

Press Release

2018. 11. 28

Press materials:

<https://goo.gl/nnsPd3>

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Julien Prévieux: *Pinch-to-Zoom*

November 22, 2018 – January 20, 2019

Organized by Art Sonje Center

With support from Ambassade de France en Corée – Institut français de Corée du Sud.



Patterns of Life, 2015, HD video, color, sound, 15'30", video still image.

Art Sonje Center proudly presents a French artist Julien Prévieux's first solo exhibition in Korea, *Pinch-to-Zoom* from November 22, 2018 to January 20, 2019 with generous supports by Ambassade de France en Corée – Institut français de Corée du Sud.

Julien Prévieux is interested in the effects that developments in industry and technology have had on the movements of the human body in the modern era. Based on his research into bodily movements that have been devised for the efficient use of technology, this exhibition reveals how the body, technology, and production are interlinked today, while showcasing the artist's different attempts to transfer those workings into art.

From his early work, video *Rolls* (1998), *Drawing workshop – Police Department of the 14th District of Paris* (2011, 2015) where police officer's hand-drew Voronoi diagrams (mainly used to determine the geographical distribution of crimes) rather than using a computer, to one of his key works, *Patterns of Life* (2015) will be introduced.

Positioned at the entrance, the video *Rolls* shows a performance developed by the artist when he was attending the art school. The video shows him traveling from his home and back, rolling along the ground the whole way. Emerging out of his doubts and questions about politics, the economy, and societal phenomena, his work follows an approach of tackling the phenomenon head on. *What Shall We Do Next? (Sequence #1)* is an animated video made up of patented physical gestures gathered by the artists between 2007 and 2011. As electronic devices have developed, the commands used to operate them have been replaced with simple physical movements. These natural user interfaces, which recognize users' natural movements and use them to exchange information, are treated as important technology by the companies that produce electronics, and some of the movements have been patented. This implicates the irony of an individual's body and movements – regarded as the most personal of things – being tied to technological development, private property, and unpaid labor.

The exhibition's centerpiece is *Patterns of Life*, a video work for which the artist recorded and analyzed bodily movements since the 19th century to trace the lineage of their use in capitalist industry and technology and transform it into choreography for dancers from the Paris Opera. While different reasons exist for these records, the goals were chiefly industrial, with the aim of increasing the efficiency of the working body or analyze the patterns of the consuming body. This video essay ties in with a workshop on visual tracking device recording that is being organized for the exhibition with six students from Seoul-area art universities, which is used as the basis for a wall-sized *Anthology of Gazes* (2015-2018), and the work *Speed-portraits* (2015), a stone sculpture based on data reflecting changes in speed in the artist's movements over the course of a week.

Rather than adopting a sci-fi approach, Prévieux interrogates technology in its most analog form – in terms of its relationship with the human body, an aspect that remains constantly present with technology. Sometimes these manifests through his adopting a handicraft approach to achieve something that could be solved simply through technology; other times, it is expressed through attempts to achieve a nadir of efficiency. Through his work, he physically takes on the productivity and efficiency that have become norms

of modern society, asking us to ponder once again the technology-based movement that are increasingly seen as natural.

Julien Prévieux

Born in 1974 in Grenoble, Julien Prévieux is involved in a variety of installation, video, and performance work based on his research into a broad range of contemporary topics including the use of technology, intellectual industry, and the functioning of the economy. In 2014, he was awarded the prestigious Marcel Duchamp Prize, an honor given to contemporary artists in France. He has held solo exhibitions at the Museum of Contemporary Art in Marseille (2018), Blackwood Gallery in Toronto (2017), and the Centre Pompidou in Paris (2014).

■ Outlines: Julien Prévieux, *Pinch-to-Zoom*

Dates	November 22, 2018 – January 20, 2019
Venue	Art Sonje Center 3F
Curated by	Haeju Kim (Deputy Director, Art Sonje Center)
Assisted by	Heehyun Cho (Assistant Curator, Art Sonje Center)
Organized by	Art Sonje Center
Supported by	Ambassade de France en Corée – Institut français de Corée du Sud

Work Images



What Shall We Do Next? (Ultimate Pinch-to-Zoom), 2018, Latex print, aluminium, LED, 150x100 cm



Speed-portraits, 2015, 7 hand-cut stones, Dimensions variable



Patterns of Life, 2015, HD video, color, sound, 15'30"



