

The Cacophony of Things, Materiality and Disorder

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Abstract

This report reflects on the progression of my creative pursuits and graduate studies in England following my BA Korean painting in South Korea. The report's primary focus is on the three-year span of the University of East London's Professional Doctorate in Fine Art, detailing how my personal experiences and memories have been translated into sculptures and installations exploring the theme of disharmony and disorder. My artistic exploration has taken on novel forms as I extend my creative activities to include photography, sculpture, and spatial dimensions, transcending traditional genres, materials, methods of expression, and the absolute volume and density associated with painting. While studying Karla Black, I investigated the significance of her material selection and abstract approaches. The works of Phyllida Barlow ignited a passion within me to consistently challenge the beauty I aim to express, prioritizing personal aesthetics over conventional standards of beauty. I consistently pose inquiries about the spatial aspects of my work, contemplating the extension of painting beyond the confines of the canvas frame. The direction of my artistic pursuits is guided by Jacques Derrida's Parergon logic. I do not distinguish between the outside and the inside, but pursue a transformed frame that is not fluid. I aim to accentuate disorder and materiality through the use of fabric and wood, Korean paper and cotton, metal, and photography work, highlighting the dissonance between two elements that inherently do not harmonize. Throughout the three-year Professional Doctorate process, I allow my work to be shaped by my personal vision while deliberately excluding predetermined forms and a priori orders. This has allowed my work to explore the paradoxes of materiality, and to be shaped by aesthetics of disharmony and disorder.

Keywords: Cacophony, Materiality, Disorder, Expanded Painting, Contingency, Chaos, Vital Materialism, Dynamic Power

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Introduction

My professional doctorate research can be distilled into three topics: cacophony of things, materiality, and disorder. These topics intersect, repeat, and occasionally collide within my work, consistently generating new layers. While engaging with disorderly forms and dissonance, I often ask myself, "Why am I fixated on disorder?" This report documents the journey to unearth my primary interest and its significance. Experience and memory serve as the genesis of my work, leading me to grasp the authentic nature of my artistic endeavors. This study explores why I gravitate towards chaotic and perplexing forms—a predilection shaped by childhood memories marked by intense pressure for order and a stringent surrounding environment. To deepen my understanding of my work, I explore various theories, including chaos theory, entropy concepts, process philosophy, and the principles of uncertainty. These theories elucidate the motivation and processes inherent in my work, providing profound insights and enriching my thoughts. The symbiotic relationship between my creative practice and theory has been gradually evolving. I delve into abstraction and unpredictable uncertainty, drawing inspiration from artists such as Karla Black and Phyllida Barlow. By exploring the concepts of extended painting, as exemplified in the works of Jessica Stockholder and Katharina Grosse, I have shifted away from traditional canvases, opting to install my work in specific spaces, notably on staircases. The works of Korean artist Lee Bae and David Smith have sparked my interest in new materials, inspiring experimentation with metal. Influenced by my studies of vital materialism by Jane Bennett and object-oriented ontology by Graham Harman, I have directed my focus towards understanding the dynamic power of materials, perceiving them as vital and active entities rather than passive objects. Continuing my creative journey, I have embraced an alternative aesthetic of dissonance and disorder of dissonance and disorder of things, incorporating these elements into my work and leaving a distinct trace of my artistic identity.

Personal and Creative Context

Past Practice

2013 - 2017 Dongguk University, Seoul, South Korea, BA, Korean Painting

2015 - 2016 University Of New Mexico, Albuquerque, USA,
(Exchange Student Programme)

2018 - 2020 Central Saint Martins, University of the Arts London,
MA Fine Art (Distinction)

BA creative practice and theory



Figure 1: Jaeyeon Choi, *At that time*, black ink on Korean paper (Hanji),
62.7×42cm (each), 2017

I majored in Korean painting in Dongguk University. In previous training, ink stick and colours were used to paint plants like apricot flowers, orchid and bamboo or sceneries and figures with details. Most Korean paintings express delicate beauty by applying ink to Hanji (traditional Korean paper) made from mulberry trees. Korean painting focuses on capturing the subject's spirit rather than simply drawing something similar. I wanted to capture the artist's philosophy of inner exploration and contemplation beyond what is visible.



Figure 2: Jaeyeon Choi, *beyond the window*, black ink on Korean paper (Hanji), 128×155.5cm, 2013

I mainly made ink and lotus paintings on Korean paper at that time. Ink painting is based on the shading effect of ink and uses various colours as an auxiliary method. While working on ink-and-wash paintings that emphasize the beauty of blank space, I became interested in the abstract works of Korean painting while immersing myself in art related to the modern interpretation of Korean painting.

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Figure 3: Park Seo-Bo, *Ecriture*, air colour, installation view, 2019

After encountering the monochrome of abstract painting style of Korean painter Park Seo-bo, who emerged in the 1970s, I desired to explore new forms of expression and expand the boundaries of traditional painting styles. Monochrome is a modern ink painting that combines traditional Korean painting techniques and materials with a modern sensibility. While looking at monochrome painting, I became interested in abstract ideas, expressions of texture, and simplicity of form, and I was fascinated by them.

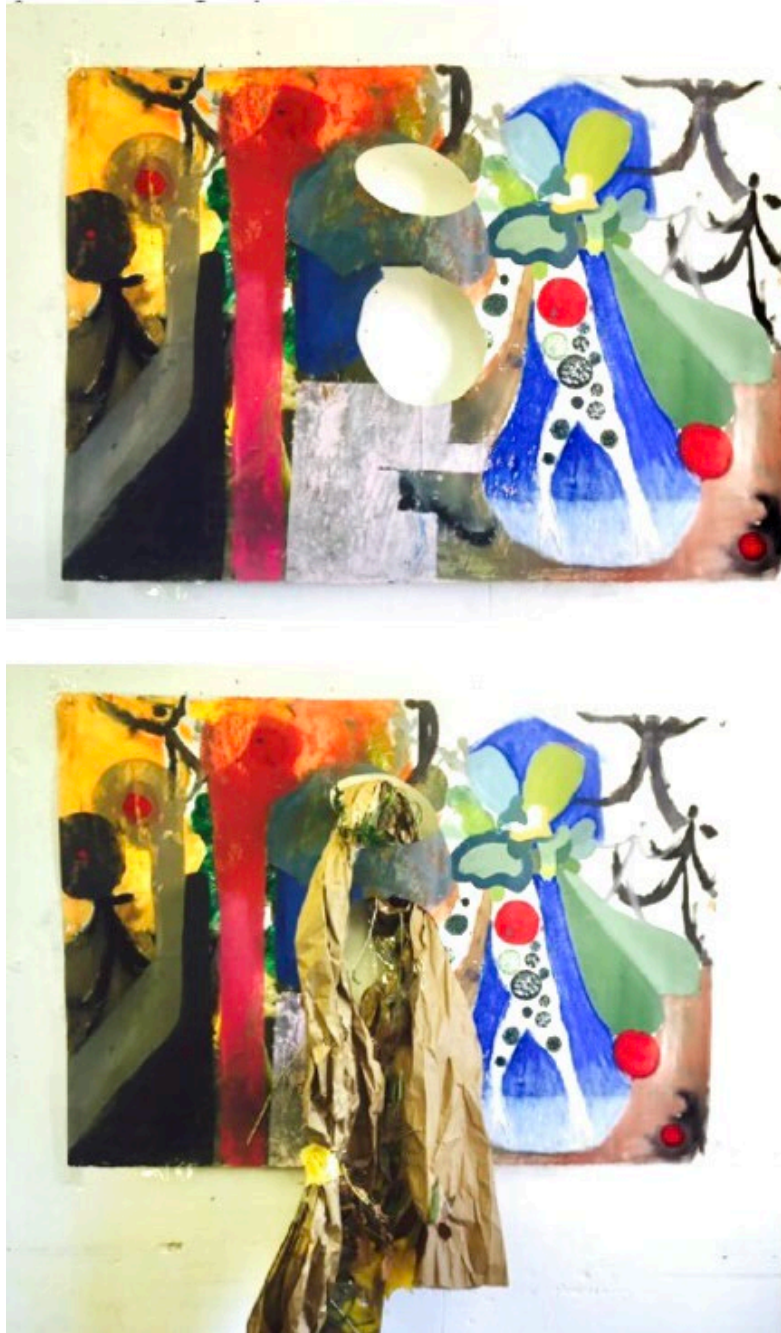


Figure 4: Jaeyeon Choi, *I'm on my way*, pastel, acrylic paint, tree leaves on paper, 78×83cm, 2016

During my third year of college, I studied Western painting for a year at the University of New Mexico through an exchange programme. There, I entered another world of fine art that was different from Korean painting and I not only learned about painting but also encountered a wide variety of artistic outputs such as ceramics and sculptures and installation art.

I had great affection for Korean painting where ink stick and hanji (traditional Korean handmade paper) are used, but I had the aspiration to do works with different mediums instead of Korean painting that mostly involves working on a flat surface. I wanted to integrate fine art with the tradition of Korean painting to allow Korean painting to adapt to the modern era. The exchange student experience was a meaningful time that developed my independence whilst studying abroad and developed my interest in exploring contemporary art more deeply.

After returning to Korea, on the canvas, I conducted repeated experiments addressing more metaphorical and nonvisible subjects and using brush strokes that were either intended or unintended. While majoring in Korean painting, I constantly questioned my identity, pondering how to break free from traditional constraints and transition into a more contemporary style of art. During this period, my works were grounded in the reciprocal interaction between Korean and contemporary art.

After completing my bachelor's degree in South Korea, I wanted to make new and experimental work. Whilst I was thinking about which school to study for my master's degree, I happened to see a photo of a British school's graduation exhibition. In Korea, everyone produces works based on the same size standard, but in England, it was very stimulating to see each student freely express their thoughts regardless of the medium. I wanted to focus on the process rather than the outcome and expose myself to environments where I could learn through experimentation, taking risks and learn even through failure. So, I decided to start my Master Course at Central Saint Martins.

MA creative practice and theory

The abstract painting that I've pursued deals with the world of invisible ideas instead of the visible world. My painting style constantly changes, and I've focused on the ambiguous rather than the obvious, the unpredictable and undefined rather than the orderly. I have been interested in chance, variability, and openness. The concept I worked with on my MA was Georges Bataille's concept of formlessness. My studio works were the result of endless new attempts to gather dissimilar materials to express my identity through unstructured forms.



Figure 5: Jaeyeon Choi, *Invisible wave*, plaster bandage, acrylic paint on drying rack, aluminum panel, 132.8×42cm, 2020

For 'Invisible wave' which I made during my MA, I destroyed part of a drying rack support in order to break part of the function and shape of the rack. By wrapping a plaster bandage on the surface of the drying rack, I made the drying rack lose its smoothness. In addition, by laying the drying rack on the floor instead of standing it upright, I made it lose its original function and become an abstract object with parallel lines. I explored the formative beauty of this new object composed of heterogeneous

materials by contrasting the curvaceous nature of the aluminum panels within the rigid, linear drying rack. That is, the ready-made drying rack was reborn as an abstract form by being dismantled and combined with other shapes and materials. Deconstruction comes not as a loss of function and form, but as the beginning of another creation.

During my MA, I moved away from the canvas frame, and developed my own techniques of crumpling, tearing, disassembling, and recombining materials. I thought that the artist's curiosity about a universal and rational problem or a paradoxical question about a certain phenomenon could be expressed as the form of a work.



Figure 6: Jaeyeon Choi, *Another Green*, knife, perspex, water colour on paper, 116.7×91cm, 2018

My work 'Another Green' was motivated by the social perception in Korea of a specific colour in conflict with my personal experiences. In Korea, the green colour is perceived to give psychological stability to people. Green is perceived as a natural colour, representing peace, nature, and safety. But, to me, the colour green evokes anxiety from my experience of having seen the green clothes doctors wore in the operation room.

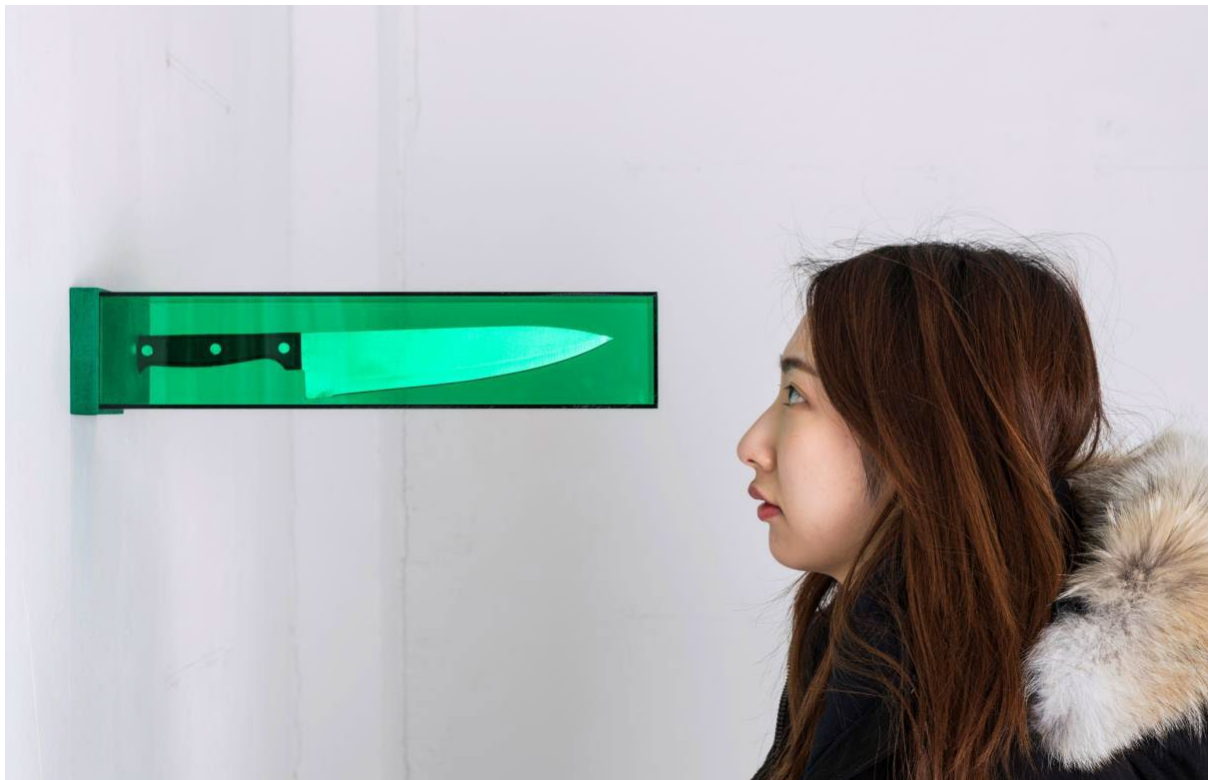


Figure 7: Jaeyeon Choi, *Another Green* (detail), perspex, knife, 11×38cm, 2018

I intended to play with the psychological changes spectators experience when green symbolises a combination of safety and fear. As a tool to arouse fear among people, I chose a knife. I arranged the sharp point of the knife to face the spectator. On one wall, I attached drawings made with various tints of green like yellowish green, fluorescent green, green, deep green, lime green, moderate olive green, and sap green, etc. The knife was put in the green acrylic box which was fixed on the wall. Calling it 'Another green' threw a question to the viewers about whether the colour green always carries culturally specified meanings. In part, it is a piece about the clash between social expectations and individual experience.



Figure 8: Jaeyeon Choi, *The Way Back To Me*, mixed media, styrofoam, plaster bandage, acrylic paint, pipe, fabric, 333.3 x 248.5cm, 2019

'*The Way Back To Me*' was created by paying attention to the fact that certain objects evoke special memories. In particular, clothes are personal items that contain many stories from the time they were first worn. Through the process of slicing parts of various clothes I have worn from childhood to adulthood one by one and winding them on a pipe, my memories were recalled and visualized. The reason I displayed pieces of my clothes on a long pipe instead of stacking them in layers was to make the continuity of the passing times into an image. This work is not a simple combination of pieces of fabric, but a symbolic installation that represents my history and many moments of the past.

During my MA course I studied formless and abstract images. I have made works which were not trapped in canvas but instead responded to the attributes of materials. “The abstract form does not represent or symbolize a specific object, but exists as an independent entity with its own shape, texture, and colour” (Aldous, 2021). Formless allows us to think about the act of drawing itself and the meaning of the process, not just a means of depicting something.

Relevant practice since MA

The COVID-19 pandemic forced me to spend the last semester of my MA programme in Korea, and my two years of course work was completed by taking online lectures. The graduation exhibition was also cancelled and replaced with an online showcase. While the unprecedented situation caused by the COVID pandemic imposed many restrictions in my work activities, it was also the period when I could reflect on my work and myself in a different way.



Figure 9: Jaeyeon Choi, *Trailer of self-representation*, acrylic paint and oil on canvas cloth, 23×121cm, 2020

At that time, I repeatedly disassembled and assembled the canvas to create works by accumulating new images. The above work '*Trailer of self-representation*' combines elements of my painting techniques like a quilt made from different fragments of patterns piece-by-piece. Each piece has a particular personal meaning for me. I hung it on the wall vertically to represent the passage of time. I see the painting fragments that are added little by little as previews and trailers adding up to a whole.

I sometimes remove the canvas frame, lift the space or tear off the canvas cloth, and mix diverse materials such as aluminium panels and silk chiffon. With the introduction of these techniques, the initial structured form disappears and a new structure is formed. After graduation, I have continued to do research focusing mainly on an exploration of materiality through combining those heterogeneous objects mentioned above. Wishing to conduct more in-depth research on the primacy of materiality and process, installation work, and space in the expanded field of contemporary painting practice, I began the Professional Doctorate at University of East London.

Creative Practice and Theory

Contemporary Context: Artists and Theory

I grew up in an institutionalised society that prioritized homogeneity over individuality. I grew up under the pressure of order and arrangement in my childhood. There were many taboos and rules and it was not easy to deviate from the boundaries set for me both by society as a whole and by the art world. For me, the concept of 'liberation' stood for artistic freedom, working from my original perspective, escaping from the restraints of strict institutional norms.

My works dream of liberation from the concept of genre, material and ways of expression. My former paintings focused primarily on the representation of a person or object or the realistic description of an object. However, with the birth of 'Abstract Painting and Sculpture', the perception of concept and space changed. I strive to move away from the absoluteness of volume or density and include empty space in my art practice. In the 20th century, the expansion into new materials brought about a major transformation in the way art was expressed. In addition to the daily materials around them, transparent, soft materials and plastics, cement, and steel were also utilised as painting materials. I experiment with industrial processes including cutting and welding in my work as well and pursue liberation from gravity and changes from closed to open. I explore new forms by expanding my work activities to flat surface, painting, photography, sculpture, space and more. Artistic liberation ironically appears in my work in the form of disorder and discord. The work of disorder began with the recognition of the pressures of the imposed order of childhood and adolescence.

While I studied the concept of disorder on the professional doctorate programme, I was impressed by the way my intentions and accidental elements were combined, and the process through which intuition became a valuable tool to arrive at an image. Rather than providing meaning to the form installed, I perceive the work process as a play space. Moreover, I prioritised uncertainty and provide coincidence to installation work.

Also, my research and work focus on exploring the materiality of objects and their relationships to painting, space and place. I attempt to reconstruct their definition through aesthetic juxtaposition. In my work, each object provides information about its nature. I am interested in the methods used to bring together materials of various properties. I will explore how the inherent potential of materials affect my subjective state. As the concept of a painting changes, the canvas frame is transformed from a standard one to various forms, making it possible to convey meaning through the arrangement of the components in space in relation to viewers. I am interested in breaking down the boundaries of the existing canvas frame and connecting the interior and exterior spaces. In other words, the 'painting space' I pursue expands to encompass the screen with autonomy, 2D, 3D, and real or physical space, broadening the scope of pictorial expression regardless of genre, such as painting, three-dimensional display, sculpture, and architecture. By emphasizing the physical properties of materials, I bring out the characteristics of the material itself in my painting rather than the distinction between painting and sculpture, to explore the power inherent in materials.

My work started with the following questions: 'How can different materials be juxtaposed in a work?', 'How can objects be arranged in three-dimensional space? The objects used in my work are used as abstract components in drawings, sculptures, and installations and serve as a starting point. My work, focused on the abstraction of matter, explores the possibility of transforming everyday matter into abstract forms.

Karla Black creates abstract images in a space rather than within the canvas frame which serves as a starting point to help me understand the abstract world. Black dismantles the canvas frame and moves essential elements such as points, lines, and planes out of the canvas. Black's discussion of her material selection and the meaning of her work is significant to me.

'I'm not using make-up or toiletries for their connotations, or for any metaphorical or symbolic meaning. It's not their relation to language or narrative or autobiography that I'm interested in. It's the pure material substance and the colour'. (Structure & Material,' 0m53s–1m18s.) She writes: 'The primary function of the work is aesthetic, formal and material. What comes first is colour and form, composition and scale and then, a very firm and separate second, comes language' (Black, 2010, p. 178). She is interested in ideas of play and early childhood learning as well as the primitive, creative moment when art comes into being and draws on a range of artistic traditions from expressionist painting to land art, performance and formalism (Kraczon, 2015, p. 12).

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Figure 10: Karla Black, *Doesn't Care in Words*,

Cellophane, paint, Sellotape, sugar paper, chalk, powder paint, plaster powder, wood, polystyrene, bath bombs, Vaseline, moisturising cream, spray deodorant, brown paper, 2011

I am interested in the characteristics of the materials Black uses and how she playfully expresses them in a three-dimensional space. Among her works, 'Persuader Face' (2011) is a carpet made of pink gypsum powder. Eye shadow, bath cream, lipstick, and lumps are sprinkled in the corner of the carpet. Black's works are constantly portrayed as feminine due to the makeup materials and colours she often uses and the audience's preconceived notions.

