

JENNY CHO

IN-BETWEEN  
THROUGH THE EYES OF THE OTHERS





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DOOSAN Gallery New York



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## IN BETWEEN: THROUGH THE EYES OF THE OTHERS

Originally from Seoul, Korea, Jenny Cho is a promising, emerging artist in New York City. Cho graduated from New York University's Steinhardt School of Art and Art Professions in 2008, with a small but intriguing and mature oeuvre that preluded the style, theme and concept of her recent artworks. Her exhibition at DOOSAN Gallery New York, illustrates the artist's consistency in her working method and her loyalty to the theme in her artworks. "In-Between" is an extension of her first solo show in 2009, and "explores the relationship between vision and perception through paintings and photo-reliefs." This essay offers an art critical context to the artworks by collecting thoughts, memories, references and socio-philosophical wanderings.

### IN BETWEEN

No observation is or can be absolute or universal. Between reality and our perception of reality, goes a natural and immediate process of observation, interpretation and personalization. We are subjects moving around in an ever-changing contemporary space and time. We experience our surroundings and their events subjectively. It is probably safe to say that all experience is in itself subjective, everywhere and at all times. As imperceptible our conscious experience of it might be, the process of objective registration (the world as it is) to subjectification (the world as we see it) fascinates Jenny Cho.

Throughout history, artists have been intrigued by the impermanent and transitory space in between factual reality and interpretation/representation, personal reality. Partly reacting against the clinical and seemingly effortless registration of photography when it became a more commonly accessible tool, the Impressionists passionately painted the passing of time and the shifting of light to prove that one, single, still image can impossibly translate the nature of the pictured subject. Moreover, at one point, these revolutionary artists remarked that photography

keeps the photographed subject captive in a vacuum, a dead space, divorced and exiled from its relationship to the ever-changing, temporary world in which it belongs. Roughly twenty years or so later, another short-lived collective of artists made the relativity of the appearance of things a permanent element of their favored subject matter. In their paintings, sculptures and prints, the Cubists deconstructed, analyzed and reassembled their subject. They threw all helpful rules of traditional perspective in the trash, preferring to depict their muses from a multitude of viewpoints, which inevitably resulted in complex, abstracted images. Through their artistic methodologies, which were partly fueled by parallel, local artistic and cultural evolutions, both groups of artists literally exteriorized and exposed their psychology of perception. Jenny Cho follows this tradition of artistic awareness or questioning of internalized representations and perceptions.

## ARCHITECTURE OF DECEPTION

It may sound as an inadequate statement, but at times I think about Cho's works as intriguing, introverted acts of architectural deception. Clearly, in the context of her oeuvre, my reference to architecture isn't about the art of designing and erecting buildings. Instead, it comes with a whole range of psychological connotations and hesitations that I recognize in scattered but recurrent fragments in Jenny Cho's artworks. In the recent past, the artist has painted her parents' new house in Houston, Texas repeatedly. By making various studies: drawings, sketches and probably also photographs, she explored the house as in an attempt to familiarize herself with the new, unfamiliar place of home through observation and representation, inevitably. Almost playfully, Cho rearranged elements of the interior in painted images that at first glance look perfectly normal, but then appear to be deceiving and awkward. With thick curtains blocking the view to an adjacent space, similar, curving stairs appearing twice in one image, mirrored rooms, uncanny,

semi-dramatic and theatrical perspectives, Cho's works breathes feelings of detachment and alienation. The house is not her home; She is an occasional visitor rather than an actual occupant. The artist confirms: "The short term visits of the new house during the holidays from New York created unique contrasts between familiarity and unfamiliar, as well as urban and suburb aesthetics. In each work, I inhabit the space as an observer instead of being a member of the family."

