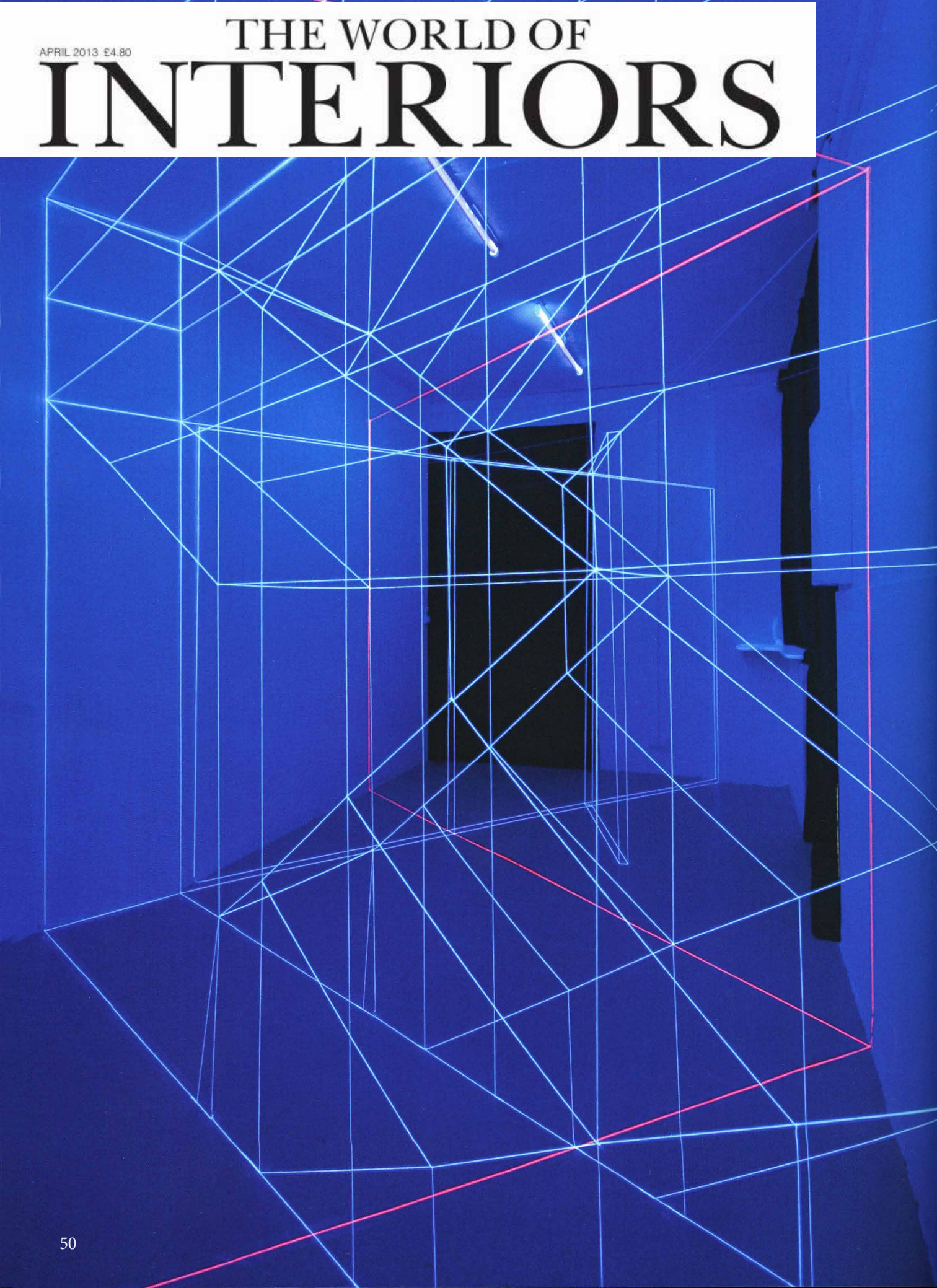


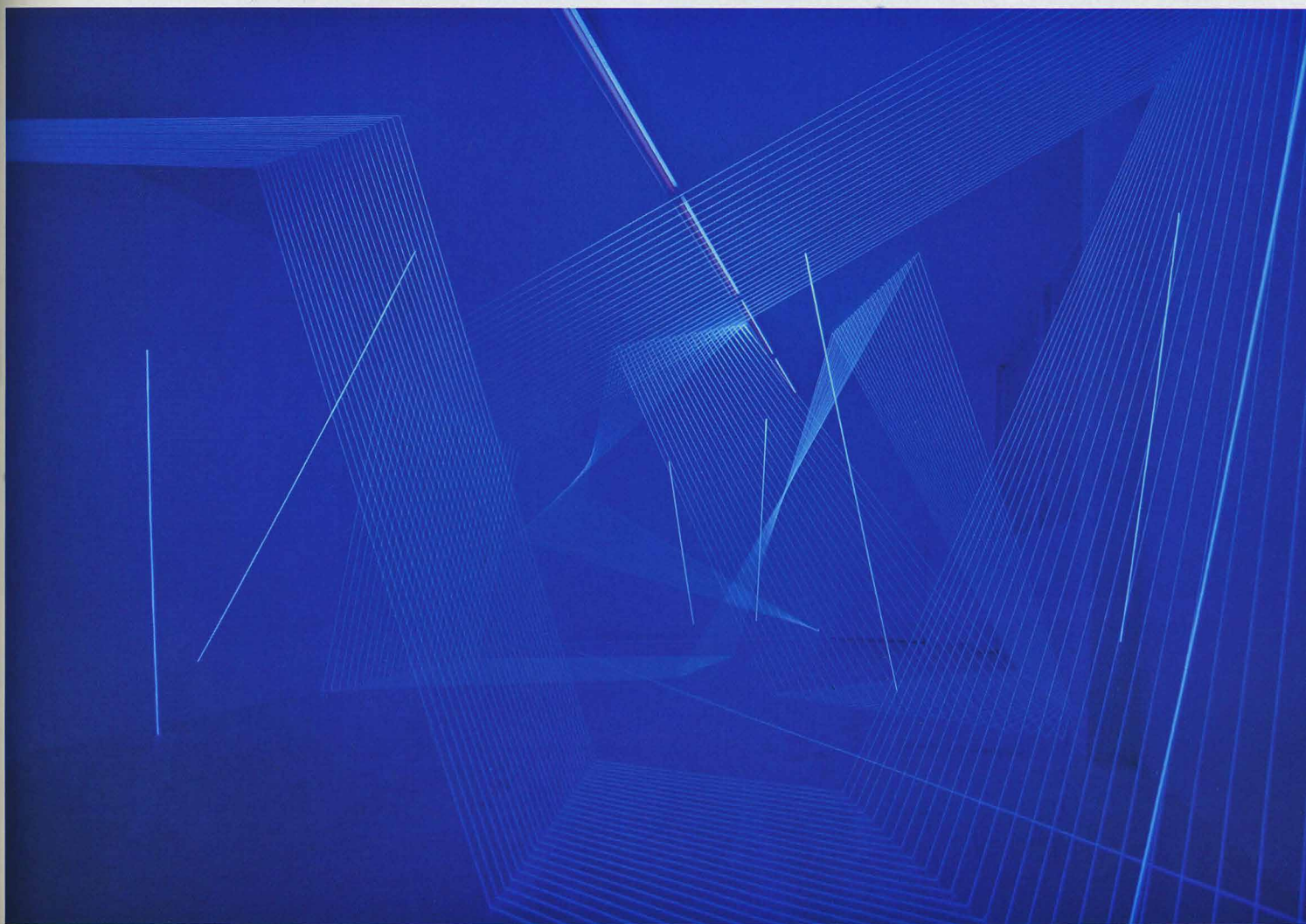
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# THE WORLD OF INTERIORS





