

Press Release

2018. 4. 19

webhard id: samuso / pw: samuso
Contact Hyo Gyoung Jeon (curator)
E. press@artsonje.org
hyogyoun.jeon@gmail.com
T. +82-2-733-8944

Jun Yang's solo exhibition *The Overview Perspective*
April 20 – June 3, 2018

Organized by Art Sonje Center
Supported by Arts Council Korea



Jun Yang, *The Overview Perspective*, April 20 – June 3, 2018, Art Sonje Center. Photo: Yeonje Kim.

Art Sonje Center proudly presents an Austrian artist, Jun Yang's solo exhibition, *The Overview Perspective* from April 20 to June 3, 2018. *The Overview Perspective* is Jun Yang's premier exhibition in

South Korea, after Jun Yang having participated in different exhibitions including *Platform in KIMUSA: Void of Memory* (2009), *2010 Platform Seoul: Projected Image* (2010), and *City within the City* (2011).

The title of exhibition, *The Overview Perspective*—derived from the term “overview effect,” which describes a shift in the awareness of astronauts during their space flights when they view the earth whilst in orbit. Looking at the earth as a blue dot in the universe, looking at oneself from the outside, means both stepping back and gaining distance as well as a shift in perspective—a parallax.

The exhibition is not a retrospective—but the works shown at the exhibition and produced for it describe a shift in perspective, both looking back at a series of his older works and within the narration of the exhibition. There is a shift away from a personal level (*from salariiman to superman, Jun Yang and Soldier Woods*) to a social and political standpoint (*Camouflage – Look like them, Talk like them; Becoming European or How I grew up with Wiener Schnitzel*) and a historical perspective (*The Age of Guilt and Forgiveness, The Buck Stops Here*). Then there is the view from a distance, from outer space (*Across Stars and Seas, The Overview Perspective*).

It also tells the story of "moving away" from a scenario where the artist appears in his own performances and speaks about his own history in order to address social issues—finally, he disappears both as the "creator" of the work and the sole subject/object.

The exhibition draws connections to *The Parallax Hanok* at the Art Sonje Center, which Yang realized in 2016. It marks the conclusion of *The Monograph Project* (2015/2018, jovis, Berlin), which also functions as the catalogue for the exhibition. The Overview Perspective at Art Sonje Center is the start of a series of Yang's solo exhibitions, continuing at the Kunsthhaus Graz, 2019.

Jun Yang

Jun Yang is an artist based in Vienna, Taipei and Yokohama. Having grown up and lived in various different cultural contexts, Jun Yang examines in his artistic work the influence of clichés and media images on identity politics. His works encompass various mediums—including, film, installation, performance and projects in the public spaces while, addressing the problem to institutions, societies and audiences. Previous exhibitions include the Biennial of Sydney 2018, the Gwangju Biennale 2012; the Taipei Biennial 2008, the Liverpool Biennial 2006, the 51st Biennale di Venezia 2005, and the Manifesta 4 in 2002. He is the recipient of the 25th Otto Mauer Art Award and the Award for Fine Arts of the City of Vienna 2017. He is also one of the founders of Taipei Contemporary Art Center; which evolved following a project he initiated in the Taipei Biennial 2008.

■ **Outlines, *The Overview Perspective***

Date 2018. 4. 20 (Fri) – 2018. 6. 3 (Sun)

Artist Jun Yang

Venue Art Sonje Center 1, 2, 3F, Hanok

Organized by Art Sonje Center

Supported by Arts Council Korea



Jun Yang, *The Overview Perspective*, April 20 – June 3, 2018, Art Sonje Center. Photo: Yeonje Kim.

■ Works

1.

from salariiman to superman, 1998

Wallpaper installation

Four photos installed as billboards at the Zagreb main station.



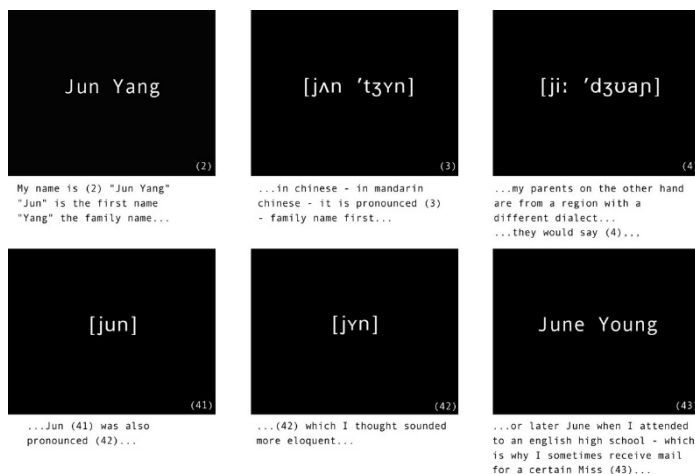
For twenty days, Yang went to a photo booth to create the “perfect” photo of the transformation of an office worker (Japanese: *salariiman*) to Superman. Four photo strips were taken each day. A second series exists of the photos, which were produced while working for a conference at the United Nations Office in Vienna and wearing a Superman costume under a suit for the last hour of each working day. After work, Jun Yang went to

a photo booth to take these photographs.

