

# ARARIO GALLERY

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4. 전시 작품수
5. 전시 컨셉

조나단 메세(Jonathan Meese)는 1970년 도쿄에서 태어나 베를린과 함부르크를 중심으로 활발히 활동하고 있는 젊은 독일 작가이다. 그는 함부르크 예술 학교에서 미술 교육을 받았으며, 1998년 베를린 비엔날레를 기점으로 하여 국제적으로 그 이름을 알렸다. 이후 그는 유럽과 미국 전역을 오가며 수십 차례의 개인전과 단체전에서 방대한 양의 작품을 선보이고 있다.

여기서 언급하는 진정성이라는 단어는 오랫동안 현대미술 내부적으로 금기시 된 듯한 단어다. 하지만 굳이 Ci Kim의 작품세계를 설명하는 핵심어로 사용하는 연유는 그가 항상 강조하는 유토피아적 꿈(Dream)과 연관성을 지니기 때문이다. Ci Kim 작업에서 공공연히 전면으로 드러나기도 하고 때로는 숨어있기도 하는 ‘꿈’이라는 단어는 실상 Ci Kim이라는 작가를 일반화된 포스트모더니스트로 파악하려 할 때 마다 작품세계의 중심에 박혀 그 어떠한 전술적 비평도 가로막아 버린다. 모든 것이 가능한 듯한 시대, 길이 너무 많아 불안도 할 만한 시대에 작가로서의 길을 걷기 시작한 Ci Kim은 오히려 자유를 느끼며 긍정을 보는 듯하다. 그리고 그 무한하게 열린 가능성 속에서 나침반 역할을 할 수 있다고 생각되는 어떤 표지를 발견하면 무서울 정도의 집중력으로 따라가 본다. 다시 말해, 하나의 매체에서 특정한 가능성을 발견하면 실험을 거듭하며 그 매체를 통해 자신이 해볼 수 있는 모든 것을 시도해 보려 한다는 것이다. 확산과 환원은 그의 작품세계를 교차하며 지속적으로 나타나며, 충돌과 아이러니를 유발하면서 독특한 Ci Kim성을 만들어 낸다. 특히 이번 그의 사진전은 오랜 기간 현대미술 속에서 다른 미술장르에 막대한 영향을 미치면서도 끊임없이 예술과 비예술 사이에서 지위논쟁을 벌여온 사진이라는 매체의 특수성을 고스란히 끌어안은 가운데 작가가 어떠한 방식으로 예술적 유토피아를 말하고, 부단히 미술이란 어떠한 해야 하는가에 대해 고민하는지 고스란히 보여주는 전시가 될 것이다.

전시제목 “extra seeing”은 1차적으로 정신적 집중력이 내재된 Ci Kim의 독특한 보기 방식과 연관된다. 그리고 더 나아가 사진의 기계적 보기라는 또 다른 보기(extra seeing)가 더해진 상

태를 의미한다. 그는 종종 카메라 뷰파인더를 통해 바라보는 세상이 유토피아 같다고 사진적 보기의 매력을 말하는데, 4각의 파노라마 프레임에 잡히는 이미지가 평소에 보아온 지극히 일상적인 풍경이나 사소한 주변의 사물들일 지라도 카메라의 눈을 빌어 바라보면 전혀 새로운 모습으로 보인다는 것이다. 그러하기에 도로의 표지판들, 거리에 삼삼오오 모여있는 자전거들, 오래된 벽에 남은 낙서의 흔적들, 현대인들의 시선을 잡아놓는 TV화면의 현란한 이미지, 그리고 비 오는 날 차창 밖으로 보이는 풍경 등, 일상 속 평범한 것들은 모두 그의 사진을 위한 훌륭한 소재가 된다. 또한 그것들에 대한 적극적 보기와 포착, 확대인화 라는 일련의 과정을 통해 만들어지는 그의 사진은 낯선 풍경이 되어 펼쳐진다.

