



Ressort: Kunst, Kultur und Musik

Exploring Human-Object Relationships

ImpulsTanz Vienna, 29.07.2024 [ENA]

Geumhyung Jeong, the innovative South Korean performance artist known for her meticulously crafted and sometimes disquieting puppetry, has once again pushed the boundaries of performance art with her latest piece, "Find, Select, Copy and Paste." Presented at ImpulsTanz 2022, Jeong's work delves into the complex relationships between humans and objects, weaving a narrative that blurs the lines between the animate and inanimate.

Jeong's past works often feature her interacting with robots, vacuum cleaners, and hairbrushes, bringing them to life in ways that challenge our perceptions of agency and autonomy. In "Find, Select, Copy and Paste," she revisits the same movement material but eschews the physical presence of these objects. Instead, she evokes their essence, creating a haunting "presence of absence" that forces the audience to confront their own entanglements with the material world.

The performance begins with Jeong on an empty stage, a stark contrast to her previous work filled with tangible props. Her movements are precise and deliberate, echoing the interactions she had with her object-puppets in past performances. Without the physical objects, Jeong's choreography becomes a study in memory and absence. The audience is left to fill in the gaps with their imagination, recalling the objects that once were, now transformed into echoes of the past.

Jeong's ability to suggest the presence of objects through movement alone is a testament to her skill as a performer. Each gesture and pose is laden with intention, drawing the audience into a dance that is as much about what is not seen as what is. The result is a performance that feels both intimate and expansive, as Jeong's body becomes a conduit for the absent objects, their former presence lingering in the air.

One of the most striking aspects of "Find, Select, Copy and Paste" is how it highlights our deep entanglement with the objects that surround us. By removing the physical objects from the performance, Jeong underscores their pervasive influence on our lives. The audience is reminded of how objects shape our movements, thoughts, and interactions, even when they are not physically present. This "präsenze Nicht-Präsenz" (present non-presence) is a powerful commentary on the invisible threads that bind us to the material world.

The minimalist set design and lighting further enhance the sense of absence and memory. The stage is

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bathed in soft, diffused light, creating an ethereal atmosphere that feels both grounded and otherworldly. The simplicity of the staging allows Jeong's movements to take center stage, each gesture amplified by the emptiness surrounding her. This stark visual aesthetic reinforces the themes of presence and absence, drawing the audience deeper into the performance's contemplative space.

Jeong's "Find, Select, Copy and Paste" is a masterful exploration of the human-object relationship, challenging audiences to reconsider their own connections to the material world. Through her innovative choreography and compelling stage presence, Jeong creates a performance that is both intellectually stimulating and emotionally resonant. Her ability to evoke the essence of absent objects through movement alone is a testament to her artistry and vision.

In conclusion, "Find, Select, Copy and Paste" is a thought-provoking and deeply affecting performance that showcases Geumhyung Jeong's unique ability to blend the animate and inanimate into a cohesive, compelling narrative. Her exploration of absence and memory invites audiences to reflect on their own relationships with the objects that shape their lives. For those fortunate enough to witness this performance, it is an experience that lingers long after the final bow, prompting ongoing contemplation and appreciation for Jeong's remarkable talent.

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https://culture.en-a.eu/kunst_kultur_und_musik/exploring_human_object_relationships_-89478/

Redaktion und Verantwortlichkeit:

V.i.S.d.P. und gem. § 6 MDSStV: Dr. Nadejda Komendantova

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