs sculptural photo-relief sketches which serve in guiding her as she paints them back onto a two-dimensional surface, which represents the mind.

It is the intangible world, represented by her photo-reliefs and existing between dimensions, that most fascinates Cho. When viewing her paintings, one soon realizes that what initially appears to be a mere representation of an ordinary setting is transformed into a warped reality -- a skewed play between actuality and abstraction. This ambiguity of space and time creates a heightened tension in Cho's staged settings, further exaggerated with the use of dramatic lighting and diagonal lines that fragment her spaces. Like David Hockney's "joiners" series, Cho's disjointed spaces are complex labyrinths which are extended, reflected and divided with the repeated motifs of curtains, mirrors and windows. Cho's multi-perspective view is a reflection of "chaos within harmony" and symbolizes the complex intermingling of what our eyes actually see and what our minds perceive. In so doing, Cho successfully captures a personal space that is based on her own perspectives and creates a dimension that is uniquely hers.

Jean Kim, Director of Gana Gallery New York

Visible and Invisible In-between Eyes and Mind

Jenny Cho's series In-Between deals with the state between two points: eye and mind. In her works, she explores the process of visual perception through the conjoining of both.

According to a theory of cognitive psychology, the human brain perceives the same object differently depending on one's experience. In her work, Cho confronts the divide between subjectivity and objectivity by collapsing images of things into montages of personal experience and memory.

Cho follows a careful process with her art, first taking photographs of an object from numerous angles and perspectives and then recomposing them into a single work of "photo-relief"

Jenny Cho constructs her photo-reliefs with a three dimensional artistic plan supported by engineering wires, defying the traditional method of displaying photographs in a linear row. Her work mirrors the progressing steps of the visual perception, in which the image of an object itself becomes conjoined with the viewer's experience and memory.

By representing not merely the visual aspects of an object, but the perception of an object, Cho's paintings based on photo-reliefs reveal the artist's integrated vision of visible and invisible.

The element of time inevitably intervenes in accordance with this process. Past memory and experience reawaken and take place in present as the process of Cho's work progresses.

In Double Portrait (2008), Cho's perspectives - not as one of the family members, but as an outsider - are recomposed into a photo-relief examining the essence of family.

Cho arranges images of the living room and dining room at different depths and juxtaposes photos of her parents from both day and night as if they all co-exist in a single plane of space-time, alluding the unchangeable value of family in the face the passage of time. The painting based on this photo-relief reveals home as a valued space in harmony and happiness as well as a perceptual space embedded with discord and conflict.

Though based on photo-reliefs, Cho's paintings are extensions of her process of arrangement, including certain images not there before and excluding others clearly evident in the photographs. In case of Double Portrait, the clock in the dining room is erased intentionally because the work itself contains the element of time.

In this respect, Cho's works resonate with the works of Cézanne, Picasso and David Hockney; however, in contrast to those artists who use idealized perspective to replicate reality, Cho applies the perspective as plastic elements like point, line, color in paintings.

All existence first confronts the senses without meaning; we can only understand the essence of existence through our post-perceptual questions.

Artwork reveals its inner secret according to its degree of expression and approach to subjectivity through objectivity.

Cho's current work and future development will expand the boundary of contemporary photography and painting, and hopefully, of meaning.

Jongho Kim , Doosan Gallery Director

눈과 마음, 보이는 것과 보이지 않는 것

‘In-between’ 은 ‘두 지점의 사이(in between two points)’ 를 의미하는 말로서 제니 조의 작업에서는 시각과 지각의 사이를 연결하여 대상을 파악하는 시지각의 본질을 뜻한다.

인지 심리학의 연구에 의하면 인간의 두뇌는 같은 사물을 보더라도 각 개인의 경험에 따라 전혀 다르게 대상을 인식한다고 한다. 이것에 착안하여 대상을 바라보는 시각 자체를 개인의 경험과 기억의 대상으로 환원시키는 과정을 보여줌으로써 주관과 객관의 대립을 극복하고자 하는 것이 바로 제니 조 작업의 핵심이라 할 수 있다.

