

Coursework confirmation

Yes

BETWEEN INDIVIDUAL AND ASSEMBLY

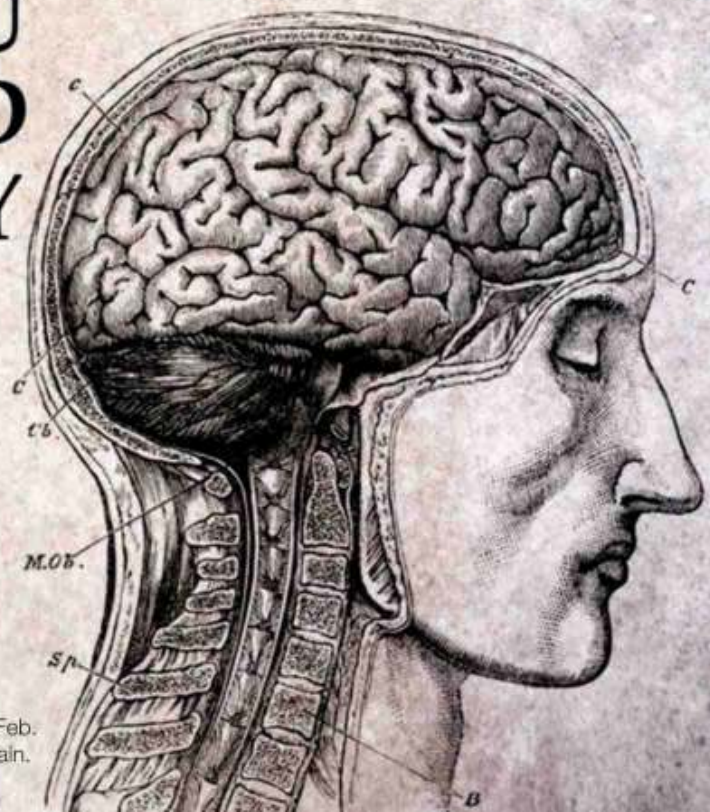
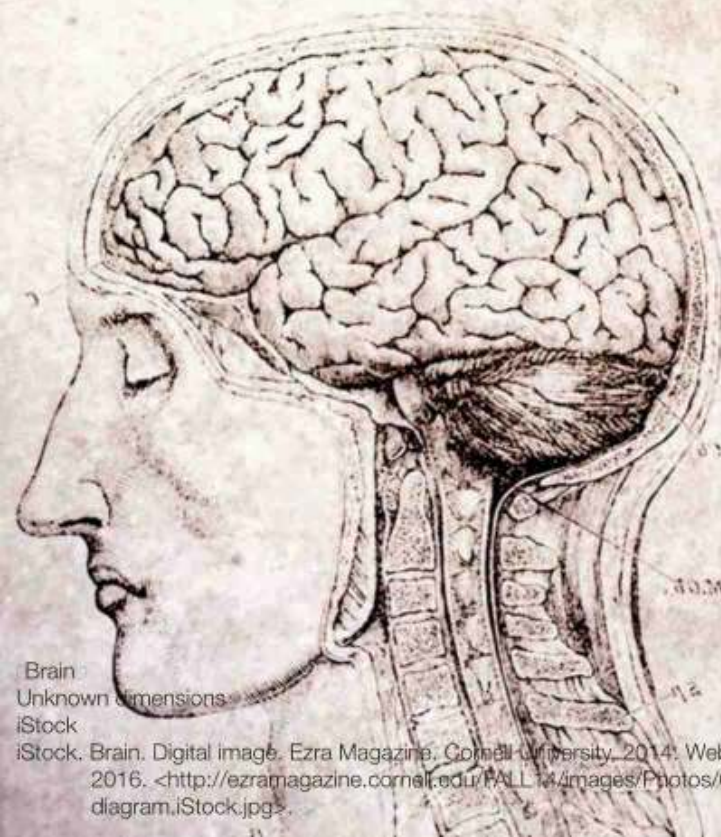
COMPARATIVE STUDY