When, a bit further in her personal writing, Cho refers to the living room as a stage, it becomes clear that there's more to her references of theater than just being interesting and appealing comparisons. Danish existentialist philosopher Søren Kierkegaard is often said to be interested in showing the inadequacy of life defined by intellectual enjoyment, sensuous desire and an inclination to interpret oneself as if one were "on stage." Extensive written volumes exist about the promotion of the idea that we actually, unwittingly perform life and that our surroundings are our pre-designed stage. Philosophers have dissected and criticized the increasingly unnatural conditions of contemporary life and contemporary man and, probably since the Romantic Era, artists have responded to this irreversible situation in various ways. The most recent, striking example of how life is a constructed condition is undoubtedly the bittersweet, tragic story of theater director Caden Cotard in Charlie Kaufman's startling movie *Synecdoche, New York* (2008). In short, when the gloomy Cotard, played by Philip Seymour Hoffmann, receives the MacArthur 'genius' grant, he rents a gigantic warehouse in New York City in which he slowly builds a full-scale replica of Manhattan for his new, ambitious, titleless masterpiece: a "theatrical project of bruising honesty and endless self-examination". The reconstructed city turns into a complex, real life arena in which his actors recreate scenes and characters from his rapidly passing life. Fiction plays an impossible, ultimate game with reality and vice versa. The movie ends in tragedy, exhaustion and total collapse.



## STAGE

It is strikingly interesting to see how well-represented the concept of the stage is in virtually all of Jenny Cho's artworks, including her most recent photo-reliefs and paintings for "In-Between" (2011). While a visual reference is often clear in her pictures of houses, interiors and gardens, a psychological reference is even more present in paintings like *Nine Picknickers* (2011) and *Three Men at a Table* (2011). It's true that in these works both the table and the grass field function as a stage for undefined, unidentified, random groups of people. Moreover, adding to the psychological and filmic impression of these two works, Cho doubled some of the figures showing them in different poses in the same image. This reminds me of the Cubists' enthusiasm for repetition and, closer to date, also of a typical Lynchian (and Kaufmanian) way of establishing confusion and deception. On close examination, Jenny Cho's work shows resemblance to a movie's storyboard, albeit nonlinear and seemingly unintentional. What other medium is better in stimulating our imagination than movies? The movie director manipulates our emotions through projecting moving images and dialogue, from this take to another, blending passed and present events, detaching the viewer from his or her reality, temporarily and appealing to a more emotional (or intuitive) projection of time and events. The possibilities of the writing process, editing and adapting storylines are endless. Walking through the oeuvre of Cho, I imagine her pictures of houses being the result of weeks of location scouting. Her photo-reliefs are being inventive ways to create absence or voids and unusual perspectives that come in handy for later filming and lighting. The figures in her paintings are possible actors, extras or doubles. Unquestionably, Cho's works are as mysterious and introverted as the paintings of the Italian Surrealist Giorgio de Chirico, another historically significant artist often praised for the filmic and theatrical qualities in his work. Jenny Cho reaches that excellence in her work effortlessly. Faithful to a traditional painting style and correctly applying the rules of perspective, Cho creates strong images that challenge our experience and knowledge of our perceived world. While Cho's choice of subjects is personal, her images present

a sense of shared community. Her paintings have an appeal that is familiar to us and that speaks to our personal environments. Think about the couple sitting (posing) in the living room, but also about the three men around a table and the group of picknickers scattered on a field of green grass. When there is action in Cho's paintings, it is passive action. Apart from the title of each work, she doesn't allow unnecessary distraction from the stillness, perfection and serenity of the image. Her decisive staging is omnipresent.

## THROUGH THE EYES OF THE OTHERS

Jenny Cho's subtitle of her solo exhibition "In-Between" could sound like an escape route away from the prominent position each artist often claims in relation to contextualizing his or her body of work. Modestly, by taking a step aside, Cho allows the work to work without her further interference or guidance. Nevertheless, Through the Eyes of the Others is not the closing stage of her exhibition, but the beginning of a new, adventurous phase of "In-Between." Cho welcomes what she can't possibly grasp: the experience and the interpretation of the other, which is always different, everywhere and all the time. While in this stage, the artwork completes its modest mission: to capture the viewer's attention and to move him with its introverted and mysterious qualities. When that happens, when that moment of fascination and engagement takes place, all further words are obsolete.

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## IN BETWEEN: THROUGH THE EYES OF THE OTHERS

서울에서 태어난 제니 조는 2008년 뉴욕대 미대(Steinhardt School of Art and Art Professions)를 졸업하고 이 곳에서 활동을 시작한 전도유망한 작가이다. 최근에는 스타일과 주제, 그리고 개념에 있어서 미흡하지만 흥미롭고 성숙한 모습을 보여주고 있으며 이번 두산갤러리 뉴욕 전시에서 주제에 충실하며 작업방식에 있어서도 일관성있는 작품을 선보이고 있다.