그녀의 작업을 보면 회화를 그리기 전에 정면과 측면, 더 나아가 거울에 반사된 이미지까지 다양한 각도와 시점으로 대상을 촬영하고 이것을 인화한 후 필요한 이미지를 커팅하여 평면상에 재배치(re-composition)하는 과정을 거치는데 이것을 ‘사진부조(Photo Relief)’ 라 부른다.

사진부조는 선택된 이미지들을 단순히 평면상에 나열하는 것이 아니라 작가의 주관적 의도에 따라 엔지니어링 와이어를 이용하여 높낮이 혹은 그 위치가 다르게 구성되기 때문에 이 과정에서 객관적 사물로서의 대상이 개인의 기억과 경험으로 인식되어가는 중간단계를 보여주게 된다.

따라서 이를 바탕으로 그려진 회화는 단순히 눈에 보이는 대상이 아니라 주관적으로 인식된 대상을 재현해 냄으로써 보이는 것(visible)과 보이지 않는 것 (Invisible)사이에 존재하는 작가만의 내밀한 경험과 감각으로서의 시각자체를 통합적으로 보여줄 수 있게 되는 것이다.

한편 작업을 진행하는 과정에는 필연적으로 시간의 요소가 개입되는데 사진을 부조로 재구성하고 다시 이를 회화로 그리는 동안에 떠올리는 과거의 기억과 경험이 다시 현재화되어 지금 이순간의 작품속에 현현된다고 볼 수 있을 것이다.

일례로 ‘2인의 초상(double portrait, 2008)’ 을 보면, 제니 조는 가족의 일원이 아닌 제 3자의 입장에서 집안의 여러 공간과 부모의 모습을 촬영한 후 의도적으로 재배치함으로써 작가가 바라보는 가정의 의미를 보여주고 있다.

거실이나 다이닝 룸 등의 공간이 그 의미에 따라 높낮이를 달리하면서 반복적으로 펼쳐지고 낮과 밤에 촬영된 부모의 모습이 마치 같은 시공에 존재하는 것 처럼 사실적으로 재구성됨으로써, 변하지 않는 가족의 본질적 가치가 시간의 순환성과 동시성을 통하여 표현되고 있는 것이다.

이렇게 완성된 사진부조를 다시 회화로 재현한 ‘2인의 초상’ 은 화려하고 다채로운 색감을 통하여 조화롭게 표현되지만 또한, 대담하고 거친 구도로 이질적인 공간들을 연결시킴으로써 ‘집

은 행복하고 조화를 이루는 소중한 공간임과 동시에 보이지 않는 부조화와 갈등을 내재하고 있는 심리적 공간’ 임을 드러내고 있다.

이 때 사진부조에 표현되어 있는 이미지라 할 지라도 작가의 주관적 판단에 따라 그 대상을 지워 버리거나 첨가시키기도 하는데, ‘2인의 초상’ 에서 사라진 다이닝 룸의 시계는 작품 자체가 시간성을 담고 있기 때문에 의도적으로 삭제된 것이라 할 수 있다.

제니 조의 작업을 유심히 살펴보면 매우 특징적인 것이 하나 있는데 그것은 바로 시점을 작품의 중요한 조형요소로 활용하고 있다는 점이다.

이러한 측면에서 볼 때 그녀의 작업은 세잔이나 피카소 혹은 데이빗 호크니의 작업과 많은 연관을 가지고 있다고 생각할 수 있을 것이다.

하지만 이들이 대상의 실재(reality)를 재현하기 위한 수단으로서 관념적으로 시점(perspective)을 활용하고 있는 것에 반해, 제니 조는 대상에 대한 경험과 기억을 재현해 내는 조형요소의 하나로 적극적으로 끌어들이고 있다는 점에서 매우 큰 차이가 있음을 알 수 있다.

이 세상의 모든 대상(object)은 언제나 그 의미에 앞서 감각으로 다가온다. 그래서 우리는 존재 이후의 물음을 통하여 세상의 본질을 파악할 수 밖에 없다.

