

ARTPULSE

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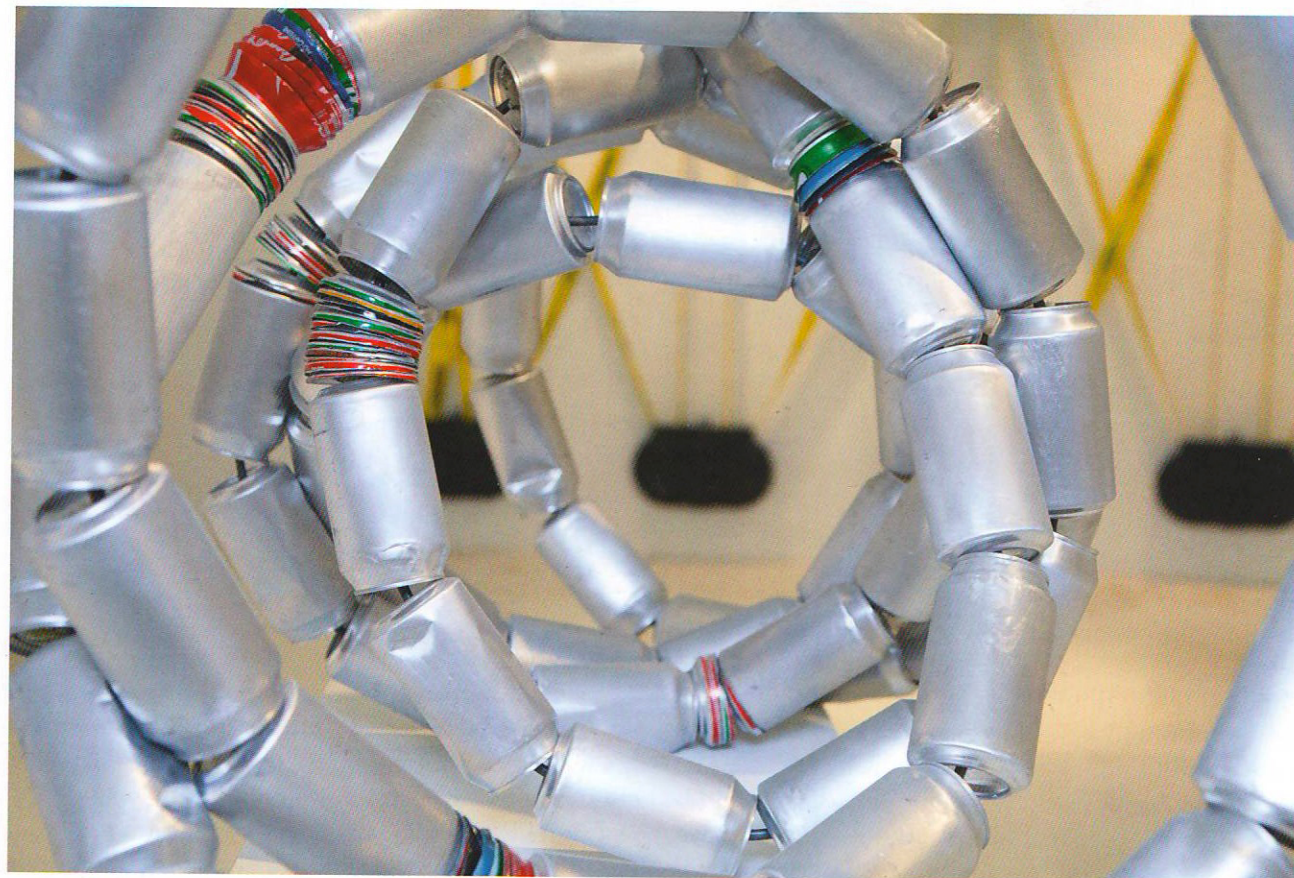
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DAVID B. JANG: PROPORTIONAL RELATIONSHIP

TUB Gallery- Miami

By Megan Abrahams



David Jang,
Incompatibility,
sanded aluminum
cans and steel with
reinforced foam, 42"
x 30" x 27." Photo:
Anselmo Sias. Courtesy
of TUB Gallery.

Evolving from his earlier focus on painting in the Abstract Expressionistic idiom, over the course of the last seven or eight years, David B. Jang's area of artistic inquiry has shifted to that of the artist/inventor. While he continues to create two-dimensional pieces that incorporate painting, a significant thrust of his current work is now directed towards repurposing found industrial materials and consumer products into unexpected and engaging animated sculptures and installations.

Among the *mélange* of items he has recontextualized are plastic hoses, inflatable pool toys, Mylar potato chip bags, metal lampshades, fluorescent light bulbs, window blinds and electric fans. Stockpiled in his Los Angeles studio for future exploration are a collection of seemingly random items, such as a treasure trove of black umbrellas, refrigerator compressors and copper tubing. Self-taught in the engineering aspect of his art, he uses computer circuit boards and small industrial motors to breathe movement—and incidental ambient sound—into his work.

His first solo exhibition at TUB Gallery includes several pieces which re-envision cast-off materials, juxtaposing them in surprising and often witty configurations. Among the featured installations, *Subjunctive* is the unlikely marriage of 14 automatic toilet paper dispensers—seven mounted high on the wall, seven mounted below—threaded with yellow construction caution tape. Programmed by the circuit board, the tape is propelled through the gears of the toilet paper dispensers in diamond patterns, to the background buzz of the dispenser motors. Another installation, *Intrinsic* is constructed of suspended fluorescent tubes in a rectangular formation that ap-

pears to be free-floating. Programmed by connected circuit boards, the fluorescent lights audibly click off and on in timed sequence.

Jang's two-dimensional pieces are also comprised of recycled industrial materials, such as used soda cans, wood board and leftover enamel paint from construction sites. The artist's process involves blasting a blowtorch to distress the metal surfaces, applications of bleach and a matrix of strategically intersecting masking tape, over which he applies enamel paint. Of the two-dimensional pieces, Jang says, "Straight lines are so interesting to explore. It's architectural—all about flatness—the relationship to the wall."

Essentially, all these pieces are about relationships, hence the theme, *Proportional Relationship*. A form of serial Minimalism, Jang's work refers not only to the relational connection he imposes upon objects, but also our relationship with material products we connect with in our daily lives. Less interested in the conceptual approach, Jang says he is driven by the challenge of experimental problem solving and discovery.

All artists are inventors, bringing concepts out of the imagination and into some form of tangible essence. Adding another layer, Jang orchestrates causal relationships between objects that would otherwise never have occasion to interact. The outcome is a sort of experimental parody of contemporary habits of consumption and perception by which Jang invites us to revisit familiar things from our everyday universe in the refreshing new light of artistic innovation. ■

(February 12 - April 11, 2015)

\$8.00US \$10.00CAN 03>

