

## ARARIO GALLERY SEOUL I SAMCHEONG opens Analia Saban's solo exhibition

### 《Particle Theory》

- Argentina born, LA based Artist Analia Saban introduced for the first time in Korea
- Artist actively working in the international art scene including USA, Europe
- New works first showcased specially in this exhibition



Draped Concrete (26.25 sq ft), 2016, Four concrete slabs on wooden sawhorse, 104.8 × 487.7 × 42.9 cm

© Analia Saban. Courtesy of the artist and Sprüth Magers

Title	《Particle Theory》
Period	Thursday October 17 <sup>th</sup> to Saturday December 28 <sup>th</sup> , 2019
Location	ARARIO GALLERY SEOUL I SAMCHEONG (84, Bukchon-ro 5-gil, Jongro-gu, Seoul, Korea)
Exhibited Works	19 works including Painting and sculpture
Opening time	TUE – SAT 11:00 – 18:00 (Closed on Mondays and Sundays)
Opening reception	Thursday, 5pm, October 17 <sup>th</sup> , 2019
Press conference	Friday, 11 AM, October 18 <sup>th</sup> , 2019

ARARIO GALLERY SEOUL | SAMCHEONG opens Analia Saban(b. 1980, Buenos Aires, Argentina)'s solo exhibition 《Particle Theory》 for the closing exhibition of this year. Analia Saban, born in Argentina and based in Los Angeles, is an artist who has continued to expand the boundaries of traditional media interpretation through the exploration and experimentation of materiality and materials used in art. Through a variety of experiments based on traditional materials, such as making a plane by weaving dried paint between canvas, making a plane out of concrete on canvas, or folding concrete as if it were paper, she points out that medium classification in contemporary art is artificial, and reaching further, asks what the fundamental distinctions between mediums are. Her work is done by dismantling the physical nature of the material and the basic premise of the medium, in which the artist's unconsciousness penetrates. When an artist deconstructs the working principle of things, they unconsciously project the way he/she views the world. In other words, the material properties and the work of the medium experimentation can also be expected to be reconstructed by her unique and unconscious interpretation of the world.

The exhibition's title, Particle Theory, is related to the artist's attitude toward creation. Saban, with the same attitude as a scientist trying to understand the principles of matter, tries to find the "particles" that make up painting and, by extension, art. The Woven Painting series look like a painting at first glance, but differ from conventional painting. The artist solidifies acrylic paint like a thread and then uses it to make a plane by inserting it between the warps and wefts of the canvas. Through this process, the canvas becomes a surface on which paint can be laid, while at the same time it is the paint itself, creating confusion among materials. In the series of concrete works, such as Draped Concrete, Polished Concrete and Folded Concrete, her materialistic experiments on the material and medium question traditional media interpretation. Contrary to that strong impression, these concrete works, by exposing the nature of particles that originally begin with a powder, meet with water and air then become solid and eventually harden, lead us to the question that, if we expand the same logic to art, what would be the smallest unit of material that could be called a particle, and extend further to question what the basic conditions of art are—and who decides these conditions.

Painting is an important subject for the artist. Even now, when new media are discovered and in the spotlight, painting is still the most popular and beloved medium, and as such, it is often questioned whether its survival is still valid or not. The artist asks, "Why is painting so important to our culture, and where does its value come from?" Through material experiments, Saban hopes to make viewers to look at the component and composition hidden in the artwork in a new way by exposing the information and physical structures of paintings, those of which are not detected from the surface alone. Unlike many paintings that deal with the plane-image problem, Saban and her work broaden the range of understanding, covering not only the plane, but also the technical support that makes the plane exist. Series such as Saban's Woven... paintings and Polished Concrete look like paintings, but they are neither painting nor sculpture; rather, they stay in an ambiguous existence and serve as a threshold for questioning about each other's point of divergence. However, when Saban applies concrete to canvas instead of paint, she is not rejecting the idea of painting but starting a conversation that is flexible and rich, not a contentious dispute. Through this exhibition, the artist wants to share her thoughts and find answers together with the audience in this special occasion.