이러한 지평에서의 예술작품은 인식 주체로서의 주관이 대상을 얼마나 객관적으로 보여줄 수 있느냐에 따라 그 내면의 비밀을 세상에 드러내는 법이다.

같은 맥락에서 제니 조의 작업이 현대미술로서의 사진과 회화의 영역을 더욱 더 확장시키고 이를 통하여 새로운 작품세계를 개척해 나가기를 진심으로 기대해 본다.

김종호, 두산갤러리 디렉터

Artist's Note

All humans are born into given conditions such as society, family, and body. These given factors keep us in the physical world while the mind formulates a private world behind our body.

Merleau-Ponty, the phenomenologist and the existentialist, states that the private worlds of individuals are based on the sensual response to reflection of the world. Thoughts can only be formulated according to what people see and experience.

Like he said, my basic interest and goal of my work lies on the point where the outside world and the inner world meet. In my works, I examined how the eyesight bridges the physical world and minds through visual perception by using perspective as a medium.

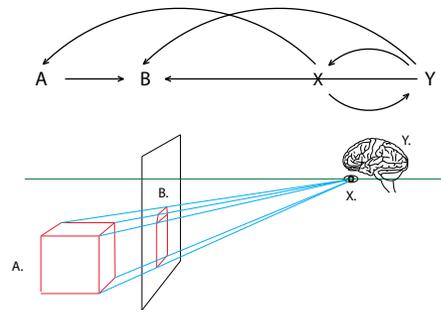


Chart I.

We perceive the world through the perspective. The chart illustrates the process of perception and perspective. When the eye, X, sees the object, A, the projection of an image, B, is created. According to the perspective theory, the perspective represents the object not as it is but as we see them in space; therefore, creating infinite variety of visual forms. The collected images

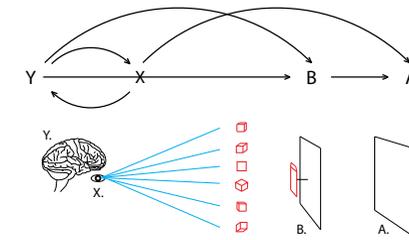


Chart II.

are then perceived by the brain, Y, which later integrate with the cognitive system such as memory, experience and concept.

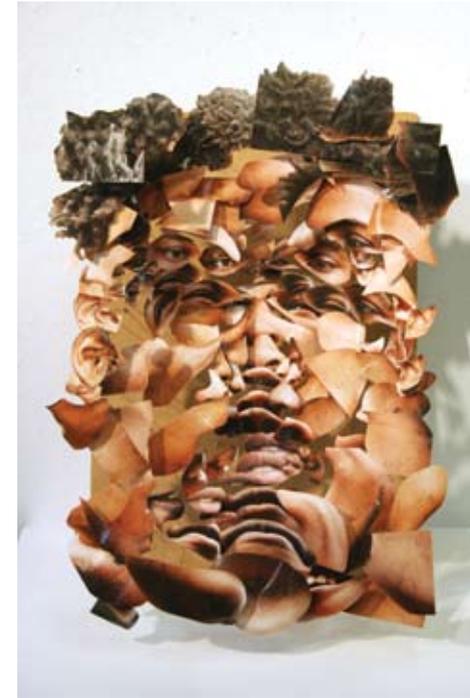
The chart that illustrates artists' process of creation is usually the reverse of Chart I as shown in Chart II. In In-Between series, my perception of an object is projected back on to the canvas by using perspective as color palettes. Like process of perspective and perception, my work progress through time and forms.

The captured images are sorted and rearranged into a photo relief, a composition of variety of photo cut-outs attached to engineering wire and aluminum rods in different lengths. Finally, the sum of different perspectives on Photo Relief is rearranged, tweaked and perfected into a painting. The final representation is the result of exploration of the in-between space of X and Y, the eyes and mind.