Opposite: threads were stretched taut across the space to build the interlocking forms of *Construction*, 2011, at Gallery Fellini in Berlin. Plain white thread appears as blue under the UV light, while other colours are made with fluorescent dye. Below: Jeongmoon created the elegant *Folding Surface* 6.9, 2012, for her recent solo show at Galerie Laurent Müller, Paris. 'Visitors are initially disorientated,' the artist says of her installations. 'But after a while they enter a meditative state, and feel at peace'



# STRINGS ATTACHED

Whether nailed or stapled, glued or knotted, Jeongmoon Choi's artworks comprise cat's cradles of real cord, rather than the laser beams that casual observers assume. Threading together a journey that led from Seoul to Berlin, from canvas to installation, Charlotte Edwards tracks down this modern-day Ariadne in her labyrinth ►

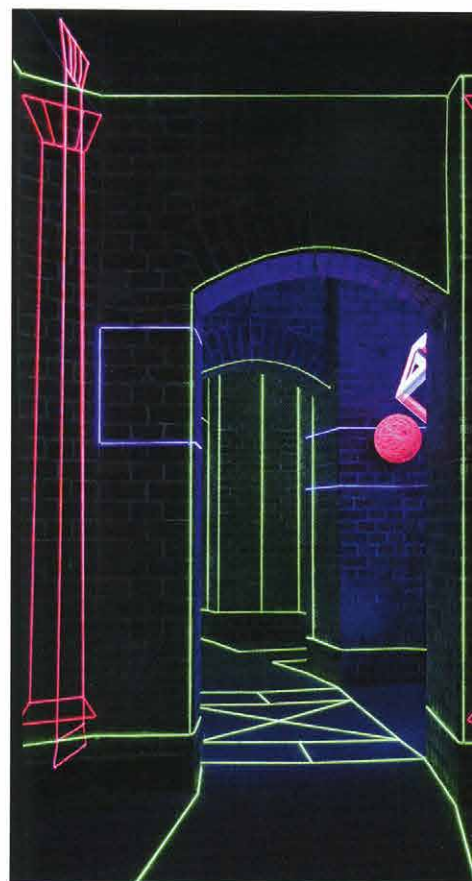




DON'T WORRY, we're not going all state-of-the-art on you. Fluorescent black light tubes excepted, there's nothing remotely newfangled about Jeongmoon Choi's elegant ultraviolet-bathed installations. Their linear aesthetic might recall laser shows, early video games, the 1982 sci-fi film *Tron* or Kraftwerk at Tate Modern, but their Berlin-based creator is no new-media artist; in fact, she describes herself as 'a draughtswoman of space'. Jeongmoon makes her maze-like architectural interventions entirely by hand, using a kind of wool-and-synthetic thread that can be dyed in Day-Glo colours or chemically treated to appear especially luminous under UV light. Line by line, she creates walk-through webs and multicoloured meshes, or else uses the thread figuratively, to trace the dimensions of a room or the outline of fittings and furniture. The method may be homespun, but the effect is hi-tech. 'There's a contradiction between the very manual and physical aspect of the work while it is being constructed, and the impression on the visitor,' Jeongmoon agrees. 'They see something very stringent and exacting... a grid on a computer screen, a digital realm.'

Her spatial awareness was honed at an early age. 'My family's home was small, and we often had to move the furniture around in order to create more space,' recalls the artist, who was born in Korea in 1966. 'I always had the best ideas; I could see the rooms within the room.' While studying painting in Seoul she befriended the city's budding architects, and even considered becoming one herself, but decided instead to take a second degree at the fine-art school in Kassel, Germany. The move away from Korea coincided with a move away from painting. 'I was looking for tools to replace brush and oils, for a way to work freely with planes and colours,' she recalls. 'One day, I came across a shop window displaying threads in various shades and thicknesses. I exclaimed, "Perfect!" and started using this material to "paint" on canvas. Then I began to transport my drawings into rooms, to develop 3D shapes with thread.'

