

"The italicized sections are extracts from conversation with the artist"

Skillful Sense of Joy or Concept, and Turning Logic into Senses

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1. Experience and Text

When one becomes deeply immersed in something, it becomes difficult to tell right from left. Sometimes the driving direction becomes confusing. When the sunlight hurts one's eyes, some use their right hand to block the sun while others use their left. Perhaps beliefs and social conventions are acquired attributes. Then perhaps being left-handed or right-handed is something that could have been developed by choice.

Individual experience is something that cannot be refuted. This is because it is something that has been actually experienced by the individual. It is like the way what is going on inside does not manifest externally. Such things can be subject to objective discussion of correlation, but its distinction as to whether it is true or false cannot be completely established. Hence, external objects are in a completely different dimension from that of the certainty of person experiences. However, we occasionally or often take the two as the same in our everyday life.

The act of producing art can help to understand and express the changes and expansion taking place in the realm of personal experience and its subjectivity. However, we do not see this as a progress or advancement. Through infinitely changing movements and the accumulations of the process, we can glimpse at a kind of new possibility and the ideal form of complete experience, even if it may just be by chance. However, if we project the thought that such ideal experience is linked to personal experience of the artist, we point to the ideal experience as a very unique world of experience. By ideal experience, it also means to transcend its relationship with the conditions of reality.

Hence, artistic expression is a kind of an 'over-contention.' Over-contention is like the act of claiming one's certainty outside the relevant field of person experience, expanding one's experience outside what one actually has experienced. This leads one to clashes with other people's territory of experience and arguments in the area outside one's experience. This can be seen as an obvious process where one's problem setting and certainty over one's experience become objectified. The video work of Junebum Park reveals various ideas and expression derived from personal experience and certainty in strong or suggestive forms.

The moving images accompanied by visual and auditory movement lifts beyond the level of personal experience and stands at the opening of a kind of communication. This becomes translated and construed into text. 'Untextualized' video is just a personal event, which cannot be shared. The processing of turning the subject into text that allows exchanges between individuals occurs in the artist's studio work and at the exhibition space at the same time.

2. Planning, Coincidence, or Glitches

The quantification of 'indecisiveness' that cannot be accurately expressed is ultimately about 'being discreet'. It is a quantification of all possibilities that enables one to arrive at the point of making the decision. Also, at the same time, they are all the steps for arriving at the final choice.

The video images of Junebum Park are simple. One reads and the other writes them down. It records the process of recording the whole number into fractions. Prime numbers which are non-divisible by whole numbers become infinitely split and arranged with movements. The process of reading and

writing 54 numbers, whole and fractions, on a grid paper of 180x250mm continues. One writes with the right hand, and the reversed images shows the left hand writing. This image is reversed back so that the left hand writing appears like the right hand writing. Among the six video clips by the artist, that of the right-handed and of the left-handed are shown as they are. Three of them are reversed while the other three have not been. However, the audience cannot really tell the difference. The degree of the artist's interest and sensitivity cannot be felt by the audience under normal circumstances.

The subject event loses its original position in the process of changing the chronological order and flipping of left and right. The images pushes the audience's compulsive obsession with order, rule, and numeric arrangements. It shows a kind of autism. Carefully following the mathematical order between recorded directions and numbers, be it with the right hand or the left, one comes to face a kind of dimension of meaninglessness. What is the point of observing and appreciating this recording of numbers or the visual recording of such act?

Let's take a look at another video work. It records the process of people with various linguistic backgrounds finding their designated seat through exchanging places in accordance with the set rule, using the form of puzzles. The participants initiate the artistic

process upon having fully understood the artist's intention. Only the starting point and the final destination is set. The process of people who cannot rely on language to communicate with each other is composed of an infinitely variable number of cases. It seems to imply the tension and the correlation in the multicultural society where people from different cultural backgrounds flock together. In either case, the images in sequence show everybody settling in their designated places. It reveals the individual participants' social characteristics, how they project their relationship with others, and particularly when it comes to individual behavior and attitude. The artist's intention focuses on chance occurrences taking place at a certain point and between events.

The most important invariable applied in solving the problem was not one's environmental backgrounds such as the nationality and language, but what pertained to each individual. It was the outcome refuting how individuals try hard in this small society.

Most of Junebum Park's works recorded things undergoing infinite changes in accordance with non-linear rules. Certain works are indeed humorous and some are somewhat dry. Others make critiques of reality. However, these are not the essential elements. This is evident in all of his works, it is mostly composed of planned actions and reactions, of various forms of accidental workings. The artist shows oneiric and literary elements while also demonstrating technical and mathematical sides. The artist is complex with two-sidedness, resulting with a strange quality. The visual images translated into text itself establishes a complete logical system. Junebum Park starts the work upon setting a hypothesis before the result. And he sticks to it, not budging away even an inch. This visual work is a record of movements towards a fixed hypothesis and certainty.

The artist appears to reveal accuracy and clarity in the work, only to resume to twisting the ambiguous process of logic at a certain moment. It is a matter of vision and conviction. The dry moving images distancing themselves from aesthetic sense of pleasure and the process of its formulation project an unexpected sense of humor and an accidental sense of pleasure from playing an intellectual game. The artist expresses the sense of joy that rushes in when the idea he had in his mind comes to fruition.

I believe collecting bunch of errors and meaningless information can help arriving at the actual information or the outcome.

3. Skillful Sense of Joy or Concept, and Turning Logic into Senses

The artist's work suggests only one point of contraflexure from his personal ideas and exploration. Rationalism does not give up on experimental adventures. The act of producing mathematical expression, forms similar to mechanical testings, or engineering gestures may come from parody of a kind of mathematical logic and scientific rationalism or the artist's reliance upon and deep trust in them.

The artist's work of carefully planning a few elements based on prediction and calculation and recording the various changes taking place are not something new. Such employment of careful planning and allowing of accidents to play a role is frequent in contemporary art. The significance lies in understanding the artist's intention and reason behind the choice of certain events and materials and their meaning and messages.

My work concerns the act of stubbornly guarding the particular aspects of video works and their process. One can see my genetic particularity linked to the quantified or the architectural expression, structural interpretation, and the aforementioned 'character and disposition' of an individual.

People familiar with mathematical thinking feel a sense of freedom inside it. They feel an aesthetic sense of joy which may even extend to spiritual holiness or mythical experience. The complete navigation of nature and the world sets a perfect being. Also, the chance and chaos, the unpredictable events remind one of a certain being transcending the human territory, allowing the aesthetic experience of the noble. The completeness of the logic or the contradiction and errors happening in the process can be seen as a refutation of the existence of complete beings or complete conditions. The explicable and the inexplicable become bundled into a reminder of a reality. This odd logic is very familiar to the art world. It is, in fact, quite classic.

Technical completion and artistic completion are two and separate things. Technical compulsion and artistic completion are not the same thing. The conscious employment of chance and chaos does not belong to the realm of technicality or to the area of aesthetic senses. Such senses cannot be defined but one can feel their presence. Comparing the sense of joy felt by game designers or ultrafine integrated circuit designers, and theoretical physicists, such is expressed through a kind of skillful calculation or formulas, concepts, or logic that have been turned into senses.