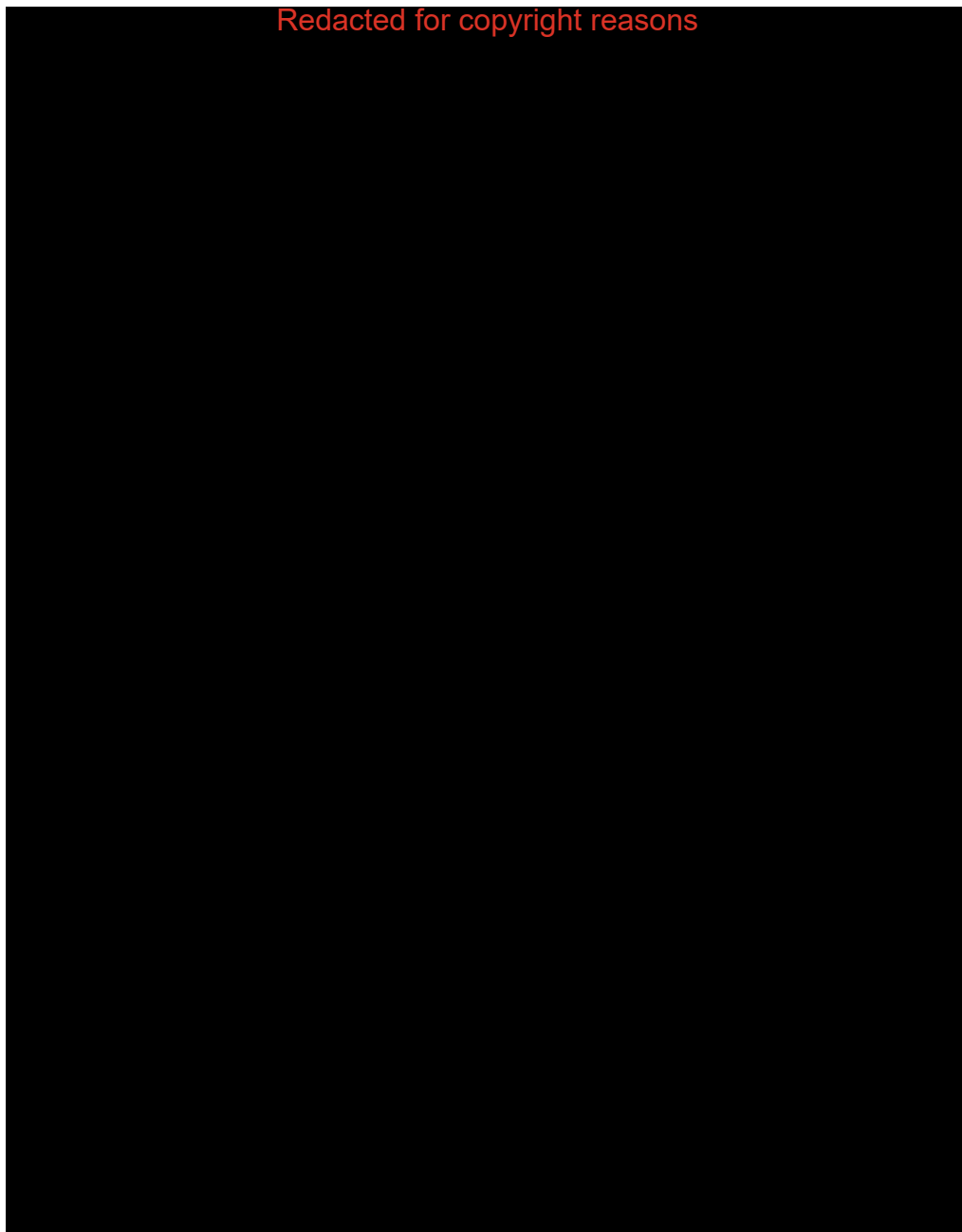


Figure 11: Karla Black, *Persuader Face*, Bath bombs, powder, eye shadow, bronzing powder, face powder, lipstick, bath cream, 2011

Black cites Melanie Klein's play technique, a method used to analyse infants through their interaction with the physical world rather than through language, as influential on her work. It is her response to the physical and material worlds, unconscious acts and intuition, and indeed dialogue with the sculptural process, that are strongest in Black's work (Barnes, 2012).

Her work operates in an area of uncertainty, existing in a place she refers to as, 'almost painting, almost installation, almost performance art' (Kraczon, 2015, p. 12). I also do not want to define the genre of my work. My work can be an installation work with pictoriality added to it, and it represents the world of painting (variation of points, lines, and planes) placed in space.

Karla Black said "I feel like sculpture can offer that escape or that freedom but maybe even more so because instead of taking us elsewhere or out of here and there or the physical reality that we're in, it places us just much deeper into it." ('Sculptures of an ambiguous, fragile Beauty', 2m43s–2m57s.) I feel a close connection between my abstract attempt not to impose any restrictions on genre or material in my work world and Karla Black's working spirit. This attempt can be seen as originating from my personal desire for freedom to escape the homogeneity and generality of a systemised and organised world. I have explored Black's pieces that intended to fundamentally dismantle the essential elements of the painting including form and colour.

Physical objects with unique properties have aesthetic value in themselves, but furthermore, I researched the formative importance of materials with different properties as they are recombined. I focused on exploring pictorial space such as composition and colour, and the relationship between work and space through assembly and installation in an expanded form.

I referred to the installation artist- Jessica Stockholder and examined how expanded painting is expressed and embodied through her work. 'Expanded Painting' or 'Expanded Painting Field' explores painterly concerns such as installation techniques, objects, and compositions, seeing painting as a three-dimensional, spatialised and hybrid practice.

The term 'the expanded field of painting' is borrowed and adapted from Rosalind Krauss's essay "Sculpture in the expanded field" (Krauss, 1979, pp. 31- 44). Ring Peterson notes that it was not until the 1990s that attitudes to painting started to shift and painting started to be regarded as a potentially flexible medium with possibilities that were comparable to other media, instead of being a limited category (Petersen, 2010, p. 124). Some references to expanded painting are made prior to this time. However, one of the earliest allusions to painting as an expanded field is found in Donald Judd's much quoted 1965 essay "Specific Objects" (2005, pp. 181-189).

Judd defines what he calls 'this new three-dimensional work', which he does not directly label expanded painting, as resembling or being recognisable as sculpture more than painting, but as being nearer to painting (Judd, 1965, p.183). Judd (1965, p. 186) charts the transition of painting from an image on the surface of the canvas to an object or a spatial situation. John Miller discusses spatialisation as being a general tendency in all art of the twentieth century and as being present in many genres, including painting. He refers to contemporary artist Jessica Stockholder's work as using 'the gallery space as an expanded canvas' (Miller, 1991, p. 38).

Jessica Stockholder organizes and installs everyday objects from practical items such as chairs, carpets, furniture, and trash cans to objects of underwear and newspapers, in a large space. She makes huge Assemblages from mass-produced daily necessities and then proceeds to colour them. She converts spatial installation work into painting and expands painting from plane to space.

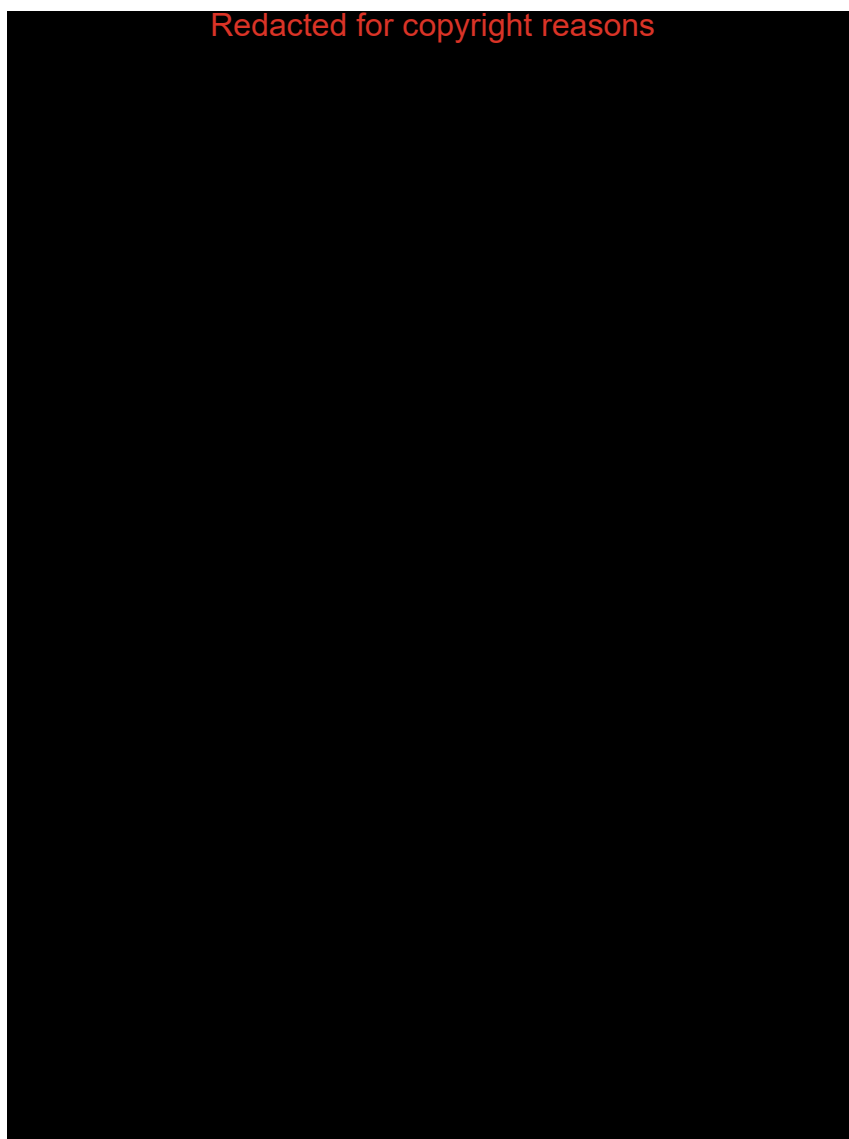


Figure 12: Jessica Stockholder, *Wide Eyes Smearred Here Dear*, mixed media, 2019, Denver Art Museum. Photographer: Catherine Johnson.

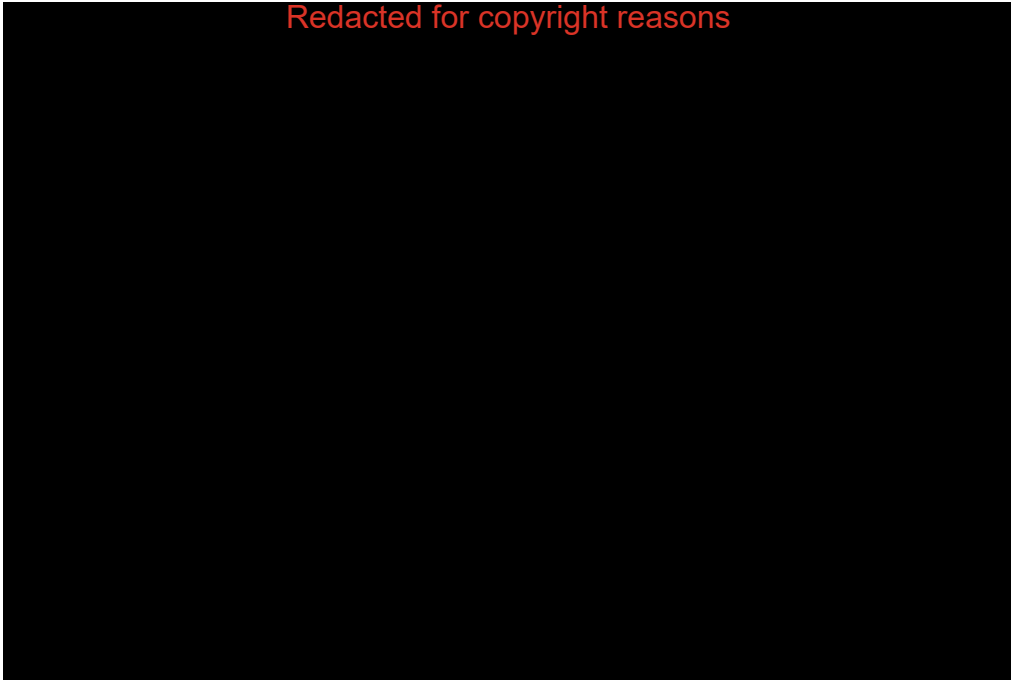


Figure 13: Jessica Stockholder, *Bow-tied in the Middle* (#273), Dimensions variable, Wood, carpet, lamps, blue bulbs, orange boating rope, yellow and orange extension cords, plastic plant pot, terracotta plant pot, concrete, galvanized steel channel, steel cable & hardware, cotton fabric cushions, ribbon, plastic & fresh fruit, yarn, 1996

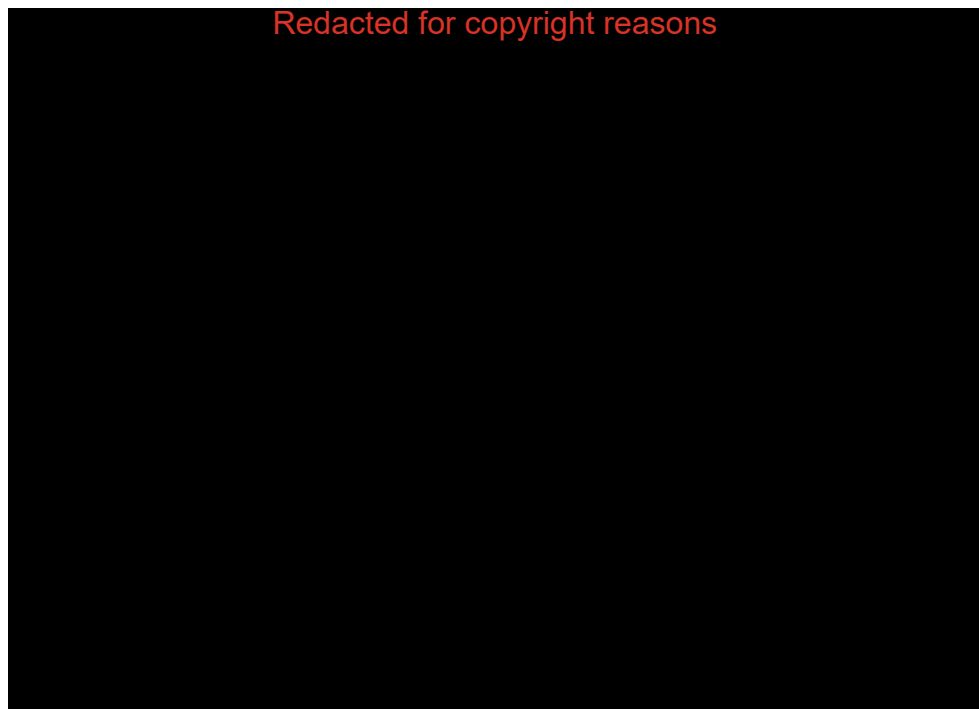


Figure 14: Jessica Stockholder, *Just Sew*, 96 x 155 x 116 in. (243.84 x 393.7 x 294.64 cm), Glass tabletop, shower curtain, curtain, coveralls, rubber boot, plastic tray, VHS cassette cases, wood, plastic, fake fur, hardware, table, lamp, vase, carpet, copper foil, oil and acrylic paint, tape, extension cord, power board, and brass tacks, 2009

The three-dimensional space becomes a pictorial space instead of the two-dimensional canvas, and bright colours added to the installation and objects are used as components of the collage.

Barry Schwabsky, in his essay "The Magic of Sobriety", relates her work to Cubism and Rauschenberg and characterises her practice as being inclusive of multiple divergent developments in twentieth-century art (Schwabsky, 1995, pp. 49-50). Schwabsky links her work to Minimalism and particularly to the rhetoric of Donald Judd arguing that 'Stockholder's work appears to fit comfortably into certain aspects of the paradigm established by Judd thirty years ago', because despite being three-dimensional it relates more to painting than sculpture (Schwabsky, 1995, p. 50).

The elements used as parts of the Assemblage, such as yarns, electric wires, plastics, and refrigerators exist without losing their material properties. Stockholder's work does not have a uniform selection method for objects and does not attach special meaning to the symbolic or sociological aspects when selecting materials. Even in my work, the story contained by an object does not have a special meaning, but instead focuses on the overall composition of objects. The cacophony of things for me is a crucial element, especially the stories, images, or occurrences of emotions that it creates.

According to Mark Titmarsh (2017), 'The relevance of painting has been questioned many times over the last century, by the arrival of photography, installation art and digital technologies. But rather than accept the death of painting, Titmarsh defines a new practice known as 'expanded painting' (2017, p. 230). As the formal boundaries tumble, the being of painting expands to become a kind of total art incorporating all other media including sculpture, video and performance' (2017, p. 230).

(1) 'Expanded spatial Experiment' in painting using Fabric and Wood

The first piece that I worked on in the UEL professional doctorate programme was an installation using fabric and wood. I implemented the installation work with fabric and wood to expand the realm of abstraction via the image reconstruction. For me, the architectural space that replaces the canvas becomes the primary aesthetic object, and the materiality, that combines varied materials on it, becomes the secondary aesthetic object. Objects may lose their function which we assign them, but they may nevertheless retain their essential properties. Although the combination of objects that the subject has created borrows the Assemblage form, I explore the expanded painting in space rather than within a flat frame. In addition, I expand and utilise the architectural space as a canvas. The installations function as spatial paintings and are used as a method to create three-dimensional work. At the same time, for the expansion of pictorial expression, fabric and wood were employed as media to conduct pluralistic spatial experiments in painting.

My work primarily begins by deconstructing and transforming the frame of a painting. The structure of the frame of the painting is dismantled and fragmented. The reconstructed fragmented form is intertwined with the material property (wood) and chiffon cloth I am currently exploring, combining heterogeneous materials and properties to create a new space altogether. Whilst wood is solid and rigid, chiffon is flexible and shimmering. Through a rearrangement and recombination of materials, the object as an image is not only transformed but also the meaning inherent in the object is changed, which leads to the previous meaning being erased or replaced with something else.

I developed a passion for reorganising my own definition of the frame by focusing on installation work using space rather than canvas-based paintings through my doctoral research. Space refers to a frame in a broad sense to me. I do not distinguish between the outside and the inside, but pursue a transformed frame that is fluid.

I am constantly asking questions about painting extended to space and the frame in my work. I find direction for my work through Jacques Derrida's Parergon logic. When talking about a work of art, the work itself is called Ergon and the frame is called Parergon. In general, a Parergon is an auxiliary thing to hang a picture without much meaning, but it has an impact on the picture because it has a frame. 'Parergon' is a decoration, frame, or accessory of a work of art located on the outside, but a boundary that constantly influences the inside. Therefore, Jacques Derrida considered Ergon and Parergon to be important at the same time, as Parergon is not just outside the work, but is a being that moves according to the work and influences Ergon. Derrida proposed the concept of Parergon to escape from the logic of dichotomy and identity. Derrida's concepts of Parergon and Ergon raise many questions about the inside and the outside, the centre, and the periphery, and their boundaries.

According to traditional aesthetic concepts, Kant understood the essence of a work of art, that is, Ergon, which is the work of art itself, and Parergon, which performs a decorative function on the outside of the work, as a master-servant relationship. Derrida said Parergon is something that cannot be separated from the work, and contrary to the idea that the essence is filled within the unique area of the work called Ergon, it is empty and lacking, so Parergon penetrates into it and cannot be separated from Ergon. In addition, Parergon was seen as complementing the internal deficiencies of the work due to its structural interconnected relationship with Ergon.

Derrida's Parergon, unlike Kant's Parergon, is understood as having the property of endlessly crossing the boundary rather than the boundary between inside and outside itself. Also, it was seen as having a simultaneity that cannot be determined whether it is internal or external. Derrida expanded the concept of Parergon and said that all boundaries that exist between important and unimportant, essential and non-essential are all Parergon. Derrida said, "We must know the world of deconstruction that crosses the boundaries of the Parergon" (1979, p. 40). Dividing the inside and the outside already contains the principle of the dichotomous force in it. To escape from this idea, I think it is necessary to recognise that the inside and outside are not fixed.

Just as my work changes depending on where it is placed, it is natural that the work changes depending on the frame. Installation works that use the entire exhibition space have the effect of bringing the work to expand beyond the space. The frame delimiting the boundary is clearly outside the work from the point of view of traditional standards, but it can actually become a formative element constituting the meaning of the work in my paradoxical use of space.

The chiffon cloth in the work is a crucial medium and material. Among my works, the chiffons on the wall are hung without any physical transformation by the artist in terms of colour or shape. While working, I also think deeply about the 'placedness' of the object. The chiffon, whose natural properties are not damaged, is a visual expression inspired by Eva Hesse's concept of 'Placedness'.

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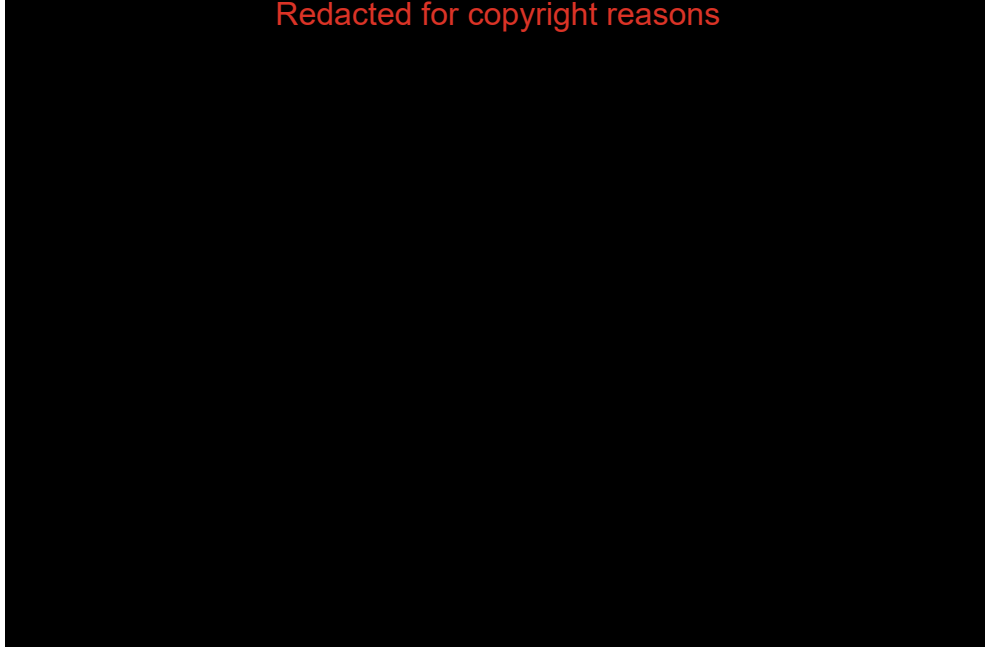


Figure 15: Eva Hesse, *Addendum*, top section: 310 cm × 15 cm, ropes: approximately 300 cm long and 6 mm diameter, Papier mâché, wood and cord, Tate collection, 1967

In her work, 'Addendum,' the lines inserted into wooden sticks are randomly messed up on the floor. Such disorder feels more natural and intuitive than arranged lines as if measured with a ruler. It can be viewed as a rational understanding of the disorder. This image corresponds to the serial structure of the upper wooden bar, repeatedly showing the rationality of unpredictability and irrelevance in preparation for continuous artistic intervention. Eva Hesse broke away from this order and functionality, showing art as 'placed'.

