

# WorkUntitled

The magazine for critique and discourse  
between artist, collectors, and curators.

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HOME

**CONVERSATIONS**

MAGAZINES

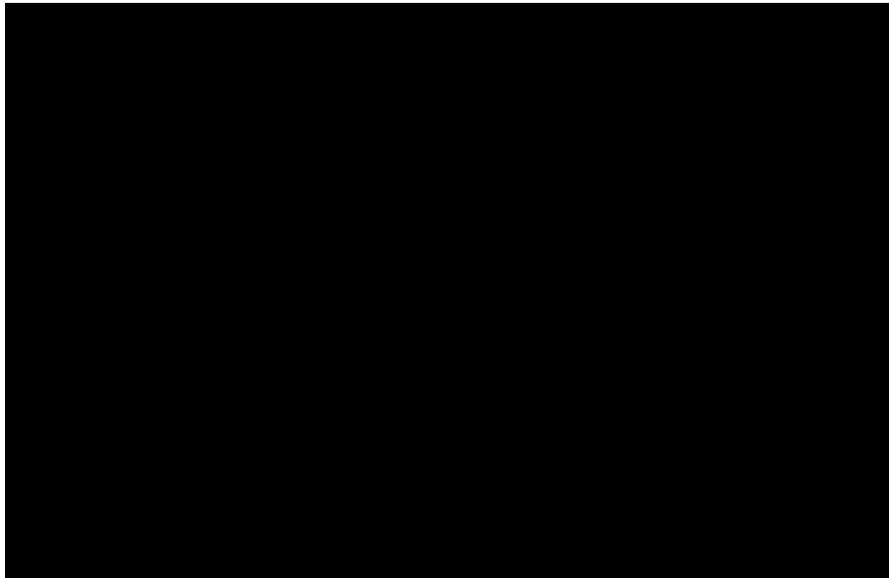
ARTISTS

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David B Jang  
17a Subjectivity Value  
105x444x150 Dimensions Variable  
Window Blinds Steel Electric Motor and Programmable Circuit Board

**March 2016**

February 2016

January 2016

December 2015

November 2015

October 2015

September 2015

August 2015

July 2015

June 2015

May 2015

April 2015

March 2015

February 2015

January 2015

December 2014

November 2014

October 2014

September 2014

August 2014

July 2014

JANG: is this you Olivia??

RAMOS: hi David, yes

JANG: great

RAMOS: thank you for joining me

JANG: thank you for having me

RAMOS: i've been looking at your window blind installation

i love the simplicity

and the effectiveness

JANG: Thank you. It was completed in 2014

I am schedule to have this piece as a solo exhibition at Gallery on Wade in March. Also at LAX air port in July 2016.

RAMOS: what was the reaction?

JANG: I first shown during LA art show in 2014. Audience loved it.

In the beginning I was drawn into the line quality. How it separates the spaces by such a material that we can respond or add to characterize the space (view).

Spaces are essentially characterized by processes of function (performance).

RAMOS: there is a clear passion for programming household objects to create novel experiences - like this disappearing architecture

JANG: I built my own custom circuit boards that I can program

RAMOS: so anything can be re-purposed

JANG: Anything yes!

RAMOS: have you thought of doing the interior of a home, or home setting and making everything alive?

JANG: I do

think of my kinetic sculptures to be like segments of video that play

continuously,

programmed to repeat

that could be very possible

RAMOS: yes... you can program public places and animate the experience of waiting in line or taking a break...

there is so much potential

but i also like the sort of GIF mode of repetitious isolated movement

JANG: Right. to me it's kind of like [Jackson Pollock's](#) automatism theory.

RAMOS: tell me more about that

JANG: automatism is like long usage and familiarity allows your action to become automatic. Not only the programmed to repeating that consider to be a automatism, also the rules that give consumer products their own formal and functional coherence.

Simplistic movements or the normal functions of objects from daily life, I assimilate them into my own artistic process.

RAMOS: doesn't it have to do with the subconscious? allowing the subconscious to lead certain actions...

JANG: Both reality lies in conscious and unconscious.

becoming conscious of unconscious behavior

RAMOS: I can see how in your work, the daily life objects behave as if the subconscious was controlling them

JANG: It's when tinkering and play interact. Much of my approach is intuitive.

When I began experimenting with window blinds for `_Subjectivity Value_`, I started out small, with only one size of blinds (18 x 48 inches).

At first, I opened and closed them manually. Then, I started to add more blinds

and set them up like a cubicle and ultimately figured out a way to motorize the controls to open and close the blinds. One surprising discovery led to another and as it continued, I was able to create a maze-like space that allowed viewers to interact physically with the blinds, by walking in and out of the spaces I created.

RAMOS: intuitively you increased the size of the experiment, that seems logical i guess what i meant was the automatism - it is in a way disturbing, because it takes away the ability to control something, objects, that usually work mechanically therefore it is as if the subconscious was doing it, or at least something outside of the self

so you are creating an experience of powerlessness or from another perspective of freedom

JANG: I like to make an observation and study replica normal function of objects from daily life. How we are limited and controlled our behavior with these surroundings (consumer materials) yet machines are invented to replace and multiply the human labor.

RAMOS: yes and that's wonderful because then we save energy to do other things....

your work also creates a spectacle with things that tend to be pretty boring on a daily basis

do you think it is less about the automatism and more about the spectacle?

JANG: Possibly.

automatism's are becoming spectacle.

RAMOS: yes that's true

do you think the spectacle is achieved less by the automatism and more by the aggregation?

JANG: They both are. Repetition, aggregation, mass production, convenience of life style by automatism (fast pace); they are demand due to a population increase.

RAMOS: i guess you can say population increase is a bit of a spectacle

JANG: Because we are mortals. Which means we shall die someday. That also means everything that we do we have a time limits. We need to have certain things done within time frame.

Example;

I want to see Grand Canyon before I die or have family....etc

Time limits are what makes meaning possible.

RAMOS: I am trying to link exponential growth and automatism, which make sense together, to time and mortality - as it relates to your work

the latter two are still unclear  
is that a personal statement? as in do you feel rushed to do certain things because you are mortal?  
or are you suggesting mortality is the driver of all human growth and automatism (and that's the link)

(let me rephrase) are you suggesting mortality as the driver of automatism in response to human growth

JANG: It is everyday part of our life. There is a relationship between automatism to human growth.

RAMOS: absolutely

JANG: Throughout human civilization humans have always tried to invent machines and tools that could replace and multiply human labor.

Consumer materials are becoming new landscape, even new religion, for so many people. As a results consumer materials function as therapy, much as do mental patients' drawings; they are produced with conflicting impulses to express their makers' nature.

RAMOS: so then is it about mortality or immortality?

i mean... you say we make things because we have a limited time here, at least on the current lifetime

you also say we are making machines to express our own nature  
theres a duality there

JANG: One thing can not exist without it's counter part. Both mortality or immortality is always conflicting it seems.

Leaving of traces is intrinsically important to humanity. Something permanent and unchanging is considered more valuable.

RAMOS: ok so then lets bring it back to your work  
what is your intention?

JANG: Sometimes I find the most simple question to be the most complex.