

**An unfinished note about the works of Cha Seungean (as of December 2017)
: A few questions about the direction of the referential modernity**

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As a referential modernity artist, Cha Seungean has concluded the problematic abstract painting of the 21st century that critically responds to the history of the 20th century's abstract painting through the weaving act/process developed by artistic hypotheses

Having graduated from the Department of Fiber Art, Hongik University in 1999, Cha Seungean received a master's degree from the Department of the Industrial Craft of the same school in 2002. Furthermore, she received a master's degree from the Department of Painting and Drawing, The School of the Art Institute of Chicago.

Starting from the world of studio textile crafts, Cha Seungean has advanced to the level of incorporating the craft process in the time and space of specificity through the grammar of the installation art around 2010-2011. She changed the course of her works into the reinterpretation-expansion of the history of contemporary art through craft process, thereby having achieved the change of course as the thesis-antithesis-synthesis.

In 2013, I argued in "Memo: Artist Cha Seungean's Referential Weaving Painting":

"Features of Cha's work regard weaving as referential appropriation, indicate the distance between referred things and subject using them and imitate/renewal of phenomenological modernity. The important thing of weaving process is not the plunderer's attitude showing exclusive possession - presented on 'Pictures Generation' - but space time sense to keep or secure a modest distance from 'the past' and 'referred past'. The two-layered distance displays the differentiated features between the referentiality discovered on works of some artists in 2010', referentiality of postmodern age and modernists' self-referentiality."

In 2014, I argued in "A Story That Helps Understand Weaving Painting of Seungean: The Status and the Perception of Zombie-Modernism" :

"After all, the essence of referential abstract art is not in the originality of (non) images and the impulsive brush strokes that represents it. What is crucial instead is refined sense of re-contextualization that connects an artist to the object of references via

re-creation and re-invention of medium. This is why women led men in this field. This is why we can expect more from weaving of Cha Seungean in the future. We do not know how women's ability to relate and communicate that determines one's relationship to others, the ability that women hold superiority over men, can re-weave-collect meta-level contexts through referential weaving. (My prediction is that when the artist begins to reference the achievement in abstract art in post-war Korea, she will have entered her prime as an artist.)”

I expected that the art as a reverberation and utterance for past of the Korean contemporary art would aim at and create tomorrow as dynamic time and space.

To date Seungean has referred to Agnes Martin (1912-2004), Lee Ufan (1936-), Whanki Kim (1913-1974), Richard Tuttle (1941-), Seund Ja Rhee (1918-2009), and Helen Frankenthaler (1928-2011) through her works. The works of the previous generations referentially cited have become veil subjects, discursive materials, alibi, conceptual exoskeleton, or conceptual supports. In a series of processes in which craft media and production tools and skilled labor mobilized as used as involving technical mediums, production tools, and skilled labor mobilized as technical supports continuum handle the referential subjects through the re-creation of aesthetic media, there has always been some sense of optimism and poetic sensitivity.

Interestingly enough, however, Cha Seungean has even utilized the critical feedback from critics naturally as conceptual material and supports for her works. As the term ‘technical supports’ is the result of a meta interpretation that gives a logic of artistic specificity to technical media, Cha Seungean gave the sense and logic of artistic specificity to the narrative and discursive context of art criticism and art history, thereby embedding a new dimension in weft and warp for her works.

It is also interesting to reconsider-infer-imagine the potentials resulted from Cha's works in accordance with the major premise of modern art history development.

Premise 1. Contemporary consciousness resisting the naturalistic reproduction painting of the pure plane(reinen Fläche) has created a modern painting. (Note: From Paul Cezanne to Frank Stella.)

Premise 2. Contemporary consciousness resisting the naturalistic reproduction modeling/sculpture of pure mass [reinen Masse] has created modern modeling/sculpture. (Note: From Auguste Rodin to Richard Serra.)

Premise 3. Contemporary consciousness resisting the naturalistic reproduction film of pure time has created the experimental film as a contemporary art. (Note: From Abel Gance or Jean Epstein to Jonas Mekas or Peter Kubelka)

Premise 4. Pure space corresponding to the pure plane of painting and the pure mass of modeling/sculpture, i.e. the modern consciousness resisting the white cube has created the art of social/institutional place. (Note: From Alfred H. Barr, Jr. to Robert Smithson.)