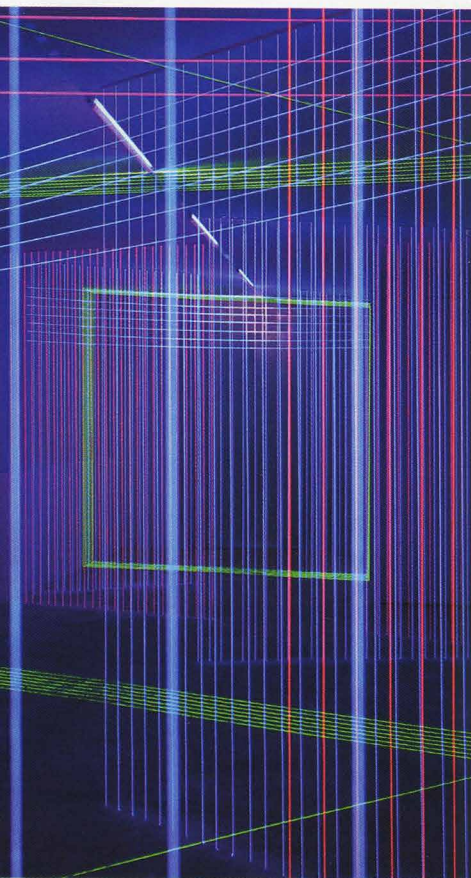
Art-historical precedents abound for this kind of drawing in space, from Duchamp binding up the *First Papers of Surrealism* exhibition in New York in 1942 with *Sixteen* >



Top: for *Birdcage*, an installation at the Third Berlin Kunstsalon in 2006, Jeongmoon used dyed thread to 'draw' a grid directly onto the walls. Above: *Space in Space*, 2006, which delineated a Berlin reservoir, also featured floating sculptural forms created by wrapping the thread around wooden frames



## STRINGS ATTACHED



*Miles of String*, to the strung forms of Moore, Hepworth and Gabo, which encapsulated the transition from line to volume, two to three dimensions. More recently, Gabriel Dawe has used thousands of metres of thread to make undulating chromatic hangings; Sébastien Preschoux's spirograph drawings on a grand scale are an exercise in abstraction. But Jeongmoon's interest lies particularly in delineating or reordering interiors, along the lines of the elegant and minimal coloured-yarn sculptures of Fred Sandback (1943-2003). 'Sandback once described his work as drawings that one can inhabit, and that also applies to what I do,' she enthuses. 'I always dreamed of being able to walk through my work.'

One or two of Jeongmoon's projects have required precise planning – *Lines Up: A Recollection* (2012), for instance, a pyramidal cobweb strung over a Berlin courtyard, was conceived with the aid of an architect and a 3D animation – but more often she allows the site to dictate the work. 'I draw directly into the room, walking through it with red or black thread,' she explains. 'I look for ideas in my own movements, like Ariadne' – the mythological princess whose ball of thread enabled Theseus to find his way out of the Minotaur's labyrinth, though Arachne, the weaver turned into a spider by jealous Athena, would be equally apposite. Larger projects call for a team of 'sensitive and patient' assistants, but Jeongmoon prefers to do her spinning alone. 'Most of my installations have been realised entirely by myself,' she says. 'That way I can control the tension of each thread. And I require absolute concentration.' Working in the dim light, continually assessing the installation from multiple perspectives, she fixes the threads with superglue, tape, staples, nails or screws, though sometimes only a good old-fashioned knot will do. 'Nobody can tie one as fast as I do' ■

For more information about Jeongmoon Choi, contact Galerie Laurent Müller, 75 Rue des Archives, 75003 Paris (00 33 1 42 74 04 25; [galerielaurentmuller.com](http://galerielaurentmuller.com)). The gallery will be presenting her work at the Slick Art Fair Brussels, Wild Gallery, 11 Rue du Charroi/Gerijstraat, 1190 Brussels, 19-21 April. For opening times, visit [slickartfair.com/brussels](http://slickartfair.com/brussels)

Top: *100 Conversations*, made for a Berlin arts festival in 2007, created a play of lines and colour from an apparently ramshackle heap of 100 chairs. Above: the Latin subtitle of *Labyrinth: Nulla Dies Sine Linea*, 2010, means 'not a day without a line drawn', attributed to the ancient Greek painter Apelles