2.

Jun Yang and Solider Woods, 2002

Video 4:3, 9min. 31sec., English version with Korean subtitles



This video was originally a lecture performance dealing with variations and translations of Yang's name. In the story, “Soldier Woods” would be the English translation of “Jun Yang”. The work was also produced in several other languages in which the title and the text were adapted to the respective languages: *Jun Yang und Soldat Holzer* (German), *Jun Yang et Soldat Dubois*, (French), or *Jun Yang i Żołnierz Leśniewski* (Polish).

3.

Camouflage: X-Guide, 2003

Poster series (2018)



Camouflage: X-Guide is a series of pictograms that depict some of the guidelines and suggestions mentioned in the video *Camouflage*, on how to visually assimilate and disappear.

4.

Becoming European or How I grew up with Wiener Schnitzel, 2015

Two videos (English version and Korean version) synchronized. 12 min. 54 sec.



There are various versions of this work — the first one was produced as a lecture performance for the

exhibition series *Europe (to the power of) n* in 2012 and had five chapters including some material from *Jun Yang and Soldier Woods*. The work was rewritten and changed to its “final” form as video in 2015. In this version, the images are mainly made of keywords typed into Google’s image search and the respective results. Depending on the language version and where the video is shown, the Google search is repeated creating different images and results.

5.

The Age of Guilt and Forgiveness, 2016

HD video, 22 min. 51 sec, Japanese with English and Korean subtitles



The Age of Guilt and Forgiveness takes Alain Resnais’ film *Hiroshima Mon Amour* (1959) as a reference and starting point. When commissioned to make a documentary on the atomic bombing of Hiroshima, Resnais instead invited Marguerite Duras to write the screenplay for a drama dealing with memory and the trauma of Hiroshima. *The Age of Guilt and Forgiveness* is an attempt to look at history, particularly the burden of history in the context of contemporary Japan’s position, seventy years after the end of WWII. Mainly shot in Hiroshima and Jaipur (India), the film stages a conversation between two lovers to comment on Japan’s twentieth century history and the country’s role within a changed geopolitical situation. It also addresses the question of guilt — personal and collective guilt in the present and the past — and the notion of forgiving in a relationship and in the context of national and personal history.

6.

The Overview Perspective, 2018

Collection of the NASA photo ID AS8-14-2383 by astronaut William A. Anders, memorabilia from the Apollo 8 mission, vitrine and monolith

A collection of the first photographs taken of Earth by the astronaut William A. Anders on the Apollo 8 lunar mission in 1968. It is the first photograph taken by human of our planet. Besides the original "Red Kodak" NASA photo of this iconic image Yang collected various prints and items connected to that moment. The project *The Overview Perspective* - derived from the term "overview effect", which describes a shift in the awareness of astronauts during their space flights when they view the earth whilst in orbit. Looking at the earth as a blue dot in the universe, looking at oneself from the outside, means both stepping back and gaining distance as well as a shift in perspective. The monolith in the installation is a reference to Stanley Kubrick's film *2001: A Space Odyssey* from 1968, in which a monolith in the same ratio as the one in the installation appears at key moments of the film.

7. *Across Stars and Seas*, 2018

Carved Qingtian stones

Qingtian is the city in China Yang was born. The city is famous for its seal stones.

Across Stars and Seas depicts an astronomical/astrological site referring to different historic observatories (e.g., Jantar Mantar in Jaipur, Stonehenge, the Pyramids, the Kaaba...). The work was originally planned as a life size outdoor venue for the Biennial of Sydney 2018.



8.

The Monograph Project, 2015/2018

Book project, six volumes, various sizes

Concept by Jun Yang, Barbara Steiner, Oliver Klimpel

Edited by Barbara Steiner, designed by Oliver Klimpel

Vol 1-3, 2015, Vol 4-6, 2018, jovis, Berlin



The Monograph Project is a series of six books, which altogether form one monograph. It is structured

alongside key issues and key projects the artist has done over the past eighteen years. Formats, papers, covers, printing techniques, and even the name of the artist change: from June Young, Yang Jun, Tun Yang, Jan Jung to Yi Chuan, and Jun Yang. *The Monograph Project* is not an overly ambitious monograph that celebrates one artist's work—on the contrary, it challenges the genre of monographs as monographic and biographic writing centered around the persona of one artist and his oeuvre.

* The books are available at the Art Sonje Center's 'The Books.'

9.

The Parallax Hanok, 2016

Concept and renovation of an existing Hanok building

During the renovation of the Art Sonje Center in 2016, Yang was invited to reframe the existing Hanok building in the backyard. The idea was to transform the building into a space of dialogue, by inviting people to rest or have a beer, or by hosting events such as presentations.



■ Events

Lecture Performances Jun Yang
19 April 2018, Thu, 6:30pm
Art Sonje Center, Hanok

Artist's Book Talk *The Monograph Project*
Jun Yang, Oliver Klimpel, Helen Jungyeon Ku (Moderator)
21 April 2018, Sat, 4pm
Art Sonje Center, Hanok



Jun Yang, *The Overview Perspective*, April 20 – June 3, 2018, Art Sonje Center. Photo: Yeonje Kim.