일상적 문맥의 재구성이라는 특징과 더불어, 사진적 결과물 자체가 지니는 형식적 추상성과 회화성(painterly quality)은 Ci Kim 사진에서 또 다른 읽기를 가능케 하는 가장 주요한 특징으로 드러난다. 사소한 것들을 집요하게 포착해 내는 Ci Kim의 사진은 일반인들이 여행시 찍는 기념 사진도, 사건을 기록하는 다큐멘터리 사진도, 그렇다고 예술 사진가들이 공들여 찍는 연출된 사진도 아닌 기이한 정체성의 사진이 된다. 특히 추상과 구상의 중간지점에서 기묘하고 탈현실적인 풍경을 담아내는데, 이러한 탈현실성은 강한 회화성의 표출로 더욱 극대화된다. 비정형의 형상들, 색으로 총명한 그의 사진은 때로 물감을 잔뜩 개어 매끈한 종이 위에 발라놓은 듯한 느낌을 자아낸다. 즉, 눈 앞의 대상을 기계적으로 찍어낸 것이라기보다, 화폭 위에 자유로운 붓터치를 더해가며 회화적으로 대상을 그려낸 듯 하다는 것이다.

이러한 사진을 사전 정보 없이 처음 대면한 사람이라면 대번 현대미술 영역에서 포스트 리얼리즘 사진가들이 즐겨 제작하는 디지털 조작사진을 떠올리게 될 것이다. 특히, 요즘은 비전문가조차도 포토샵(Photoshop) 등의 대중화된 프로그램을 통해 사진의 조작과 변형, 회화적 효과의 창출이 자유로운 최첨단 디지털 시대이다. 간단한 기계적 조작과 손놀림을 통해 회화성이 만들어질 수 있다는 얘기이며, 150년이 넘는 사진의 역사 속에서 꾸준히 전개되어 온 회화주의(Pictorialism)적 움직임, 회화와 같은 사진을 만들어내고자 하는 노력이 기술력의 증강으로 그 어느 때 보다 손쉬워졌다는 것이다. 하지만, 중요한 점은 Ci Kim이 아날로그 스트레이트 사진을 고수한다는 점이다. 그는 대상과의 순간적이고 운명적인 만남, 그것의 우연적 포착을 중시하며 전적으로 그의 열정적 보기와 재빠른 손놀림, 사진기라는 기계적 시선과 특정한 상황 자체에만 의존한다. 즉, 아무런 사전적 상황조작이나 인화과정에서의 변형 없이 셔터를 누르는 것만으로 효과적인 회화성을 획득하고 있다는 것이다.

결국, 사진을 통해 유토피아를 보고자 하는 Ci Kim의 바람이 회화적 사진이라는 결과로 나타난 것인데, 이는 우연이었을 지라도 운명적 우연이라 여겨질 정도이다. 일상을 다르게 보려는 그의 극한적 보기와 적극적 찍기로 탄생한 독특한 사진적 결과물들이 관람자들의 눈을 통해서 지속적으로 감상되어 또 다른 의미들(extra meaning), 또 다른 이야기들(extra stories)을 만들어 낼 수 있기를 바란다.

"If you must see something outside the train running at the speed of 500km/h, you should be able to seek it out. Moreover, you should have the ability to close your eyes and repeat the image internally so that the image can be implanted within yourself."

rained than anyone else's, and the rule of seeing for that purpose pervades his everyday life and oeuvre. Like an instinct, the trained eye operates by itself without him consciously knowing. This instinctive rule has been operating for more than 25 years of searching for great works to add to his collection. Even when he meets and speaks to someone for business, and even when he seems to be enjoying meaningless passing moments, he captures every expressions, body gesture, and speaking pattern of the person sitting across from him. As cows ruminate, he takes the remaining fragments of afterimages in his mind, meditates on them, puts them together like a puzzle, and uses them as important data when deciding the next path to take.

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The title of "Extra Seeing" reflects, firstly, his unique way of seeing. It is especially important that the paradox that exists within the word, "Extra," is contained in his seeing as it is.

This is a word that is familiar to everyone to a degree that it is almost confusing whether this is an English word or a Korean word. When we search for this word in the dictionary, we first come across the meaning of film 'extras.' Film extras are speechless actors who participate physically in the film in order to support the main actors and actresses. In this sense, the word 'extra' has a codified internal meaning of 'lower' and 'inferior' class. Also, the word, 'extra' means something 'special' as in 'Extra Bargain Sale' where things can be obtained at an unexpectedly low prices. Furthermore, it also means 'of the best' and 'the extreme.' Ultimately, the word 'extra' has two opposite meanings: worthlessness and the best at the same time. Interestingly enough, this reminds us of Ci Kim's unique way of seeing. It is a paradoxical method where what is considered trivial or 'extra tasks' to others are seen as 'extra strength' of something to him. Further, although he says that "I have a Dream" both in life and art, instead of becoming a romantic dreamer, he chooses to live his everyday and every moment with extra passion, which goes in tandem with his extra seeing.