Analia Saban studied Visual Arts at Loyola University and New Genres at University of California. She has exhibited in various institutions worldwide such as Modern Art Museum of Fort Worth (Texas, USA, 2019), Hammer Museum (LA, USA, 2019), NGV TRIENNIAL (National Gallery of Victoria, Melbourne, Australia 2017), LACMA (Los Angeles, USA, 2014), Palais de Tokyo (Paris, France, 2013). She was artist-in-residence at the Getty Museum in 2015-2016 and is the 2002 recipient of the Art Council Award (Los Angeles, USA). Saban's works are represented in the collections of the Museum of Contemporary Art (Los Angeles), Los Angeles County Museum of Art, Centre Pompidou (Paris) and more.

**[Appendix 1] Major Work Images**

**[Appendix 2] Interview with artist**

**[Appendix 3] artist CV**

[Appendix 1] Major Work Images



Draped Concrete (26.25 sq ft), 2016, Four concrete slabs on wooden sawhorse, 104.8 × 487.7 × 42.9 cm



Folded Concrete (Accordion Fold), 2017, Concrete on walnut pallet, Overall Dimensions: 42 × 127 × 94 cm



Folded Concrete (Gate Fold), 2017, Concrete on walnut pallet, Overall Dimensions: 33 × 127 × 94 cm

© Analia Saban. Courtesy of the artist and Sprüth Magers

## [Appendix 2] Interview with artist

**Q1. Please give us a simple introduction to your next show at Arario Gallery, *Particle Theory*.**

The title of the exhibition, *Particle Theory*, brings together under the same theme three separate bodies of work: the gradient paintings, concrete paintings, and concrete sculptures.

The common denominator is that they involve three different ways of dealing with accumulating particles. The gradients are based on mathematical formulas that accumulate particles (or pixels) in different parts of the canvas—the four different corners, the middle to the edges, the edges to the center, etc. Then those pixels are translated into weavings, in which the thread or paint accumulates differently in various parts of the canvas. Concrete also starts with a bag of powder aggregate, and combined with water and air, it solidifies as a surface that can be polished or as a slab that can be broken. But the main issue behind the polished concrete surface is that you can still see the particles of sand that makes the aggregate. I think of these works as a minimalist drawing. And in the case of the sculptures, the slabs, when broken, turn into particles again. The title Particle Theory also relates to a term we would hear at school, in science class, related to physics and astronomy, but that it could be interesting to see its implications when used in an art context.

**Q2. One might say the most striking of the shared characteristics perceived from your works would be the attitude toward how the medium is handled, the experimentation, and the unique perspective. Where does this attitude come from?**

I've always been curious about what makes Art, Art. What are we looking at when we look at an object hanging on the wall or sitting on the floor? What are those objects made of? Why are they hanging on the wall? Why is painting so important to our culture, and where does its value come from? What is a painting made of? What is paint? A lot of my work tries to answer some of those questions. In most cases I don't find answers, but through looking for answers I make the works.

**Q3. Let us start by taking an in-depth look at your three-dimensional works. The new visual presentation of the medium concrete, which is much more commonly encountered in everyday life rather than on the exhibition floor, is very strong, and approaches uniquely. For those who are seeing your works for the first time in this exhibition, please offer a brief explanation on the impetus for the creation of these works, as well as their production methods.**

I have always been interested in Minimalism, and I started to look at the aggregate in concrete as a minimalist drawing. The medium contains particles of sand that, when seen through a microscope, one could imagine the bigger rock formations from which they came. I've also been fascinated by the fact that one could build a very strong surface by starting with a bag of dust, mixing it with water. And how concrete is so ubiquitous that we've stopped noticing it. I first asked myself what would happen if that material that's always beneath our feet would hang on the wall. Then I looked at it as a sculpture. Could such a strong material be folded like a piece of paper, or draped like a piece of fabric? Even though concrete looks inflexible, just like the folds and faults of the earth, it's in constant movement. And, for example, it breaks because of the overgrown roots of trees or due to earthquakes. I wanted to emphasize those properties and to see if I could flex it.