EARLY WORKS



Source Images for *AJ*



Side View



Front View

AJ, 2007, Engineering Wire, Photograph on Wood, 28 x 34 x 12 in (71 x 86 x 30 cm)



View from the top



Michelangelo, Detail of Tomb of Giuliano dei Medici. Florence, S.Lorenzo Medici Chapel



Reverse Image of Robert Mapplethorpe's Italian Mask (Photography),



Drawing for Face Mask, Pencil and Ink on Tracing Paper, 2007

Face Mask, 2007, Engineering Wire, Photograph on Plexi-glass, 16 x 16 x 32 in (41 x 41 x 81 cm)





Source Images for *My Room and Tree*



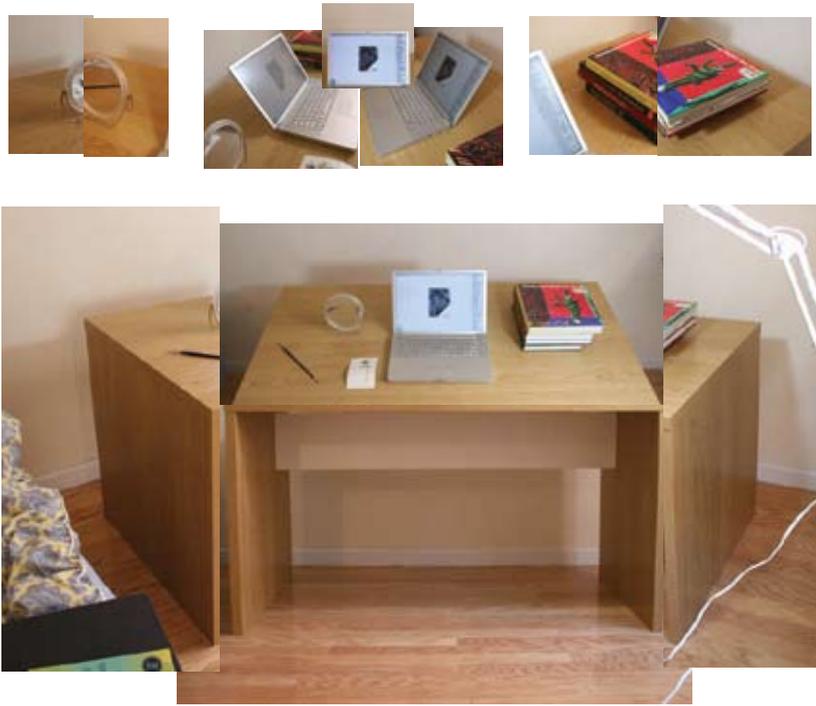
My Room and Tree, 2007, Oil on Canvas, 20 x 26 in (51 x 66 cm)



Source Images for *From Magazine*



From Magazine, 2007, Oil on Canvas, 24 x 28 in (61 x 71 cm)



Source Images for *Homage to Hockney*



Homage to Hockney, 2007, Oil and Contact Paper on Canvas, 28 x 24 in (71 x 61 cm)

IN-BETWEEN

Four of the six paintings in "In-Between" series depict the parts of my parents' new house in Houston, Texas. The short term visits of the new house during the holidays from New York created unique contrast between familiarity and unfamiliar as well as urban and suburb aesthetics. In each work, I inhabit the space as an observer instead of being a member of the family.

"Livingroom" replicates the frontal view of the photo-relief created from the one-point perspective of the actual living room of my parents' house. The frontal view of the living room, the heart of the house, becomes the on stage area while the curtain added on the painting divides the living room space from the rest of the house, which therefore, becomes the off stage area. Throughout the art history, stage symbolizes the ambiguous space that exists in between reality and fantasy. Similar to stage, motifs such as curtain, window and mirror that divide or extend the space make regular appearance in the series.



