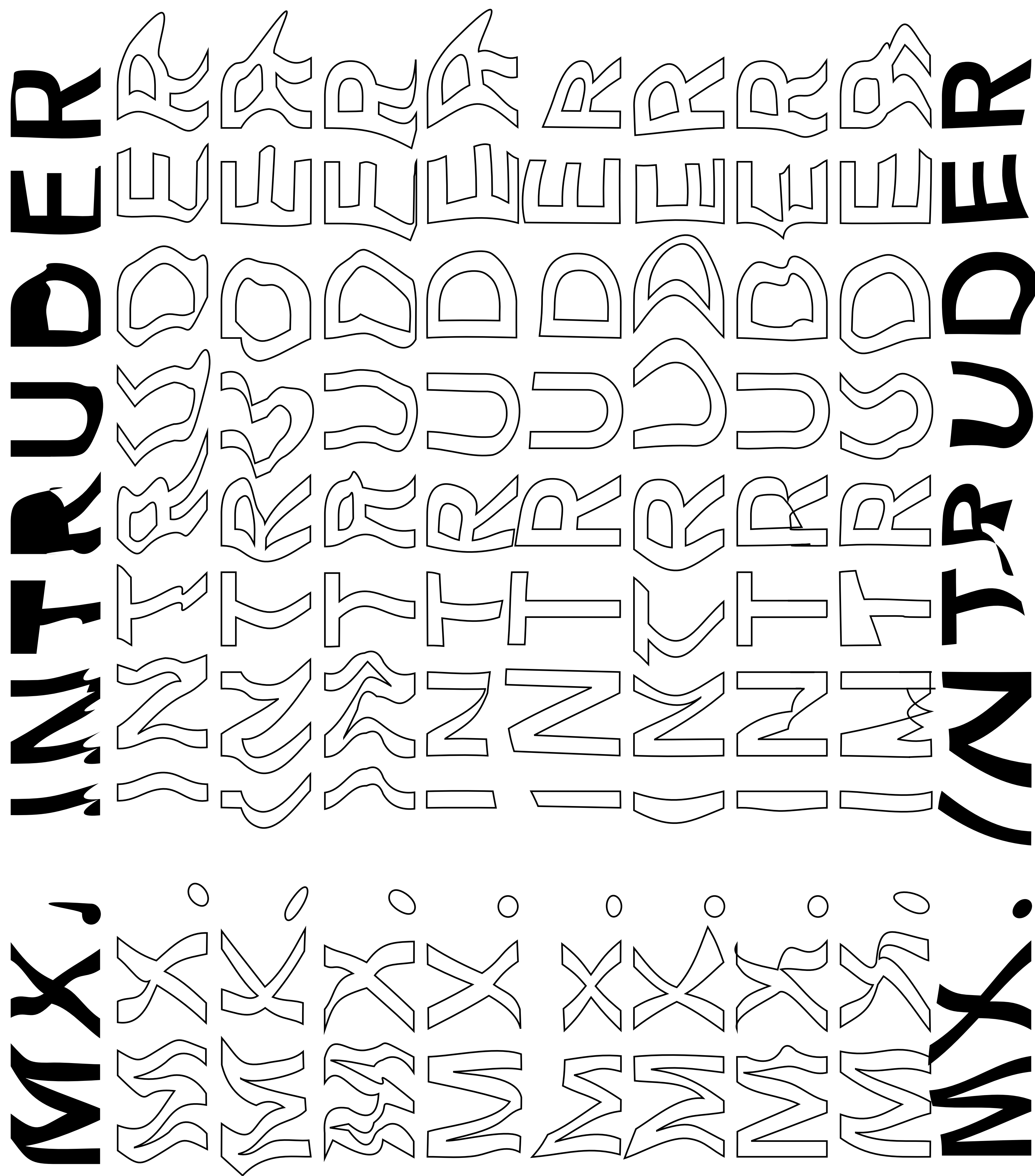


HAENA CHO
INSANE PARK

JULY 07
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Haena Cho Insane Park: Mx. Intruder

“I have millstones in my eyes! [1] Tell me, girls, what is going on here! Tell me, for the love of God, you who can see!”