**Q4. Concrete, and other similar materials, has three properties of matter: powder, liquid, and solid. Correspondingly, it changes according to the situation and manipulation. I think this makes it a very appealing material. In that vein, the acrylic paint you use in your two-dimensional works, which is tucked in between the threads of the canvas, also has the property of hardening while being a liquid. How do you understand and interpret these materials in your use**

of them?

After studying the history of paint, and the formulas that make paint, I noticed that acrylic paint, which is a more contemporary paint, is actually a polymer—a plastic—and therefore it can be treated as such. I asked myself, why do we still paint on canvas?

We used to paint on canvas because oil paint took a very long time to dry, and the weave of canvas allowed a double air circulation that helped in the drying and oxidation process. Acrylic paint, on the contrary, dries fast. I thought it would be interesting to challenge tradition and start weaving the paint through the canvas as opposed to painting on top of the canvas.

**Q5. An artist's endless rumination on painting can be read from your two-dimensional works. As a part of that process, rather than you using the canvas surface in traditional painting convention, I find this attitude of exposing the structure of the warp and weft of the canvas surface to be interesting. This seems to have started from an artist's long-held obsession with science and mathematics, and seems to be expanding out to tapestry works as of late. It is reminiscent of what the first group of artists in Korean abstract art in the 60's aimed for, the meeting between material and material, and the fusion between body and feeling that manifested in that process. As this exhibition will primarily be seen by a Korean audience, please explain in detail what prompted you to start experimenting with surface in painting, and weft and warp, as well as how you developed the concept.**

When I wanted to understand what a painting was made of, my approach was to unravel—rip apart—a canvas, thread by thread. Then I started seeing the structure of those threads, the intersections of the warp and weft, that hold the paint. I saw how those threads absorb the under layers of gesso and how the gesso absorbs the paint. In 2011 I saw Lee Ufan's Marking Infinity exhibition at the Guggenheim Museum in New York, which was extremely influential. I learned about the relationship between materials, for instance, between a rock and a piece of fabric. Or how much paint can a brush hold and extend through the canvas. This exhibition led me to look at his context more closely, and I discovered artists such as Ha Chong Hyun and Park Seo Bo. Their work has inspired my practice and relationship to painting.

**Q6. You start your experimentation with basic media, but at some point, it seems that the medium is left to exist on its own. What is the driving force that keeps you experimenting with medium?**

I see myself as a facilitator. I want to point out a specific property of a material that we might have overlooked, but then leave the material to speak for itself.

**Q7. Just as your usual materials are multifaceted, your works are also seen as multiple: they are both painting and sculpture, sculpture and installation, and so on. In blurring these boundaries, are you taking a stand against artistic convention?**

Yes, I believe all works are three dimensional and sculptural, even a drawing or a light installation. I believe it's my way of asking ourselves whether the way we have been labeling objects is still valid or not.

**Q8. The most prominent point of your work is perhaps its experimentation with medium, but the trajectory of the works you have done shows us that it is more than simple experimentation—that is, that it makes us sense the implication of layers of the unconsciousness that speak of something more. What strata of the unconsciousness lie hidden within the new works that will be presented in this exhibition?**

I have been practicing psychoanalysis for over twenty years and I'm always interested in the unconscious dialogue between the body and the materials around it. I believe that there are many meanings that are left for our senses to discover, and that it is better to avoid describing them with words.

**Q9. I am curious whether there might be a new medium that you have been experimenting with lately, or perhaps a new methodology for using existing media.**

Lately I have been looking at how computers have influenced construction materials. There are many new materials that look real but are produced by robotic machines, such as fake marble or wood. I am also interested in the effects of three dimensional printing on industrial design and architecture.