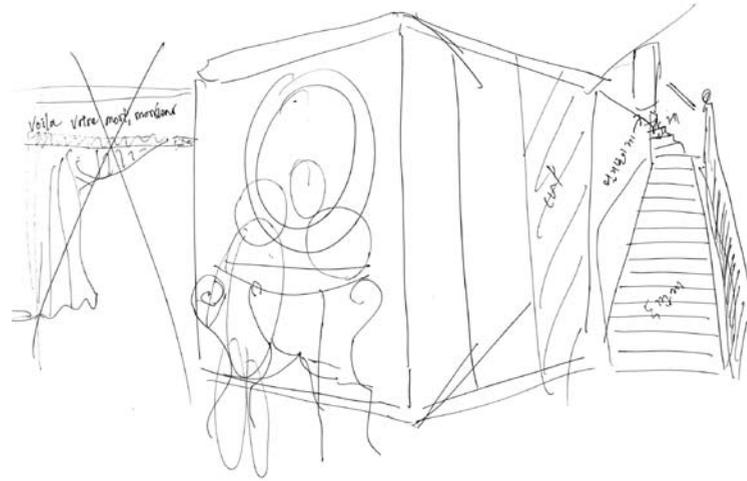
Livingroom , 2008, Oil on Canvas, 24 x 34 in (61 x 86 cm)



Source Image for *Living Room*

Photo Relief for *Livingroom*, 2008, Photograph and Engineering Wire on Wood, 25 x 17 x 10 in. (64 x 43 x 25 cm)





The painting contains two different perspectives—one from the right and the other from the left. The viewers are placed in the middle of two mirrors being forced to choose either right or left each leading into a descending stair case and ascending staircase. The space looks real from the first glance but the close observation reveals that the images of stair cases are from one existing stair case—the view from the upstairs and from the down stairs. The added image of the inside of each mirror reflects the additional space added on the painting, which further adds another layer of reality.



In front of a Mirror, 2008, Oil on Linen, 58 x 52 in (147 x 132 cm)



Source Image for *In front of a Mirror*

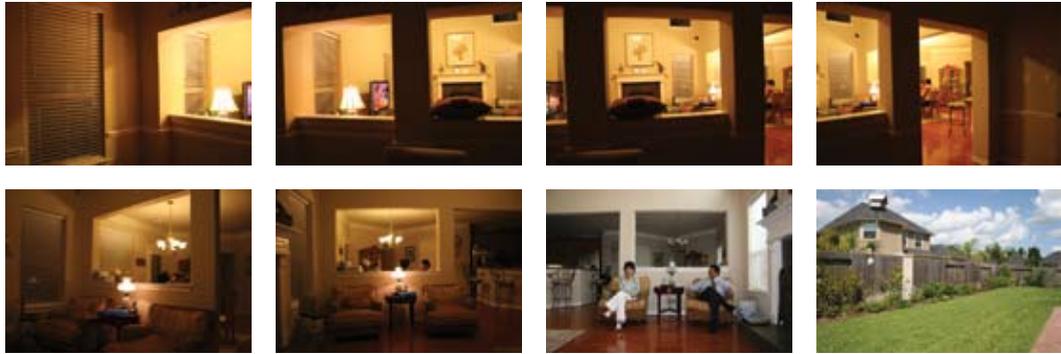
Photo Relief for *In front of a Mirror*, 2008, Photograph and Engineering Wire on Wood, 22 x 17 x 10 in. (59 x 43 x 25 cm)



Being isolated from the rest of the family members, I am observing the house from the outside of the windows. Into each window, different perspective is depicted creating the maze-like composition symbolizing the complexity of meaning of family and their attachment to the space called home. Inspired by the composition of Donatello's relief, "Feast of Herod," the use of dramatic lighting and diagonal lines along with the multi-perspective reveals the muted chaos yet maintaining overall harmony.



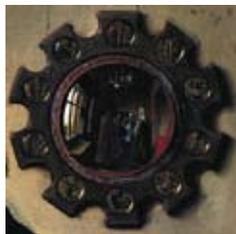
Double Portrait (Triptych), 2008, Oil on Linen, 32 x 90 in (Three Panels of 32 x 30 in), 81 x 229 cm (Three Panels of 81 x 76 cm)



Source Image for *Double Portrait*

Photo Composition for *Double Portrait*, 2008, Photograph, Engineering Wire on Wood, 5 x 15 x 10 in. (64 x 33 x 25 cm)





Jan van Eyck, detail of *Giovanni Arnolfini and His Bride*, 1434.