- Quoted from the Grandfather's line,
Maurice Maeterlinck's *The Intruder* (*L'Intruse*)
(1891)

“The Intruder” is an unknown being that could be sensed only by the blind Grandfather among extended family members. The Grandfather hears the sound of scythe coming through the night wind, then the patter of feet walking up the stairs, and then the presence of someone sitting down to table across from him. He asks his family over and over again where the noise comes from and who is the presence he feels, and whether they see or hear anything. They reply that they don't hear any noise nor see anything, and no one has intruded the house.

In the concluding scene, something invades the entire mansion. The newly born deaf Grandson bursts into belated first cry, and the Daughter, who was in critical condition after giving birth to the baby, dies. We only infer these situations from the context of the conversations of the family sitting around the living room. And, the door to the right room where the Grandson is lying and the door to the left room where the Daughter is lying stay unopened all the way. The dialogues that the family members exchange become intertwined with each other, all of which comes down to the “Intruder”. The Intruder continues to slip from the

[1] This expression derives from “a millstone around your neck”, meaning a very unpleasant problem or responsibility that you cannot escape from.

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grip, yet at the same time, splits open the mansion.

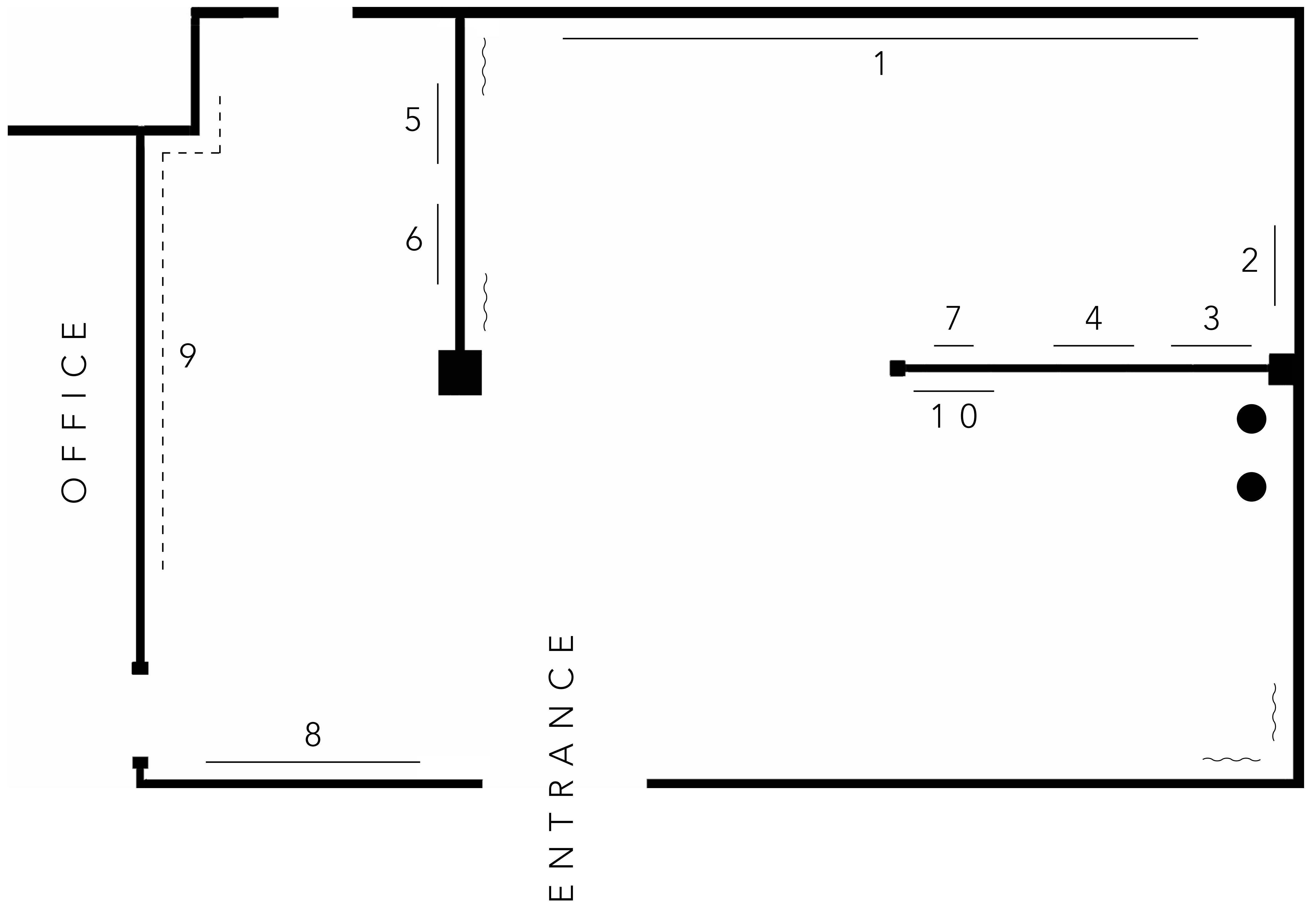
The Intruder, the dramatic device, allows the events of life and death to leak over each door instead of presenting them explicitly. The Intruder, as a symbol, bypasses the reality instead of simply copying it, and makes us to sense death and life differently. The Intruder is not something that has come from outside. What brings joy and sorrow to this story is something we have created within ourselves. In other words, the Intruder is the name given to the wandering mind. At this point, I raise a cheer for the Intruder who keeps floating between minds. And, I would like to go one step further and imagine it escaping away to somewhere outside.