**Q 10. What inspires your work the most?**

My daily experience of life.

**Q11. This is the last question. Your paintings break free from the dichotomy of reproduction and abstraction found in painting methodology and present a completely divergent ontology. I believe this is borne from your unique attitude toward media and diverse, untethered experiments. What is painting to you?**

I see painting as an accumulation of pigment; they are containers of paint on cotton or linen fibers.

**[Appendix 3] artist CV****Analia Saban (b. 1980, Buenos Aires, Argentina)**

Lives and works in Los Angeles

**Education**

2002-2005 M.F.A. in New Genres, University of California, Los Angeles, California, USA

1999-2001 B.F.A. in Visual Arts, Loyola University, New Orleans, Los Angeles, California, USA

**Selected Solo Exhibition**

- 2019 *Particle Theory*, ARARIO GALLERY | Samcheong, Seoul, Korea  
*FOCUS: Analia Saban*, Modern Art Museum of Fort Worth, Fort Worth, Texas, USA
- 2018 *Punched Card*, Tanya Bonakdar Gallery, New York, USA
- 2017 *Canvas on Paint*, Qiao Space, Shanghai, China  
*Folds and Faults*, Sprüth Magers, Los Angeles, California, USA  
*The Warp and Woof of Painting*, Praz-Delavallade, Paris, France
- 2016 *Analia Saban Is Broken*, Gemini G.E.L., Los Angeles, California; New York, USA  
*ANALIA SABAN*, Blaffer Art Museum, Houston, Texas, USA
- 2015 *Interiors*, Sprüth Magers, London, UK  
*Backyard*, Tanya Bonakdar Gallery, New York, USA
- 2014 *Expanding on An Expansive Subject, Part 2: Analia Saban, Is This A Painting?*, Armory Center for the Arts, Pasadena, California, USA  
*Outburst*, Praz-Delavallade, Paris, France
- 2013 *Bathroom Sink, etc*, Sprüth Magers, Berlin, Germany  
*Datum*, Josh Lilley Gallery, London, UK
- 2012 *Gag*, Tanya Bonakdar Gallery, New York, USA
- 2011 *Dig*, Praz-Delavallade, Paris, France  
*Derrames*, 11x7 Galeria, Buenos Aires, Argentina
- 2010 *Froing and Toing*, Light and Wire Gallery, Los Angeles, California  
*Information Leaks*, Josh Lilley Gallery, London, UK
- 2009 *Light Breaks Out of Prism*, Thomas Solomon Gallery, Los Angeles, California, USA  
*Living Color*, Praz-Delavallade, Paris, France
- 2007 *When things collapse*, Praz-Delavallade, Paris, France  
*Wet Paintings in the Womb*, Galerie Sprüth Magers Projekte, Munich, Germany
- 2005 *Bit by Bit*, Kim Light Gallery / Light Box Gallery, Los Angeles, California, USA