Vanitas Still Life Painting, Jacques de Gheyn the Elder, 1603

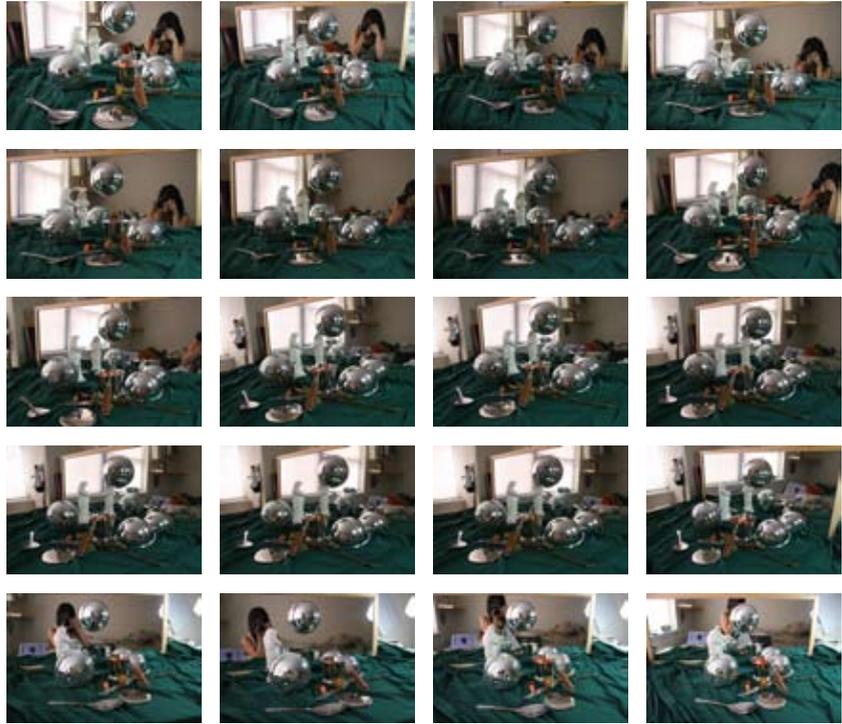


M.C. Escher, *Hand with Reflecting Sphere*, 1935

In addition to multi-perspective, in "Still Life," I attempted to add another layer of perspective inside of each reflective surface of the objects. The space extends into each object and the reflection of one object into another explores the relation of each object to another. Each object creates its own space around it. For objects, I used the traditional motifs that have been mass reproduced in modern life such as a plastic Virgin Mary, plastic spheres and reflecting silverwares. The sphere hovering on top of the objects is also a popular motif used by M.C. Escher, Gerhard Richter and many Renaissance painters. Unique juxtaposition of objects such as Virgin Mary and Disco Ball and Sharp object and round objects further complicates the relationship between each object.



Still Life, 2008, Oil on Linen, 18 x 18 in (46 x 46 cm)



Source Image for *Still Life*

Photo Composition for *Still Life*, 2008, Photograph, Engineering Wire on Wood, 14.5 x 14.5 x 9.5 in (37 x 37 x 24 cm)





Detail of Photo Relief for Still Life

Each panel is painted from different perspectives of a photo-relief. This painting explores the placement relationship of the house, tree and me based on visual perception. The width of each panel parallels the angle size of the each perspectives. In the center, the tree is blocking the view of the entrance of the house. In the side panels, the doors are shown as I move around the tree to capture the view of the entrance. The original photo was taken during twilight creating the overall ambiguous mood while the diagonal line that separates the house from the ground keeps the separate panels together.





