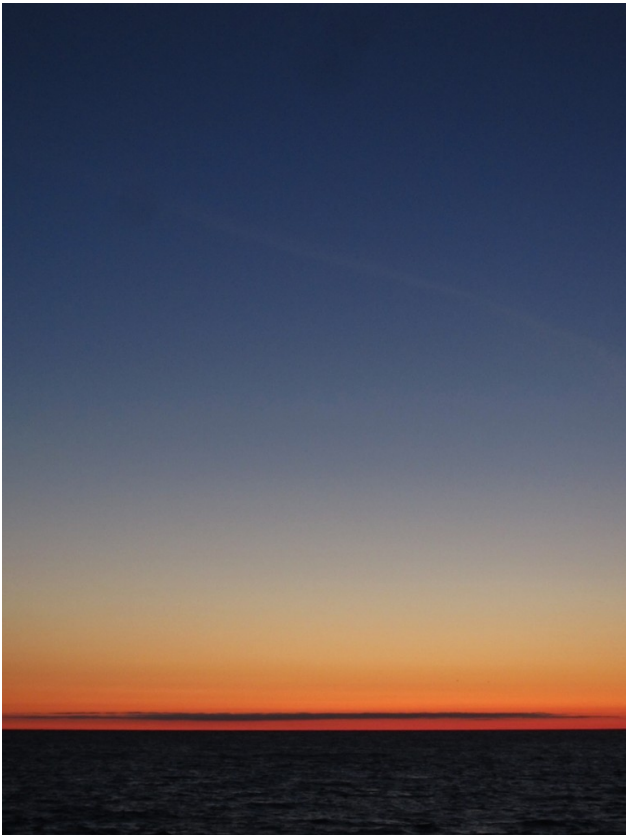**Youngshin Jeon**
Confetti

MFA
Kunstakademiet 2018

Confetti

Youngshin Jeon

MA Essay Oslo National Academy of the Arts, The academy of Fine Art

CONTENTS

© Amazing Sky Photography
Astrophotography by Alan Dyer / amazingsky.net

Alex Simpson
New member · 6 February at 00:10

···

Double Room to Rent in Brockley

£520

📍 Borough of Lewisham, London

We are two women and one man, late twenties, looking for a new house mate. We have lived here for 6 years and are looking for a friendly, tidy person to join our creative household.

A bit about us: I am an artist and a art technician/teacher, I share my room with my boyfriend, who is a designer/potter, and our third housemate works in community arts.

Both our rooms are upstairs, the room you would be taking is downstairs. We also have a small shared room upstairs that we us... See more

1 #cliché Artistic researcher

A period of digitalised archives is emerging; numerous books are losing their traditional attributes by being converted to PDF, in turn acquiring a dreamlike immortality, though bookmaking is still represented as analogue, a material body that has a physical weight and volume.

If it's no longer necessary to produce physical books then how should we approach and discuss the digital text or book, once free from the shackles of paper pages and covers?

I dream of making a book which has a condition of totality, that has been traditionally approached yet still in the present period, but which reduces the gap between its concept and manufacture. During this process, the production of the book should take into account the traditional bookmaking practices so as to convincingly develop into something new in this digital age. Usually the book written in the past is hard to reach the progress of mind in the present moment.

However, during the moment of opening the book, another present moment begins that opens up a new range of possibilities to others; it becomes a theatrical moment which acts as a catalyst for new narratives. We are a generation of self-archivists, able to search millions of images on the Internet and peruse an amazingly powerful visual tool; this is a testament to our digital age while having a traditional archival approach. This process is critically engaged with the present and shows images in a different way, as associated with a different platform.

The aim is to examine the question on the exhibition area, a gallery space that is empty yet full and its algorithm, as well as the relationship of my work. Then press onwards to books, the relationship between writing and artwork and how it would allow my work to be expressed and read as an artbook.

2 #Google image studies

The artwork is realised from these thought processes and inserted into this creative realm through different structures and thinking mechanisms. It sustains different situations in the space, while covering many different categories and continuously changing in the process.

