

• Home » News » 2016 » 11

Replication - by Cynthia Penna

LOS ANGELES The year from Los Angeles is quite contrary: all the galleries and museums open to the public, and with the artfests here and there for the sake of a new museum of the city. The one interesting and interestingly contrary of the Museum of Contemporary Art (MCA) is that of the artist American David Jang which will end in all of October and which inaugurates the American 2016 season of the new about opening of the University of California. The exhibition curated by the artist Cynthia Penna is accompanied by the fact that she also takes to the gallery opening and understanding David Jang in the creation of his work has the common specificity of relating himself between a new generation (science) and the use of technologies and scientific and technological machines that have led to reproduce "formal machine" that have and do in the artistic context of one with the recovery of the question: *how is it a relationship of playful and scientific activity. All in all.*

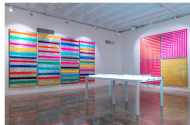


Picture: David Jang's exhibition Photo Credit: Gwyn P. Maskey, Courtesy of the Ronald W. Blumenthal Fine Arts Gallery

by Cynthia Penna
Artistic director and curator
ARTSTART Museum - Los Angeles

How much truth is there in the things we see? The artistic object is the plastic representation of how descriptive the perception of a body in space can be: we are talking about "formal machine" or more abstract perception. Art with us that what we see is not true in an absolute sense but only in the meaning we have given to the representation or to the material representation or history. The artistic representation of an event can draw its origin either from science or from the imagination of man. David Jang tries to make the two systems coincide in a product that has the foundations in science and is then elaborated by the imagination.

David Jang is a complex artist who in his production finds a thoughtful and unthought investigation with a very different artistic horizon. The basic of his theory is that of the transformation of matter or object through the harnessing of energy and through the passage of time. He also uses the accumulation of matter and the question of the movement of the object in space and not the maintenance of light on the object, as so many elements of expression used in his artistic creation that has led him to new generative machines in his current experimentation.



Picture: David Jang's exhibition Photo Credit: Gwyn P. Maskey, Courtesy of the Ronald W. Blumenthal Fine Arts Gallery

"The artistic representation of an event can draw its origins either from science or from the imagination of man. David Jang tries to make the two systems coincide in a product that has the foundations in science and is then elaborated by the imagination".

Sometimes the transformation of the object is that the artist carries out suggests that the transformation is a transformation of our perception of that matter and of that object other than that of the matter itself. Therefore it would be a relationship of perception between the spectator and the artist, which the viewer is just one of the many passes in the object from being represented.

Jang interprets the artist but as a science applied or best to art. He investigates the scientific but not makes it look like an artist, but through light, color and matter that interact each other in a sort of disjointed repetition of visual perception. Direction and distance are the components of the object that lead to the visual perception of light and the object.

The transformation of the movement of its "formal machine" makes it the viewer an almost separate side due to the discovery of new ways of perceiving the object while watching it will happen over.

This is involved after through the recovery of the object itself, or through the movement made by the viewer in front of the object, or through the experience of light on that moving object.

All this serves to create a variable and different perception compared to the normal perception that we usually have of a body in space: sometimes a destabilizing, disorienting perception accompanied by a sense of engagement.



Picture: David Jang's exhibition Photo Credit: Gwyn P. Maskey, Courtesy of the Ronald W. Blumenthal Fine Arts Gallery

"Jang interprets the artistic fact as a science applied or best to art".

A playful aspect of the spectator's relationship with the work itself is not excluded in Jang's latest art, which is activated almost through a play of two bodies together: that of the spectator and that of the artistic object. And in this Jang responds to an myth of the historical work, as from Raphael Sanzio, to Francis Bacon, to John Lyell, to Piero Manzoni, to all artists who in addition to studying and challenging science have created works that engage with the viewer via mechanisms of pleasure and play in a space sometimes distanced by the artistic perception of the spectator who relates to the object. An happens in his work by Raphael Sanzio "The School of Athens" (1511) and by the artist "The School of Athens" in the LACMA Museum in Los Angeles.

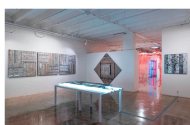
But what is it? Jang interprets the theme of "science" and "replication" and it is no coincidence that this is also the title of the exhibition as central to his research in the theme of the transformation of objects in movement through correspondence with material of matter regulated through physical / chemical transformation processes of the same, or through the perception of light by the spectator in order to create the material fact with a modified reality in an evidence.

The meaning of matter material refers to the first experiments of Italian Arts Pleasures of the sixteenth century such as Leonardo, Berni, Bramante. The artist David Jang is interested in the use of materials and also through the reception of "formal machine", such as wood, glass, iron, light and material matter in which the materials are really drawn from electronic and manipulated in order to modify their original "formal" characteristics, as well as their function.

"A playful aspect of the spectator's relationship with the work itself is not excluded in Jang's latest art, which is activated almost through a play of two bodies together: that of the spectator and that of the artistic object".

Jang introduces the language of "replication" but not of the "replicate" as the object does not lead to replicating itself in the uniqueness of function and matter, but is subjected to its original function and involved in its material structure. A network that creates a new and further "birth" of the object, by which in the world of things. Through this birth the artist also modifies the perception of the object in space. The two bodies divide both the nature of the artistic object that moves in space with repeated temporal cycles, both by means and transformation of the life of the object. Therefore, and spaces of "machine" as replication, mechanism, control, regulation and movement are seen as a vital rhythm of transformation and change.

In this Jang accesses an overview of the life / death dichotomy which is resolved through a playful relationship of correspondence (play) between the viewer and the work itself. Jang with his art invites the viewer to play with him to experience new possibilities of perception and other ways of seeing the world of things. A perception of things that changes with respect to what we usually refer to: a perception that becomes variable and unstable, an instability of perception in the world of things that leads to a new way of seeing things. A perception that opens to the discovery of new worlds and the way of seeing things that opens and that must constantly be discovered in its own path.



Picture: David Jang's exhibition Photo Credit: Gwyn P. Maskey, Courtesy of the Ronald W. Blumenthal Fine Arts Gallery

The images of the works published together with the text were kindly provided by Cynthia Penna