Drawing for House Tree and Me



View from the left



Frontal View



View from the Right

Source Images for *House, Tree and Me*

Photo Relief for *House, Tree and Me*, 2009, Photograph, Engineering Wire, Aluminum Rod on Wood, 25 x 11.5 x 10 in (64 x 29 x 25 cm)



The Painting contains the front and back perspective; therefore, creating a mirror-like composition. The Stage, located in Commons Gallery at NYU, is inactive space where the blue curtain is drawn over most of the time. To me, the stage was the heart of the Art department building, which metaphorically represents the staged university experience. The restored mural on the stage juxtaposes the empty gallery space on the stage. The motifs such as curtain window and symmetry were used again to emphasize the uncertainty of space and time.



Study of a Visual Perception on a Stage, 2009, Oil on Linen, 70 x 70 in (178 x 178 cm)



Photo Composition for *Study of a Visual Perception on a Stage*, 2009, Photograph, Engineering Wire, Aluminum Rod on Wood, 15x15x10 in (59 x 59 x 25 cm)





Exhibition view at Gana Art Gallery, New York, 2009

List of Works

My Room and Tree, 2007
Oil on Canvas
20 x 26 in (51 x 66 cm)

From Magazine, 2007
Oil on Canvas
24 x 28 in (61 x 71 cm)

Homage to Hockney, 2007
Oil and Contact Paper on Canvas
28 x 24 in (71 x 61 cm)

Livingroom, 2009
Oil on Canvas
24 x 34 in (61 x 86 cm)

In front of a Mirror, 2009
Oil on Canvas
58 x 52 in (147 x 132 cm)

Double Portrait (Triptych), 2008
Oil on Linen
32 x 90 in (Three Panels of 32 x 30 in)
81 x 76 cm (Three Panels of 81 x 76 cm)

Still Life, 2008
Oil on Linen
18 x 18 in (46 x 46 cm)

House Tree and Me, 2009
Oil on Canvas
23 x 36, 36 x 36, 28 x 36 in
(58 x 91, 91 x 91, 71 x 91 cm)

Study of a Visual Perception on a Stage
2009
Oil on Linen
70 x 70 in (178 x 178 cm)

AJ, 2007
Engineering Wire, Photograph on Wood
28 x 34 x 12 in (71 x 86 x 30 cm)

Face Mask, 2007
Engineering Wire, Photograph on Plexi-glass
16 x 16 x 32 in (41 x 41 x 81 cm)

Photo Relief for Livingroom, 2009
Photograph and Engineering Wire on Wood
25 x 17 x 10 in (64 x 43 x 25 cm)

Photo Relief for In front of a Mirror, 2009
Photograph and Engineering Wire on Wood
22 x 17 x 10 in (59 x 43 x 25 cm)

Photo Relief for Double Portrait, 2008
Photograph and Engineering Wire on Wood
25 x 13 x 10 in (64 x 33 x 25 cm)

Photo Relief for Still Life, 2008
Photograph and Engineering Wire on Wood
14.5 x 14.5 x 9.5 in
(37x 37 x 24 cm)

Photo Relief for House, Tree and Me, 2009
Photograph and Engineering Wire on Wood
25 x 11.5 x 10 in (64 x 29 x 25 cm)

Photo Relief for Study of a Visual Perception on a Stage
2009
Photograph and Engineering Wire on Wood
22 x 22 x 10 in (59 x 59 x 25 cm)



Exhibition view at Gana Art Gallery, New York, 2009

Jenny Cho

Biography

Born 1985, Seoul, Korea. Moved to U.S. in 1998, Currently lives and works in New York

2008 Bachelor of Fine Art, New York University, New York

Solo Exhibition

2009 *In Between*, Gana Art Gallery, New York

Group Exhibition

2008 *Disposition*, Brooklyn Waterfront Artist Coalition, Brooklyn, New York

2008 *Art School _____ My Life*, Senior Thesis show, Secret Project Robot, Brooklyn, New York

2008 *Paintings on Walls*, Commons Gallery, New York University, New York

2007 *In Between*, Commons Gallery, New York University, New York

Art Fair

2008 Scope Art Fair, Miami, Florida

2009 Art Chicago, Illinois

JENNY CHO

IN-BETWEEN

2009