“In-Between; Through the Eyes of the Others”은 2009년 첫 개인전의 연장선 상에서 회화와 사진부조를 통한 시각과 지각간의 관계를 탐구한다. 이 에세이는 제니 조의 작품에 대한 다양한 사색과 기억들, 그리고 지식의 인용과 사회철학적 산책이 담긴 비평적 글을 제공할 것이다.

### In-Between

어떠한 경험적 인식도 절대적이거나 보편적이지 않으며 그럴수도 없다. 현실과 이에 대한 인식은 즉각적인 관찰의 과정과 해석, 개인화가 동시에 자연스럽게 이루어진다.

인간은 끊임없이 변하는 일시적 시간과 공간을 맴도는 개별 주체들이며 따라서 우리가 존재해 있는 환경과 사건들을 주관적으로 경험하게 된다. 우리의 모든 경험들은 각각의 장소와 시간에 따라 그 자체로서 주관적으로 인식된다고 말하는 것이 아마도 더 확실할 것이다. 의식적 경험으로는 본질적인 것을 인식할 수 없는 것처럼, 모든 대상에 대한 객관적 기록(있는 그대로의 세계)으로부터 주관화(우리가 보는 세계)가 이루어지는 과정은 제니 조를 매료시킨다.

역사를 통하여 볼 때 예술가들은 사실에 기반을 둔 실재와 해석/재현이라는 개인적 실재의 사이, 즉 비영구적이며 일시적인 공간에 많은 흥미를 가져왔다. 카메라가 누구나 접근하기 쉬운 도구가 될수록, 극도로 객관적이고 노력이 필요 없어 보이는 사진 기록에 대한 부분적인 반발로서, 인상주의 화가들은 단 하나의 정지된 이미지가 피사체의 본질을 해석해 낼 수 없다는 것을 증명하기 위해 열정적으로 시간의 흐름과 순간적인 빛의 변화를 생생하게 묘사해냈다. 게다가 이 획기적인 화가들은 어떤 면에 있어서 사진은 피사체를 언제나 유동적인 현 세계의 관계와 분리시키고 추방시키기 때문에 진공의 죽은 공간에 사로잡힌 포로라고까지 언급하였다.

대략 20년이 지난 후 활동기간이 그리 길지 않았던 한 예술가 집단은 그들이 선호하는 주제에 대하여 영속적인 요소를 가진 외양과 상관성있는 작품을 만들어냈다. 입체주의 작가들은 회화와 조각, 그리고 판화에서 그들의 주제를 해부하고 분석하고 재구성했다. 이 작가들은 필연적으로 복잡하고 추상화된 이미지를 만들어낼 수 밖에 없는 다시점을 가지고 그들의 뮤즈를 묘사하는 것을 선호하면서 모든 전통적인 방식의 시점들을 던져버렸다. 인상주의와 입체주의 두 작가 그룹은 평행적이고 지역적이며, 문화적 혁명으로서의 자극을 받은 예술적 방법론을 통하여 문자 그대로 그들의 지각 심리학을 외면화하고 표출해 내었다. 제니 조는 이 예술적인 인식 혹은 내면화된 재현에 질문하는 전통을 따른다.

#### Architecture of Deception

아마도 부적절한 진술로 들릴 수도 있겠지만 나는 제니 조의 작품을 흥미롭고 내적이며 건축학적인 기만행위로 생각한다. 명확히 말해 그녀의 작품맥락 안에서 나의 건축에 대한 언급은 단지 건물을 디자인하고 세우는 기술에 관한 것이 아니라 작가의 작품에서 산발적이지만 되풀이되는 모든 다양한 심리학적인 암시와 주저함에 관한 것이라고 할 수 있을 것이다.

최근 몇 년간 작가는 텍사스 주의 휴스턴에 있는 부모님의 새 집을 반복적으로 그렸다. 그는 드로잉, 스케치, 그리고 사진과 같은 다양한 습작들을 만들어 봄으로써, 불가피하게 생소하고 낯설게 된 장소인 그 집을 관찰과 재현이라는 탐구를 통해 익숙해지려는 시도를 하였다.

그의 작품에 표현된 이미지는 처음에는 완벽하게 정상적인 것처럼 보이나 다시 보면 집안 내부의 요소들을 어색하고 속임수를 쓴 것처럼 장난치듯 재배치하였다. 주위의 장소들을 볼 수 없도록 막아놓은 두꺼운 커튼과 하나의 이미지에 두 번에 걸쳐 나타나는 비슷한 곡선을 이루는 계단, 거울이 있는 방, 기이하고 거의 극적이고 영화같은 관점을 지닌 제니 조의 작품들은 분리와 소외의 느낌을 준다.