The combination of wood and fabric in my work places many variables in a state of disorder, continuously creating and transforming the structure. Each piece with different boundaries (the wood painting I made and the chiffon itself) forms non-fixed properties in the overall structure. Wood is both a stand-alone sculpture and a frame. I expected the visitor to be able to move freely between the structures (wood and fabric). As a result, the visitor is in the position of an observer, becomes a framed object as he or she passes through the structure, and then returns to the position of an observer. Therefore, passing between fabric and wood or standing inside a structure means being in an undefinable state between entering and exiting, or coming and going. This disrupts the stable mode of viewing between the sculptural object and the visitor.

I also expected the fabric to fall to the floor or the installation to fall to the floor as visitors pass between the structures. As a result, the sculptures take on unexpected forms and the situation becomes highly variable, creating a chaotic situation. I expected to leave as it is and at the same time return to a disorderly state. However, my colleagues who come and go between works very carefully, have never dropped or stepped on a piece of cloth. Therefore, I realised that my intention is not delivered to audiences well.

Recognising the limits of what can be expressed on the two-dimensional plane of painting, I started a new search to create a different painting space by transforming the canvas frame, which is an essential element in my work. I thought that this was a way to expand the scope of painting, and it was a way to connect to a three-dimensional space at the same time. In general, the frame serves as a boundary between the plane of painting and the three-dimensional space. In my work, however, the frame does not distinguish between the inside and the outside, the centre and the periphery. Instead, the frame has a role in connecting and creating a new pictorial space. It has an existence as an object and connects the two-dimensional with the three-dimensional.



Figure 16: Jaeyeon Choi, *linear momentum*, (detail), 2022

In this work, the wooden sculpture that plays the role of a deformed frame dismantles and fragments the structure of a rectangular frame. One or two or more are connected to create a three-dimensional space. Two long wooden sticks are leaning at different angles, and the wooden slab itself is partially cut off, giving the impression of incompleteness. Also, the shape of the bottom of the wooden stick is different. The cut figure of the tree shows a kind of directionality from a curved line to a straight line.

In my work, space of the painting is not limited to the plane, and the canvas no longer means only the surface and support. The opposing material qualities of the support-hard wood and soft and fragile fabric become separated from any pictorial image and are reconstructed as an installation.



Figure 17: Jaeyeon Choi, *linear momentum*, chiffon cloth, gouache paint, black ink, acrylic paint on wood, 2022

Processes

Conceptualization → Deformation and fragmentation of frames → Making frame objects → Placing objects → Colouring and overlapping → Combination with weaving (chiffon cloth) → Deduction of space



Figure 18: Jaeyeon Choi, *linear momentum*, (detail), chiffon cloth, 2022



Figure 19: Jaeyeon Choi, *linear momentum*, (detail), 2022

(1) Directing the expanded image of painting through the coexistence of opposition:

Juxtaposed raw chiffon without physical transformation and wood that has been cut, coloured, and transformed in one space, showing the diversity of painting created by combining objects in opposing states.

(2) Directing of standing painting through angle setting:

The deformed wooden sticks lean incompletely at different angles, creating spaces and surfaces that emerge from within by using objects that stand on the wall or are not completely laid down.

(3) Use of colour for visual cohesion: In this work, colour is used as a visual tool for immersion.

(4) The contrast of surface texture through the irregularly broken cross-section: Wood has a rough cross-section and contrasts chiffon's softness to emphasize the difference in materiality further.

(5) The use of a wooden object with an image of an unfinished figure as a deformed frame: The wood, which is partially cut and has an open circle shape, is a diverse deformed frame and is a means to enable spatial expansion of the painting.

I am moving forward with works with the characteristics of being 'genre-less.' Such an attempt is treated as the subject of a pluralistic space in painting. For me, the scope of expression, that is, the boundary between plane and space, is not defined.

Phyllida Barlow's work which is gigantic, unstable and transient as well, has become motivating for my own work, and has broadened my spectrum of material selection. Phyllida Barlow is an artist who deconstructs the traditional meaning of sculpture and conducts experimental work using waste such as plastic and discarded and worn everyday objects.

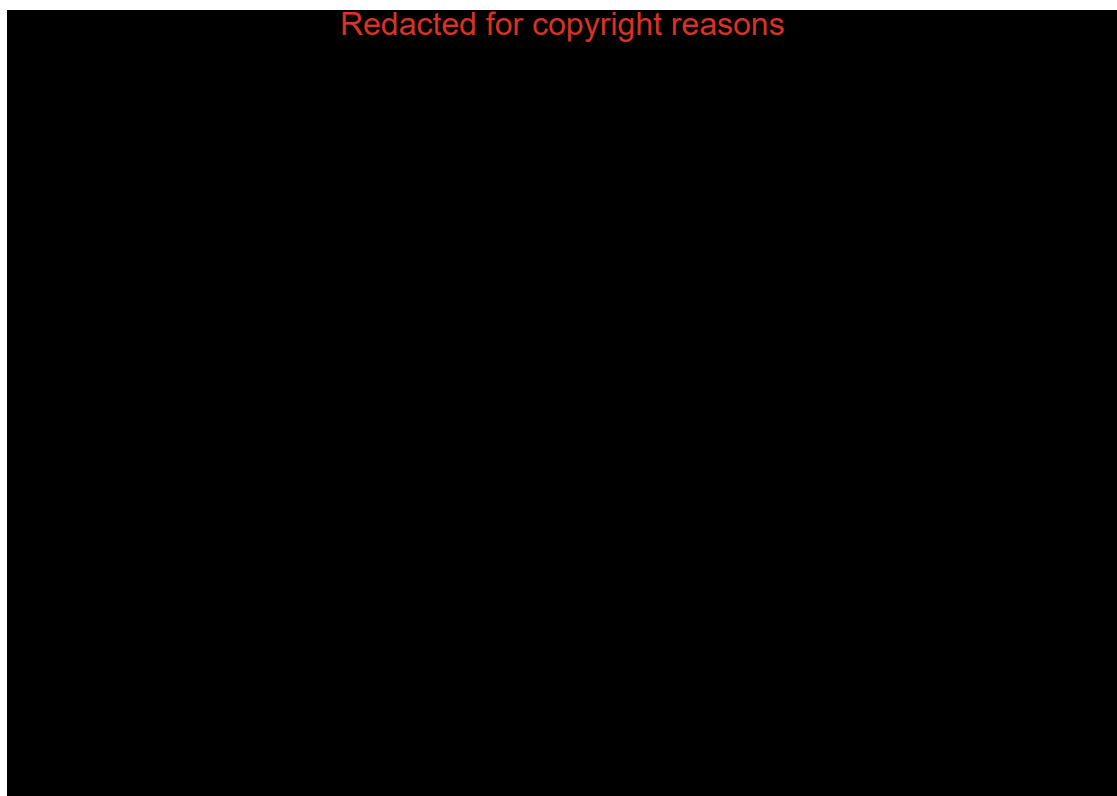


Figure 20: Phyllida Barlow, Untitled: canvasracks, 2018/19

Although Phyllida Barlow's work is massive and heavy, she uses very light and inexpensive materials such as styrofoam, plywood and plaster to complete her sculptures. I still can't forget my feeling when I saw the exhibition in person at the Royal Academy in 2019, titled cul-de-sac, or 'dead-end.' After passing through the three small exhibition halls, a dead-end space appeared, a structure that forced viewers to turn around and return to the entrance.

The gigantic installation with colourful torn canvases standing at the exhibition's entrance and hanging on a tall bar had the power to overwhelm the audience. I felt like I was in a construction site while watching this exhibition because most of the materials in the works are made from industrial materials such as styrofoam, wood, and cement. The work was seen as a very temporary structure that refused to be a finished sculpture. Barlow tells Baker, "...art defies logic and being categorized, and how it might not have beauty as its first objective" (2015, p. 7). In this work, thin wooden sticks stand precariously mixed in disorder, and on top of that, piles that look like garbage piled up in black bags, ropes, and styrofoam, etc., are piled up in a precarious way, as if they are about to spill down.

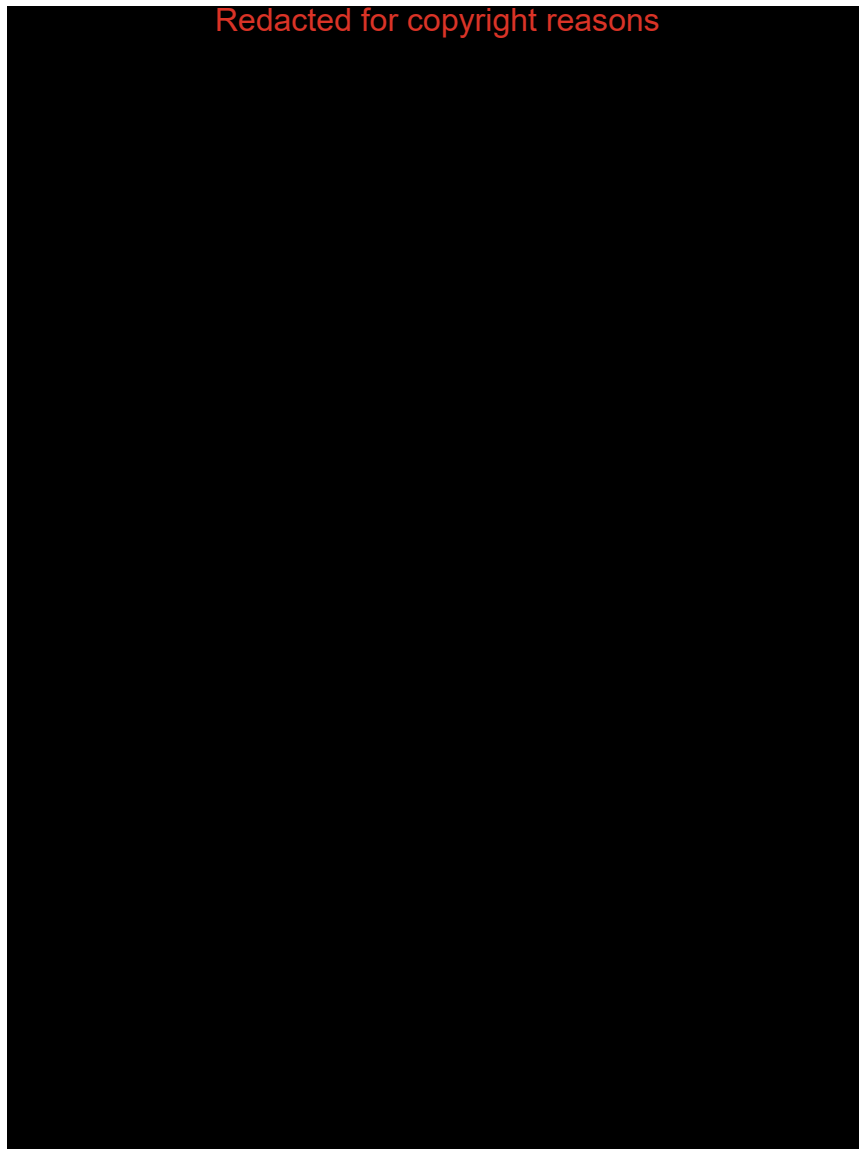


Figure 21: Phyllida Barlow, untitled: dock: 5 stacked crates, 2014

Her works are visually cluttered and seem to represent a chaotic world without any sense of order. When I create a work the uncertainty of not being able to predict the result is a great stimulus for me. I create works through an iterative and continuous process of making, observing, and reacting.

Barlow said 'Maybe I don't think enough about beauty in my work because I'm so curious about other qualities, abstract qualities of time, weight, balance, rhythm; collapse and fatigue versus the more upright dynamic notions' (Barlow, 2016). Breaking away from the traditional sculptural work, I was able to confirm the direction of my abstract works once again by looking at the rough, crude, and gigantic works of Barlow. She gives me the courage to push out a different kind of beauty I want to express, not the socially accepted and recognized beauty.

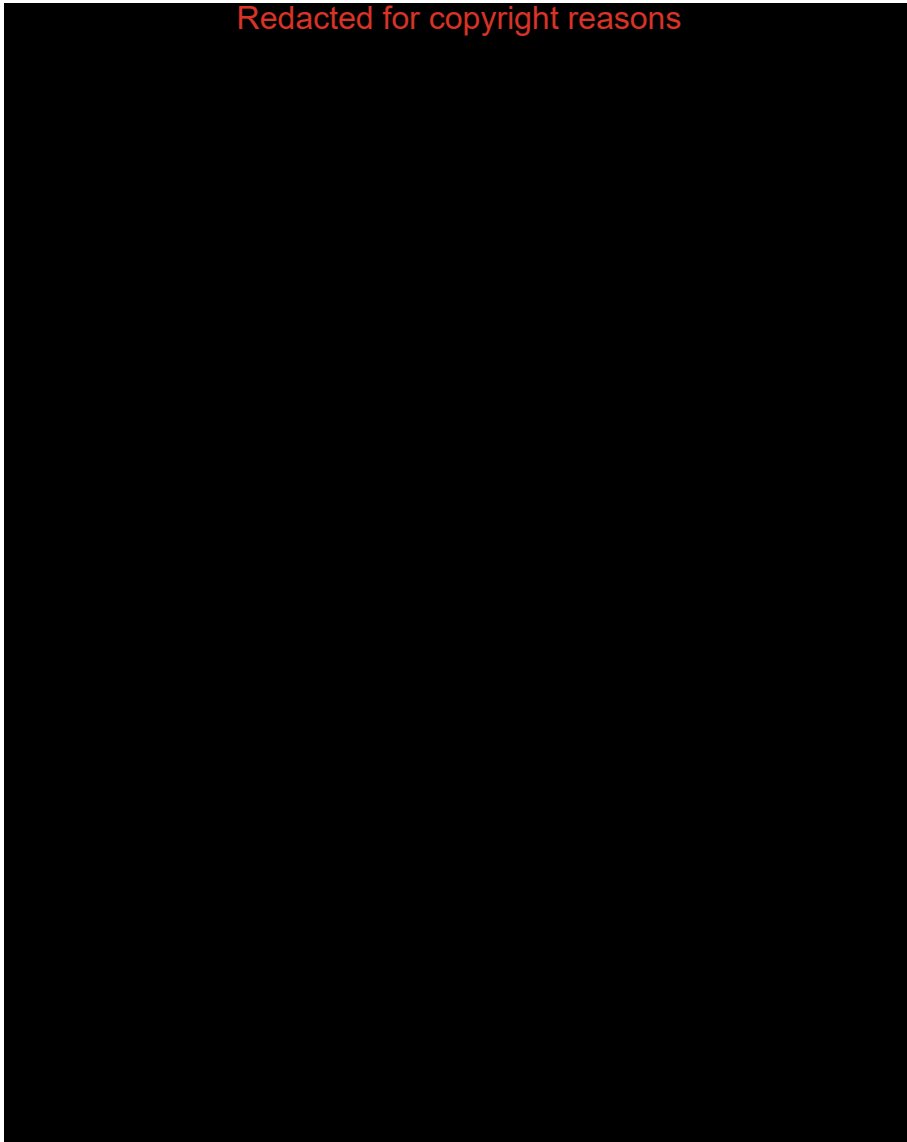


Figure 22: Phyllida Barlow, untitled: upturnedhouse2, Softwood, plywood, hardboard, steel, expanded polyurethane foam, cement render and paint, 5000 x 4670 x 3225mm, 2012

This piece is made of steel, cement, wood, and polyurethane. There is balance overall but the block protrudes in the middle. Panels of red, yellow, orange, gray, black and green create makeshift outer walls. 'if works change, break, or even get destroyed, that is all the starting point for something new' (Barlow, p. 100). These words have been a great inspiration to me. Because it has been my constant interest to start another work without fear of transformation, collapse, and destruction.

(2) Expression of energy that appears in disorder using Cotton and Hanji



Figure 23: Jaeyeon Choi, *letter from breath*, black ink, acrylic paint, gouache paint, rope and chain on cotton, black ink, acrylic paint and gouache paint on Korea paper Hanji, 365cm ×185cm, 2022

This work I exhibited in the Showcase exhibition in my first year. I used cotton and Korean paper (“Hanji”) to express the disorder of my private space. As a child, I grew up with very neat parents. The house was always tidy, and the toys I had been playing with were back in their places or the toy box. One day in London, I felt the energy of materials as I looked at the objects chaotically tangled on the table. Usually, disorder reminds people of chaos, but paradoxically, it means freedom for me.

I read *The Uses of Disorder* written by Richard Sennett. Even though this book is not about art it does focus on personal identity and urban life. By reading this book, I am getting help in organising the concept of disorder, which is the overall theme of my work. Richard Sennett argues that people in similar circumstances fall into exclusive, narrow-minded, and violent behavior due to their pursuit of order. Sennett suggests that members integrate diversity and creative disorder to respond to their various trials and challenges appropriately. I think this idea can also be applied to the art field. The disorder and chaos that Richard Sennett talks about refers to various conflicts both within an individual and with other people.

We desire to establish order in our lives to overcome the conflicts that arise from relationships with others. In this book, Sennett asks, "Will you live an orderly but monotonous life?, or Will you live a disorderly but vibrant life?". For the sake of safe order, people are wary of diversity and unfamiliar experiences and fail to attempt to deal with differences. I think it is necessary to get rid of the fear of disorder. The utility of disorder is related to one's attitude towards how to accept life. Disorder is a source of inspiration that brings out my emotions and thoughts and gives me energy and vitality. Within a disorder, my work constantly repeats a process of attempt and breakdown.



Figure 24: Jaeyeon Choi, *letter from breath*, (detail), acrylic paint and gouache paint on Korea paper Hanji, 2022

Hanji work visualises the shape of objects placed, stacked, and overlapped on a table through wrinkles and overlapping colours. Hanji, meaning Korean paper, is a breathable paper with excellent preservability, eco-friendliness, and durability. Hanji, which can be preserved for over 1,000 years, was recognised for its excellence and was used to restore works by Leonardo da Vinci. Hanji made from mulberry trees is made without the addition of other chemicals and does not oxidize over time. Therefore, the Louvre Museum in France also uses hanji to restore antique art and furniture, and to store and restore old books from hundreds of years ago. The reason is that hanji is not mixed with any chemical ingredients or grease and is resistant to moisture and has excellent preservation properties.



Figure 25: Jaeyeon Choi, *letter from breath*, (detail), acrylic paint and gouache paint on Korea paper Hanji, 2022

I used the operation of crumpling to maximize the messy situation on the table. For my work, I needed paper that could be crumpled at will, show delicate creases, and yet not tear easily. I crumpled canned paper, newspaper, wrapping paper, calligraphy paper, hanji, etc. And while I was spraying paint, I tested the degree of wrinkling and the absorbency and durability of the paint. As a result, I chose hanji, which is most suitable for creasing, as the material for creasing. Hanji is very thin and light, but it is very tough, so even if it is crumpled and unrolled, it leaves a very clear wrinkle mark. And at the same time, hanji had many small, natural wrinkles, making it the most suitable material for my work's intention of expressing disorder. I scattered and painted over the crumpled hanji to abstractly express the overlapping and stacked objects on my table.



Figure 26: Jaeyeon Choi, *letter from breath*, (detail), black ink, acrylic paint, gouache paint, rope and chain on cotton, 2022

The large circular cotton visualises the broad earth (ground) that is cozy and seems to accept everything even if you rolled it without any restrictions. I needed a lot of cotton for the show. I was able to buy cotton in bulk online, but I went to the supermarket every day for a week and bought dozens of pillows little by little. In my opinion, a disorderly situation is a state that deviates from an orderly state, so I thought

that cutting the pillow with scissors and taking out the cotton was the beginning of disorderly action.



Figure 27: Jaeyeon Choi, *letter from breath*, (detail), acrylic paint and gouache paint on Korea paper Hanji, 2022



Figure 28: Jaeyeon Choi, *letter from breath*, (detail), black ink, acrylic paint, gouache paint, rope and chain on cotton, 2022

However, at the time of making work, the cotton was so soft and fluffy that it was not easy to paint on it, and due to the material characteristics, the paint kept flowing underneath. As a result, the lines and shapes I was trying to draw were automatically disorderly, creating unpredictable mark-making.

Disorder refers to a state in which order does not exist. I believe order is a state in which there is a mechanism commonly accepted and recognised by people, and there is implicit agreement on social, artistic, or specific situations that people think of. The state of disorder is a state in which people's expectations about situations and materials are overturned. My research emphasises communication with the audience while expressing the overthrow of these expectations and order through works. I focus on helping the audience feel a little bit of freedom from the tension and pressure of responsibilities they feel in everyday life. My works have no meaning in the dissonance between scattered and mismatched objects, but I expect viewers to let go of tension and feel catharsis while looking at my works. While creating this work, I experienced a certain sense of freedom from the pressure of order that had persisted since childhood.

My art practice centres around the intersection of materials with varying properties to convey my thoughts and emotions through space. I continue to experiment with maximizing the perceptual experience of the audience, exploring the interaction between various works, between works and the space in which they are located through various media such as painting, sculpture, and print media. I prefer accidental and transient combinations of forms to balanced and symmetrical forms and I am interested in including the consequences of chance or disorder. This tendency appears in my work in the form of installation methods such as leaning, and standing, unstable states, states in process.

I focus on combining different substances and using new materials and methods to create unfamiliar images. This is a visual expression of the dissonance and disorder that arises from numerous substances and relationships. Cacophony is an aspect of disorder. To understand and expand the concept of disorder consistently reflected in my works, I explored chaos theory.

Chaos theory makes it possible to explain disorder, which is the overall theme of my work. Chaos refers to a phenomenon in which, even though a system is changing according to firm rules (deterministic laws), it exhibits very complex, irregular, and unstable behavior at the same time, making it impossible to predict its state in the distant future. Chaos originally comes from the Greek word *cosmos*. While *cosmos* means the order of the universe and the order of the world, chaos contains meanings of disorder, chaos, and infinity. In physics, chaos theory does not reveal endless disorder; however, it is defined as 'order in chaos', that is, a theory that attempts to reveal that there is some hidden order even in chaotic phenomena by explaining the process by which a system showing a stable state of motion changes into a state of chaos. I believe that chaos is a story that can be understood through the relationship between order and disorder. The coexistence of order and disorder can often be seen in everyday life.

For example, there are disorderly crowds in London's busy streets, and there are cars flowing orderly down the lanes. Chaos, which had remained in the world of mythology, became the subject of science, and along with it, the correlation between order and disorder came to attention. Order and disorder have changed from opposing concepts to relative or complementary concepts. Order begins to shake and turns into disorder, and order is born within disorder. I argue that chaos, as I define it in my research, is the ongoing acceptance and internalisation of new elements while striving for harmony in the context of modern life. Ultimately, chaos encompasses the turmoil within our lives and the cognitive disarray resulting from adapting our self-identity to external changes. Moreover, perceiving chaos as an artistic subject goes beyond mere dizzying disorder; it involves blending diverse artistic visions and seeking a different kind of order. Chaos is a constantly evolving realm, a space brimming with undiscovered possibilities and boundless creativity. Chaos theory provides a basic framework for understanding the study of materiality and disorder through the dissonance of objects, which is the subject of my work.