Introduction

Individuals, particularly in masses, are particularly sensitive—responsive to subtle, but distinct fluctuations in mood and environment. When one individual becomes affected, the others too become affected by chain reaction, and the crowd becomes unified through emotion. Consequently, the affected

crowd also may influence the individual. As such, my comparative study explores the intimacy between an individual and the assembly, investigating the works of Do Ho Suh, Miroslav Paral, and Olafur Eliasson. These three artists, despite coming from very diverse backgrounds—South Korea, Czech republic, and Denmark, respectively—has each created an artwork that explores the theme of the relationship between individual and assembly, albeit having drastically different interpretations: Suh's "Cause and Effect" explores how the accumulation of past lives and ancestry may affect an individual, and how the individual may alternatively support a mass of people. Paral's "Suitcases" installation investigates how the accumulated spite during a war, specifically WWII, spreads to post-war trauma and hate, even affecting individuals that have little to do with the war itself. Eliasson touches upon how "The New Planet" affects his audience, observing how the kaleidoscopic patterns spread across the entirety of the room when the glass installation is lit up from within.

My own theme for my IB Visual Arts class is Transience. Having delved into its more literal interpretations, such as the brevity of life and beauty, I wanted to look at my theme from a new perspective. Everything is transient, for nothing lasts forever, but what marks a human's position in the transient world? What is our relationship with the larger bodies surrounding us? Although everything is transient, transience itself is relative. I hope to gain insight into how different artists perceive the relationship of smaller parts with its larger bodies.



BRIEF ARTIST BIOGRAPHIES

personal context

Do Ho Suh



Suh is a contemporary Korean artist whose works primarily explore the relationship between people and societies of different hierarchies, powers, and ethnicities. He works with a variety of mediums, including sculpture, oriental painting, and sculpture.

Born in 1962 in Seoul, Korea, Suh led a very exemplary life. He gained insightful international perspective once he began studying in college: First studying in Seoul National University, he later learned at Rhode Island School of Design, and finally graduated at Yale university in 1997.

He first began truly considering his Korean identity when he moved to America, when the emotions of living as a stranger in a foreign country started to surface and manifest in his heart. He began to think about the relationship between weak and powerful people, or how America--a land of people from an enormous range of ethnicities and backgrounds--could all come together and live in a single country despite their differences. Thus, these ideas on the issues or relationships within society are realized in his artworks.

Miroslav Paral

Born in 1955, Prague, Miroslav was born ten years after Germany lost World War II. The post war effects left a deep impact on Miroslav as a child, and the experiences he endured perhaps made him sensitive to people's distress, emotions, and cruelty. Or perhaps this is inherent in Miroslav as a characteristic of his personality.

Nevertheless, due to his rather detached character, little is known about him other than he attended an art school in Bechyně, made several works representative of Cesky art, and eventually became the president of the Ceramics Masters' Association of the Union of Artists in the Czech Republic, and the chairman of the International Artistic Association "Manifestation of Ceramic Performance" in 1996. Not much is revealed about his personal life.



Olafur Eliasson



Eliasson is a contemporary Danish artist whose works embody a variety of mediums, such as sculpture, painting, film, and photography. Many of his artworks concern the interaction between audience and the artwork, and the use of three-dimensional space.

Born in 1967, Eliasson spent his childhood in Iceland and Denmark. When he became older, from 1989 to 1995 he studied at the Royal Danish Academy of Arts. After he graduated, he established his art studio, Studio Olafur Eliasson. Since then he has led a very successful career and realized several major projects, such as *The Weather Project*, *Sea Corps Obra*, and *Inner City Out*. In fact, in 2003, he was the Danish representative for the 50th Biennale, when he presented a body of work titled *The Blind Pavilion*.

Today Eliasson works in Copenhagen and Berlin.

<<http://www.wired.co.uk/wired/archive/2015-02/04/creative-fellows-judge-olafur-eliasson>>

Do Ho Suh

Suh's artwork may be in large part be influenced by Buddhism--more specifically, by the belief in reincarnation and how the experiences of a soul in his or her past life, the karma, may mold the individual that reappears next in the reincarnation cycle.

This exploration of identity was cultivated since his days as a Korean university student in an America at Rhode Island School of Design, when he began to question who he was and where he truly belonged.

Hence, Do Ho Suh, as a South Korean in the United States of America, holds the identity of a foreigner, a stranger. His identity as a "no lander" led to a creative search of finding his place in the world. His artwork, "Cause and Effect", looks at the vortex of experiences that compose a person, as well as an individual's position in regards to the rest of society.