그 집은 작가의 집이 아니다. 제니 조는 실제 거주자라기 보다는 가끔씩 오는 손님일 뿐이다. 제니는 “휴일에 뉴욕을 떠나서 새로운 집에 머무르는 시간은 익숙함과 낯섦, 그리고 도시의 미와 교외의 미 사이의 독특한 대조를 창조해 냈다. 각 작품에서 나는 가족의 일원이기 보다는 관찰자로서 그 공간에 살고 있다.”고 말했다.

그의 글을 좀 더 깊이있게 들여다 보면 작가는 거실을 무대로 표현했는데, 이것은 제니 조가 거실을 단지 흥미있고 매력적인 비유로서 보다는 극장과 같은 무대에 대한 비유로서의 언급이었다는 것이 명백해 진다.

덴마크의 실존주의 철학자인 키에르케고르는 인간들이 지적인 즐거움, 감각적인 욕구, 그리고 마치 자신이 “무대위에 있는 것”처럼 여기는 성향에 의해 정의된 삶의 부적절함을 드러내는 것에 관심이 있다고 말했다. 우리는 사실 자신도 모르게 삶을 연기하고 있고 환경은 우리가 미리 만든 무대라는 생각에 관한 많은 글들이 존재한다. 철학자들은 아마도 로마시대 이후부터 점점 더 증가하고 있는 현대인의 비자연적인 삶의 조건들을 분석하고 비평해왔고, 예술가들은 되돌릴 수 없는 이 상황에 다양한 방식으로 대응해 왔다.

삶이란 것이 얼마나 틀에 박힌 조건에 맞추어져 있는지 알려주는 최근의 가장 놀라운 예는 의심할 것도 없이 찰리 코프만의 영화 *시네도키, 뉴욕*(2008)에 나온 영화감독 카덴 코타드의 괴로우면서도 즐거운, 비극적인 이야기이다.

필립 세이머 호프만이 연기한 우울한 코타드가 ‘MacArthur ‘genius’ grant’를 수상했을 때, 코타드는 뉴욕 시에 있는 거대한 물류창고를 빌린 후 그 곳에서 새롭고 야망적이며 아직 제목도 지어지지 않은 걸작을 위하여 실물크기의 맨하탄 복제물인 ‘불편한 정직함과 끊임없는 자기반성의 극장 프로젝트’를 서서히 짓기 시작한다. 그 재건축된 도시는 빠르게 지나가 버리는 삶으로부터 배우들이 재창조해낸 장면과 캐릭터로 만들어져 복잡하고 실제적인 삶의 영역으로 변해간다. 허구는 실재를 가지고 불가능하며 궁극적인 게임을 벌이며 그 반대 역시 마찬가지다. 이 영화는 비극, 고갈 그리고 총체적인 붕괴로 끝을 맺는다.

## Stage

이번 “In-Between: Through Eyes of the Others”전시에서 무대라는 개념이 회화와 사진부조를 통하여 가상적으로 얼마나 잘 재현되었는지 살펴보는 것은 꽤나 흥미롭다.

가끔씩 그의 집, 그 내부, 그리고 정원의 사진들이 시각적 측면에서 명확히 보여지고 있기는 하지만, *Nine Picknickers*(2011)와 *Three men at a Table*(2011) 같은 작품에서는 정신적 측면이 더욱 더 부

각되고 있다. 식탁과 풀밭은 정체가 불분명한 임의의 집단을 위한 무대의 역할을 한다. 더욱이 이 두 작품에 심리학적이고 영화적인 감성이 더해지면서 제니 조는 같은 화면 안에 서로 다른 포즈를 짓는 몇몇의 인물들을 두 번이나 반복해서 표현하고 있다. 이 방식은 입체주의 화가들의 반복에 대한 열정과 더 최근에 나타난 혼동과 속임을 만들어내는 전형적인 린치식의(그리고 카프만식의) 방법을 생각나게 한다.

