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ELECTRIC SPACES

電空間

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Tinkering exploratorium 改良探索館

The kinetic works of David B. Jang (b.1975, Seoul, works in Los Angeles) recycle consumer goods into large, noisy constructions in which recurring patterns and movements seem to echo a supply chain-like industrial dream – or nightmare. The artist's open intention is to establish a connection, a form of intimacy within his throbbing, layered structures. *Subjectivity Value* (2014), a construction made of blinds successively opening and shutting, offers its audience an uncertain walk-through that is either see-through or full of partitions, demanding the viewer participates via an entrance and exit points. But the artist also creates sculptures from neon, such as *Lighting Wall* (2012), in which a rectangular neon structure seems to move up and down the ceiling; or from steel lamp shades, such as in *Replicate Substance* (2012), a large construction of recurring oval shapes that zigzag around the space. Jang's robotic use of patterns is exacerbated by the roughness of or commonalities between the materials he uses, and for this *Electric Spaces* issue he describes part of the rationale behind his constructions and their imposing presence, revealing that they represent a shift in values.

David B. Jang (1975年出生於首爾，現於洛杉磯工作) 將商品回收再造，創作大型而嘈吵的動能建築作品，作品反覆出現的動作姿勢似是呼應猶如供應鏈的夢境——或噩夢。藝術家想藉這個多層次結構、富節奏感的建築建立連結和親密關係的方式。《Subjectivity Value》(2014) 由百葉窗構成，多個百葉窗依次循環開合，令觀眾猶豫要走無障礙的路線還是充滿障礙的路線，觀眾亦被要求要經由入口和出口來探索此作品。另外，藝術家亦創造了由氬製成的雕塑作品，如在作品《Lighting Wall》(2012) 中，矩形狀的氬似乎在天花板上下移動；亦有一些是鋼燈罩形狀，如在《Replicate Substance》(2012) 中，多個重複的橢圓物體在建築空間周圍左拐右拐。若選用的物料粗糙或具相同性，Jang 將機械元素放入作品中的情況便會加劇。在今期「電空間」中，他會談談這些構造宏偉的建築作品背後的一些理念，揭示這些作品代表價值觀的轉變。

原文 Cristina Sanchez-Kozyreva



P28
Transitive 110 x 30 x 36 cm by David B. Jang, 2015.
Refrigerator compressor, frost fluorescent light bulbs,
custom circuit board.

Above
Subjectivity value 105 x 444 x 150 cm by David B. Jang,
2014. Dimensions variable, window blinds, steel electric
motor, custom circuit board.

P34,35
Intrinsic 55 x 156 x 50 cm by David B. Jang, 2015.
Dimensions variable, fluorescent light bulbs,
custom circuit board.

Courtesy the artist.

What is the concept behind your works?

They are formal experiments, while also making moral claims based on an awareness that our time is limited. That is what gives us meaning to exist. We are mortals and we all shall die someday. Throughout human civilisation we have always tried to invent machines and tools that can replace and multiply human labour. Consumer goods are becoming a new landscape, even a new religion, for so many people. They give us access to faster and more convenient lifestyles. As a result, consumer goods function as therapy, much as do mental patients' drawings; they are produced with conflicting impulses to express their makers' natures. So I exercise my own most valuable self through consumer materials and artefacts; they are responsive to my own obsessions and nature.

Your works are rather loud. What is your relationship with sound?

I don't try to control the outcomes of sound. It is a single interesting characteristic of the materials I chose and the whole project. Just like we each have our own voices as individuals.

What is your relationship with electricity?

It is the energy force, the life force and the blood supply to my sculptures and installations.

Transforming consumer materials is a means of establishing intimacy and an essential personal daily source of reality.

I am interested in how a higher unity and larger harmony can be achieved by duplication, multiplication and unification of the diversity of human activity.

How do you work your medium?

I deconstruct, reprogramme and reconstitute industrial and commercial cast-offs. I duplicate, multiply and then unify the diversity of human activity, represented by consumer materials and artefacts, to reveal new relationships. Contemporary relations between art, politics, technology and science can be identified as fields of obsession. The valuable aspects of my work can be brought together and realised at different stages, if not all together at the end. Because of a thirst for novelty, I shift the attention away from the product and redirect it towards the process and the consumer. I discover the hidden subtexts and hierarchies the objects uphold; my life tactic is to subvert, dissect, comprehend and redirect property and its use in mechanical reproduction.

What is the valuable aspect of your work?

All aspects are important, from contents to making new subtexts, as well as transforming myself during the progress. Art moves people's mental values.

Do you work through research or by trial and error?

It's about tinkering. I learn through books, the internet and physical experiments, just like painters experiment with paint and make discoveries, gaining valuable experience. I don't believe humans can create; we can only discover. There is an art to all disciplines, and elements of other disciplines in all art. This is why I am attracted to science and agriculture as well as art.

作品背後的概念是什麼？

它們是形式上的實驗，同時因認識到我們人生時間有限，作品亦做出一些道德主張。有限的時間帶給我們人生的意義。我們都是平凡人，總有一天會逝世。縱觀人類文明，我們一直試圖發明機械和工具來取代和增加勞動力。對很多人來說，消費品正成為一個新的領域，甚至為一個新的宗教，令我們能享受更方便快捷的生活方式。因此，消費品有治療的作用，就像精神病人的繪畫療法一樣；它們的生產帶著矛盾意欲，以表達不同製造者的性質，所以透過這些消費品及手工藝品，我將自己最看重的自我價值反映出來，它們代表我的沉迷和性格。

你的作品都比較嘈吵，你如何看待聲音？

我不會試圖控制發聲的結果。我所選的物料和整個作品項目都有這個有趣的特點。這就像我們每個人都有一把屬於自己的聲音。

你如何看待電？

這是我的雕塑作品和裝置的能量來源、生命動力和血液供應。

轉變消費物料是建立親密關係及建立個人現實日常生活的手段。

我感興趣的是如何透過複製、繁增及人類活動多樣性的整合達致一個更高境界的和諧融合。

你如何用你的媒介創作？

我解構、重整並改造工商業界的廢棄物。透過複製再造及整合人類活動的多樣性來顯示新的關係，而人類活動的多樣性以消費物料和工藝品為代表。當代與藝術、政治及資訊科技的關係可以被定為迷戀的階段。將我作品有價值的

地方集成起來，這些價值能體現於不同的階段，如果不能體現的話，這些價值在最終階段亦能呈現出來。因為好奇心激起，我轉移對產品的注意力去到消費過程和消費者身上。我發現這些對象所維護的潛在意義和層次結構，而我的謀生計倆就是顛覆，剖析，理解和重新定位性質及其在機械複製的使用。

作品有價值的地方是什麼呢？

所有地方都很重要，從內容到新潛在意義的製作，以及在過程中的自我轉變。藝術推動人類的精神價值。

你會透過研究還是反覆試驗來創作？

這是改良的事。我從書本、網絡和物理實驗中學習，就像畫家用畫畫做實驗並在過程中有所發現來獲得寶貴的經驗。我不相信人類可以創造；我們只能發現。在所有的學科中都有藝術的存在，而在所有的藝術中都存在其他學科的元素。這就是為什麼我受科學、農業及藝術的吸引。