This exhibition, titled "Mx. Intruder"[2], attempts to provide the Intruder not only mobility but also directionality. The two participating artists borrow inertial elements from things, operate them in different ways, and transform their meanings. Cho presents non-temporality through the repetitive movements of kinetic works, or expands the visuality associated with screens from the video image to the physical screen through video works. The artist's "sculptural attitude" treats time not as a linear flow but as an organism formed within the context of multiple temporalities coexisting and intersecting with each other.

Insane Park circumvents the conventional frame for creativity by filling each screen black

[2] "Mx." Is a gender-neutral honorific for those who do not identify with a particular gender, asking for the turn from essentialist to constructivist account of any identity.

under setting three arbitrary handicaps to himself, or by copying the coincidental result of week algorithm in an image editing software. Such attitude of concentrating on "the role of an editor rather than a creator" touches upon the nullification of the boundary between them. Mx. Intruder, therefore, creates crude sensory impressions by starting from the aesthetics that is not centripetal nor authoritative.



1 Insane Park, *We can't understand any of your gesture*, 2020, Oil on canvas, neon, single-channel video, Dimensions variable, 27'23''

In *We can't understand any of your gesture* (2020), Insane Park set three handicaps arbitrarily, and repeatedly drew black lines on canvas under each setting. Holding the brush in his mouth, placing the brush between his toes, and using his palms while covering his eyes, the artist filled the canvases in black. Three screens have seemingly produced similar results, but they actually show various traces left by different body parts through repetitive performance. The neon installed alongside each painting corresponds to the maximum length of a line that the artist was able to draw under the specific environment that the artist set for himself. Through this work, Park agitates the meaning between repetition and performa-

tivity, identification and difference, and body and language.