제니 조의 작품을 좀 더 자세히 보면, 비록 비선형적이며 의도하지 않은 것으로 보이지만 영화의 스토리 보드와 닮은 점이 보인다. 영화보다 우리의 상상력을 자극하는데 더 나은 매체가 무엇이 있겠는가? 영화 감독들은 한 장면에서 다른 장면으로 과거와 현재의 사건들을 잘 섞어 관객을 그들의 현실로부터 잠시동안 분리시키고, 시간과 사건을 더 감성적으로 (또는 직관적으로) 나타내면서 투사되는 이미지들과 대사를 통해 우리의 감정을 조절한다. 영화에서 이러한 쓰기의 과정과 편집, 그리고 스토리 라인을 각색할 수 있는 가능성은 무한히 존재한다.

제니 조의 작품을 보면, 그가 사진으로 찍은 집들은 작가가 몇 주 동안 장소를 찾아 애쓴 결과물이라는 것을 알 수 있다. 그의 사진부조는 부채와 공허함, 그리고 비범한 시점을 창조해내고 후에 영상과 조명 작업으로도 바로 활용할 수 있는 독창적 방법이라 할 수 있을 것이다. 그의 작품에 나타나는 등장 인물들은 아마도 배우이거나 엑스트라 혹은 대역들일 것이며, 의심할 여지없이 제니 조의 작품은 역사적으로 중요한 예술가들이 이탈리아 초현실주의자인 키리코의 회화에 나타난 영화나 연극적 특성에 대해 칭송해 온 만큼이나 신비롭고 내향적이다.

제니 조는 그의 작품에서 별로 힘들이지 않은 듯이 그와 같은 탁월함에 도달한다. 전통적인 회화 스타일에 충실하고 또 전통적인 시점의 규칙들을 적용하는 작가는 강력한 이미지를 창조해내면서 우리가 인식하는 세계에 대한 경험과 지식에 도전한다. 작품의 주제는 개인적이지만, 작품의 이미지들은 서로 공유된 공동체에 대한 인식을 보여준다.

그의 작품은 우리에게 익숙하고 개개인의 환경에 대해 친숙하게 다가오는 호소력을 가지고 있다. 거실에 앉아 (포즈를 취하고) 있는 커플과, 탁자에 둘러 앉은 3명의 남자, 그리고 푸른 잔디밭 여기저기에 피크닉을 나온 사람들을 생각해 보라. 제니 조의 그림에 움직임이 있다면, 그것은 수동적인 움직임

이다. 각 작품들의 제목과는 별개로 제니 조는 그 이미지의 고요함과 완전, 그리고 평온으로부터 주위를 흐트러뜨리는 것을 허락하지 않으며 이렇게 단호하게 각색하는 그의 모습은 작품 어디에서나 찾아볼 수 있다.

### Through the Eyes of the Others

제니 조의 전시 주제인 “In-Between”은 모든 예술가들이 종종 자기 작품의 컨텍스트를 만들기 위하여 보여주는 중요한 입장에서 벗어나려는 탈출로처럼 보일 수도 있으나, 작가는 오히려 한발 물러나 자신의 작품에 대해 간섭하려 한다거나 쉽게 설명하는 것을 자제하고 있다. 따라서 “Through the Eyes of the Others”는 전시의 마지막 단계가 아니라 새롭게 도전하는 “In-Between”의 시작 단계라 할 수 있을 것이다.

제니 조는 각각의 장소와 시간마다 달라지는 타자들의 시각을 항상 제대로 경험하고 해석해 낼 수 없는 것에 대해 잘 알고 있다. 따라서 이러한 상태에 있음으로써 작품은 관객의 주의를 끌고 그들을 내적이고 신비로운 상태로 이끌어가는 임무를 적절히 완수하게 되며 마침내 관객들이 작품에 매혹되고 사로잡히게 되는 순간 더 이상의 설명은 무의미하게 되는 것이다.

얀 반 원셀(Jan Van Woensel)은 벨기에의 브뤼셀에 기반을 둔 독립 큐레이터이자 비평가, 출판인, 그리고 음악가이다.







## PLATES



*Garden with a Statue*, 2010, Oil on Canvas, 16x12in. (40x30cm)



Source Image for *Garden with a Statue*

*Garden with a Statue* is a painting based on a single photograph exploring the many ways of perceiving a flat image. How is an object in a photograph different from an object in a real space? When painting, I had to refer back to my own memory of the feel of grass and leaves to represent a similar texture. Although the photograph represents a real place at a certain moment in time, I needed to take a mental trip through past experience to regenerate the image. After finishing the painting, the photograph felt like nothing more than a detailed placard, there to explain the scenery. Statues and forms of geometry, such as the grid on the grass, are recurrent subjects in my paintings. They establish uncertainty and mystery based on those perfect forms and ideal states that only exist in our minds.