However, certain infrastructures in art and its sphere often coexist; these are always unchangeable since it's accepted as the nature of things and is hidden under the cover. When the space emerges as a whole part of the thought process, this part also appears as a portion of the exhibition in the art practice. It is artist role to read the space right way to do not change the meaning of work depends on the space. For this reason, it is important for the work where to be displayed as much as the work process.

Before my quest for reading space, I would rather spread out all the possibilities into the space. This process helps to arrange the entire image inside my head, while creating its own spectrum that lines up all variations and possibilities of the composition. Numerous images, symbols, and dreams escape out of my mind as a pure expression.

The museum of imagination formed of our individual selections is a traditional, physical museum rendered in photographic archive or in other words, a space replacing a museum with a illustrated artbook, like musée imaginarie[1].

Those fragmented images are profound segments of a gigantic image museum, a Google or Internet image bank, transcribed by my own algorithms of image archiving. This alters the search algorithm according to my own voice, which in turn creates dynamic, organic visual traffic and ultimately shapes relevant end results in the actual space. Blanchot argues for the absence of all particular relationships in the refusal of other possible meanings through analyse Musil's writing, (2003:138) "The result is that events, by changing from echo to echo, not only lose their simple significance but abandon even their reality and, instead of developing into a story, direct us to the moving field where deeds take place in the uncertainty of possible relationships."

---

[1] Andrè Malraux, Voices of Silence, Paladin, Frogmore, 1974, p. 14.

It reminds me of how random files are linked to each other by search words. On the Internet, all files are saved in a database, ready for viewing by searching results that gather numerous related files such as jpeg images, PDF texts, 3d object, video files and so on. These databases are constantly being updated and expanded by various users. The Internet does not need all the files; more accurately, the operational files would have to be characterised as visualisations of data that could also take on other forms.

In this sense, there can be management protocols for files and information, reflecting on thinking around image production; these are called algorithms. An algorithm is a self-learning system that leads to more accurate results. These search algorithms are updated in real-time, calculating functions, and constantly hone their search skills with hopefully increasing relevance. Aside from the algorithms, individual files create a structure, rather than producing their own story out of interconnected link files.

The algorithms make the Internet beyond the form of the book that not only contains stories like traditional books but also becomes a library that can be accessed for a multiplicity of books or as a gallery format for images, and other virtual objects. The Internet's non-physical shelf, which is always sustained as empty containers indifferent to their content, is filled up by the other physical object in a virtual realm. This space is always being refreshed by new collections in order to exhibit these; it always continues new dialogue between the arts among others. The dialogue is like an event ever-changing with a new theme like a kind of rumor, going around. One could ignore this format and see the space from other angles, with relation to the artwork. The works are indifferent to the terms that are arrayed within them, return to the neutrality.

Confetti

Youngshin Jeon

MA Essay Oslo National Academy of the Arts, The academy of Fine Art

1

Figure 1. Youngshin Jeon, *Confetti, 2018*

Figure 2. Youngshin Jeon, *Untitled, 2017*

figure 3. Youngshin Jeon, Untitled, 2017

Badiou suggests, (2000:45) "I linked the maintaining of this inverted transcendence to the retention of the category of the All. Reaffirming the integral actuality of being, as pure dispersion-multiple, I stated that, in my eyes, immanence excluded the All and that the only possible end point of the multiple, which is always the multiple of multiples, was the multiple of nothing: the empty set."

I will be filling up this "empty set", which should be empty yet be filled with something, with archiving. The anti-aesthetic quality of archiving assumes that all collections as figure 1,2,3, references and objects that are introduced to the "empty set" can be a form of art. Therefore, it is no longer important what the artist has produced. Also, while the collections would contain hints on the artist, the names will not be specified. This would mean that the significance of the art object is also no longer meaningful.

Due to change the artwork to document format it creates a space in which I will finally be able to detach myself from myself, and in which the work will be able to stop pointing

the issues of personal thing, which does not want to answer to anything. Also, Every thing begins Gesture of setting a side, putting together, transforming certain classified objects into document.

This very nature can often make an artwork look unfinished. It Consist Producing such document by copying, transcribing, simultaneously changing the locus and their status. Due to this fact, there will be more liberations on how I can work.

Since the artwork itself is not yet finalised and there are still factors which may be either included or excluded, the artwork is present progressive.