I also pay attention to the term entropy to analyse my work. Entropy is originally the meaning of an alteration, and from a formless point of view, it refers to a strategy of breaking form, order, representation, and semantic action into confusion and extinction. Entropy refers to a quantitative measure of the degree of disorder that exists in the material world. The law of entropy is based on the concept that the entropy of the material world always increases, and therefore changes in the universe and natural phenomena always proceed only in the direction of increasing disorder from a state of order. The key aspect of entropy is that energy is required to maintain order, without an energy input order will shift to disorder (chaos). This theory of the law of entropy spread conceptually in the 1960s when it was applied to the fields of sociology, cultural organisation, and art.

In *Entropy and Art* (1917), psychologist Rudolf Arnheim attempted to interpret art forms that appear to be extremely simplified or disorderly in modern art using the law of Entropy, a natural law that deals with the increase in cosmic disorder. The two processes of increasing entropy suggested by Rudolf Arnheim are the tendencies of metabolism and catabolism. Metabolism tendency is the tendency toward simplicity, symmetry, and regularity as a principle of tension reduction or potential energy reduction. On the other hand, catabolism tendency is a process in which order is disrupted by human power. The increase in entropy can be considered the same as the metabolic mechanism in that it pursues simplification through accidental destruction and broadens the scope of tension reduction.

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Figure 29: Robert Morris, *Scattered Atomic Waste*, from the series Five war memorials, 1970

For example, Robert Morris's minimalism work is a perfect example of metabolism, an increase in entropy through simplicity, and is a 'low-level, minimal structure'. On the other hand, Robert Morris's work depicting a nuclear disaster in the 1980s shows the effect of catabolism, or 'chaotic destruction', and increases entropy.

As an advocate of process in my work, I focused on the process of changing form due to the power of the material rather than the complete structure of the work, that is, the final form. This can be seen as exploiting the entropy characteristic of disorder in that it focuses on indeterminacy where the artist's intention is not involved.

(3) 'Contingency' and 'Uncertainty' Experiment using Metal

I used metal and photography as mediums in the second year of my doctoral programme to conduct experiments with materiality and disorder in painting. My interest in materiality began with my attention to the disharmony that results when different materials are combined in my works. While studying object-oriented ontology by Graham Harman and vital materialism by Jane Bennett, I became interested in material itself, in light of the fact that humans and non-humans alike are dependent on materials and live as materials among materials. Using the two theories, I explored the concept of material not as passive object, but as a being with vitality, activity, and productivity.

Object-Oriented Ontology is one of the theories that supports my intentions when choosing style or material for my work. Object-Oriented Ontology argues that a daily object, natural or social, has its own traits and pursues autonomy as an individual being. I extract the unique properties of (=humble object) seemingly insignificant objects on a daily basis and use them as subjects of work as individual beings. In Object-Oriented Ontology, all objects are classified into real object and sensual object. For example, RO (Real Object) is iron, SO (Sensual Object) refers to the sensory properties that iron has: firmness, coldness, and hardness.

I expand my work by using the SO (Sensual Object) of an independent object called RO (Real Object). Object-Oriented Ontology breaks away from anthropocentrism and leads to another way of looking at matter. This approach also allows us to consider more deeply the properties of things, moving away from the dichotomous distinction between humans and things.

In addition, I am interested in how the quadruple object theory explains objects in terms of symbiosis rather than the relationships among them. Harman (2016, p. 27) was influenced greatly by biological symbiosis theory proven in the 1980s with experiments. The biological symbiosis theory, specifically, SET (serial endosymbiotic theory) was proposed by American cell biologist Lynn Margulis (2020, p. 27). Thinking deeply of the reasons why Harman prefers symbiosis theory, I want to develop my works with a new perspective. Harman offers the reasons why he prefers the symbiosis concept of Margulis as follows (2020, p. 27). Firstly, symbiosis provides a powerful tool to distinguish important from unimportant relationships (2020, p. 27). Secondly, symbiosis allows us to pay full attention to a certain object, while the relationship only involves superficial power exchanges (2020, p. 27). Thirdly, symbiosis may work in one direction rather than in mutual ways. So, in symbiosis, mutual interaction can be more diverse (2020, p. 27). For example, while my life as an animal on the earth is unthinkable without energy from the Sun, the Sun continues to shine even if I disappear (2020, pp. 14-15).

Then, it is necessary to examine the concept of symbiosis of Margulis admired by Harman. As early as the 1960s, Margulis (2007) thought that living forms could evolve through intermittent symbiosis with other living forms rather than through the survival of the fittest. In her book *Symbiotic Planet*, Margulis (2007) proposed that without symbiosis lives could not survive on the earth. The concept of symbiosis is beyond the concept of 'physical contacts between objects' (2007, p. 14). Margulis's concept of symbiosis replaces the ambiguous meaning of 'relationship'. The theory of Harman and the concept of symbiosis inspires me to pursue the works where I put priority on materials and find symbiosis and mutual interactions in them.

Along with the object-oriented ontology of Graham Harman, I am also interested in vital materialism of Jane Bennett who suggested new definitions of the essence of material and its power. The common answer to the question, 'what is material?' is the dictionary definition of a 'non-living thing'. That is, material is understood as 'material other than life', or 'something which is not composed of cells' (2009, p. 274).

Jane Bennett (2009) argued for a 'Vital Materialism' by exploring 'material' from a new perspective, rather than the powerless, passive, and powerless idea of material in mainstream philosophy. Bennett (2009) argues that not only humans, but materials have power and vitality, and that, only when we can respect materials around us can we live together with 'vital materials'. According to Bennett, (2009, p. 274) materials which have been considered in human history as powerless are actually "the essence of activity, power flowing in and around us, and energetic and dynamic forces mixed with our bodies."

To Bennett, materiality can be equally applied to humans and non-humans. Humans consist of vital materials, and pigeons are also material structures, and so are wind, parasites, and dust (2009, p. 274). Bennett opposes the fixed concept about humans and non-humans, and argues convincingly that materials also are actants with their own unique powers (2009, p. 46).

Bennett's concept provokes me to expand my perception around the attributes associated with material things. Objects like a dead rat, a plastic bottle stopper and a skein of thread have some effects on humans. For example, some people feel repulsiveness at a dead rat, and others feel satisfied while collecting plastic bottle stoppers. It means that there are 'thing powers' which animate materials and do something (2009, p. 46). According to Bennett (2009, p. 122) while action has been

understood as the capacity humans create, the meaning of action is overturned even in the action of eating food. For example, prisoners who ate food containing omega-3 fatty acid were found to be less violent, and students who ate food containing it were more attentive to study. It means that food has 'thing power' and 'edible thing' called food can change human life (2009, p. 122). Bennett (2009, p. 282) noted that things are the objects that stimulate human emotions, and paid attention to 'thing power,' offering a different viewpoint to materials. I believe in Bennett's hypothesis about materials. In my works, I want to focus on the hidden power of materials and search for ways where materials can have agency and coexist with humans.

I have been inspired by the coincidence and materiality of material discovery via Korean artist Lee Bae. Lee Bae has studied the properties of charcoal for 30 years and has done many works with the medium of charcoal used in unorthodox ways. This substance is used as energy source and an artistic tool. Charcoal has been used as artistic material for a long time in the East and the West. Lee Bae's work is impressive in the sense that charcoal is used as object in the work and he explores its physical properties.

During his career in Paris, Lee Bae began to use charcoal after contemplating Korean culture, tradition, and his own identity. He has been working on Korean monochrome paintings utilizing black and white abstractions of charcoal for so long that he has been called the 'Artist of Charcoal'. Unable to buy paint according to economic difficulties, Lee Bae had to choose charcoal as an alternative, but charcoal was also a new material for expressing an oriental ink sensibility.

"Charcoal is baked in a large earthen kiln at over 1000 degrees Celsius, like ceramics. Charcoal is what remains after burning fire for 15 days and then burning it again for 15 days. Charcoal made in this way is not just black, but has dozens of colours and lights" (Lee, 2017). "What he found in the charcoal was the last appearance of the material. However, through black charcoal, the artist tried to emphasize the expansion

of life from death by focusing on the energy that burns charcoal is returned to fire rather than death” (Wooson, 2021).

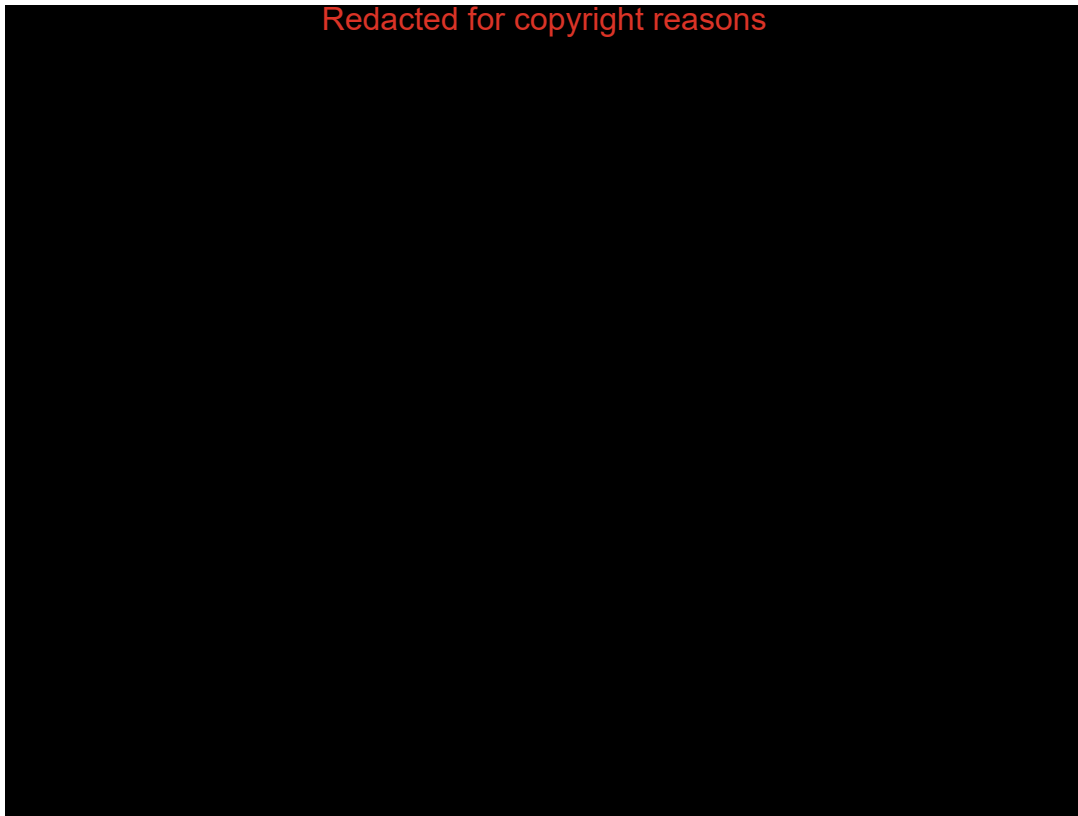


Figure 30: Lee Bae, Charcoal with rubber band on paper, 160 x 110 x 110 cm (about), Acrylic medium, Charcoal black on canvas, 260 x 194 cm, Installation view, Musee Guimet, 2015

Among his works, the 'issu de feu' series he worked on in 2002 is the most representative. Lee Bae placed the cut pieces of charcoal on the canvas, applied gum Arabic liquid on the charcoal, rubbed it with sandpaper, and polished the surface again with a piece of thin paper. Hundreds of charcoal cross-sections show the delicacy of expressing different light from various directions.

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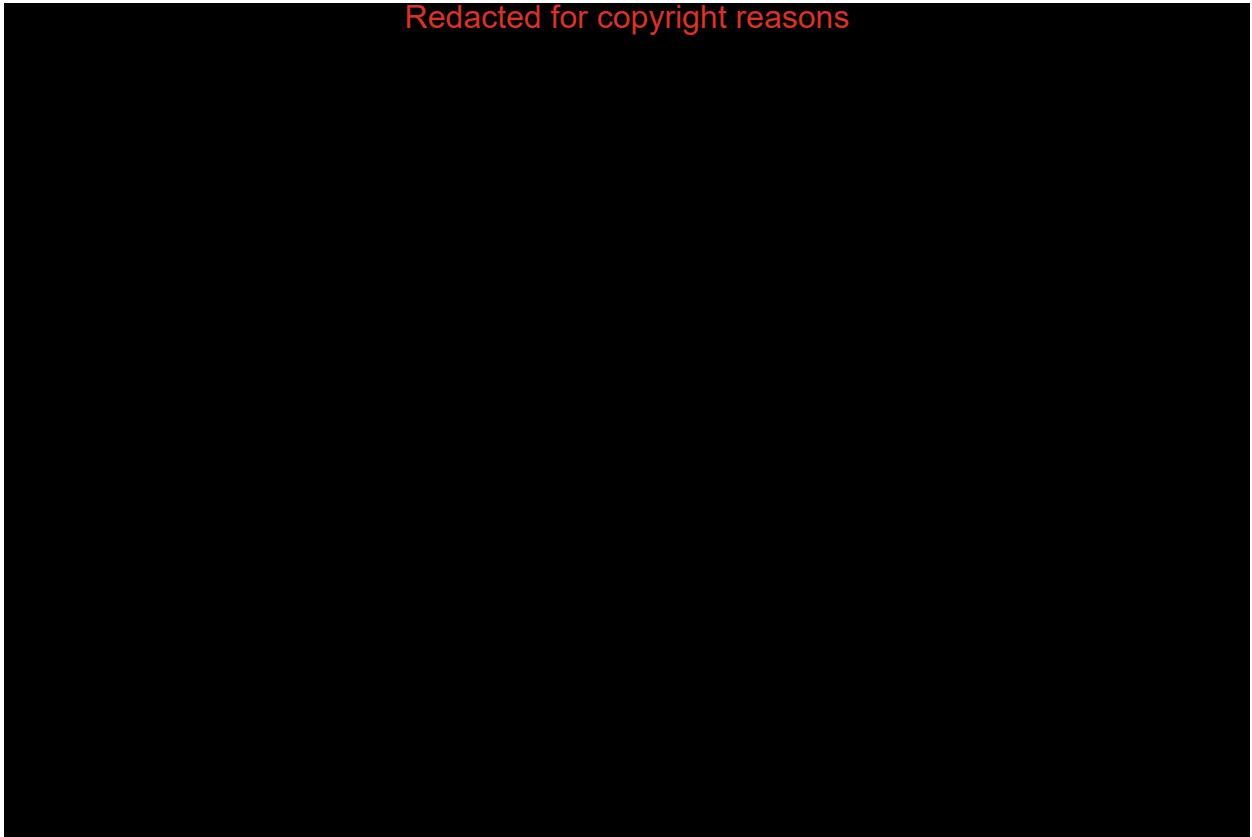


Figure 31: Lee Bae, *'Issu du feu'* (From fire), Installation view at the Channel Gardens, Rockefeller Centre. Charcoal sculpture, 2023

He also tied huge chunks of charcoal with rope or wire and hung them in the air or placed them on the floor. Lee Bae said, "I saw absolute abstraction in a huge stone block where no sign or symbol could be read and expressed with a lump of charcoal. Black represents depth, and I think of it as a colour that absorbs all colours and light" (Hwang, 2021).



Figure 32: Lee Bae, '*Brushstroke*', 162×130 cm, ink on paper, 2020

He reminds us of the tradition and spirit of Korean painting utilizing black ink stick via black charcoal. Lee Bae's brush stroke works are a modern portrayal of oriental

techniques and feelings by folding charcoal powder (pigment) like calligraphy on paper.

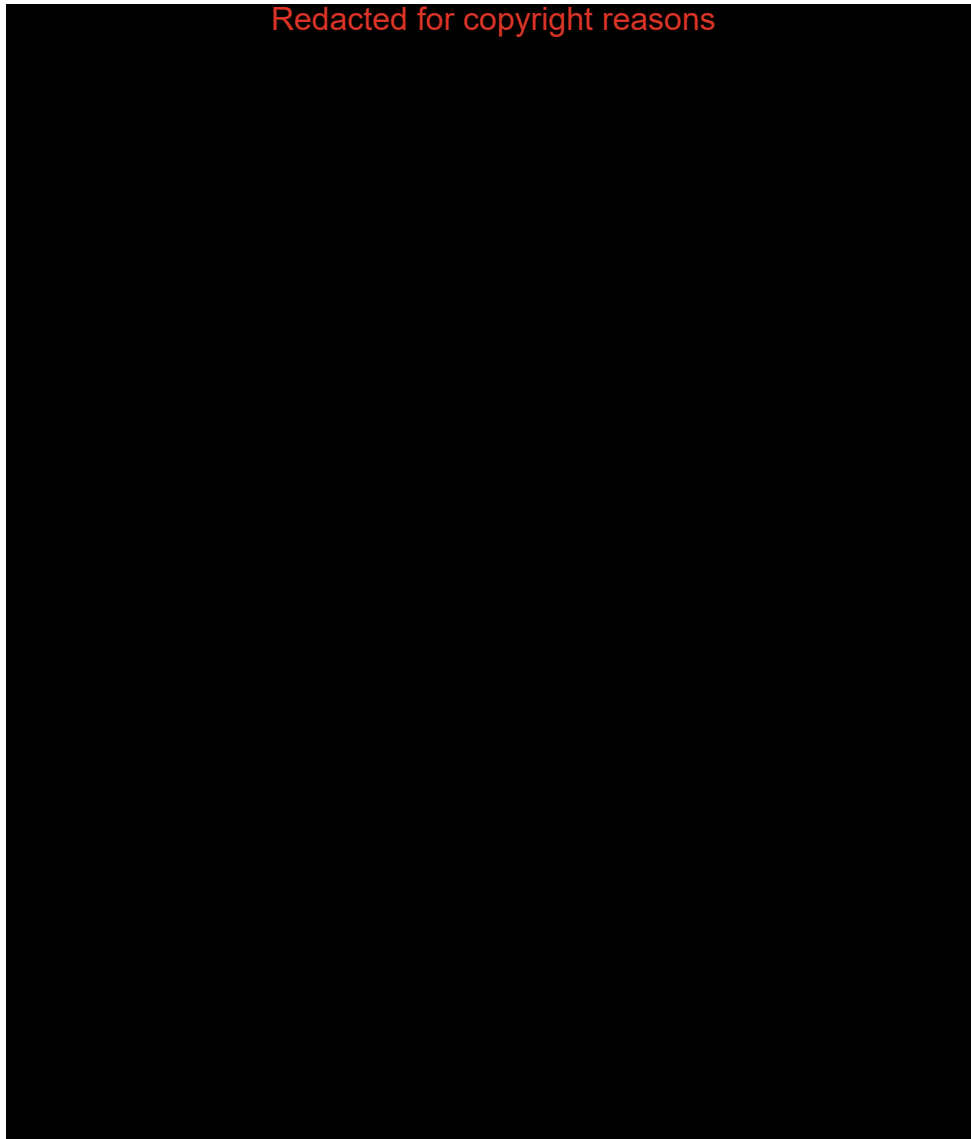


Figure 33: Lee Bae, '*Issu du feu*', 240×140×140cm,
Charcoal mass and Elastic string, 2017

He continued to develop to build his own visual language. Wang believes that Lee Bae "represents today's contemporary art in which traditional materials are fused" (Wang,

2018, p. 3). He recently installed a black charcoal-shaped sculpture called 'Issu du feu' in the Rockefeller Centre Channel Garden in New York, weighing 3.6 tons. I felt the powerful energy of matter in the double-sized charcoal work, which was represented only in materiality without colour or material deformation. Under Lee Bae's influence, I began to explore materials with an interest in the material properties of 'iron' that I had never dealt with before.

I consider the physical properties of materials to determine the form of work. Exploring these materials "moves from making something to making the material itself" (Morris, 1994, p. 45). Robert Morris, conceived the form of work as a predetermined final goal and refused to keep beautifying it in that form continuously. I take a similar approach in my work in the form of installation methods such as leaning, standing, stacking, overlapping, balancing and keeping structures in an unstable state, a state of a process.

I have taken a particular interest in David Smith's metal pieces and have been exploring his techniques as part of my artistic practice. David Smith creates geometric structures with large-scale sculptures using industrial materials, especially welded iron, iron, and stone. His sculptures, by joining metals together and using scratches, are challenging and unique. As David Smith mentioned 'I do not recognize the limits of where painting goes and where sculpture begins' his works, completed as if drawing a picture using iron, broke down the boundary between painting and sculpture.

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Figure 34: David Smith, *Agricola IX*, Steel, Entire object: 920×1420×500mm (h,w,d), Base: 400 × 150mm, 1952

His work *Agricola*, created in 1952, used the material property of metal. However, it is reminiscent of a painting by welding iron to iron.

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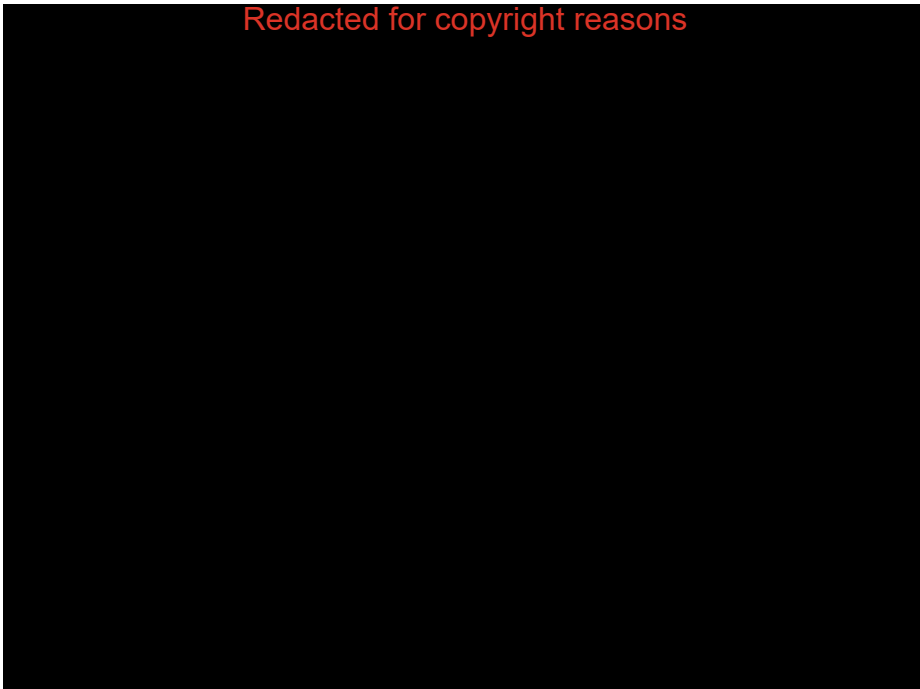


Figure 35: David Smith, *Australia*, Painted steel on cinderblock base, 202 x 274 x 41cm, on cinder block base, 44.5 x 42.5 x 38.7cm, 1951

Also, his representative work, *Australia*, is a sculpture composed by relying on lines, and in this work, Smith tried to realise the 'drawing in space' he mentioned. David Smith's *Cubie* series is a work in which his interest in balance is framed in an array of geometric shapes.