*House*, 2010, Oil on Canvas, 27x36in. (68x91cm)



Source Image for *House*

I picked the image for *House* from a book called *One Hundred Houses for One Hundred Architects*. The quality of the original image was poor, lacking detail and depth. Unlike the source image for *Garden with a Statue*, the photograph contributed the overall mood of the scene more than detailed information about the image. Instead of using a grid system to create an accurate sketch for the painting, I painted directly on a clean canvas, like the expressionists once did. Focusing on a single point of view at a time, the painted house ended up looking like a fun house at an amusement park, a building curiously missing its structural perspective and depth.



*Backyard with a Pool*, 2010, Oil on Canvas, 34x23in. (86x58cm)





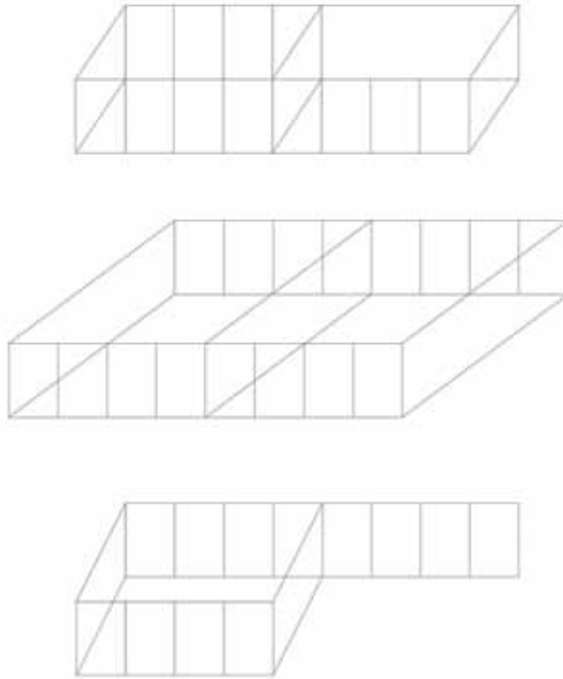
Source Image for *Backyard with a Pool*

Fascinated by the two-dimensional, graphic quality of the tree leaves in the source image, I began painting them right away. The curved and wide body of the leaves, the ivory wall blocking the view, and the oddly shaped pool below the wall combined to dissect the picture-plane in a unique way. I wanted to paint a picture that looked somewhere in between two and three-dimensional. Although I initially tried to eliminate the mood of the source image altogether, the painting retains some of the stillness and loneliness of the original.





*Floating House*, 2010, Oil on Canvas, Diptych of 32x36in. (Diptych of 81x91cm)



*Sketch for Floating House*

For *Floating House*, I used flat images of three-dimensional architectural space to create photo-reliefs and paintings. Black, square window-structures inspired me to sketch the space in geometrical form. For the placement of the objects in the space, I used the parallel perspective of an ancient Eastern cityscape. The objects in the paintings are from the photographs in the book, taken from different angles. The space is captured between the water's rhythmic ripples and the flatness of the sky.



Source Images for *Floating House*



Source Images for *Photo-relief: House of Aldo van Eyck*

How is my imagined space different from the real space? I recomposed the space according to the visual information given in the book by cutting out the images and giving them a three-dimensional form. The photo-reliefs reveal the space in between the real space and my perception of it.

This is a study for three -dimensional representation of flat images of *House of Aldo van Eyck* from a book called *One Hundred Houses for One Hundred Architects*. The images represent the view of the two different spaces dissected by the curtain.



View from the Left    ^  
 View from the Right    >  
 Front View                >>



*Photo-relief: House of Aldo van Eyck, 2010, Photograph and Aluminum Rods on MDF, 11x12x6in. (28x30x15cm)*



Source Images for *Photo-relief: House of Franco Albini*





< Side View  
 ∨ Front View



*Photo-relief: House of Franco Albini, 2010,*  
 Photograph and Aluminum Rods on MDF, 10x8x9in. (25x20x22cm)

This is a study for three-dimensional representation of flat images of  
*House of Franco Albini* from a book called *One Hundred Houses for One  
 Hundred Architects*





*Churchyard*, 2011, Oil on Canvas, Diptych of 36x54in. (Diptych of 91x137cm)



Source Images for *Churchyard*

I took two pictures: one from the churchyard towards the street, and the other from the street towards the churchyard. When I merged the two images together, the statue, the door, and the fountain formed a vertical symmetry. I decided to use two vertical canvases to reflect the visual effect. By using wider brush strokes layering paints to create texture, I diverged from a realistic, tightly controlled painting style. I limited myself to seven colors for this painting, not in the footsteps of Impressionists, who used seven colors to capture the spectrum of light, but to eliminate local colors and achieve flatness on the picture plane. By doing so, I attempted to portray what I perceived instead of what I saw.