However, even this present progressiveness nature of my work has to stop during the period of exhibition, remaining at one point of time.

3 #Ingensteds

The practicality of museums is initiating the function of preservation of art. However In this generation, all information and communication preserve and record in server and hard drive. The digital archiving space as a latent whole collectivity, unlimited storage space among different product.

The limited area of the gallery, that is private and physical archiving space, will become infinite, open-resourced and dematerialised by meeting the Google Database, blurring the boundary between the exhibition space and the artwork.

As the artwork and the space mixes and become an abstract space, this reminded me of a more physical space within the gallery, which is the lift/elevator.

I've come to find a simple difference on the gallery's elevator.

The elevator within the gallery is larger than a typical elevator with bigger doors to accommodate bigger items.

It is also always empty and acts as the link between the archive and the gallery's

exhibition area.

Because it is used to fill up the empty space within the gallery's exhibition area, it is bound to be large.

This elevator will operate to carry the viewers during the exhibition hours and also to transport the exhibition items before and after the exhibitions.

This area is where everyone that comes into the gallery spends some time while existing as a neutral space within the gallery as an empty space.

Many items that have used this space were art pieces and these are typically either all wrapped up before or after exhibition for preservation, or in a disposable state that will be thrown out.

However, no art pieces are left in the elevator.

The elevator is always kept clean and empty, continuously existing within the gallery building.

4 #True story

Writing and artwork always exists in pairs.

Both exists within the art practice as factors and are imperative resources for a artist's tool of artwork. These two actions are seen as completely conflicting activities.

While art writing is based on support their own argument and thoughts on a paper, artwork involves a physical action that incorporates production comprising of visual language that is practical.

Since the process and the result differ, one supports the other but it is rare to see both being presented at once. It is more common to see individual outputs of each format.

Writing and artwork is taught as two separate courses within the school curricular and

how it is taught is also different.

While artwork receives opinions from individual tutorials and in groups after the artwork is complete, enabling different feedbacks, writing only involves one theory teacher assessing and commenting on the writing.

Therefore, while artworks can be interpreted in wider and different angles, writing has to be written in a format that can be understood by the vast majority.

Apart from above said characteristics, the deadline for writings are usually earlier than that of artworks in school curriculums because of writing's role as a reflector of the art.

Artworks are made retrospective according to what is already written.

Artworks are always influenced by writings and this is also the case for writings.

Therefore, artworks and writing are in a relationship that is both separable and inseparable.

Deleuze maintaining the connection between virtual/actual which relevent to how work with writing and artwork, (1989:81) "distinct and yet indiscernible, and all the more indiscernible because distinct, because we do not know which is one and which is the other. This is unequal exchange, or the point of indiscernibility, the mutual image."

The above quote tells us of the interaction between artwork and writing and even further, that it is possible for the text and the image to blend together.

Artwork and writing, in the form of text, also co-exist in the gallery space.

The text takes up space alongside the artwork, providing further explanations on areas which the artwork itself does not furnish the audience with, be it simple description or a explanation on the theme of the exhibition.

The text is adding further explanation to the artwork and this causes the artwork to take a direction.

Therfore, it is essential to read and understand the text as well as inspecting closely on what form the text is taking as well as how it is occupying the space within the exhibition. [2]

5 #Writer's block

Another form which the writing can take within the exhibition is via a book. The usual presence of a book within the exhibition area can be found either in the souvenir shop outside the exhibition or as an object within the exhibition itself, presented in the display case within the exhibition area.

Both forms suggest the purpose of book as a tool to deliver contents or as an object only and this is far from displaying a book as an artwork within the exhibition.

How the text is occupying the space within the exhibition can also be regarded as a part of the artwork.

This is a prime example of a text expanding its potential by not prescribing its chracteristics and limiting its meaning.

As figure 1, My artwork has brought a book inside the exhibition as an artwork, blurring the boundaries between books and artworks. Displaying my essays and images inside the book has enabled the audience to read and see the book within the exhibition, thereby shortening the distance between the object and the book.

The book is now performing its traditional function as an artbook or a book as well as being empowered to behave as an artwork.