Looking at David Smith's iron sculptures, I was amazed at the process by which metal, which is mainly used as a material and tool in industrial settings, was created into great works of art. David Smith's drawing in space not only expanded the realm of art but also gave me great inspiration and a sense of challenge in the field of material exploration. I was excited to try working with metal, which I had never used before.

I envisioned "A stand by itself" using metal through his works *Cubi series*, *Agricola*, and *Australia*. I first cut 4m of easy steel round bar to the size I thought it would be. And before welding, I placed the metal in equipment that bends iron and applied my physical force to bend it. However, the metal was much harder than I thought, so it was very difficult to bend and not easy to shape it into the image I had in mind. I repeated the process of straightening and bending the metal again to get it to the desired angle. Bending metal by an artist rather than a machine using force can be considered the same work as crumpling paper.

Metal has pure materiality that is hard and solid as 'itself'. I experimented with instability through "A stand by itself" work using metal, paying attention to balance. This work, which forms a symmetrical or asymmetrical relationship, looks like several puzzle pieces scattered throughout the exhibition space.

In this work, I consider the issue of 'how' to see as more important than the matter of 'what to see'; confined to the physical form itself. The audience acquires rich and colourful possibilities through the various 'number of cases' that exist in the

unconfirmed 'empty brackets (= which is my work)'. The existence shown in this work is presented in a standing state. The works standing in the space are independent and are expressed in the form of coexistence with other objects at the same time. A long, linear steel can never stand alone.

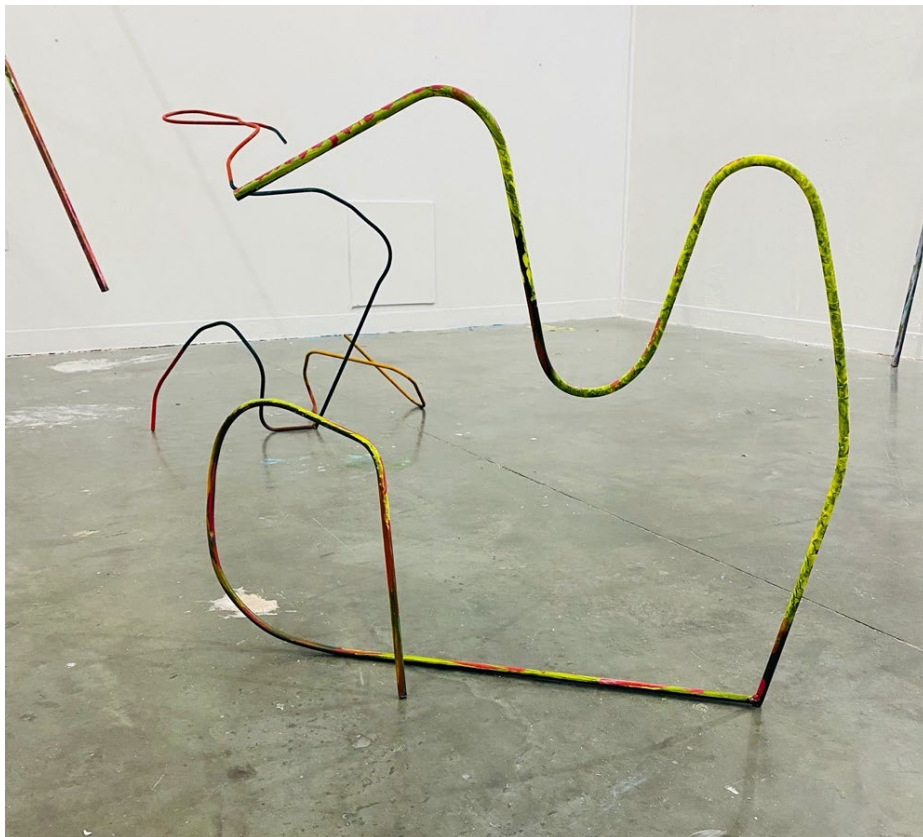


Figure 36: Jaeyeon Choi, *metal work*, (detail), 2022

The metal is connected as a single body, and if the forces are not balanced in three directions, the balance is broken, and the body falls to the side. To stand a metal object that cannot stand alone, it must have a centre of gravity in the form of a triangular vertex on the floor. A part that can receive the force to support the metal in three directions is needed to stand based on gravity, regardless of size. Metal can stand due to the balance of forces created by the intersection of the downward gravity and the horizontal forces split into three parts.

To use the physical properties of metal more actively in this work, I intervened in the force I applied to metal and welding during the production process. I worked alongside technicians in the metal workshop to learn how to weld.



Figure 37: Jaeyeon Choi, *metal work*, work shop image, 2022

I needed welding techniques that use heat and pressure to join solid metals together. Welding takes place at high temperatures and sparks fly, so I had to wear a helmet and eye protection. Also, large gloves made of rubber were needed to protect my hands from the heat. When working with metal, I went to the workshop almost every day and spent most of my time from morning to evening. As it was my first time trying welding, I was unfamiliar with it and the process was rougher than I thought, so I had to pay attention to safety while working. Metal work using welding made me feel nervous every time a spark flew, but with the advice and help of a professional technician, I was able to visually embody the image I had envisioned. One of the great things about doing a master's and doctoral programme in the UK was that I was able to materialise my ideas within the school through active exchange with technicians and the use of workshops.



Figure 38: Jaeyeon Choi, *metal work*, work shop image, 2022

In university in South Korea, there is no such system, so it was difficult to personally find a technician from outside when creating large-scale works or working in new and unfamiliar fields. As I watched solid iron change its shape through welding, I realized how valuable a new challenge was.

I combined each independent abstract fragment I made through welding. I bent and cut the steel and reattached it through welding to recreate it in a non-standardised form, adding contingency and instability to the 4m long metal rod. When the balance of power is precarious, the object is placed in a state of physical tension, which in turn is transmitted as psychological tension to the viewer.

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Figure 39: Peter Fischli & David Weiss
The Secret of the Pyramids, 1986

Figure 40: Peter Fischli & David Weiss, *Equilibres*,
The Prototype - *Equilibres*, C-print, 45.0 x 30.0cm, 1986

I referred to the *Equilibres* (1984-1987) series of Fiser and David Weiss while researching the standing of the work. This series is a work that began to create a complex yet balanced arrangement of objects opposing gravity.

The *Equilibrium* (1984-1987) series of works are photographs that capture the moment before the piece of balance created by objects collapses. Objects such as tires, chairs, bottles, and kitchen utensils are arranged elaborately, but the balance is short lived. Because the temporary balance is maintained only for that brief period, even though this work is a photograph, the anxiety and tension are conveyed to the viewer.

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Figure 41: Peter Fischli & David Weiss, *Equilibres*, The Prototype Equilibres, C-print, 45.0 x 30.0cm, (each), 1986

Objects are used regardless of their original purpose and function in the work as autonomous physical forms. This means not using the object consciously but paying attention entirely to its physical properties.



Figure 42: Jaeyeon Choi, Work in Progress image_ *Stand by itself*, 2023

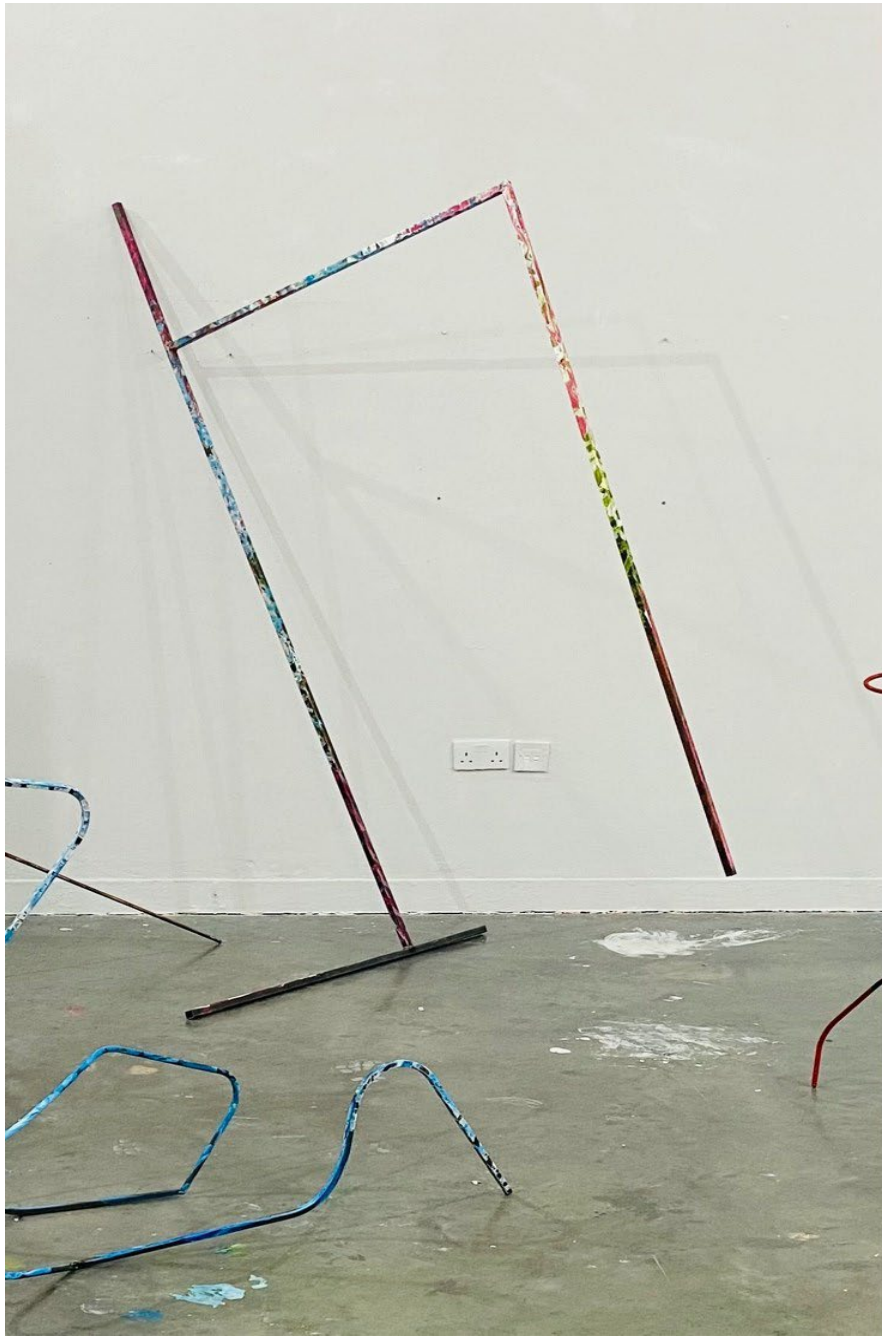


Figure 43: Jaeyeon Choi, Work in Progress image_ *Stand by itself*, 2023

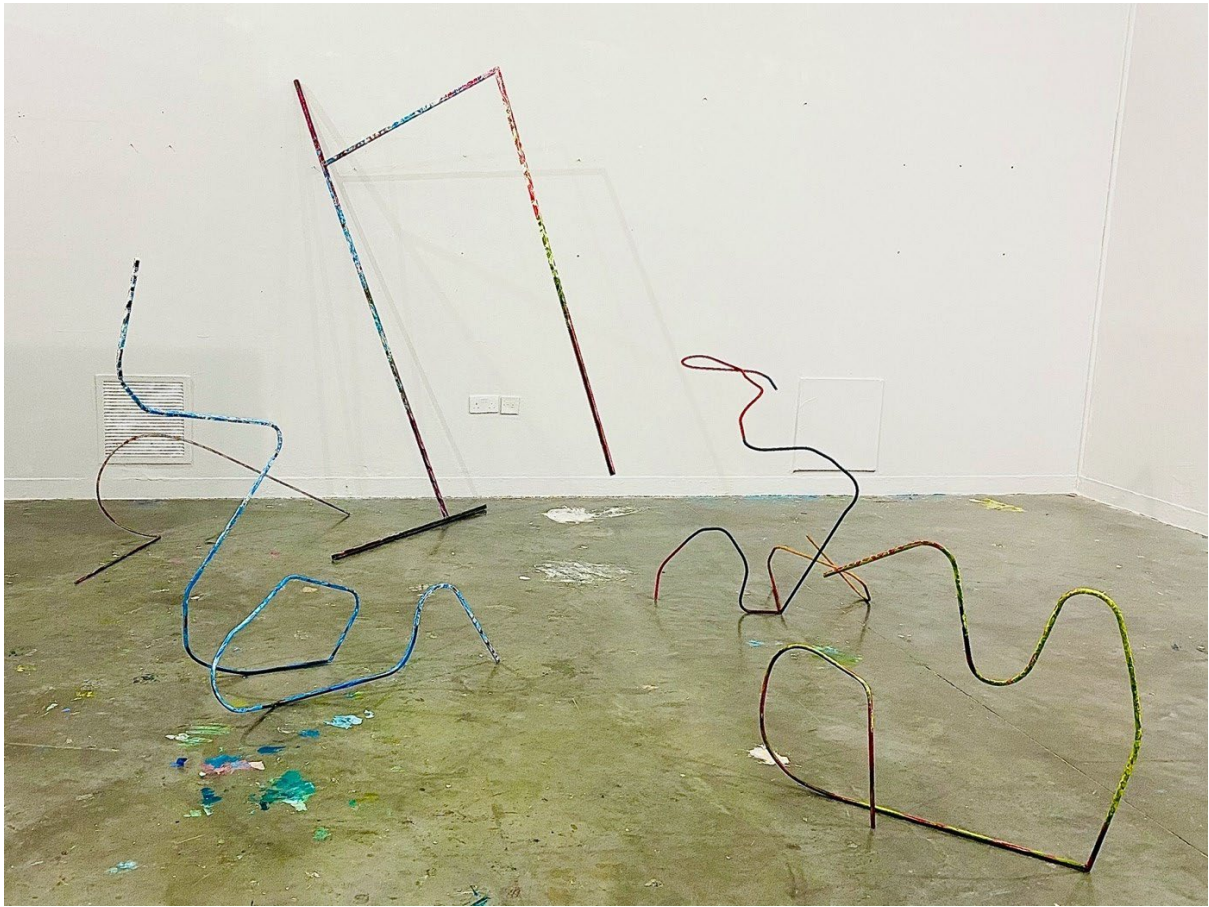


Figure 44: Jaeyeon Choi, *Stand by itself*, installation View, 2023

This work, by itself, stands independently, and the metal's shape appears variable depending on the strength of the bending force generated from the metal's physical properties. In this work, both curves and straight lines are expressed. The curved work required accidental bending and crooking to maximise instability.



Figure 45: Jaeyeon Choi, Work in Progress image_Stand by itself, 2023



Figure 46: Jaeyeon Choi, Work in Progress image_ *Stand by itself*, 2023

The straight metal has a rectangular shape, but it is an open structure. The shape is incomplete and unfixed. In addition, the colours shown on each metal structure show a variety of mixtures, but this work is painted in three colours: red, green, and yellow, the colour of traffic lights.



Figure 47: Jaeyeon Choi, *Stand by itself*, installation View, 2023

I paint on sculptures made of wood or metal. I discussed the role of painting within the sculptures with my supervisors. The act of painting on metal serves as a form of camouflage, breaking the surface of the lines. It aims to subvert our perception of the metal's coldness, solidity, and strength, to bring about a transformation.

Because the colours are able to hide the material attributes of the material, they can better highlight the artist's feelings and intentions, even if the colours are not unique traits of the sculpture. By bending and twisting the lines of the metal and adding colours, it becomes a three-dimensional, sculptural line. The painted metal rods now serve as frames, absorbing the act of painting and framing void. Supervisors commented on the layers in my work and encouraged me to reflect on differences between London and Seoul, and between my native language and English.

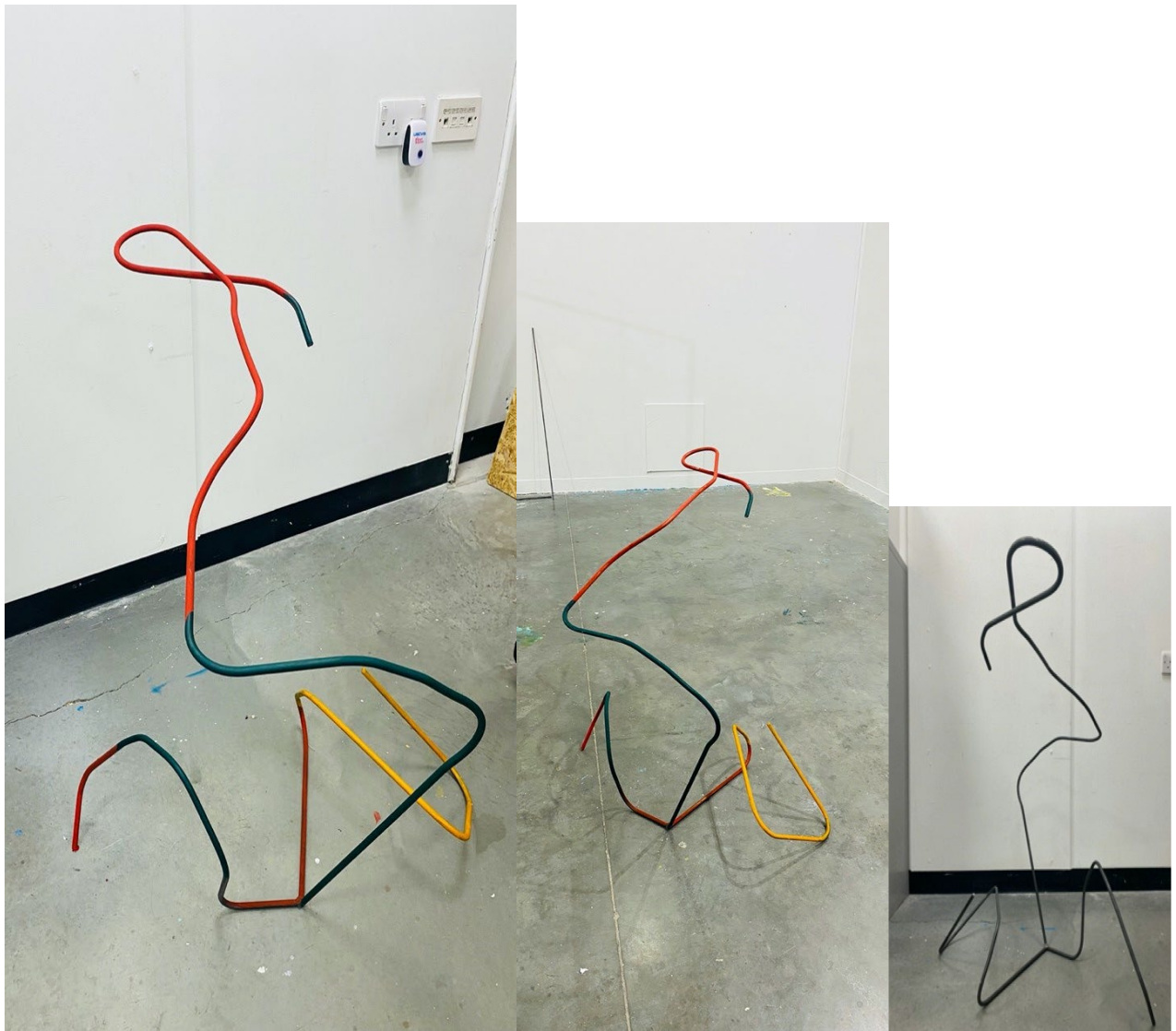


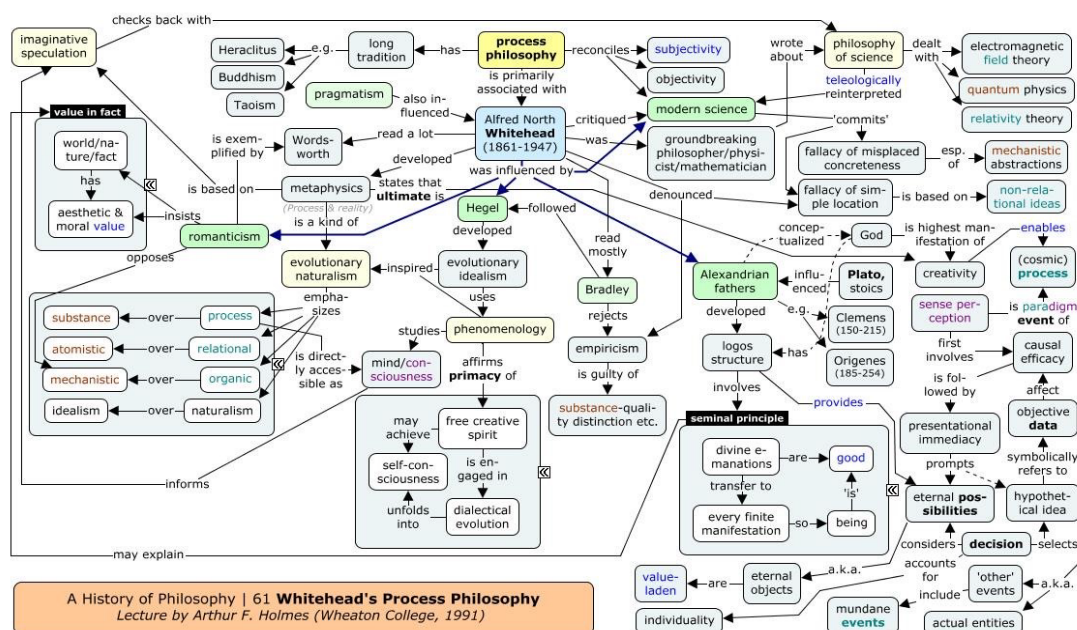
Figure 48: Jaeyeon Choi, Work in Progress image_ *Stand by itself*, 2023

This work reflects my situation trying to adapt to London. I feel that my existence adapting to a new space has an affinity with the way these precarious objects adapt to the space they are put in.