2 Insane Park, *Error (3)*, 2023, Acrylic, gouache on canvas,
80.3 x 53 cm / 31.6 x 21 in

3 Insane Park, *Error (5)*, 2023, Acrylic, gouache on canvas,
80.3 x 53 cm / 31.6 x 21 in

4 Insane Park, *Error (2)*, 2023, Acrylic, gouache on canvas,
80.3 x 53 cm / 31.6 x 21 in

5 Insane Park, *Error (4)*, 2023, Acrylic, gouache on canvas,
80.3 x 53 cm / 31.6 x 21 in

6 Insane Park, *Error (1)*, 2023, Acrylic, gouache on canvas,
80.3 x 53 cm / 31.6 x 21 in

Insane Park's painting series *Error* (2023) has reappropriated the tool 'Content-Aware Fill' in the common image-editing software. The tool functions to seamlessly fill a selected area of an image with a content sampled from other parts of the same image. Using this tool, the artist induced the software to create a whole new image in which the original image is hardly recognizable. Park then re-replicated such creation of what he calls a 'weak-algorithm', thus delving into "the role of an editor rather than a creator". Living so-called 'AI-era', he separates himself from both extreme positions of seeing AI creativity versus human creativity.

~~~~        Insane Park, *System*, 2023, Acrylic, gouache on wall,  
**Dimensions variable**

The wall painting *System* (2023) was created in the similar process. After reconstructing the world 'SYSTEM' into a new image through the same tool mentioned above, Park transferred the pieces of it onto various locations of the exhibition space by using acrylic and gouache.

7            **Insane Park, Error, 2023, Single-channel video, 1'01'', 9 x 13.5 cm / 3.5 x 5.3 in**

body part Lastly, the video work *Error* (2023) visualizes the pixelated 'error' pop-ups in an old version of Microsoft Windows. In this work, the artist attempted to derive new images from errors and to break away from the normative perception about errors, ultimately making the images float beyond dichotomy of the normal/abnormal.

8            **Haena Cho, Title, 2023, Fan, stainless steel, mixed media, Dimensions variable**

$$\hat{H} = \hat{H}_0 + \epsilon \hat{V}$$

[Figure 1] Hamiltonian Equation in Time-Independent Perturbation Theory

*Title* (2023) is a work that visually transformed the Hamiltonian equation for obtaining the total energy ([Figure 1]) according to the time-independent perturbation theory in quantum mechanics. The perturbation theory basically theorizes that the Hamiltonian (hereafter 'H'), referring to a stable energy state, is affected by a minor external influence. For instance, the earth revolves around the sun due to the universal gravitational force. And if another planet enters inward the earth's orbit, the earth moves from its original trajectory, however slight, to a different one. In the above equation, V indicates a very small perturbation variable, which acts as a kind of intrusion into H<sub>0</sub> (a stable energy state). The time-independent perturbation theory assumes that H is composed of the time independent sum of H<sub>0</sub> and V. The entire energy surrounding the work is perturbed by the lighting device rotating around the equation, thus disrupting and defying the viewer's linear view of time.

9 Haena Cho, *Infinately Small And Infinately Dense*, 2022, 30 Digital drawings, fan, 200 x 160 mm (ea.) / 8.6 x 6.3 in, Dimensions variable

*In Infinately Small And Infinately Dense* (2022), Cho has variably arranged digital drawings to shape the horizon. The artist, at the same time, induces the effect of turbulence to the horizon by finely regulating airflow. In overall, the work brings out our cognitive process that unconsciously combines various visual image elements into a unified whole and allows us to think anew about our capacity to distort perspective.

● Haena Cho, *Un-Coordinate*, 2022, Motor, compass, mixed media, Dimensions variable

*Un-Coordinate* (2022) is a semi-automatic device with the function of a compass, a tool used to draw circles. As you pay attention to its seemingly simple movement, you gradually become aware of not only sight but also hearing. The dull sound of metal bouncing off the corner of the wall and the creaking noise of the pencil lead drawing a black line on the wall allow us to sense the kinetic energy of this work vibrating in the air.

10 Haena Cho, *White Shadow*, 2021, Magnifying glass, glasses, two-channel video, 5'27", Dimensions variable

*White Shadow* (2021) is a work composed with two monitors and visual aids. Considering that the three-dimensional exhibition space is comprised of X, Y, and Z axes, the monitor laid parallel to the X axis displays a collage of various texts and images and the monitor placed parallel to the Y axis displays a white screen. When using visual aids, the two screens intertwine and form random intertexts.



Intertextuality<sup>[3]</sup> refers to the formation of space between the texts where each text acts “now” as a terminal to the space. Here, a space is constructed through the involvement of the viewer in the context of the work. It is also a space that causes “absorption and transformation” of the senses through the intertext created here and now. Cho’s works can thus be characterized by the elements of mobility and variability; her works can be seen as a probabilistic phenomenon rather than as a mechanical order.

[3] In the context of this exhibition, 'text' has an expanded meaning encompassing not only written text but also sound and video. According to Kristeva’s definition of intertextuality, “any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another”. [Kristeva, Julia. <Word, Dialogue and the Novel>, (New York: Columbia University Press, 1980), 66.] Under such modern concept of text, the meaning of the text becomes flexible depending on the audience.