Premise 5. New critical mind of postmodernism emerged at the margins of the premises 1, 2, 3 and 4, which has created a new field of contemporary art (the time and space contaminated into modified history).

Premise 6. The images captured in the new field of contemporary art through appropriation act as abstract objects, thereby re-establishing the relationship and dynamics between abstract and image. (If the cited image is abstract, the abstract can be cited as an image.)

Premise 7. In the context after 2008 where the critical mind of postmodernism ended, a group of artists reset and renewed the resistance line to pure plane, the resistance line to pure mass, the resistance line to pure time and the resistance line to pure space, making progress that looks impossible.

Cha Seungean has reset-renewed or re-created/re-invented the resistance line to the pure plane, responding to the main watershed and end points of contemporary painting, which has been created by the modern consciousness resisting naturalistic reproduction paintings of pure plane. Her critical mind has been carefully expanded to ideal-sculptural domain through reset-renewed or re-created/re-invented painting-things, but she has yet to claim her right to speak as post-unmonumental sculpture. What if she can reset-renew or recreate/re-invent the resistance line to pure time and pure space by expanding her previous works?

There was a flow of experimental film generations that resisted the conventional sequence structure of narrative-dramatized film, and there are those who develop new post-cinema experiments based on the problem today. (In fact, the experiments to restructure by giving sense and logic of specificity to the time of filming, the time of the film, and the time of the screening were not so great in width and wavelength. Likewise, those who re-created/re-invented the old media-continuum, i.e. narrative/dramatized film, in accordance with the content of post-medium, could secure the time and space for suspending judgment no matter whether it was long or short)

What if the post-cinema strategies that recycle the methods of the experimental film generation for which Cha gave the sense and logic of specificity to film sequence could be embedded into her own weaving work? If the conceptual structure of post-cinema is translated or transposed into weaving act/process, what patterns will become visible-materialized?

Cha's series of stain can be reviewed in the perspective of infra-flatness and infra-reality. How can the stain for Whanki Kim, the stain for SeOk Suh, and the stain for Ufan Lee attempted in her series of "Twill Stain" in 2017 be reinterpreted? (Is the stain reificated by Cha is the implementation of the phenomenological presence, or the imitation of the phenomenological presence. Each stain is trying to be indistinguishable immediately explicitly but does now try its best for the imitation of the originals)

Cha's works in 2017: Sudden Rule-Bay-1 and Sudden Rule-Bay-2 are the results of this creation by appropriating and mashing up some of the dimensions of the works of Seund Ja Rhee and Helen Frankenthaler. She took part of the series "Subitement La Loi" of Seund Ja Rhee in 1961 as data and transformed it into B & W scale, and weaved the order using a jacquard machine. The author explained: "I designed various patterns for each different pixel with different brightness in the motif image created using Photoshop. For some pixels, I designed by separating the weft and wrap. I used durable polyester yarn with a slight gloss. In "Sudden Rule" series, Seund Ja Rhee crossed or accumulate paints by dipping a piece of wood into paints, the result was something like a fabric." She tied the fabric by appropriating the works of Seund Ja Rhee referentially to a stretcher, placed the canvas which became multiple supports, on the floor, applied about 7 liters of black dye, and stroked it with Helen Frankenthaler's favorite dyeing sponge to ensure that no traces of strokes were left. Thus, when referring to Helen Frankenthaler on a supporter extracted from Seund Ja Rhee, new problems are derived as historical hypotheses.

What was the reason for her to mash up heterogeneous Seund Ja Rhee and Helen Frankenthaler? What is the time-disturbing dynamics created by the results?

If there was a female artist who created a new time and space by developing the method of Helen Frankenthaler as ink abstract painting, what would it look like?

If someone tries works corresponding to the critical minds of zombie-formalism or after zombie-formalism by re-creating/e-inventing ink abstract painting, it will enable

dismantling-reunification/re-categorization-destruction of the category of 'Euiheyongsashin', 'Jeonshinsajo' and 'Cheonsanmyodeuk', which are the agenda of Gukaizhi by crossing them in ergative/divine/qualitative dimension. (Why, in the contemporary art world of Korea and Japan, ink abstract painting as image-object, in which abstract image becomes an illusion, and the image becomes abstract again, hasn't been fully experimented?)

What if Cha's works can encompass the field of such hypothetical ink abstract painting experiment?