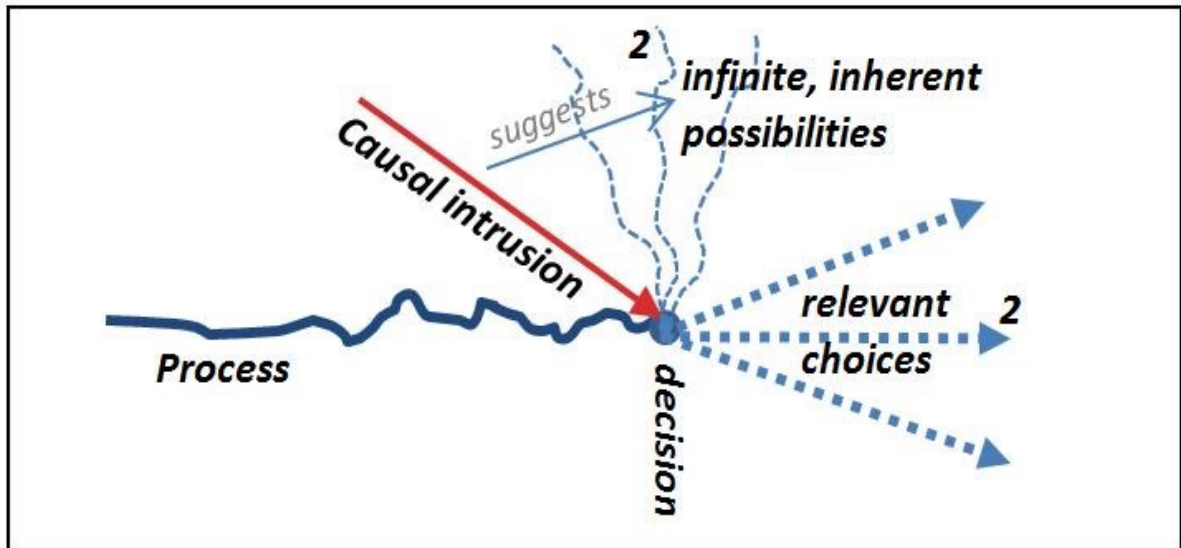


Each colour of the traffic light has its own role. Whenever I saw a traffic light at a crossroads, I used to project myself into it. There is a moment where we are stopped by a situation or another person, and there must be a rest period. The structures in my work are constantly trying simply to stand. Objects are precariously leaning or standing, seeking balance. Objects are being made a new through the process containing uncertainty.

I can explain my work with Alfred North Whitehead's theories of being as a process. Whitehead's philosophy, also called process philosophy, views the process as a generative concept.



Whitehead's view that new creativity arises through simultaneous interaction between subject and object emphasises that existence is never fixed. He thought that the actual world is a process that leads to the creation of real beings (2017, p. 75). Whitehead argued that there is nothing new by any means, and that another being created from the process arises (2007, p. 12). In other words, everything that exists has meaning as a functionality for process-creation (2017, p. 75).



According to the principle of organic philosophy, creativity does not mean a concept in which something that did not exist is created, but that one element that is inherent is changed by meeting another being (1929, p. 86). My metal works are either standing on the floor or leaning against the wall. They have the autonomy of independent existence and at the same time stand in relationship as beings that coexist with the wall. This is linked to Whitehead's concept of being as a process. In other words, process means a reality that is not fixed itself (1929, p. 86).

These metal works are handled in the form of abstraction to expand the realm of meaning without expressing a specific object. After completing my metal work, my supervisor introduced me to Erwin Wurm's "One Minute Sculpture." As an artist who challenged the traditional meaning of sculpture starting in the mid-1990s, Wurm created sculptures by eliminating the physical mass that forms a sculpture's shape and inserting the element of "oneminute" to convey the temporality of the performance becoming the sculpture. This inspired me to explore the idea of "capturing the moment" in my own work. Additionally, my supervisor proposed a unique approach to my work, drawing on the photography of Peter Fischli and David Weiss, which captures the delicate balance between momentariness and collapse.

Peter Fischli and David Weiss incorporate humor into their work through the use of everyday objects that do not typically belong together. It was suggested that I explore this same sense of humor in my work, as it can bring a fresh perspective to my creations. Using the themes of vulnerability, balance, and instability, I incorporated images that captured moments beyond my control into my work. I came to realise this approach was central to my methodology.

(4) 'Precariousness' and 'Instability' Experiment using Photography

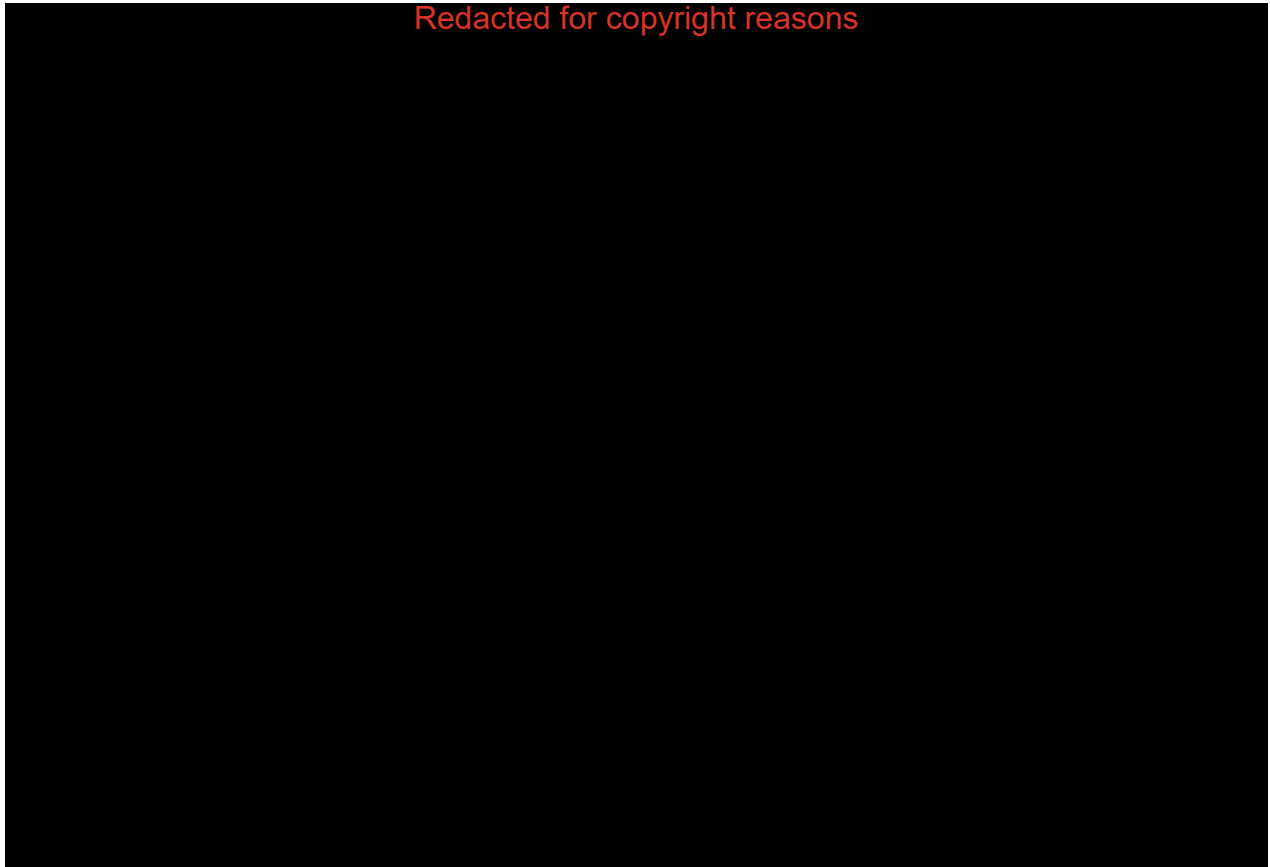


Figure 49: Eva Rothschild, '*Peak Times*', installation view, The Modern Institute
3 Aird's Lane, Glasgow, 2021

The artist Eva Rothschild inspired my 'precarity' and 'instability' photographic experiments at the end of second year of my doctoral programme. Hailing from Ireland, Rothschild draws influence from the minimalist movement of the 1960s and 1970s and utilises a range of materials such as aluminium, jesmonite, glass, leather, and paper to create sculptures and installations. She aims to convey both formal and conceptual language through her art's realisation, existence, and materiality.

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Figure 50: Eva Rothschild, *'Peak Times'*, installation view (detail),
The Modern Institute 3 Aird's Lane, Glasgow, 2021

Rothschild's work often features irregular geometric shapes that come together to form a cohesive whole. She emphasises precise and sharp geometric structures and incorporates delicate balancing and stacking, intertwining, wrapping, and knotting processes into her art.

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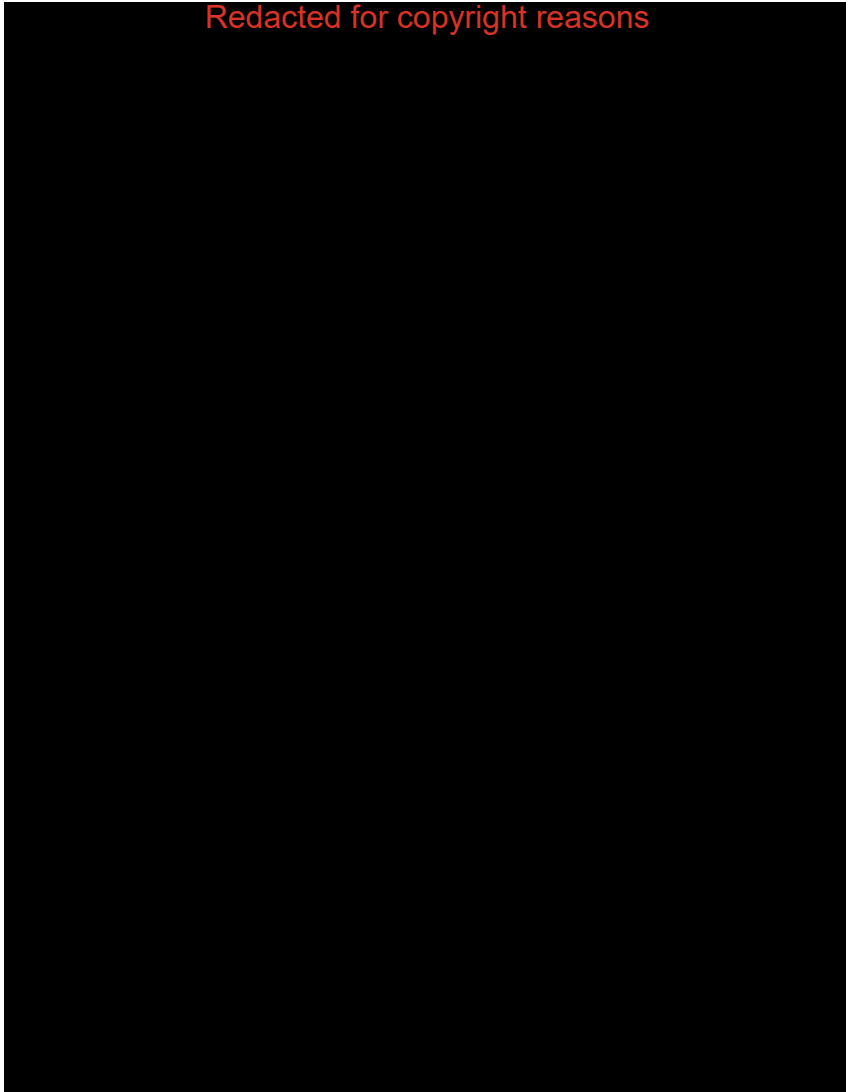


Figure 51: Eva Rothschild, *Us Women (Tel Aviv)*, polystyrene, Modroc, glass beads, paint and steel, 268 x 24 x 26 cm, 2013

One of Rothschild's pieces that particularly stands out to me is 'Us Women', which features a precarious pile of black plastic beads painted in red and green. The work achieves a delicate balance but also contains a sense of precarity, as though it could collapse at any moment.

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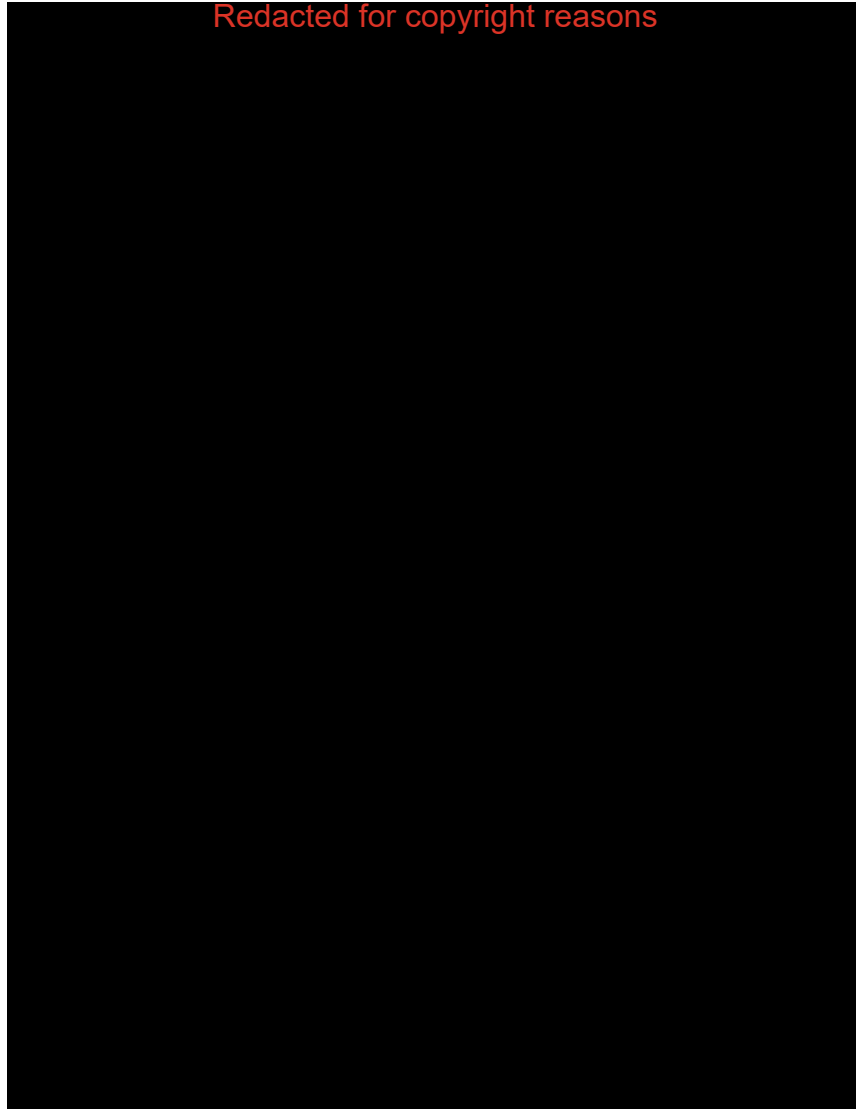


Figure 52: Eva Rothschild, '*Hi-Wire*', stainless steel, paint, 104x113x345cm, 2019

Another work of hers that has inspired me is 'Hi-Wire', created in 2019, which presents a similarly precarious yet balanced effect using painted stainless steel. While Rothschild utilised hard and strong industrial materials, I sought to explore the idea of imbalance within balance using familiar and everyday materials.



Figure 53: Jaeyeon Choi, Work in Progress image_
Stand by itself 2, 2023

For this work, I used fruits and vegetables as my primary materials. I was drawn to the fact that these materials, which physically expand and grow, possess a wide range of forms, diverse sizes, hardness, textures, and irregular shapes. For instance, apples are hard and circular in shape, and blueberries possess a soft texture. Furthermore, due to their curved bottoms, fruits are difficult to stabilise in one place.

To explore this challenge, I conducted a balance experiment using fruits that possess an inherent beauty of curves, including round tangerines, tomatoes, apples, melons, and blueberries. Fruits are uncertain beings that lack permanence and can change their state over time, wrinkling, withering, and rotting.



Figure 54-55: Jaeyeon Choi, Work in Progress image_
Stand by itself 2, 2023

By layering various fruits and everyday objects found in my house, such as plates, wine glasses, chairs, tables, sofas, and trampolines, I captured a temporary balance that highlights the delicate interplay of forms and shapes. By focusing on the physical characteristics of objects and piling them up, I aim to convey a sense of tension to the viewer.

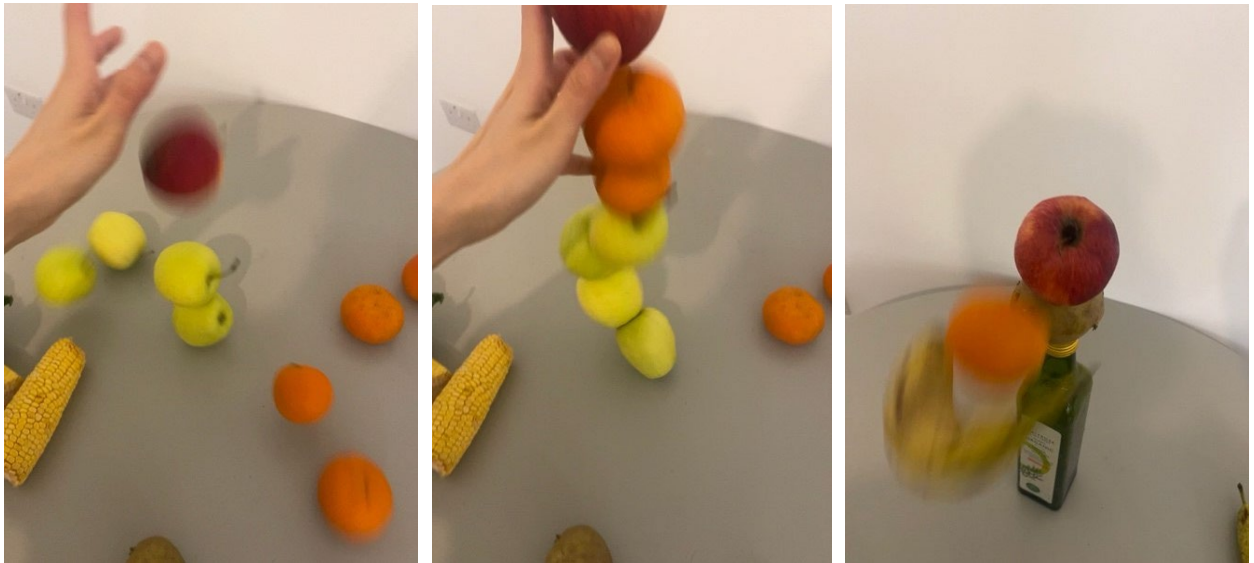


Figure 56-58: Jaeyeon Choi, Work in Progress image_
Stand by itself 2, 2023

My experiments with precarity through balance, collapse, and deconstruction reflect not only tensions ingrained in the consciousness of modern society, but also the anxious psychology of my psyche while living in the unfamiliar city of London. Through this work, I maximised the expression of precarity by capturing unpredictable processes.



Figure 59-64: Jaeyeon Choi, Work in Progress image_
Stand by itself 2, 2023

In this project, I used photography to capture the moment of equilibrium between substances and the moment of collapse caused by the imbalance between substances.



Figure 65-66: Jaeyeon Choi, Work in Progress image_
Stand by itself 2, 2023

Notes on the Index:
Seventies Art in America
Part 2

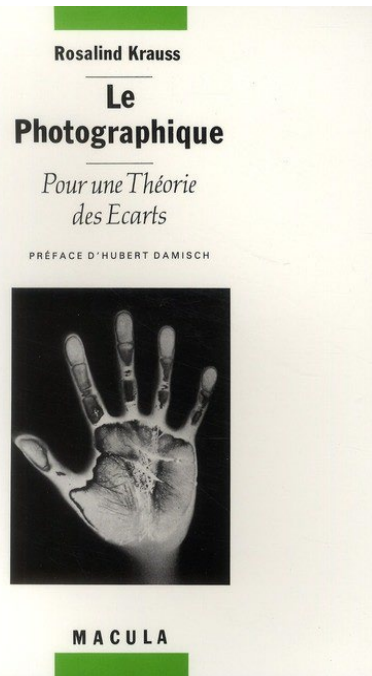
ROSALIND KRAUSS

Nothing could seem further apart than photography and abstract painting, the one wholly dependent upon the world for the source of its imagery, the other shunning that world and the images it might provide. Yet now, in the '70s, over large stretches of the abstract art that is being produced, the conditions of photography have an implacable hold. If we could say of several generations of painters in the late 19th and early 20th centuries that the conscious aspiration for their work was that it attain to the condition of music, we have now to deal with an utterly different claim. As paradoxical as it might seem, photography has increasingly become the operative model for abstraction.

I am not so much concerned here with the genesis of this condition within the arts, its historical process, as I am with its internal structure as one now confronts it in a variety of work. That photography should be the model for abstraction involves an extraordinary mutation, the logic of which is, I think, important to grasp.

In trying to demonstrate how this is at work I wish to begin with an example drawn not from painting or sculpture, but rather from dance. The instance concerns a performance that Deborah Hay gave last fall in which she explained to her audience that instead of dancing, she wished to talk. For well over an hour Hay directed a quiet but insistent monologue at her spectators, the substance of which was that she was there, presenting herself to them, but not through the routines of movement, because these were routines for which she could no longer find any particular justification. The aspiration for dance to which she had come, she said, was to be in touch with the movement of every cell in her body; that, and the one her audience was witnessing: as a dancer, to have recourse to speech.

The event I am describing divides into three components. The first is a refusal to dance, or what might be characterized more generally as a flight from the terms of aesthetic convention. The second is a fantasy of total self-presence: to be in touch with the movement of every cell in one's body. The third is a verbal discourse through which the subject repeats the simple fact that she is present—thereby duplicating through speech the content of the second component. If it is interesting or important to list the features of the Hay performance, it is because



Rosalind Krauss has argued that photography, like a language, conveys a coded message that is set but not totally determined, and that the viewer actively interprets the image by giving it meanings. Krauss presented her ideas on the medium of photography in her works, 'Notes on the Index: Seventies Art in America' and 'Le Photographique, Macula 1.

Rosalind Krauss brought attention to the widespread phenomenon of photography as a means of representation. She argued that it plays a significant role in art. I agree with her viewpoint, and her thoughts have given greater significance to my first attempt at using photography as a medium for my works, sparking even more interest in the medium for me.

Another artist who has inspired me in this project is Katharina Grosse. She is a renowned artist who experiments with the possibility of expanding the realm of painting through her pictorial installations. Using spray painting techniques, she blends not only painterly elements with the unique characteristics of architecture, sculpture, and photographic media but also incorporates non-painterly materials such as PVC balloons, soil, wood, Styrofoam, and fibreglass to explore innovative approaches to spatialising painting.

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Figure 67: Katharina Grosse, *'Above They Had Taken Things Along To Eat Together'* Installation View, 2012

While staying true to the traditions of painting, Grosse pushes the boundaries of the medium by creating unique installations that incorporate painting. She emphasises the spontaneity of the painting process by using a spray gun instead of a brush, a traditional painting tool. With the spray gun, there is no physical media or between the artist and the work, which allows her to capture traces of pure vision without any restrictions (2016, p. 3).