**Selected Group Exhibition**

- 2019 *Starting Something New: Recent Contemporary Art Acquisitions and Gifts*, Mead Art Museum, Amherst College, Amherst, Massachusetts, USA  
*B.A.T State III: Women Artists in Conversation with El Nopal Press*, Kleefeld Contemporary Museum, California State University Long Beach, California, USA  
*It's All Black & White: Contemporary Art from the Frederick R. Weisman Art Foundation*, Frederick R. Weisman Museum of Art, Pepperdine University, Malibu, California, USA  
*B.A.T. State II*, SoLA Gallery, Los Angeles, California, USA  
*Dirty Protest: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles, California, USA
- 2018 *The Way Things Run (Der Lauf der Dinge) Part III: Wage*, PS120, Berlin, Germany  
*She sees the shadows*, MOSTYN, Wales, UK  
*HORIZONTAL – VERTICAL*, Art Safiental 2018, Safiental, Switzerland
- 2017 NGV Triennial, National Gallery of Victoria, Melbourne, Australia  
*UNPACKING: The Marciano Collection*, Marciano Art Foundation, Los Angeles, California, USA  
*Material Concerns and Current Practices*, Helen Frankenthaler Foundation, New York, USA
- 2016 *L.A. Exuberance*, LACMA, Los Angeles, California, USA  
*Progressive Praxis*, De la Cruz Collection, Miami, Florida, USA  
*Good Dreams*, Bad Dreams ? American Mythologies, Aishti Foundation, Beirut, Lebanon  
*Paper in Profile: Mixografia and Taller de Gráfica Mexicana*, Georgia Museum of Art, Athens, Greece  
*Wasteland*, Mona Bismarck American Center / Galerie Thaddaeus Ropac, Paris / Pantin, France
- 2015 *You've Got to Know the Rules... to Break Them*, De La Cruz Collection, Miami, Florida, USA  
*NO MAN'S LAND: Women Artists from the Rubell Family Collection*, Rubell Family Collection, Miami, Florida, USA  
*Vibrant Matter*, Kiosk, Ghent, Belgium  
*Forgetting the Future: Entropy in the Reflective Age*, Torrance Art Museum, Torrance, California, USA  
*Theories on Forgetting*, Gagosian Gallery, Beverly Hills, California, USA
- 2014 *Stadt, Land, Name, Titel*, sammlung FIEDE, Frankfurt, Germany  
*Variations: Conversations in and Around Abstract Painting*, LACMA, Los Angeles, California, USA

- An Appetite for Painting*, Museum of Contemporary Art, Oslo, Norway  
*Prospect.3 New Orleans*, Contemporary Arts Center, New Orleans, Los Angeles, USA  
*Some Artists's Artists*, Marian Goodman, New York, USA
- 2013 *Transforming The Known, Works from The Bert Kreuk Collection*, Gemeentemuseum Den Haag, The Hague, Netherlands  
*Le club des sous l'eau / Nouvelles Vagues / Young Curator Season 2013*, Palais de Tokyo, Paris, France  
*The Ecstasy of the Newness of the Image (or the Communicability of an Unusual One)*, Hessel Museum of Art, Bard College, New York, USA  
*Sur: Biennial II*, Torrance Art Museum, Torrance, California, USA  
*La révolte et l'Ennui*, FRAC Auvergne, Clermont-Ferrand, France  
*4 Artistas + 11 Preguntas a Marta Minujín*, Galeria 11x7, Buenos Aires, Argentina  
*Paint Things: Beyond the Stretcher*, de Cordova Sculpture Park and Museum, Lincoln, Massachusetts, USA
- 2012 *Lost Line: Selections from the Permanent Collection*, LACMA, Los Angeles, California, USA  
*Pour une grammaire du hasard*, Fri Art - Centre d'Art de Fribourg, Fribourg, Switzerland  
*A Ballena Negra*, MARCO Museum, Vigo, Spain  
Rudin Prize for Emerging Photographers, Norton Museum of Art, West Palm Beach, Florida, USA  
*Dark Matters - Takes on Conceptual and Minimal Aesthetics* – Düsseldorf, Germany  
/i Guggenheim Gallery at Chapman University, Orange Country, California, USA  
*Across The Pacific, Young Artists from L.A.*, 313 Art Project, Seoul, Korea  
*Made in L.A.*, The Hammer Museum, The Municipal Art Gallery at Barnsdall Park, Los Angeles, California, USA  
*Changing States of Matter*, Brand New Gallery, Milan, Italy  
*Mentors Exhibition*, Loyola University New Orleans, New Orleans, Los Angeles, USA  
*On Sincerity*, 808 Gallery, Boston University, Boston, Massachusetts, USA  
*Stretching the Limits: Fibers in Contemporary Painting*, SCAD Museum of Art, Savannah, Georgia, USA
- 2011 *American Exuberance*, Rubell Family Collection / Contemporary Arts Foundation, Miami, Florida, USA  
*White-Hot*, Margaret Thatcher Projects, New York, USA  
*Analia Saban, Aaron Spangler & Marianne Vitale*, Zach Feuer Gallery, New York, USA  
*Suelto*, La Central, Bogota, Colombia  
*Painting Expanded*, Tanya Bonakdar Gallery, New York, USA  
*Analia Saban, Julian Hoeber, Jeremy Shaw, Alistair Frost*, BodsonEmelinckx, Brussels, Belgium
- 2010 *Here soon now*, Rubell Family Collection, Miami, Florida, USA  
*Baker's Dozen*, Torrance Art Museum, Torrance, California, USA  
*5X5 Castelló10 - Premi Internacional d'Art Contemporani Diputació de Castelló*, ESPAI d'Art Contemporani de Castelló, Castelló, Spain
- 2009 *Drawings by*, Praz-Delavallade, Paris, France  
*Counter Intelligence*, Luckman Gallery, Fine Arts Complex, California State University, Los Angeles, California, USA  
*A Modernist Vernacular*, Espasso, Pacific Design Center, Los Angeles, California, USA  
*Lovable like Orphan Kitties and Bastard Children*, The Green Gallery East, Milwaukee, Wisconsin, USA
- 2008 *Recursion*, Loyola University, New Orleans, Los Angeles, USA
- 2007 *Arte Povera Now and Then - Perspectives for a New Guerrilla Art*, ESSO Gallery, New York, USA
- 2006 *Boomerang*, Collins C. Diboll Art Gallery, Loyola University, New Orleans, Los Angeles, USA
- 2005 *Light Opt(s): A Selection*, LightBox Gallery, Los Angeles, California, USA  
*New Sculpture in Southern California*, Guggenheim Gallery, Chapman University, Orange County, California, USA
- 2004 *Paper*, Patricia Faure Gallery, Los Angeles, California, USA
- 2002 *Digital Louisiana*, Contemporary Arts Center New Orleans, New Orleans, Los Angeles, USA
- 2001 *Matérico vs. Digital*, Lanín Galería - Pasaje Lanín, Buenos Aires, Argentina  
*Feedback*, The Visual Arts Center and Collins C. Diboll Gallery, Loyola University, New Orleans, Los Angeles, USA

