

Sunah Choi
A CIRCLE WITHIN SIX CIRCLES

March 21 - May 23, 2009
Opening Friday, March 20, 2009 from 8 p.m. - 10 p.m.

...a few fragments for Sunah...

Fill...

...It was not without reason that in Berlin you recently took us to the original Korean joint, where in-between the dishes on the menu and on all the walls literally every centimeter was filled with quotations from the Bible. Here, eating, drinking and praying fuse into a single, interconnected pattern of experience...along the lines of...atmosphere good...food good...prayers good...drinks good...everything good...and you'll come back, because the two women cook and pray and pray and cook day after day...

Sprinkle...

Despite inlays, Art Nouveau, tapestries and the most exquisite fabrics, over long periods of time ornamentation in Europe seems to me to have consisted of more or less formal events...l'art decorative...in the best sense. - Figurative art relegated ornamentation to the background. - In contrast to societies in which images were banned, for a long time it had only secondary importance.-
It was not until the technical revolution that this changed. - It ushered in a new, radical dimension of ornamentation. - With a view to the symptoms of "Cracow" industrial mass production and mass consumption - such as full parking lots...stockpiles in raw materials warehouses, full spectator stands in stadiums etc...
yet even more serious - owing to the development of graphically standardized systems of symbols, like grids / pixels / Moires etc... On the one hand it was about "filling" in a decorative way. About sprinkling, as with scarlet fever and measles.
On the other hand however, for decades there has been a need for absolute exploitation of space, not only in logistics, but above all in micro architecture such as the chip industry.

Condense...

In contrast we really must now address to Islamic-Arab ornamentation...
Today we ask ourselves how an architecture that was so superior, center-less, flat, open on all sides and at the same time interlaced was able to develop in the near East.
The compensation from the image ban naturally plays a decisive role. Yet that is not enough. -
Did we not attempt nothing less presumptuous here than condensing "all existence in the universe" into an aesthetic, mathematical system of straight lines and curves? -
Although the 3000-year, fathomless, abstract spatial depth of the Egyptians (Wilhelm Worringer) lay under the company as a platform around 600 AD...
Still, the origin of the certainty of being able to condense God and the world into a single system remains a mystery...

Can we understand this?...

Of course - it is possible to look at the "swinging ornaments" at the Alhambra in tour groups or videos... but to really get the right current, don't we have to get closer to the "fuel" that sparked this activity in the first place? -
I'm thinking of something like "groundwater" - an uninterrupted recital of ever the same

prayers...some incomprehensible muttering or other, muffled whispering in the nave of the church...while beads from pearl necklaces pass through bony old hands - one by one...in other words it is about the largely blanked out field of the automatic reeling off of suras / Hail Marys, rosaries etc. - all over the world... rhythmic singing, humming / buzzing, ora et labora...Allah al Allah...Om mani padme hum...Hail Mary, full of grace... the mass repetition of ever the same pleas and intercessions...in voices / rings / loops that swing in millions of bodies.-
I think that, similar to Kafka when he described the building of the Great Wall in China as a roof over the whole country - the Arabs built their ornamentation over this collective singsong.

Today, when we approach Ottoman patterns, despite globalism, we still come from "the other side". - Namely, from the "Otto engine" - a "fixed idea" seemingly diametrically opposed to ornamentation / - which nonetheless travels and travels - including in Dubai and Riyadh...
Somehow it is similar, as when a group of cars waits at a traffic light with their engines running...here nothing happens... only material is used...and nevertheless this "senseless element" seems incredibly important!?

The idea of lining up 3000 explosions - and directing the sum of the force of this chain of explosions onto an axis in the form of a motion mechanism was besotted with detail - at the same time crazy and revolutionary. - For a long time it was the complete opposite of all forms of meditation. - And yet the two extremes - have something to do with each other owing to ever more intermediate forms...irrespective of the fact that Arabs like driving Mercedes...

...Sunah...

- at some points - you ventured into Ottoman patterns and geometries. - Modestly, yet decidedly, you learnt to isolate / transplant certain elements from the contexts you found to be hermetic / and integrate them into your ideas for an exhibition:

By describing some of the parameters of the exhibition yourself, the following becomes clear: Even in the most far-flung mysticism there are tangents, indeed, real bridges, that are quite banal containers.- And anyone can use them like empty buckets...

Quotation from here:

'It is not individual images that are the most important, but rather relationships between images and flow... The arrangement and structure of the series of images are such that we see a formal line in terms of content - by way of links between the images - despite different motifs - but simultaneously permit free space and possibility in our vision and mind.
The relationships between images are fixed and loose at once. This is enabled by the selection of motifs, the construction of the images, which focuses on content, form and material. I have already written keywords for you, such as space-time, form-matter, in-out, positive-negative, micro-macro, light-dark, linear-circular, even-rough, real-fictional, concrete-abstract, random-deliberate, stable-fragile, clear-obscure, even-odd, empty-full, on-off, plain-complex, natural-artificial, static-dynamic, objective-subjective, boundless-restricted, horizontal-vertical, equal-uneven. The interlaced, repetitive structure is also an important quality of this work. Repetition takes place within a slide show (80 images). And there are three repetitions as a whole as three slide shows. The images are never exactly identical, even if the motifs are the same. They are the images that crop up again and again but are always different.

I focus on that which happens between the images.'

And here, in this sentence, I think, is the problem!

Focus once more between the parts!

Yours TB

Thomas Bayrle