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Figure 68: Katharina Grosse, *'Is It You?'*, Installation View, Baltimore Museum of Art, courtesy Baltimore Museum of Art, 2021

Katharina Grosse has become a renowned artist by pushing the boundaries of painting beyond the canvas and into architectural spaces. She creates site-specific installations that blur the line between indoor and outdoor environments, utilising public spaces such as museums, galleries, airports, and historical buildings (2016, p. 105).

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Figure 69: Katharina Grosse, *'La Couleur en fugue'*,
Morozov Collection exhibition installation view, 2022

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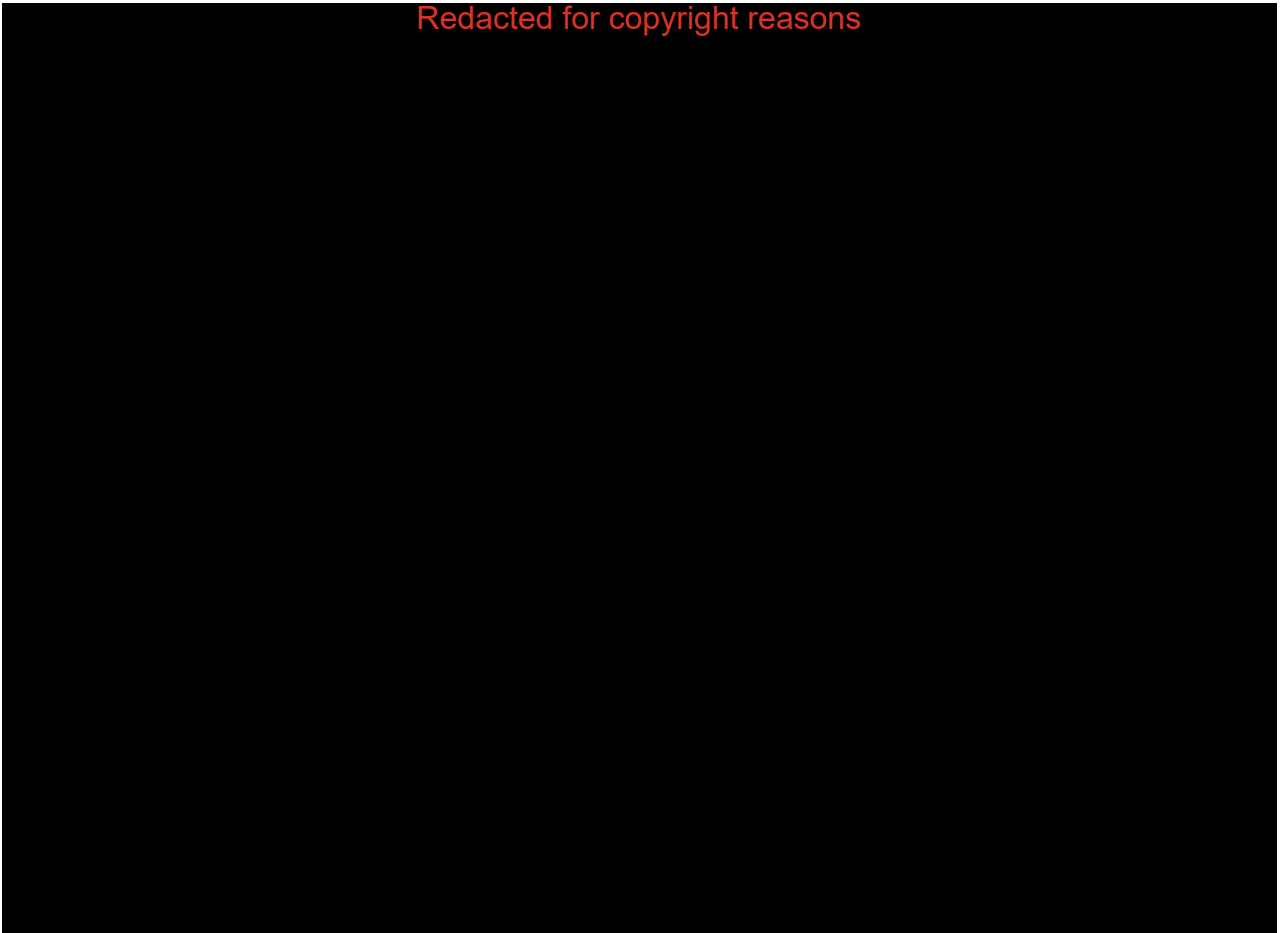
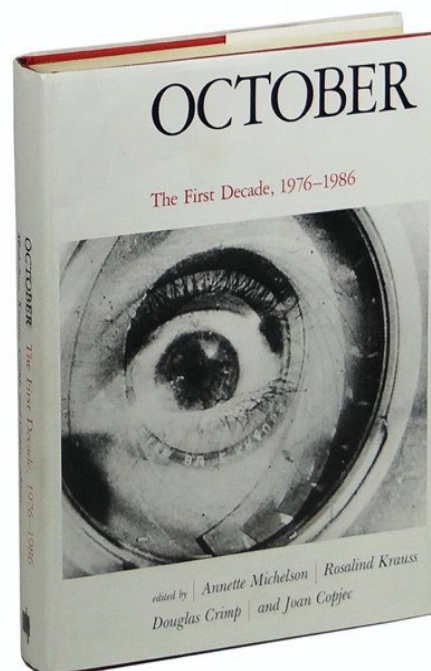


Figure 70: Katharina Grosse, *'I Think This Is a Pine Tree'*, Installation View, acrylic on wall, floor, tree trunks and roots, 590×1300×900, Hamburger Bahnhof, Berlin, 2013

Her work has inspired me to explore the expanded field theory introduced by Rosalind Krauss, which considers how art can transcend traditional mediums and genres to create new forms of spatial experience. Since the 1970s, art has undergone a steady process of expansion and diversification. In this period, many works could not be clearly defined by a single genre, and art styles continued to blend and merge, resulting in hybrid forms.

As a result, we have now entered an era where it can be challenging to define a sculpture as just a sculpture. The works of three-dimensional or installation art unify the space surrounding the artwork into a singular field beyond traditional sculpture.

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In 1979, Krauss announced her views on the subject through the publication <October>, titled <Sculpture in the Expanded Field>. Before 1960, most sculptures were three-dimensional monuments. However, in the 1970s, works such as piles of rubbish, sawn wood, and dirt were also classified as sculptures. The categorisation of sculpture is historically defined and cannot always be considered a universal standard, and the categorisation of this field can also change (1996, p. 774).

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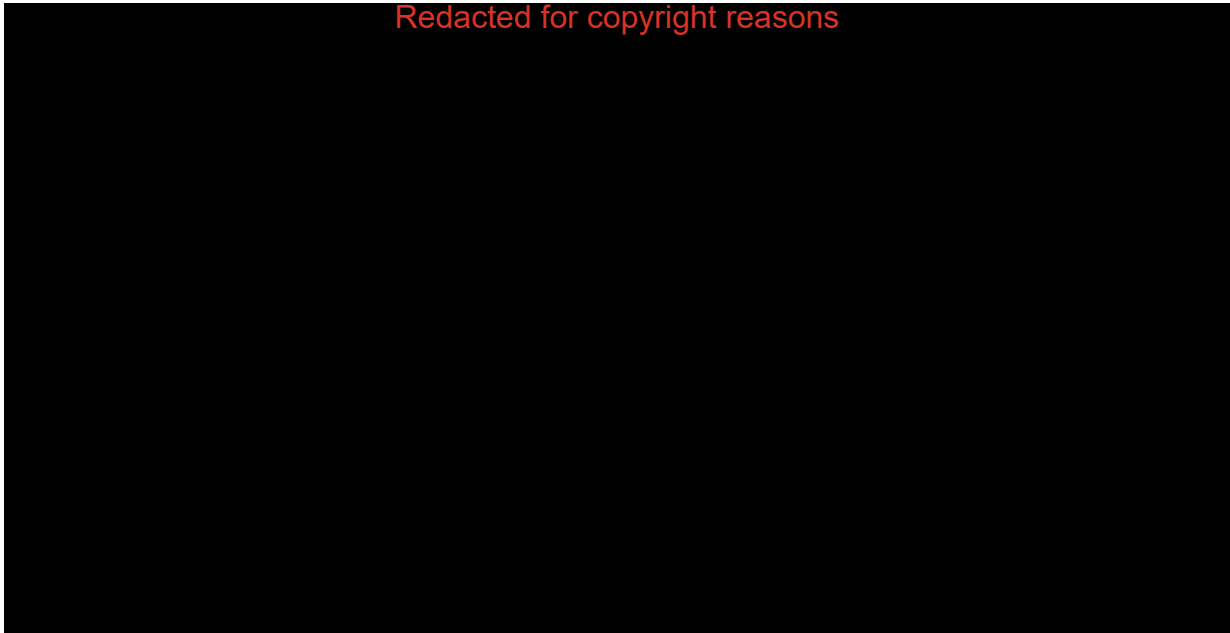


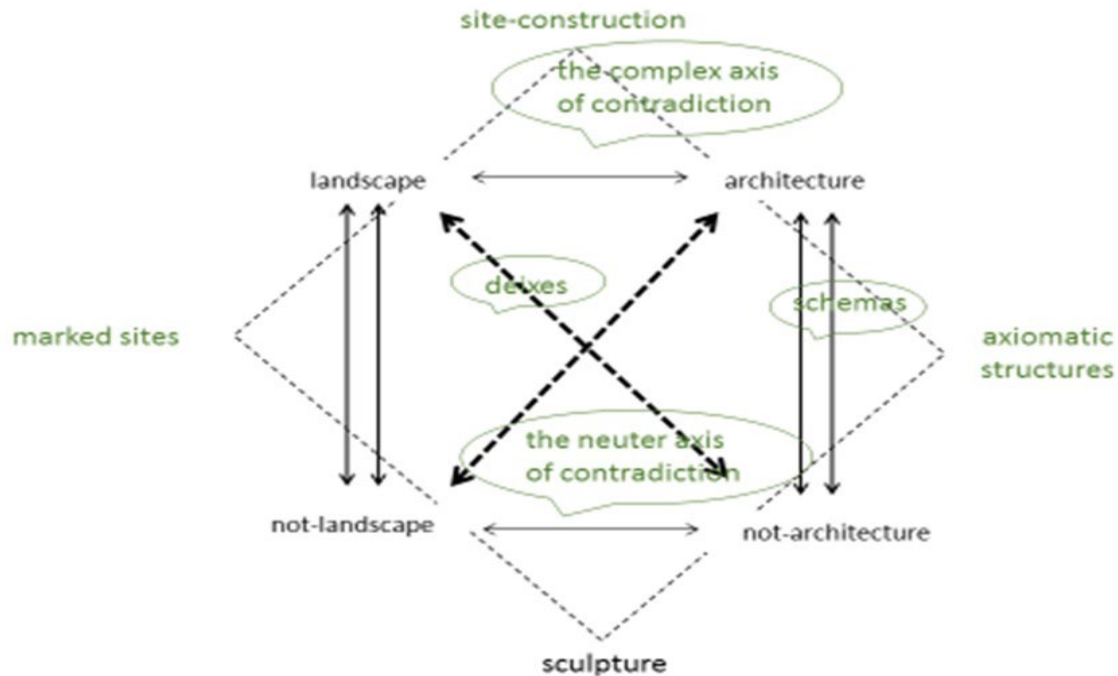
Figure 71: Mary Miss's, '*Perimeters / Pavilions / Decoys*', 1977-1978

Mary Miss's work *Perimeters/Pavilions/Decoys*, completed in 1978, can be considered the starting point for sculpture in an expanded field. The work, *Perimeters/Pavilions/Decoys*, 1978, by Mary Miss, is of course a sculpture or, more precisely, an earthwork. The work itself is thus entirely below ground: half atrium, half tunnel, the boundary between outside and in, a delicate structure of wooden posts and beams (1979, p. 30).

Krauss says that instead of exploring a particular medium and its traditions, artists began to situate themselves between two conceptual poles (landscape/ not - landscape, architecture/ not-architecture etc) and to use any materials – junk, mirrors, ladders, holes in the ground.

That is, the not-architecture is, according to the logic of a certain kind of expansion, just another way of expressing the term landscape, and the not-landscape is, simply, architecture (1979, p. 37). Sculpture, it could be said, was now the category that resulted from the addition of the *not-landscape* to the *not-architecture* (1979, p. 36).

The notion of 'the Expanded Field'



Kubuss, Rosalind. 1979. Sculpture in the Expanded Field. *October*, Vol. 8. (Spring 1979), pp. 30-44.

Following this, artists like Robert Smithson, Richard Serra, and Walter de Marie started to explore the possibilities of combining "landscape" and "non-landscape," as well as "architecture" and "non-architecture." The concept of the "expanded field" created a space where artists could continue to work flexibly without being limited by the conditions of a specific medium (2016, p. 20).

Sculpture is no longer the privileged middle term between two things that it is not. Sculpture is rather only one term on the periphery of a field in which there are other, differently structured possibilities (1979, p. 38).

Heisenberg Uncertainty Principle

According to Heisenberg's Uncertainty principle, "**Position and momentum of an electron cannot be determined simultaneously with absolute accuracy.**"

Atomic Structure

Equation

$$\Delta x \cdot \Delta p \geq \frac{h}{4\pi}$$

$$\Delta x \cdot m \Delta v \geq \frac{h}{4\pi}$$

$$\Delta x \cdot \Delta v \geq \frac{h}{4\pi m}$$

While conducting the precarity experiment, I developed an interest in Heisenberg's uncertainty principle, a fundamental concept in quantum mechanics. This principle suggests that precisely measuring a particle's position and momentum is impossible (1992, p. 35).

The uncertainty principle in quantum mechanics suggests that it is impossible to accurately measure both the position and momentum of a particle at the same time. This is because momentum can only be calculated by ascertaining the mass and velocity, since quarks oscillate from position A to position B without travelling between these points there is no way to calculate velocity until they have moved somewhere else. There is no direct way to calculate the mass of a quark, only by its influence on other things.

This principle acknowledges that observations of a substance depend on the observing device or the state of the device and that all objects are interconnected and exist probabilistically and indeterminately (1992, p. 36). This scientific principle can be challenging to understand, but it also reveals inherent ambiguity in the microscopic world and that not everything can be confirmed with certainty in our everyday lives and the realm of art.

I constantly strive to create works that are ambiguous and indeterminate, pushing beyond the boundaries of traditional painting. As the principle of uncertainty and our understanding of it continue to evolve, so does the potential for our future growth and transformation. Through ongoing experimentation and exploration, my work embraces this change process and aims to be at the forefront of it. Heisenberg's uncertainty principle serves as both the starting point and the foundation that supports my creative endeavours.



Figure 72: Jaeyeon Choi, *Stand by itself 2*, black and white photo print, 2023

Taking inspiration from the work of Katharina Grosse and Rosalind Krauss's expanded field theory, I chose to install this work on the stairs adjacent to the entrance of the AVA building. The stairs are not just a space connecting the first and second floors, but rather a transitional and momentary space where one step is taken, and another follows. However, it also has a significant architectural importance as it serves as a passage to move from one floor to another. Therefore, I consider the stairs as a liminal space with a distinct reading.

Furthermore, the stairs have a slope and are installed at an angle, implying precarity. When an object is on a high staircase, it may appear as if it will fall, and if an object is placed on the stairs, it will roll down. 'Precarity' photographs depicting balance, imbalance, and precariousness were installed on the stairs to test the maximization of precarity.



Figure 73: Jaeyeon Choi, *Stand by itself 2*, black and white photo print on stair, 2023



Figure 74: Jaeyeon Choi, *Stand by itself 2*,
black and white photo print on stair, 2023

These photos were arranged as a large blanket creating an irregular and random arrangement that conveyed a sense of both balance and precarity. Viewers of these photos may try to interpret the scene in a conventional chronological order. They may first observe the uncertain image of fruits piled up dangerously, followed by an expectation of a moment-captured picture of the fruit falling out of balance.



Figure 75: Jaeyeon Choi, *Stand by itself 2*,
black and white photo print on stair, 2023

After that, the viewers may expect pictures of the fallen fruit and glass shards on the floor. However, the random arrangement of photos disregards the order in which the work was performed and may cause confusion for the viewer. This confusion challenges the audience who use their own methods to create order in the work engaging the audience more actively in my work.

My supervisors provided feedback on the placement of my collage on the stairs and its impact on the mode of movement. Placing the collage on the staircase disrupts the staircase's function as a normal passage. Viewers are presented with options: either take an alternate route, walk on the artwork itself, or crawl under the artwork. This comment was intriguing as it allowed for a more interactive experience with my artwork and added a sense of humour. By altering the staircase, it was no longer perceived as an everyday object designed for its original purpose. In this way the staircase is co-opted into my work, blending the existing architecture with the installation.



Figure 76: Jaeyeon Choi, *Stand by itself 2*, black and white photo print on stair, 2023



Figure 77: Jaeyeon Choi, *Stand by itself 2*, black and white photo print on stair, 2023



Figure 78: Jaeyeon Choi, *Stand by itself 2*, black and white photo print on stair, 2023

In my second year showcase I created a large-scale sculpture by stitching together photos of balance experiments and arranged it to flow from the ceiling to the floor. In addition to the photographic work, metal work consisting of lines was installed in several places. The reason for combining two disparate elements was to encourage visitors to view the two works simultaneously as one large work, or to focus on one part of the work in close proximity.



Figure 79: Jaeyeon Choi, *Stand by itself 2*,
photo printing Work in Progress image, 2023

While exploring precariousness, I ventured into printmaking using my photographs alongside installation work. I created a photo-etching of a moment captured when the objects I had stacked up fell.



Figure 80-81: Jaeyeon Choi, *Stand by itself 2*, Photo Etching, 2023

In making these prints, I first printed the photograph in black and white, then lightly applied a damp sponge onto the photo, and finally dipped the sponge into printmaking ink to use the desired colour.



Figure 82-84: Jaeyeon Choi, *Stand by itself 2*, Photo Etching, 2023

After adjusting the water thickness, the photo was placed onto the engraving machine and run through to create the print.

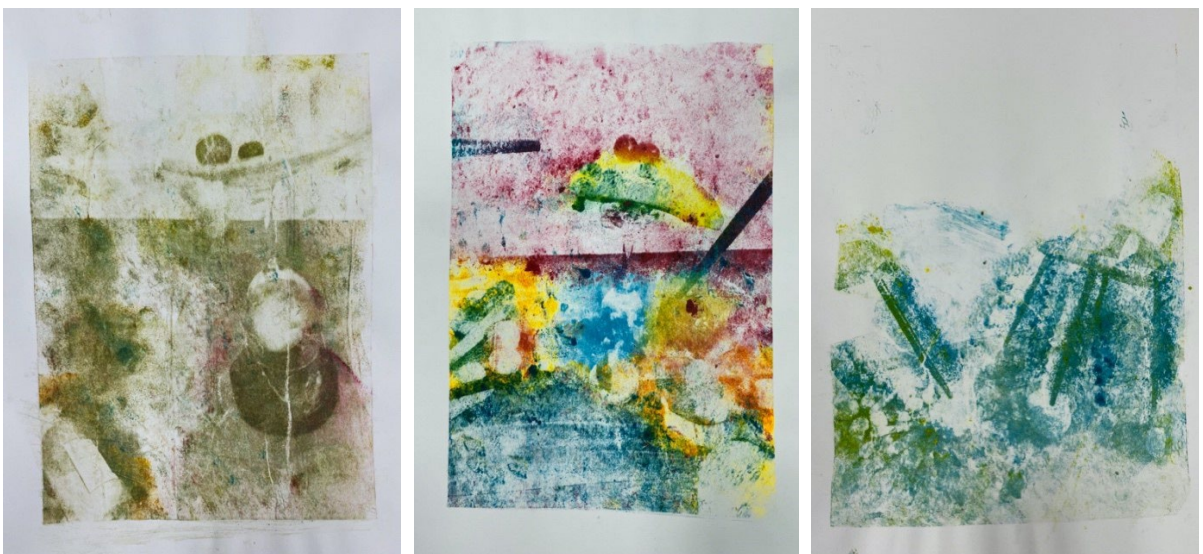


Figure 85-87: Jaeyeon Choi, *Stand by itself 2*, Photo Etching, 2023

This technique was used to experiment with the concept of uncertainty, where the artist has control over the ink density, but the outcome is determined by the combination of the artist's control and the engraving machine, resulting in an unpredictable printed image. This aligns with Jean Dubuffet's assertion that modern art reproduces things in uncertain ways to heighten the audience's imagination.

Professional Practice

Solo Exhibitions

2019 *Door to door*, Space D Studio, Seoul, South Korea

2017 *What Makes You Vulnerable?*, Space DW Gallery, Seoul, South Korea

Joint Exhibitions

2024 In Out, Gerry Raffles Square, London, UK

2023 Continuing reflection, VON Fraunberg Art Gallery, Düsseldorf, Germany

2023 State of Exchange, Hypha Studios, London, UK

2022 International Art Festival, Osaka Gallery, Hyogoken, Japan

2022 L'automne a Paris, Espace Sorbonne 4 Galerie, Paris, France

2022 Hello Japen Exhibition, Saga Prefectural Art Museum gallery, Saga, Japan

2021 Beyond the Untact Era, Galerie PHD, Paris, France

2021 Finally, Ugly Duck, 49 Tanner st, London, UK

2020 LA Art Show, LA Convention Centre, Los Angeles, USA

2020 Belongings, APT Gallery, London, UK

2020 Tate Exchange - 'Talk to us - But today is a gift', Tate Modern, London, UK

2019 NOBUDAM : ' ? ', Art Number 23 Gallery, London, UK

2019 Big Space Exhibition, Central Saint Martins, London, UK

2019 Seoul Art Show 2019, Coex, Seoul, South Korea

2019 Art Auction, Lethaby Gallery, London, UK

2019 Art International Zurich, Puls 5 (Giessereihalle), Giessereistrasse 18, Zurich, Switzerland

2019 We are here we are, Apiary Studios, London, UK

2019 Tate Exchange - *Tate Mammals*, Tate Modern, London, UK
2019 *Carnival of Contemplation*, Tribe Gallery, London, UK
2019 *NOBUDAM:PLAYGROUND*, Art Number 23 Gallery, London, UK
2019 *CSM Practice Event*, Central Saint Martins, London, UK
2019 *Defiance of Dissent*, Tribe Gallery, London, UK
2019 *PLAY*, Hampstead Heath Street Baptist Church, London, UK
2019 *Canterbury Art Auction*, Canterbury, UK
2018 *Korea-USA International Contemporary Art Exhibition*, Chosun Ilbo Gallery
Seoul, South Korea
2017 *Eardrum Motel*, 777 Gallery, Yangju, Gyeonggi-do, South Korea
2016 *Graduation Exhibition*, Dongguk Gallery, Seoul, South Korea
2015 *Everything is Everything*, John Sommers Gallery, Albuquerque, NM, USA
2015 *Plant with plant*, Zimmerman Library, Albuquerque, NM, USA
2015 *Imagined / Idealized Landscape*, Popejoy Hall on the UNM Campus,
Albuquerque, NM, USA
2015 *Figure Drawing*, Art building, University of New Mexico, NM, USA
2014 *New People*, Dongguk Gallery, Seoul, South Korea
2013 Open Studio - *Ancient Creatures*, Dongguk University, Seoul, South Korea

Workshops

Workshop for Korean Art, University of New Mexico, Albuquerque, USA

A written reflection on the professional practice undertaken during the programme and its impact on my doctoral work

During my doctoral course, I consistently applied to contests to participate in various exhibitions. In early September, 2021, I participated in the exhibition of '*Ugly Duck*' on 49 Tanner Street before starting the Professional Doctorate in Fine Art at University of East London. It was my first exhibition following COVID-19 and I was glad to have the opportunity to introduce my work in the UK for the first time in a long time.

