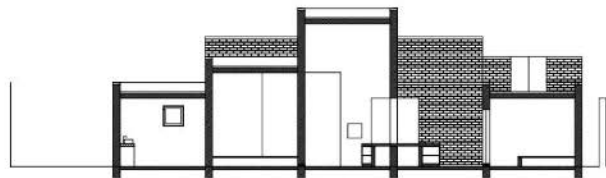


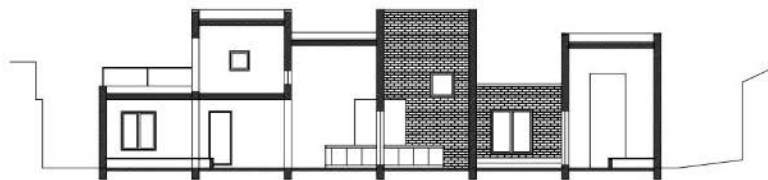
## Swan & Niagara

Jaye Rhee

Text: Y.E.S.



Section B-B



Section A-A

Jaye Rhee Jaye was born in Seoul and studied at the Art Institute of Chicago. She lives and works in New York. Among her best works are her video installations, where she is able to use fragments of everyday life in order to create environments, or situations in which one finds the possibility of a dreamlike independence from reality. What is real is no longer in question. Our desire for mental autonomy, which will liberate the mind from collective and personal illusions, is paramount. "Swan" is a short video. The impossible black swan and the symbol of

unattained beauty with its death chant could not be avoided; they are inevitably on the horizon of our thought. But here, on the projection screen, we are seeing poorly painted swans on ceramic tiles of what look like a public bath spread on the entire screen. In the foreground Jaye Rhee floating with headgear, made of a towel, which made her oscillate with the swans in the background. The analogy is inevitable, for a few moments we are transported; we are carried by her wings of imagination, relatively liberated, from the burden of our lives, if only for an instant.



Courtesy of the artist

Niagara, detail



Swan, detail

Courtesy of the artist



Swan, detail

Courtesy of the artist

## Performance or Anti-performance: A Poetics of Visual Action

Cecilia Brunson

The series *A Gallon, an Action* by the Chilean artist Gerardo Pulido (1975) has been exhibited in only one opportunity: in the year 2009 at the Museum of Visual Arts in Santiago, Chile, during my work as a curator in the exhibition *Flux: Gerardo Pulido and Tomás Rivas (Flujo: Gerardo Pulido and Tomás Rivas)*.

The work was born from the pursuit of two basic objectives: 1) to continue a line of work based on materiality and 2) to diminish the importance of support in the practice of painting. Regarding the first objective, Pulido insisted on converting a particular material into the principal argument of his work, attending its connotations as well as its perceptible traces. Regarding the second objective, which is conditioned by the first, in some way we are encountered with the fantasy of making painting self-sustainable, of managing to render it physically self-supportive, dispensing of a surface to give it form and support.

Jackson Pollock's *action painting* is the quote and main technical resource Pulido counts on, paying homage, yet while distancing himself from it in many aspects. He pours a gallon of gold paint throughout a continual motion, something the surrealists achieved with their automatic drawings (a system that Pollock borrowed in turn). Pulido configures three types of situations that intertwine: gestures, stains and recognizable figures. The paint is poured over a plastic support, which facilitates detaching it once it is dry. Then he treats it as a self-adhesive, fixing

it to the mural by means of transfer paper and transparent adhesive; this allows the attachment of "the stain," and the illusion that the work was done directly on the wall.

The artist attempts to provisionally separate three habitual variables in the practice of painting and, specifically, three possibilities of *dripping*: laying the accent on the body, on the material itself and on the ability to represent. Hence, the material appears indissolubly linked to the subject, to the ability of leaving a trace and of recognition beyond the material. That is to say, the materiality of the work reveals an impurity, that there is no material lacking experience.

In spite of his evident debt with the history of art, Pulido invents a particular technology to paint, which is trade fair of the technical challenge he imposed upon himself. These kinds of questions have an undeniable weight on his work and on his way of conceiving the history of art, where he re-invents or at least contributes to the tradition of painting by exploring new solutions in its execution, where technique, as well as transcending technique, plays a key role.

The interesting aspect of the pretension of self-sustainability in painting is that it contrasts with the emphasis on gravity: the series exposes a tension between its horizontal execution and its vertical mounting. Let us note by the way, that the relation between both axes was the *leitmotiv* of most of the geometric art of the 20th century and is cunningly relevant in Pollock's work: in the "journey" from how the work was made to how it was hung. At the same time, the