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Now, let us direct our attention to Ci Kim's photographs. He who looks that much carefully at everything picks up his camera. On top of his unique seeing, extra seeing of mechanical sight is added. He expresses the attractiveness of photographic seeing by saying that the world that he sees through the viewfinder of his camera is Utopia-like. Even if what is captured within the square of the panorama frame might not be something really great or beautiful, when one's daily life scenes seen through the camera lens come to him as completely new scenes. Since this is the case, familiar objects found in the everyday life: such as signposts passed by in the streets, bicycles standing together on various corners of the city, traces of old graffiti on old walls, dizzily moving images on the TV screens on which we mindlessly stare at on weekends, and the aligned rear sides of cars seen through the rain drop covered window of a moving car become important subjects in his photographs, and they becomes a passage to what he calls Utopia, at somewhere beyond the reality.

ts to be continuously viewed by others to create other meanings, and other stories.

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Let us now examine the process where he produces the effect and the meaning of the excess through his photographs of the TV monitor. The TV is, for many people today, something that they have to watch. They would feel that something is missing by not to watch TV since it has become a

habit and a part of their regular environment. TV dazzles us while producing an endless amount of information and it repeats creating styles and cancels them out. In this way, TV situates itself as the most powerful mass-oriented visual medium that codifies and tames contemporary visibility itself. People tune into a news channel right at exactly 9 p.m. to see and hear about the ever repeating stories that occur in society (sometimes swearing at reports of accidents) because they are afraid of being cancelled out from the society. When the weekend afternoon comes, those who have worked so hard during office days recline lazily on their sofas, and mindlessly fix their gazes to sports channels. There are housewives who cry or laugh following the emotional ups and downs of the characters of their favorite soap operas. There are teenagers who go wild watching entertainment programs featuring their favorite stars. Children tune into cartoon and game programs. Even babies lose their minds at the dizzily moving images of commercials. Likewise, TV has become a part of life for everyone, and has become a visual environment itself. For Ci Kim, too, TV is very much of an image box which he can stare at during his extra time.

From the perspective of general field of visual art, TV, which shows powerful spectacle that could not have been imagined in the past, is a threat to the possibilities of visual art. At the same time, it is a treasure box which provides fascinating images and many creative inspirations to artists. It is a visual reference room where images that are made with great care and utilizing great resources can be easily excerpted, referred, and appropriated comfortably. Especially for photographers, there is no single object other than TV that provides more varied and fascinating images more easily. Thus, taking photos of a TV monitor is something that many beginners in photography try. However, it seems they soon give up doing this because it's too simple and too general. Several experiments are enough to test their role as a tool that aids in the exploration of the visual potential.

Ci Kim might also have considered the TV as an everyday medium and at the same time as fascinating method of storing images. He might have considered the TV as a subject matter from an experimental point of view. However, instead of just experimenting with this and moving on to something else, or as if he was determined to play a role playing game where he mimics people who are absorbed in watching TV and documents the movements of their eyes, he took pictures. The results are, interestingly, completely different from what we might expect to see from the TV monitor. The strangeness, of course, might be caused by the fact that a single scene is taken out from their own narrative structure of flowing images. However, rather than just slightly different from the everyday and typical images, they tell different stories by actual modification, discoloration, and re-composition.

In , the kindly smiling counselor's face distorts into something resembling a monster's face as if it has just walked straight out from a horror film. Each counselor appearing in the 16 panel of the work have different monstrous facility as well. It cannot be the case that the faces of the women on TV actually transformed like that. Essentially speaking, photography as a trace ontologique has 'truth' that cannot be overlooked, which is to say that it proves the absolute physical relationship with the photographed.

Reminded of this fact, we might ask, "Did these monsters really exist at that moment?" and "How could such strangeness have been created?"