At that time, I stayed in South Korea, and I had to deliver the work to London, but it was hard for me to deliver large-sized installation artworks due to conditions. Therefore, I made a piece that can show the days of MA intensively. After a lot of thought, the material I chose was a brush that I have used since my days of MA. I thought the brush was the most fundamental tool for painting and a symbolic object that implied my past years. I chose the water brush used in oriental painting among diverse brushes. Oriental paintings are painted on Hanji by putting a little water into the inkstone and grinding the ink stick. After drawing, the thin Hanji can twisted a little. Therefore, when storing a picture for a long time, it goes through a stage of baejup in which a piece of paper is added to the back of the picture. The brush used in that stage is the mul brush. This is because the brush has a shorter but wider surface area, making it more suitable for painting than the long, narrow-haired brushes. I repeatedly applied paint to the fur of the brush and entire handle. I made layers through the process of drying and hardening. I worked hard to remove the function of the brush and make it look like an object as a brush itself.

Although it is a small prop, this work, which uses a brush as a tool as its main material, received feedback from audiences and fellow artists that it is humorous and fresh. This exhibition led me to become more interested in abandoned, tabooed, and unrecognized materials around me.

The exhibition, *L'automne a Paris*, on November 1st to 8th in 2022 held in Paris, was a collaboration between Korean artists working in Europe. Despite the romantic title, 'Paris in Autumn', many of the works highlighted in this exhibition reflected the emotions of the artists who felt themselves strangers and foreigners while living in Europe. I also tried to reflect the loneliness and nostalgia I felt while living in London in my work. The *International Art Festival* in June 2022 held in Hyogoken, Japan, brought together emerging artists from Korea, China, and Japan to introduce a variety of artworks from the three countries and focus on cultural exchange. I submitted an abstract painting called '*A moment beyond time*' and I was honored to receive the Emerging Artist Award at this festival.

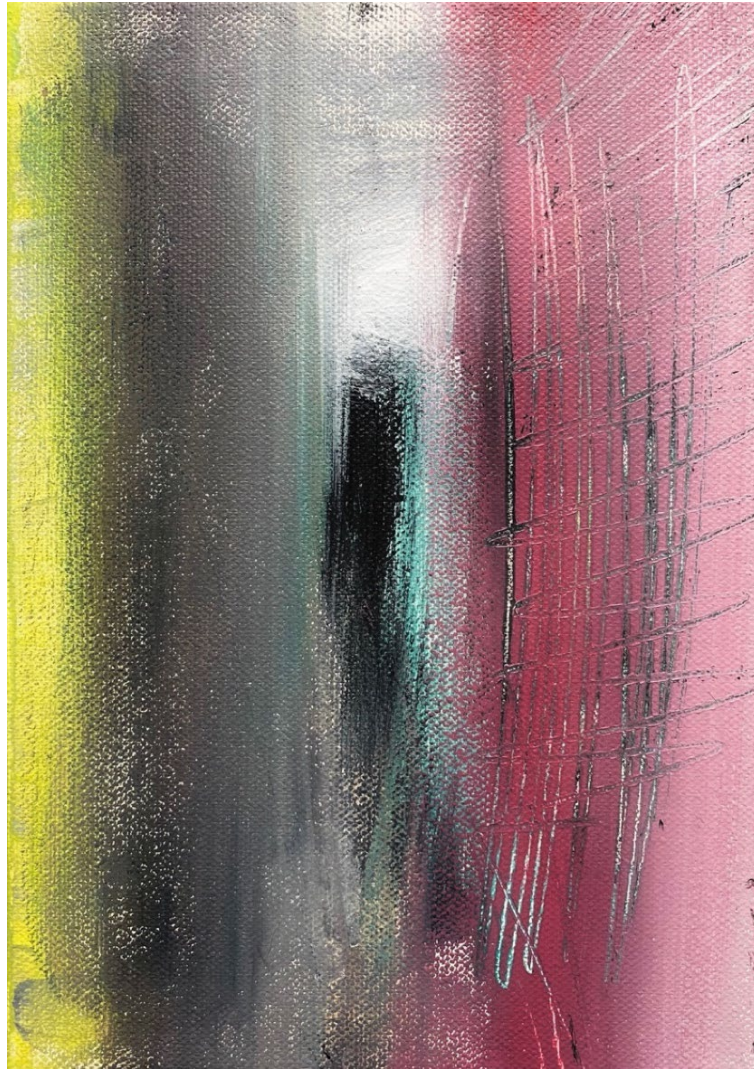


Figure 88: Jaeyeon Choi, *A moment beyond time*, acrylic paint and oil on canvas, 21×25cm, 2023

This work expresses the me who is trapped in two walls. It is a work that expresses the moment when I want to escape the pressure of order and custom that I must accomplish and keep. The black object between the approaching walls leans against the wall and stares at the front, exhausted. Nevertheless, the yellow and red walls and the bright sunlight on the back make us look forward to the upcoming liberation and tranquility. Art activities give me new energy to overcome pressures and burdens. It gives me the power to define who I am and leads me to work in my own way, away from structured and organized generality.

I participated in a group show in Dusseldorf, Germany, in October 2023. At a time when I was preparing for the final year of the doctorate and felt limited by my constant rush and needed some time to rest, the theme of the show '*Continuing reflection*' spoke to me. While preparing for the exhibition, I could look back on my work through interactions with other artists, and it was also a time of contemplation and restoration for me. I exhibited a small painting called '*unexpected chorus*'.

In June 2023, I participated in the *States of Exchange* exhibition at Hypha Studio with doctoral students at UEL (University of East London). The State of Exchange exhibition was designed to showcase a diversity of painting, photography, installation work, sculpture and video work in one place to demonstrate the variety within the genre and create synergy among the artworks. My colleagues and I installed and promoted the works, invigilating the gallery and welcoming in visitors.

For me, as exhibitions continued, they came to be recognized as a place for research as necessary as a studio. Although the materials used and methods of handling objects were different, exhibiting with other artists had a positive and constructive impact on my work. I gained the courage to realize that unstable work can be productive. Unusual materials and expressions catalyzed unexpected developments and new attempts at my work.

Summary

My artistic approach can be summarised by Robert Morris's statement: 'Art is an act of continuous change, an undirected, indeterminate, and non-continuous act, and the entire realm of the process in which contingency and indeterminacy exist.' (1994, pp. 66-67).

My artworks embody a state of disorder, characterised by complexity, confusion, and a deliberate rejection of commonly held perceptions of visual beauty. The genesis of my artistic exploration originated from a personal experience of breaking free from imposed order. My art practice has not only empowered me to define my identity but has also become a conduit connecting me with the world through dedicated research aimed at distancing myself from external pressures. Characterised by an open-minded approach, my work places a premium on intuition and imagination while consciously avoiding the dominance of rational thinking.

In the early stages of research, the works of Karla Black and Phyllida Barlow were explored to express disorder and dissonance through works of art. I was interested in the characteristics of the materials Black and Barlow use and how they express them in a three-dimensional space. Barlow says "...art defies logic and being categorized, and how it might not have beauty as its first objective" (2015, p. 7). This, along with Richard Sennett's book *The Uses of Disorder* (1970) has prompted me to explore the concept of disorder. Sennett writes that people are wary of diversity and unfamiliar experiences and are unwilling to tolerate uncertainty in order to maintain a safe, ordered life.

On the contrary, however I want to express the chaotic, unordered, and unpredictable world, which I did at first through cotton and Korean paper Hanji. This work allowed me to focus on expressing a different form of beauty. During my research, I became more interested in experimenting with materiality and disorder in painting through the mediums of metal and photography.

My interest in materiality led to the study of Graham Harman's object-oriented ontology and Jane Bennett's vital materialism. Inspired by their theories, I extracted the unique qualities of everyday, seemingly trivial objects and used them as materials and as individual 'beings'. I was interested in Korean artist Lee Bae's charcoal work and David Smith's metal piece, and explored their technologies to enrich my practice. Their works focusing on the material features of charcoal and metal influenced my thinking about materials, and significantly inspired the work, *Stand by Itself*. In this work, I focus more on the question of 'how to see' rather than the question of 'what to see'. These metal works are handled in terms of their abstract shape, extending the scope of meaning without representing a particular object. As the research progressed, I started to combine non-painterly materials. Inspired by the work of Katarina Grosse and the expanded field theory of Rosalind Krauss, I installed the photographic work *Stand by Itself 2* on the stairs rather than on the canvas. The collaged staircase has changed its function as a passage and is no longer perceived as an everyday object designed for its original purpose.

The professional doctorate course allowed me to understand disorder, disharmony, and uncertainty, increasing my potential for growth and change. The three years of the programme were marked by a struggle with the challenges of not being a native English speaker. Despite the formidable linguistic obstacles, this period proved to be invaluable for the refinement and development of my artistic practice. Engaging in work-in-progress seminars has bolstered my confidence in both my artistic practice and research, particularly in elucidating the essence of my work. My approach involves the collection and juxtaposition of everyday objects and materials with opposing characteristics. The meaning of these objects undergoes a transformative and ambiguous evolution via the creative processes applied. While my inspiration is drawn from everyday encounters and reflections, the execution of specific works is intricately linked to my personal history. Guided by the tension and confusion evoked by the visual images within my work, I confront the challenge of discovering my own sense of order and redefining my own notions of beauty.

Conclusion

The three threads that run through the viva show are the Cacophony of Things, Materiality and Disorder. My viva show is divided into two spaces, the front room which the viewer enters first, a high-ceilinged lightwell lit from above, and an adjoining windowless back room.



Figure 89: Jaeyeon Choi, *'Breath'*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 90: Jaeyeon Choi, *'Breath'*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 91: Jaeyeon Choi, *Breath*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024

In the front room, I positioned photographs capturing moments of collapsed and broken objects through balance experiments, intentionally disregarding order. These images were displayed on two walls. My role in capturing the spontaneous collapse of materials was minimal; instead, the exhibit highlights the unique characteristics of each object, emphasizing their autonomy. I also created a three-dimensional structure using large-scale photocopies, incorporating folds and volume on two walls. Crumpling paper is one of my favorite methods, as it produces unpredictable outcomes without a predetermined form.

I hadn't anticipated all the forms that emerged. I translated the unpredictable conditions and sensations I experienced during the experiment onto the wall, almost as if I were surprised by how each material took shape and fell during the equilibrium test. The wall gives the impression that something is either emerging from behind it or creating a black, sinkhole-like indentation. Additionally, the crumpled paper moves across the surface but doesn't cover both walls completely, with the waves seeming to push back and halt midway.

I inflated binbags with my breath, shaping them into round, bulbous forms and suspending them from the ceiling. My aim was to capture the process of transformation as my breath, symbolizing vitality, interacted with the binbag. Over time, the bags gradually deflated and contracted, assuming new shapes while maintaining their distinct characteristics. Generally, materials are often considered passive, but in this work, the binbag assumes an active role as the primary entity. I transformed a two-dimensional form like paper or a binbag into a voluminous three-dimensional object via my actions of bending and breathing. My work explored everyday materials often overlooked or considered taboo and trivial. Bin bags, typically viewed as unattractive and disorderly, and toilet rolls, the debris of a bodily function, became my chosen mediums. Despite societal perceptions, I find vitality and energy within them.



Figure 92: Jaeyeon Choi, *Breath*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 93: Jaeyeon Choi, *'Breath'* (detail),
plaster bandage, empty toilet paper roll, 2024

Within this installation, I haphazardly plastered toilet rolls, allowing them to cluster and lie in disarray across the floor, knowing that the toilet rolls would get kicked around by visitors. This chaotic arrangement symbolizes an unstable psychology. The entire space is rendered in stark black-and-white monochrome, evoking the atmosphere of a vast, enigmatic cave. I chose to keep it black and white to give a unity and coherence to the installation which would not have been present if there was colour in this room. Also the monochrome lifts the installation to the level of a representation, as against the natural colour of objects in the back room which are to be read as just raw objects. The fact that the front room also contains images - the photographs - reinforces this idea that the front room is artifice - created artwork - and the back room represents the disorder that supports it.



Figure 94: Jaeyeon Choi, *'unexpected chorus'*, corrosion experiment on brass coil, acrylic paint on metal, 2024



Figure 95: Jaeyeon Choi, *'unexpected chorus'*, corrosion experiment on brass coil, acrylic paint on metal, 2024

Upon leaving the main space the viewer is confronted with 'unexpected chorus', a sculpture where I conducted a corrosion experiment using a brass coil to explore materiality. Corrosion refers to a change that occurs on the surface of a metal due to a chemical reaction with surrounding substances. This work focused on the visual changes that occur through contact between materials, that is, the chemical reaction between the brass coil and the corrosive solution, without my intervention. Energy is generated as a dissonance occurs between two substances through corrosion. And as time passes, unpredictable aesthetic forms are generated.



Figure 96: Jaeyeon Choi, *'beyond the frame'*,
rusty dishrack, corrosion test on copper plate, 2024



Figure 97: Jaeyeon Choi, *'beyond the frame'*,
rusty dishrack, corrosion test on copper plate, 2024

Mounted on the wall opposite 'unexpected chorus' I positioned a rusty dishrack on a corrosion-tested copper plate titled 'beyond the frame'. Both objects share a commonality: over time, they evolve in form and colour via interactions with specific substances, independent of my intent. This work is also related to my research in object-oriented ontology by Graham Harman and vital materialism by Jane Bennett. I believe in the inherent power of materials and focus on the waves created by contact between materials. This work excludes the artist's intentional intervention, exploring the disorder caused by the combination of materials, and visually implementing the results.



Figure 98: Jaeyeon Choi, *'beyond the frame'*, television on suitcase, 2024

To transcend the concept of a fixed frame, I started by dismantling a TV and exposing its internal components, thereby challenging the traditional hierarchy between artwork and its frame. This work is inspired by Jacques Derrida's notion of 'The Logic of Parerga'. Unlike Kant's Dichotomy, which isolates the work from its frame, Derrida's perspective underscores the intrinsic connection between the interior and exterior of the work.



Figure 99: Jaeyeon Choi, 'My dream space', mattress, vacuum cleaner, bed frame, trampoline, Christmas tree, shoes, clothing, suitcase, bowl, acrylic paint, fruit, metal, plastic paper, brush, rope, chain, drying rack, paper, fishing wire, duvet, bag, box, shoes rack, 2024



Figure 100: Jaeyeon Choi, 'My dream space', mattress, vacuum cleaner, bed frame, trampoline, Christmas tree, shoes, clothing, suitcase, bowl, acrylic paint, fruit, metal, plastic paper, brush, rope, chain, drying rack, paper, fishing wire, duvet, bag, box, shoes rack, 2024

The corner of the back room represents the chaotic environment I've envisioned since childhood. Growing up, I often imagined disorderly spaces in response to overly organized settings and imposed order. To bring this vision to life, I filled the last part of the back exhibition space with everyday items to maximize the sense of disorder. Domestic household objects including a mattress, vacuum cleaner, bed frame, trampoline, Christmas tree, diverse shoes and clothing, suitcases, bowls, art materials, and fruits serve as subjects in my work, where I focus on visualizing the energy they generate.

Some of the objects in this pile, such as the fruit, were part of the precarity experiments and appear in the crumpled photographs in the front room. Some of the objects are from my temporary home life in London. And some are the tools and mediums by which artwork can be made. This back room represents the disorderly and chaotic materials and operations that support my efforts to create my own kind of order in the front room. I have an urge to scramble, disrupt, make a mess, smash things. Expressing my personal and inner desire for chaos through my work took much courage. Disorder is a source of inspiration that brings out my emotions and thoughts and gives me energy and vitality. Within disorder, my work constantly repeats a process of attempt and breakdown. This piece alleviates some of the pressure I feel to maintain order.

The artists who have most inspired my work are Phyllida Barlow and Karla Black. Phyllida Barlow's work which is gigantic, unstable and transient has become a motivation for my own work, and has broadened my spectrum of material selection.

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Figure 101: Phyllida Barlow, *untitled: dock: 5 stacked crates*, 2014

Barlow's words: "...art defies logic and being categorized, and how it might not have beauty as its first objective" (2015, p. 7) empower me to express my ideas boldly and without hesitation. Her piece, *Untitled: Dock: 5 Stacked Crates*, serves as a reference for conceptualizing the chaotic scene in the back room. In her work, black plastic bags, ropes, and styrofoam are precariously stacked like refuse on a thin wooden stick. Influenced by this work, I impulsively scattered everyday objects around me to create a primal, unstructured space, aiming for my own kind of order through the interplay of creativity and chaos.

Karla Black's words and her work have also been pivotal in shaping my artistic approach. Karla Black said her work operates in an area of uncertainty, existing in a place she refers to as, 'almost painting, almost installation, almost performance art' (Kraczon, 2015, p. 12).

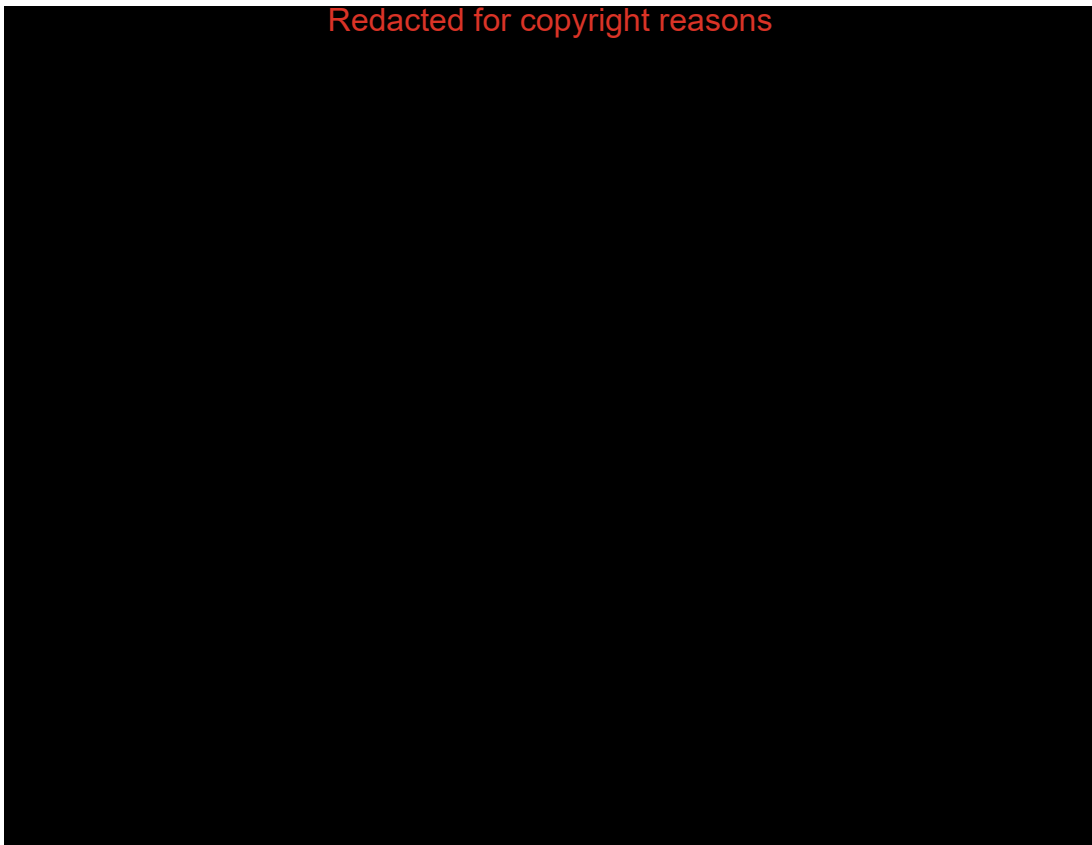


Figure 102: Karla Black, *The Academy*, cartridge paper, watercolour ink, plaster powder, powder paint, ribbon, 2023

In *The Academy* (2023), Black utilizes the ceiling and floor to create the impression that the works are interacting with one another. I expanded this configuration into a three-dimensional immersive environment, using the ceiling, floor, and two walls of the front room of my viva installation.

My art rejects defined artistic categories, choosing to hover in an ambiguous space between two and three dimensions, sometimes between painting and sculpture, always between chaos and order. My artistic identity is uncertain, disoriented, intentionally excluding preconceived order. Amidst the tension and confusion manifesting in my work, I discover my own sense of order and continually challenge my own understanding of beauty.

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Appendix: Viva exhibition images



Figure 103: Jaeyeon Choi, *'Breath'*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 104: Jaeyeon Choi, *'Breath'*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 105: Jaeyeon Choi, *'Breath'*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 106: Jaeyeon Choi, *Breath*, black and white photography, binbag, plaster bandage, empty toilet paper roll, 2024



Figure 107: Jaeyeon Choi, *'beyond the frame'*, rusty dishrack, corrosion test on copper plate, 2024



Figure 108: Jaeyeon Choi, *'beyond the frame'*, television on suitcase, 2024



Figure 109: Jaeyeon Choi, *'beyond the frame'*, television on suitcase, 2024



Figure 110: Jaeyeon Choi, *'unexpected chorus'*, corrosion experiment on brass coil, acrylic paint on metal, 2024



Figure 111: Jaeyeon Choi, *'unexpected chorus'*, corrosion experiment on brass coil, acrylic paint on metal, 2024



Figure 112: Jaeyeon Choi, 'My dream space', mattress, vacuum cleaner, bed frame, trampoline, Christmas tree, shoes, clothing, suitcase, bowl, acrylic paint, fruit, metal, plastic paper, brush, rope, chain, drying rack, paper, fishing wire, duvet, bag, box, shoes rack, 2024



Figure 113: Jaeyeon Choi, 'My dream space', mattress, vacuum cleaner, bed frame, trampoline, Christmas tree, shoes, clothing, suitcase, bowl, acrylic paint, fruit, metal, plastic paper, brush, rope, chain, drying rack, paper, fishing wire, duvet, bag, box, shoes rack, 2024