#### **Awards**

- 2015 Artist Fellowship Award, Contemporary Art Collectors, Orange County, California, USA  
2012 Rudin Prize for Emerging Photographers, Norton Museum of Art, West Palm Beach, Florida, USA  
2010 Santa Monica Artist Fellowship, Santa Monica Cultural Affairs Division, Santa Monica, California, USA  
2009 Durfee Foundation Grant, Durfee Foundation, Santa Monica, California, USA  
2004-2005 Fundación Antorchas Fellowship, Fundación Antorchas Argentina, Buenos Aires, Argentina  
2003-2004 D'Arcy Hayman Award for the Arts, Arts and Architecture Department, University of California Los Angeles, Los Angeles, California, USA  
2003-2004 Fundación Antorchas Fellowship, Fundación Antorchas Argentina, Buenos Aires, Argentina  
2002 Art Council Award, Arts and Architecture Department, University of California Los Angeles, Los Angeles, California, USA

#### **Collections**

Anderson Collection at Stanford University, California, USA / Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, USA / Hammer Museum, UCLA, Los Angeles, California, USA / MOCA, Los Angeles, California, USA / Norton Museum of Art, West Palm Beach, Florida, USA / LACMA, Los Angeles, California, USA / FRAC AUVERGENE, Clermon-Ferrand, France / Rubell Family Collection, Miami, Florida, USA / Marciano Art Foundation, Los Angeles, California, France / Centre Pompidou, Paris, France / De La Cruz Collection, Miami, Florida, USA / The Bert Kreuk Collection, Gemeentemuseum Den Haag, The Hague, Netherlands

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