There are several ways that this can be analyzed. The moving images on TV which we believe as real and natural are actually the result of optical illusions which are created by quickly moving 60 still images in a second arranged along a scanning line and thus seem like they realistically capture real movements. However, this underlying working process flows naturally outside the limitation of human sight and awareness. However, it is a different story when it is combined with the mechanical seeing of the camera. Since the mechanical shutter speed of a camera is faster than the speed of the flow of still photographs that are transformed into electrical information on TV, the scattering and coming together of images in-between the stills are captured. Thus, what is invisible by the naked eye is replaced with the visible images. Even before the corpuscle of

information that flows into the electric line arrangement and reveal themselves in a fixed order, 'rightly' and 'in intact,' they are dragged out and shown without any pre-warning. By doing so, the extra realm outside the naked eye, such as the in-between images and images of minorities which should not have been shown in the normal order of broadcasting, are drawn out. On top of all that, added disturbances such as unexpected climate conditions or mechanical problems actively participate in the creation of these peculiar images.

The fragmented images that Ci Kim arrested and brought out are re-juxtaposed as if putting a puzzle together and become an object of free bricolage. Thus, the narrative structure and the networks of meanings that are carefully and tightly composed within TV programs are thrown into the realm of unexpected intervention. There is no distinction between genres in that intervention. Whether the pouring images from several dozens of channels are from news reporting with the premise of actuality and objectivity, whether they are fake personalities in a soap opera or a film, whether they are commercial images with implied meanings or whether they are pre-drawn animation, all of them are the targets of being captured and manipulated, and they are distorted, scattered, permeated and then suddenly protruded in extreme intensity. Not any different from the above mentioned transformation of the faces of women, news reporters who should always intelligently deliver stories of events are also dragged out without any preparation, and appear like ghosts, and then drawn back to their graves. As well, the image of a refugee child who often appears in news is shown in close-up supposedly in a strong political context. But the political story seems to be erased when the child is juxtaposed with a boy who stares somewhere with a strange look of his face, and with a girl who gives off a sensual expression that cannot be seen as that of a young girl. In this way, those juxtaposed images are creating an extra dialogue.

shows images of people who are mercilessly quelled by police officers in four panels in a non-consecutive way. The people crying in pain and the abstract movements of police officers are arranged rhythmically and the riot scene is enveloping in a strange beauty. They seem like they are scenes taken from a documentary or the news in order to deliver social criticism. Unexpectedly, however, the actual source is a commercial for a certain chicken restaurant chain. This is a scene where the artist has re-captured the change of context where the people who fight for the right to eat chicken are quelled. In this re-capturing of the scene, the context of the commercial is removed and only the images remain, allowing viewers with different background to interpret and infer differently. In the other panels, worldly renowned performance artists who appear in a different commercial have their faces erased in a white space where the context is disappeared all of a sudden, and thus turned into color dots creating rhythmical composition. This can be a kind of comment made about the ironic relationship contained in the image of art and business, which expropriate each other. At the same time, this can be a replay of the visual experience of contemporary people for whom such an invisible relationship of power passes their eyes and reduced into simple forms and colors before they can even recognize it. Ultimately, through free capturing and re-juxtaposition, Ci Kim reveals our image-saturated postmodern environment itself, in which all the amalgams of political, economical, social, and cultural images are unfolding at the speed of second, while allowing our extra reading and extra seeing.

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Along with the re-composition of everyday context, the characteristics of formal abstractness and painterly quality that photographic results have are the most important characteristics that allow extra reading in Ci Kim's photographs. In consideration of his TV photographs again, even though they are captured images of specific subject matter and within a specific physical relationship, his photographs are, strictly speaking, pictures of icons without actually corresponding objects of the icons. In other words, the subject matters used to make the TV scenes are already in a state of the disappeared, and what remains are electronically converted information which are carried onto the two dimensional TV monitor, which are, in turn, captured by Ci Kim. Thus, the traces created at the moment when he takes his photographs are the traces of abstract light and colors that flow on the scanning line of the TV screen rather than the ontological traces that are created while

relating with the people and the scenes on TV. Ultimately, they are the trace of the trace. Currently, when the specific icons familiar to our eyes disappear and are scattered by the mechanical capturing, those concrete forms are transformed into a disorderly arrangement of color dots and are recognized as abstract images.