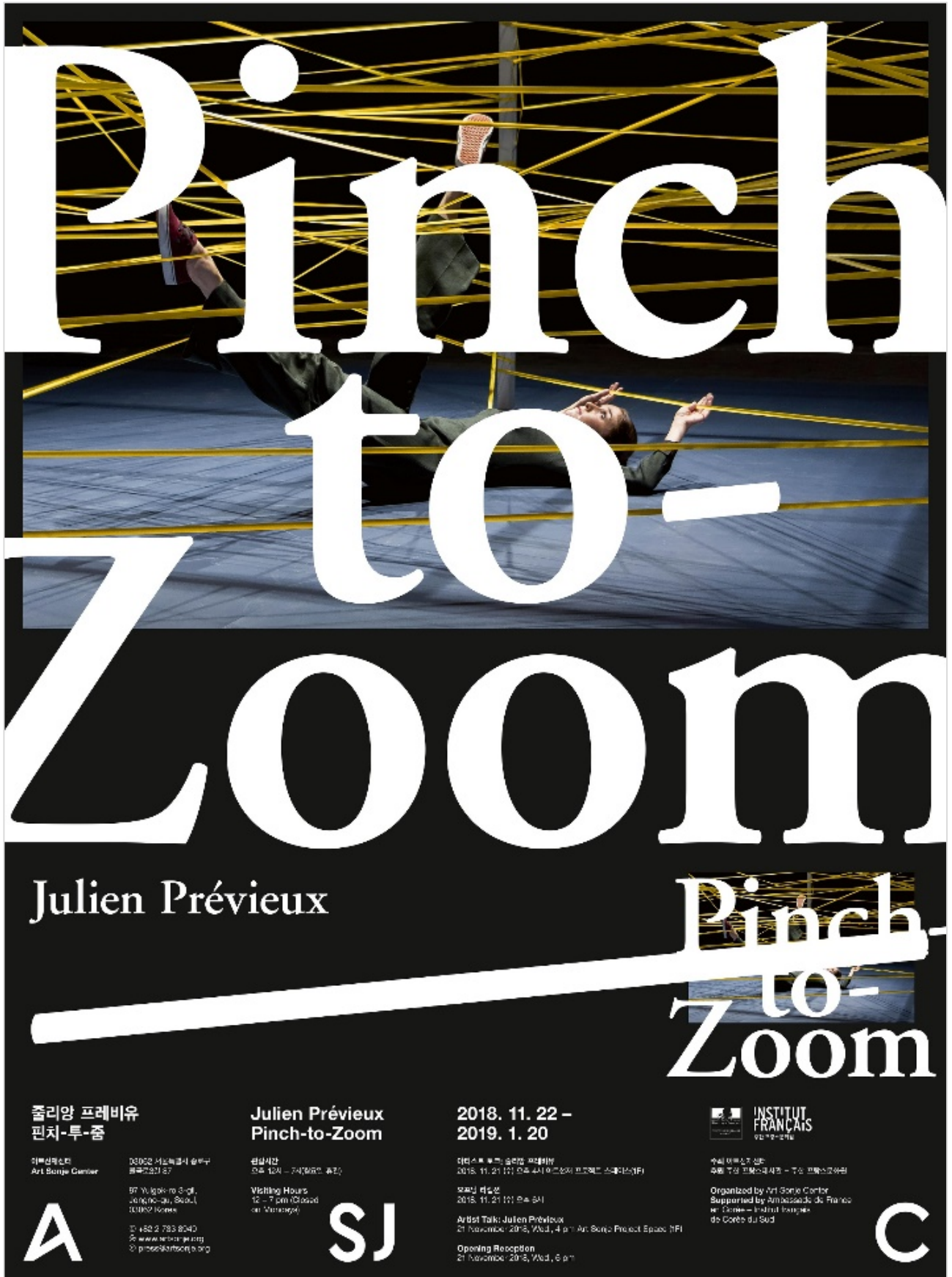
Anthology of Gazes, 2015-2018, Drawings by Jaeyong Cho, U-bin Im, Hyeon Seo Jang, Sun Kim, Sunkyoung Koo, Julien Prévieux, Jimin Ryu, Jiwon Yang, Site-specific installation, wool, hot-melt glue, Dimensions variable



Today is Great, 2014, 10 drawings (facsimile), prints on paper, 40x56 cm each



What Shall We Do Next? (Sequence #2), 2014, HD video, color, sound, 16'47"



Pinch-to-Zoom

Julien Prévieux

Pinch-to-Zoom

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Julien Prévieux
Pinch-to-Zoom

관람시간
오전 12시 - 저녁 8시 (휴일)

Visiting Hours
12 - 8 pm (Closed
on Mondays)

2018. 11. 22 -
2019. 1. 20

아트스페이스 프로젝트 후원
2018. 11. 21 (수) 오후 4시 이후까지 프로젝트 스페이스(전시)

무엇이든 물어보세요
2018. 11. 21 (수) 오후 5시

Artist Talk: Julien Prévieux
21 November 2018, Wed., 4 pm Art Sonje Project Space, RFI

Opening Reception
21 November 2018, Wed., 6 pm

INSTITUT
FRANÇAIS
한국문화원

주최: 아트스페이스
후원: 프랑스 문화원(프랑스 - 한국 문화교류 위원회)

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