Within the book, writings and images will be exchanged simultaneously, becoming a mutual image, where you can read the image and see the text.[3] At the same time, the

[2] Ranciere Jacque, The future of image, verso, London, 2007, p. 35.

[3] Andre Carl, Barry Robert, Huebler Douglas, Kosuth Joseph, Lewitt Sol, Moris Robert, Weiner Lawrence, The Xerox book, Seth Siegelaub and John W. Wendler, 1968.

image and the text do not correspond to the specific content nor the description of the image.[4]

Rather, the image and the text are in a relationship of conflict and disharmony, rather than that of balance and similarity. This enables the image to appear as a riddle, keeping a realism, which cannot be reverted back to a symbolic meaning but something that requires an interpretation.

The disharmony between the artwork and the text puts emphasis on the riddled nature of the artwork, which cannot be reverted back into any form of knowledge. A spectator who is not experienced in looking at visual sign often relies on his/her cultured knowledge for interpretation of the artwork.

However, when the text does not match the artwork, this altogether stops the conventional method of interpretation. This puts the spectator in a situation where he/she needs to find the meaning behind the artwork by him/herself even if it leads to a failure.

The reading process of an image acts as a barrier to prevent the knowledge acquired from the societal or cultural context. Image reading aims to provide a shock which will provide a realisation by stopping conventional method from reacting, rather than something that comes from a conceptual explanation or judgement to find the hidden truth behind the image.

The though process triggered by the shock rejects the theoretical frame of reverting back to conventional law when looking at phenomenon. Rather, it is an instantaneous intellectual discernment which captures a significant composition amongst artworks that do not have a clear correlation.

Benjamin argues, (1968:262-263) "Where thinking suddenly stops in a configuration pregnant with tensions, it gives that configuration a shock, by which it crystalizes into a monad."

---

[4] Barthes Roland, Image Music Text, Paladin, Fontana Press, 1977, p. 26-27.

As my current art book piece, figure 1, By putting bigger weight on the value of the image rather than books which are formed predominantly of text, the reader will find the value of literary images.

The absence of the body to examine and the replacement of the body with images lead to the body being something that cannot be perceived, by images self-including the descriptions or even within the essay itself.

Writing stops the interpretation of the image and this leads to the text being something that cannot be read and the image being something that cannot be seen.

This is the defining of the combination of two functions by breaking the presentable relationship between writing and artwork.

The disengagement between the text and the artwork enables the image to be observed and to be observed separately by different audiences.

This somewhat unconventional method of reading allows the audience to experience the artwork via the artist's means and awaken a place to think.

Hence suggesting the means to read the exhibition itself through the book.

This will allow the audience to converse with the artist and enable the audience to gain new insight, sometimes his/her own unique view towards the artwork.

Going further, the audience will be able to comprehend the true meaning of the text that is understood by the image, meaning that by looking at the text through the audience's perspective, the text becomes a wholly different text.

Artbook gives the insight into understanding the space by the combination of image and text and also facilitate the possession of views from both the artist as well as the audience.

Bibilography

Andre Carl, Barry Robert, Huebler Douglas, Kosuth Joseph, Lewitt Sol, Moris Robert, Weiner Lawrence. (1968) *The Xerox book*. Seth Siegelaub and John W. Wendler, U.S.A.

Badiou Alain. (2000) *Deleuze : the clamor of being*. University of Minnesota, Minneapolis, U.S.A.

Barthes Roland. (1977) Image Music Text. Fontana press, London, U.K.

Benjamin Walter. (1968) *illuminations*. Schocken Books, New York, U.S.A.

Blanchot Maurice. (2003) *The book to come*. Stanford, California, U.S.A.

Deleuze Gilles. (1989) *Cinema 2: The time - Image*. University of minnesota, U.S.A.

Derek Allan. (2010) André Malraux, *the art museum, and the digital muse imaginaire*, National Portrait Gallery in Canberra, July 15-17.

Jacque Ranciere. (2007) *The future of image*. verso, London, U.K.

Jeon Youngshin. (2018) Confetti.Paper.

Jeon Youngshin. (2017) Untitled.3D print.

Jeon Youngshin. (2017) Untitled.Binding Steal, Fabric, Paper.

Malraux André. (1974) *Voices of Silence*. Paladin, Frogmore, U.K.