These characteristics provide a key to deciphering painterly<sup>3</sup>) characteristics found in Ci Kim's photographs. As mentioned above, previously invisible movements of color dots are brought out and the tightly organized construction with clearly distinctive forms are scattered. In the mean time, the colors are layered in which a form enters into the background and the background is absorbed into the form, thus creating vaguely scattered boundaries. These accidental effects and traces of the colors passing give pastel drawing-like or painterly effects of watercolor paintings to his photographs.

When describing the painterly effect of Ci Kim's photographs, the series provide us with even more interesting discussion. Several photographs of the artist make us ponder whether they are really photographs at all. Without any pre-knowledge about Ci Kim's photography, the viewer might consider his photographs having processed through the 'making photo' effect often found in contemporary photography. Since we live in this ultra digital era, where painterly effects such as the 'blur effect' of the popular Photoshop program are just a few clicks away, it can be expected that people will not be too surprised at seeing painterly photographs.

However, as mentioned earlier, Ci Kim seeks out a natural effect rather than by means of artificial manipulation. He is an analog style artist who values the meeting with his subject. This is to say that he does not intentionally pre-arrange the situation, does not go through digital manipulation, nor does he add or subtract anything during the development stage. Instead, he sticks to straight photography where he simply takes pictures and develops them. This is a different story, then. Based on the premise of photograph's 'absolute authenticity' and intrinsic quality of 'truth,' the painterly effects that are seen in his photographs are the result of the physical relationship with the objects. Thus, this is something of a different dimension from the gestures of 'Pictorialism' - production photography, compounding print, photo montage, photo collage--where photography sought after the medium of painting. Then, we will have to mention the point where effects and characteristics of a painting accidentally collide within the boundary of a photographic act.

Let us compare Impressionist paintings that sought the strong painterly effect after the invention of the camera in the 19th century. The painterly effect shown in the scenes of have strange similarities with landscape paintings by the Impressionists at the end of Realism in art. At the beginning of Impressionism, the painter, who was both surprised and felt powerless with the invention of the camera, felt that he could not catch up the realism depicted by the camera that was called 'the pencil of nature,' and there was no reason to do so either. Thus, they gave up painting aristocrat clients seated in their graceful poses, or standardized mythological or historical scenes. Thus, instead, they went outside to paint landscape that is ever changing according to lighting and climate changes. In contrast to Academism where painters represented the subject by sculptural rendering while limiting the presence of brushstrokes under cool indoor lighting conditions, their brushstrokes became wilder, bolder, and quicker. Thus, forms were absorbed into the background under the changes of the atmosphere and the light. In other words, a clear silhouette was broken down, and inter-penetration between objects occurred, thus creating sculptural rendering and blurring into painterly flat canvas. As well, continuously moving touches allow wet paints to collide and curdle together thus leaving traces and creating a rich color gradation.

With the concept of accidentally created blurry effects and traces created by rich brushstrokes in our minds, we now return to Ci Kim's photographs. It is stated above that the 19th century painters went around the ultra realism of photography. But now, Kim's photographs resemble very much of paintings. It feels that Ci Kim expressed the impression of the raining scene in

unexpectedly free and spontaneous brush touches . Although there have been attempts to make photography look like paintings throughout photography's 150 years of history, it is difficult to find similar instances where the painterly effect is made without taking time, without researching into expressive technique, and without computer aid, but rather, made with one press into the camera shutter. How were they possible? Let us remind ourselves of the earlier discussion of Ci Kim's active seeing and capturing at the beginning of this paper. He showed active will to chase and capture the movements that exist in the tenacious rain encountered while in the moving car. The quick grasping of the target in the scattering scene of an object is difficult to see via a naked eye. The most decisive thing in here was the role played by extras. Sometimes falling quietly, and sometimes falling violently, like the unhindered brush touch of Impressionist painters, the nature(rain drop) added natural touch to the scene. Examining this more carefully, we can see that a drop of rain--consisting of vapor particles, on one hand, and the structural characteristic of a photography which documents images created by the light as particles, on the other hand, fuse and collide here. Similar to the brush touches of Impressionist painters who simplified the silhouette of a form into compositions of planes, the large rain drops quickly covered and erased the normally tiny particles of a photograph and blurred the boundary between the form and the background. In this way, an accidental filtering effect was created by nature and there was the mechanical operation of a camera, which captured that at the moment through the chemical process with the light. On top of that, there was the role played by the window which utilized its smooth surface as a palette and mixed the falling rain drops with colors thus providing wetness to the overall scenery. Although this might seem like a sloppy analogue apparatus, sometimes it created a crisp landscape by adding just a little bit of water or a landscape which looks like it has been sunk.