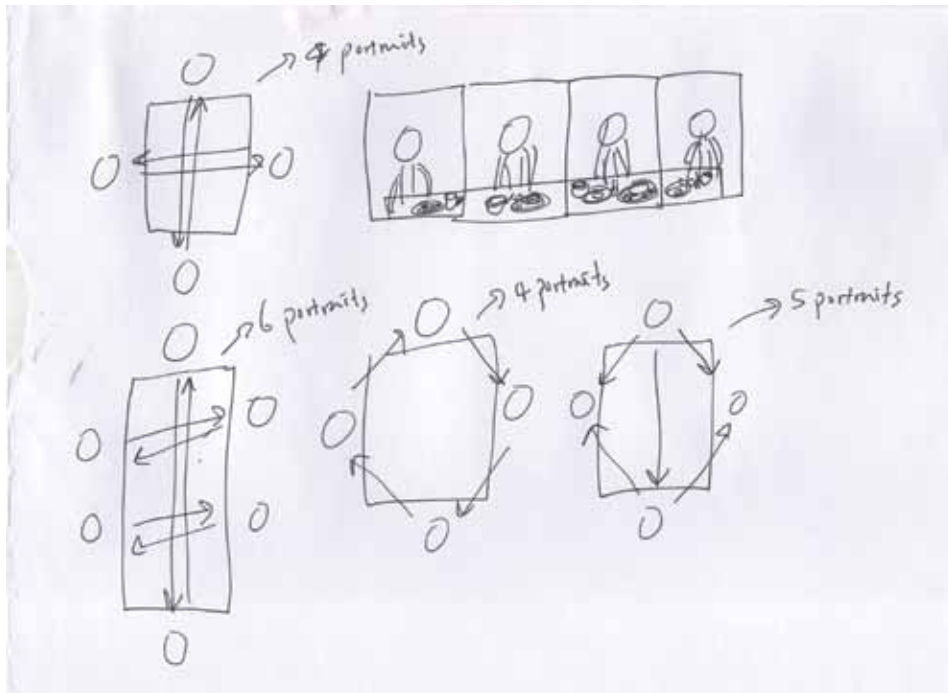
Study for *Churchyard*, 2011, Oil on Canvas, Diptych of 36x54in. (Diptych of 91x137cm)

I was walking towards Bryant Park on Park Avenue when I noticed the strange opening with a statue of Jesus. The statue stood in a cramped space between two buildings, stretching out two welcoming arms. The lighting that day sharply divided the inside and outside of the churchyard. I stepped into the shadow to observe the space: a small fountain, a heavy red door leading into the church, and a little but well-organized garden. I took a closer look at the statue. Jesus or not, it hardly mattered – the statue defined the space. When I turned around, I was struck by the drastic change of view.





*Three Men at a Table*, 2011, Oil on Canvas, Triptych of 40x40in. (Triptych of 101x101cm)



Sketch for *Three Men at a Table*

I was sitting at a café with a friend, and I realized that even though we were in the same place at a same time, our memories would preserve completely different experiences because I sat facing her, and she facing me. I would remember only the wall and my friend would remember only the windows. Fascinated by the idea, I sought participants for my paintings.





*Study for Three Men at a Table*

One day as I went to the basement to do my laundry, I saw three elevator operators smoking and playing cards in a small room next to the laundry room. It was about 8 o'clock in the evening. They had one soft light bulb hanging above their heads and a round table beneath their arms. They sat around the table, facing each other. I asked permission and began taking pictures of them.



Composition Study for *Three Men at a Table*

I sat in each of their positions one-by-one, first in Manny's chair, then in Andre's, then in Jose's. In each, I took a picture of the two men in front of me, chatting and drinking. The space was so small I could never capture both men in one glance, so I took pictures of them in a sequence following my gaze. I asked them to move around and speak freely while I took the pictures. I learned that Manny used to work as a light bulb changer at JFK airport. I was sad to hear that they had all been fired because of the installation of some new automatic elevator. I'm particularly attached to this painting because of the memories it brings of the friendly environment and conversation I had with these three men.



