



FRAME

Issue 93

The Great Indoors

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Lines, Light, Life

An installation by Jeongmoon Choi portrays three dimensions, multiple perspectives and the life-threatening amplitude of 6.9 on the Richter scale, using only thread and ultraviolet light.

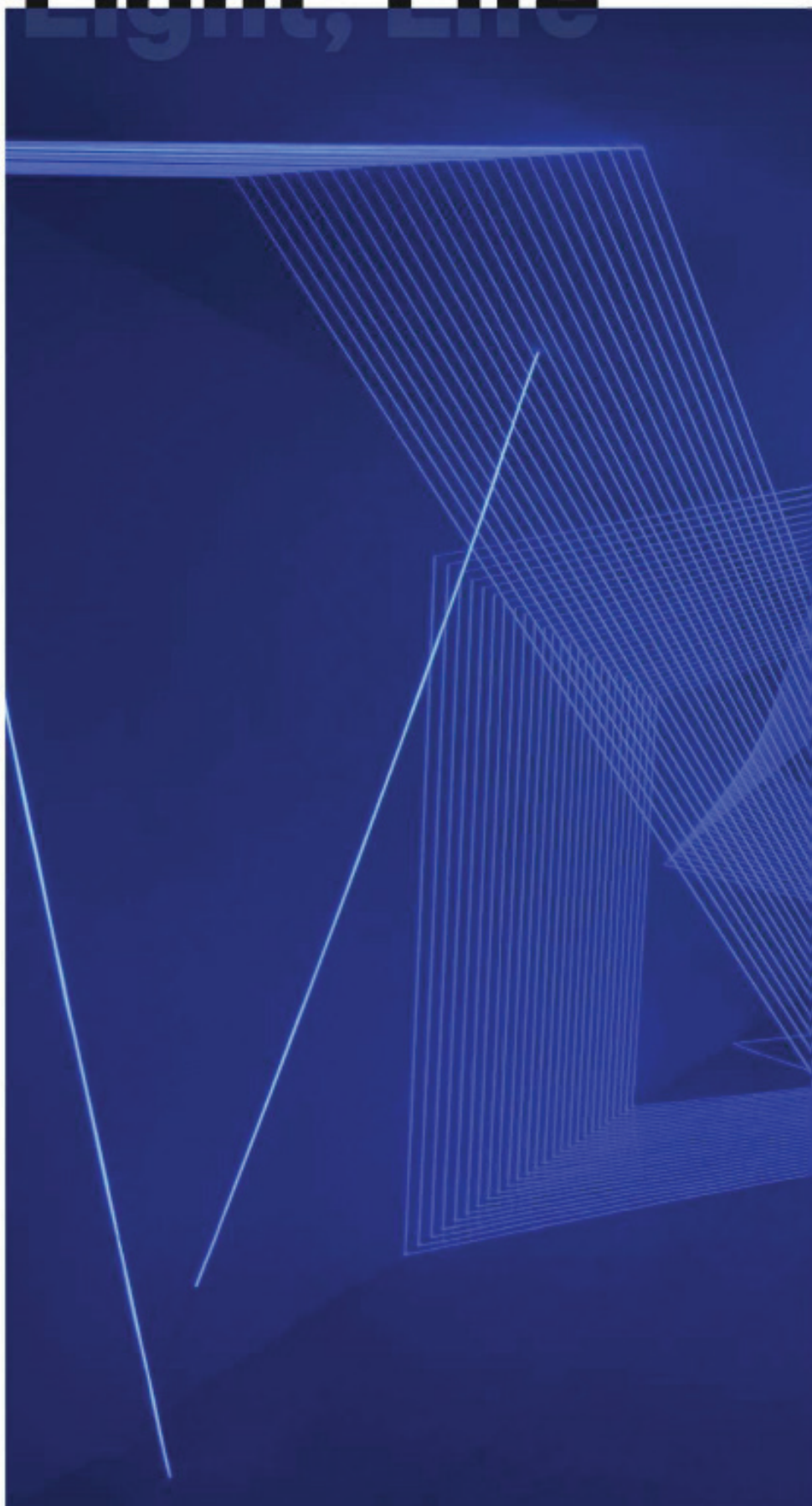
Words: Shonique Moreno
Photo: Cyrille Robin

A darkened room at Galerie Laurent Mueller in Paris, trussed with threads fluorescing like laser beams under ultraviolet light, a flatland that visitors suddenly found to have three dimensions and multiple perspectives – that was *Folding Surface 6.9*, a recent installation by Jeongmoon Choi.

Korean-born, Berlin-based artist Choi has done figurative work in similar media, but most transporting are the site-dependent *Folding Surface* projects like *Room in Room*, *Construction* and *How to Build a House*. In *Folding Surface 6.9* – which, considering it consisted only of woollen yarn and black light, felt remarkably secure – Choi embedded insecurity. The planes of thread sketched out a natural disaster, a wave of water, whose dynamic composition represented an amplitude of 6.9 on the Richter scale, the degree of shock at which houses have a 70 per cent probability of collapse.

Thread is easy to destroy but can create strong structured patterns, Choi says. 'To work with thread is about the opposites of force and vulnerability, of security and danger. It's about emptying and refilling spaces that twist and turn with the possibility of new perspectives. With UV light, I create a sense of the disappearance of the room, which initially contains the installation but, in the end, is also redefined by the installation as something entirely new.'

jeongmoon.de



Despite the apparent sense of harmony, Jeongmoon Choi's illusionist thread installation represents a natural state of disaster.