Suh's artwork, "Cause and Effect" is an attempt to decipher the boundaries between a single identity and a larger group, and how the two conditions coexist.

The artwork is interpreted from a primarily personal perspective, in which the past reincarnations of a person's soul define the individual currently existing in the reincarnation cycle. Alternatively, it explores a larger context of how a single person can affect a community. In other words, the reverse hierarchy, where one person must shoulder the responsibility of a mass of people.

"Cause and Effect"

Acrylic/stainless steel/
aluminium installation;
142.875 x 400 x 460 in
Do Ho Suh



Miroslav Paral

Development of style:

Miroslav's artworks are a combination of organic-based and rectilinear-based pieces. As his artform develops, he adds further elements of surrealism in his organic forms, using the unconscious desires of love and death to imbue them with a certain carnal brutality. (Unfortunately, I was not able to look at his rectilinear shapes other than "Suitcases" in the particular exhibition I visited)

"Suitcases"

Installation composed
of lithium suitcases
unknown dimensions
Miroslav Paral

The photo of the suitcase on the right refers to the metal installation, "Suitcases", and shows how this art piece was affected by historical context: The Germans initiated the first offensive move--they annexed a large portion of the border region of Czech and overtook the land, forcing the Czech citizens to abandon their homes and evacuate (the Jews too suffered a similar fate). After the war, Czech took their revenge. It was an eye-for-an-eye situation: the Czechs forced the Germans away from the territory they seized. One recurring image in particular left a strong impression in Miroslav's mind--suitcases.

He stated, "All what was left were witnesses in form of suitcases left on the loft of those houses."

Purpose and significance

This series of lithium suitcases was created in order to be installed in the town's public space (though not mentioned, most likely Cesky Krumlov Square). The authorship of this installation was suppressed because the artist felt that the "direct testimony of the objects is more important".



*Note that initially, Miroslav created a series of figurative sculptures entitled, "Expulsion from Paradise", but he felt that the title was rather misleading (more specifically, the word "paradise", which mismatched with the war-environment). It was intended to reflect the expulsion of Germans from Czechoslovakia, portraying human suffering, frustration, and anguish. Miroslav revised the artwork and ultimately created the series we see today. Suitcases, after the strong impression of suitcases he saw during his childhood when the Germans were forced out.

Olafur Eliasson

Eliasson is a prolific contemporary artist whose works often explore the three-dimensional, the architectural, and a variation of color that is capable of drawing viewers into a mesmerized, bewitched state.

His style is refined, rather minimalistic, but also undeniably elegant and beautiful. His architectural forms most likely derive from his education in Denmark, a country known for its innovative designs in furniture and other structural forms.

Today, Eliasson is considered one of the leading contemporary artists of Denmark, renown for his minimalistic, beautiful installations. He is known particularly to place emphasis on the interaction between the viewer and the artwork, a key idea in the contemporary art movement.

In regards to significance, the artwork literally represents a "sphere" --or in this case, "colloid" -- in space, providing a more abstract interpretation of a planet, as perceived through the eyes of an artist. Its jewel-like form suggests that the artist perceives the planet like a precious treasure.

Eliasson's artwork, as seen in the photo below, presents its audience an interactive artwork, one where the viewer can observe and take note of how their own movements around the structure will interrupt the shadows created from the illuminated glass medium. This interaction between viewer and artwork may be analogous to our own interaction with our planet, or how we should interact --with care, love, and appreciation.

"The New Planet"

Glass Installation
95 x 95 x 200cm
Olafur Eliasson



Visual Analysis

All images on this page portray sections of Do Ho Suh's "Cause an Effect", created in 2007. It is an acrylic & satinless steel & aluminum frame installation, with dimensions 142.875 x 400 x 460 inches.

Do Ho Suh "Cause and Effect" 2007

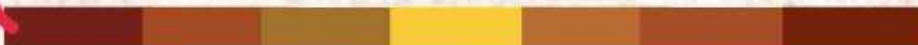
Acrylic & stainless steel
& aluminum frame,
142.875 x 400 x 460 in.

Artwork:
Contemporary installation

Movement:
Conceptual art



Gradation analysis



The use of warm color accentuates sensations of life and vitality, as adhering to theme of the artwork: the social interactions between a single, living individual and an entire society of people. The relationships between human beings are animated and intimate, like the red and orange shown in the image above.