What we need to focus on at this point is the actual gap between the subject matter seen through the eye of the photographer and what is captured through the photographic seeing. No matter how fast Ci Kim presses his index finger into the shutter, the actual view that he saw has been already washed away instantly in the falling rain. What this means is that the photograph that appears in front of us is not what he saw, but rather, what was produced in-between the seeing and the image taken, and in-between the image captured by a camera and the image produced. This is to say that it is a unfamiliar picture that is produced in the 'empty space' where the camera automatically operates by itself. This is akin to how late-Impressionist painters quickly transferred the landscape that was unfolding in front of their eyes onto their canvases. When the painters quickly moved their glance from the canvas to the landscape for another look, without them realizing it, the paints moved and mixed with one another by themselves on the canvas, thereby creating new traces.

These are all about unexpectedly occurring traces. According to the semiotic classification system by Charles S. Peirce, they are 'index' that are born through physical associations 4) In the domain of nonverbal signifiante that cannot be defined in a language, fleetingly disappearing movements, traces left on a body or on nature, and those that resemble or dis-resemble objects could be included. In terms of painting, painterly paintings like impressionism reveal evident indexical characteristics.5) And, it has been discussed that these accidental traces and marks reveal inner worlds of humans, and prove the absolute existence of the hand of the artist. Therefore, it has been the key to convince the concept of originality in painting

In terms of Ci Kim's photographs, too, the flow of electric information consists of light and colors and the traces that prove the existence of moving raindrops have the concept of non-reproducible originality as non-definite, sensual, and physical things. Of course, a photograph of an absolute moment of the unrepeatable past is, conceptually, unique.6) It is the irony innate within photography that what cannot be conceptually copied are ceaselessly repeated mechanically. However, in terms that his photographs are all covered in accidental grasping--where time cannot be estimated--and accidental traces created by nature, the concept of originality is dramatically

emphasized. The expression of the traces becomes the most important key to interpret his photographs. For that reason, he actually applies the concept of uniqueness to his photographs.<sup>7)</sup> This is to say that he takes what is normally mechanically reproduced and turn this into a unique work with his will. This is a gesture of conceptual completion of the photographs that were taken without him consciously knowing taken through the accidental encounter between his obsessive seeing and the mechanical seeing of the camera. Furthermore, this completion serves as a foundation to many more completions to come.

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As mentioned earlier, Ci Kim's seeing is a kind of seeing with inherent mental concentration. Also this is the kind of seeing that sees things no matter however trivial or small within the continuing Utopian dream. If this is the first extra seeing that explains Ci Kim's photography, the second extra seeing is the photographic seeing that is approached with his own aesthetic perspective. With the addition of the second seeing, he could see beyond the limitation of his naked eye, and could experience the expansion of his sight. He could also confirm that this was not a difficult task that requires special technique, but rather, something that becomes possible if he looks at the everyday instances more deeply, more concentrated following his beliefs, and from a step aside. In suggesting a way to see life and society, he creates new stories to tell and opens them up for extra interpretations. Furthermore, within the ultimately photographic realm and through a simple procedure, he could easily achieve painterly effects that photography sought for a long time. In other words, his wish to see Utopia through viewfinder of his camera has resulted into painterly photographs. Even if it occurred by accident, it is highly engaging to a degree where we might have to consider it as a fate. He does not, however, take comfort and stop at the result. Since he anticipates many more accidents to be photographed and many more encounters to come before him by fate, he will continue his photographic seeing without a choice while constantly endowing extra meanings to extra things. This is, rather than a step to complete an ultimate Utopian one day, it can be seen as a serial process to make a path to enter that world at anytime he wants. Also, as he continues to dream and to make various works to express it, he will continue his photo-taking with this strength.