Composition Study for *Three Men at a Table*



Detail of *Three Men at a Table*



*Study for Three Men at a Table*

I made studies of each character with warm and transparent oil paints. I tried to use lines more than volumes to emphasize their facial expressions. The lines create a flattening effect on the characters.







*Nine Picnickers*, 2011, Oil on Canvas, Triptych of 90x45in., 90x65in., 90x45in. (Triptych of 228x114cm, 228x165cm, 228x114 cm)



First Study for *Nine Picnickers*





Second Study for *Nine Picnickers*



Composition Study for *Nine Picnickers*



Sketch for *Nine Picnickers*

For the last project, I decided to invite more participants – nine in total. Instead of taking pictures from each of their positions myself, I asked them to bring their own cameras to take pictures of each other during the picnic. The resulting collection of visual experiences allowed me to explore the physical and psychological relationships of the participants, as well as their connection to the specific place and time.

The picnickers were young art students from around New York. Most of them had never met before the picnic, so everyone was a little shy. They exchanged phone numbers and introduced themselves while making light conversation.

After the picnic, I received more than thousand pictures from the picnickers. Each participant had a distinct style, and each camera a distinct quality. Because I gathered so much information of the event, I immediately started to group and sort the images according to my perceived memory of the picnic. Unconsciously, I was searching for order through spontaneous organization.



Exhibition view at DOOSAN Gallery New York, 2011

## WORK LIST

*Garden with a Statue*, 2010

Oil on Canvas

16x12in. (40x30cm)

*House*, 2010

Oil on Canvas

27x36in. (68x91cm)

*Backyard with a Pool*, 2010

Oil on Canvas

34x23in. (86x58cm)

*Floating House*, 2010

Oil on Canvas

Diptych of 32x36in.

(Diptych of 81x91cm)

*Photo-relief for Floating House*, 2010

Photograph and Aluminum Rods on MDF

32x12x8in. (81x30x20cm)

Photo-relief: *House of Franco Albini*, 2010

Photograph and Aluminum Rods on MDF

10x8x9in. (25x20x22cm)

Photo-relief: *House of Aldo van Eyck*, 2010

Photograph and Aluminum Rods on MDF

11x12x6in. (28x30x15cm)

*Churchyard*, 2011

Oil on Canvas

Diptych of 36x54in.

(Diptych of 91x137cm)

*Three Men at a Table*, 2011

Oil on Canvas

Triptych of 40x40in.

(Triptych of 101x101cm)

*Nine Picnickers*, 2011

Oil on Canvas

Triptych of 90x45in., 90x65in., 90x45in.

(Triptych of 228x114cm, 228x165cm,

228x114 cm)



Exhibition view at DOOSAN Gallery New York, 2011

## JENNY CHO

Born 1985, Seoul, Korea. Currently lives and works in New York City

2004-08 Bachelor of Fine Arts, New York University, New York

### SOLO EXHIBITION

2011 *In-Between: Through the Eyes of the Others*, DOOSAN Gallery NY, New York

2009 *In Between*, Gana Art Gallery NY, New York

### GROUP EXHIBITION

2008 *Disposition*, BWAC, Brooklyn, New York

2008 *Art School\_\_\_\_\_ My Life*, Senior Thesis show, Secret Project Robot, Brooklyn, New York

2008 *Paintings on Walls*, Commons Gallery, New York University, New York

2007 *In-Between*, Commons Gallery, New York University, New York

### Collection

2011 DOOSAN Collection, Seoul, Korea

*Three Men at a Table*, 2011, Oil on Canvas, Triptych of 40x40 in.

*Double Portrait*, 2008, Oil on Canvas, Triptych of 32x30 in.



Exhibition view at DOOSAN Gallery New York, 2011



# JENNY CHO

## IN-BETWEEN

THROUGH THE EYES OF THE OTHERS

October 13 - November 12, 2011

This book was published on the occasion of the exhibition, "In-Between: Through the Eyes of the Others," at DOOSAN Gallery New York.

DOOSAN Gallery New York  
Director: Jay Jongho Kim  
Assistant Curator: Seolhee Kim

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