Colors:

The installation uses a smooth gradation of red, orange, and yellow. Beginning from an intense, vivid red from the bottom of the tornado-resembling frame, the artwork adopts a gradually more yellowish hue as the it spirals outwards. As the last few tendrils of this vortex trickles into the expanse of the ceiling, the yellow returns to its original vibrant red.



Texture/choice of medium:

Due to the acrylic medium, the texture of the installation is smooth, glossy, and appears to be semi-transparent.

The glossy and transparent property allows the artwork to be illuminated from the inside out, thus further accentuating the dynamic mood of pure energy exhibited, as well as creating a light spiral on the floor reflecting the turmoil occurring up above. Overall, the choice of medium enhances the dynamism in the artwork.



Form I

The installation is arranged into the general form of a vortex, of a spiral that begins from a single man at the bottom of the installation (see picture right), to an entire community of people piggy-backed over each other.

They are densely packed, and the artwork is arranged much like a chandelier--a general circular base on the ceiling coupled with hanging strings of ornaments, or in this case, people.

Form II

The artist employs the repetition of the slightly bent form of a rather nondescript man.



His proportions adhere to those of reality, but the scale of this human figure is much smaller than that of a real human. The accurate representation and the compilation of small men serve to perceive the entity of society as a whole (to perceive how people consist assembly)

There are two positions of the nondescript man portrayed: one standing up, and another riding on the shoulders of the man below him. All of them, however, have their arms bent backwards and securely wrapped around the legs of another, thus effectively linking them altogether. The solid link between the figures symbolically represents strong links between the perceived people (how people rely on each other).

Context:

This installation is an exploration of one's identity through both psychological and physical perspectives. The artist delves into the theme of identity, attempting to decipher the boundaries between a single identity and a larger group, and how the two conditions coexist.

Suh explores the cause of what consists an individual, drawing upon the possibility of past lives--as represented by the hundreds of little men mounted upon the single individual at the bottom--and the effect of what these influences and experiences may have on the identity created today. The artist represents these this society of influences as a chaotic, powerful energy that twists and contorts vividly, almost viciously, into a lone human being. However, the artwork may equally represent the hierarchies of a bureaucratic society, in which the lives of many people depend on the work of one person.



All images on this page portray sections of Do Ho Suh's "Cause an Effect", created in 2007. It is an acrylic & satinless steel & aluminum frame installation, with dimensions 142.875 x 400 x 460 inches.

Visual Analysis

All images on this page portray sections of Miroslav Paral's "Suitcases", an installation composed of lithium suitcases Paral made himself. I took the photos myself when I visited the Paral's exhibition in Czech Republic.

Miroslav Paral "Suitcases"

Lithium Suitcases Installation
Unknown dimensions
(but adhere to real-life
proportions of actual
suitcases)

Artwork:
Lithium installation

Movement:
Czech Modern Art



"Suitcases"

Visiting the "The Czech-Krumlov Surreality" Exhibition

I visited an exhibition called "The Czech-Krumlov Surreality", which is a temporary exhibition focusing on the works of Paral located in the gothic-renaissance cellars of the state castle and Chateau of Cesky Krumlov. The atmosphere and experience of admiring the artwork was emphasized by the mood of the exhibition, which was an old, underground area lined with brick and cobblestone.

Detached from the lively bustle of tourists and the sunniness of natural light, the cellars instead create "a space where the personal ceases to be personal, the regional ceases to be regional, the Czech no longer Czech. Here you can find yourself in an underground city of time and space and in the context of things, you can discover their logic."

Color

Due to their lithium medium, the suitcases consist of a mottled dull greenish-grey, their subdued metallic sheen giving them a cold, bitter aftertaste. The metal causes the installation to look harsh and rather lonely, despite there being a crowd of suitcases. This is because of the evenly spaced, geometric organization of the suitcases, in which none of the suitcases are touching each other. There is no interaction. They don't help or rely on each other. They are simply standing in line, filing for their forced expulsion, much like the Germans during post-WWII.

Form

Each lithium suitcase are made to be exactly proportional to suitcases in real life--both their dimensions and their detail adhere to life-sized suitcases.

They are minimalistic in detail, geometric shapes composing their cuboid forms. Consisting of parallel lines, there is a uniform quality about these suitcases.



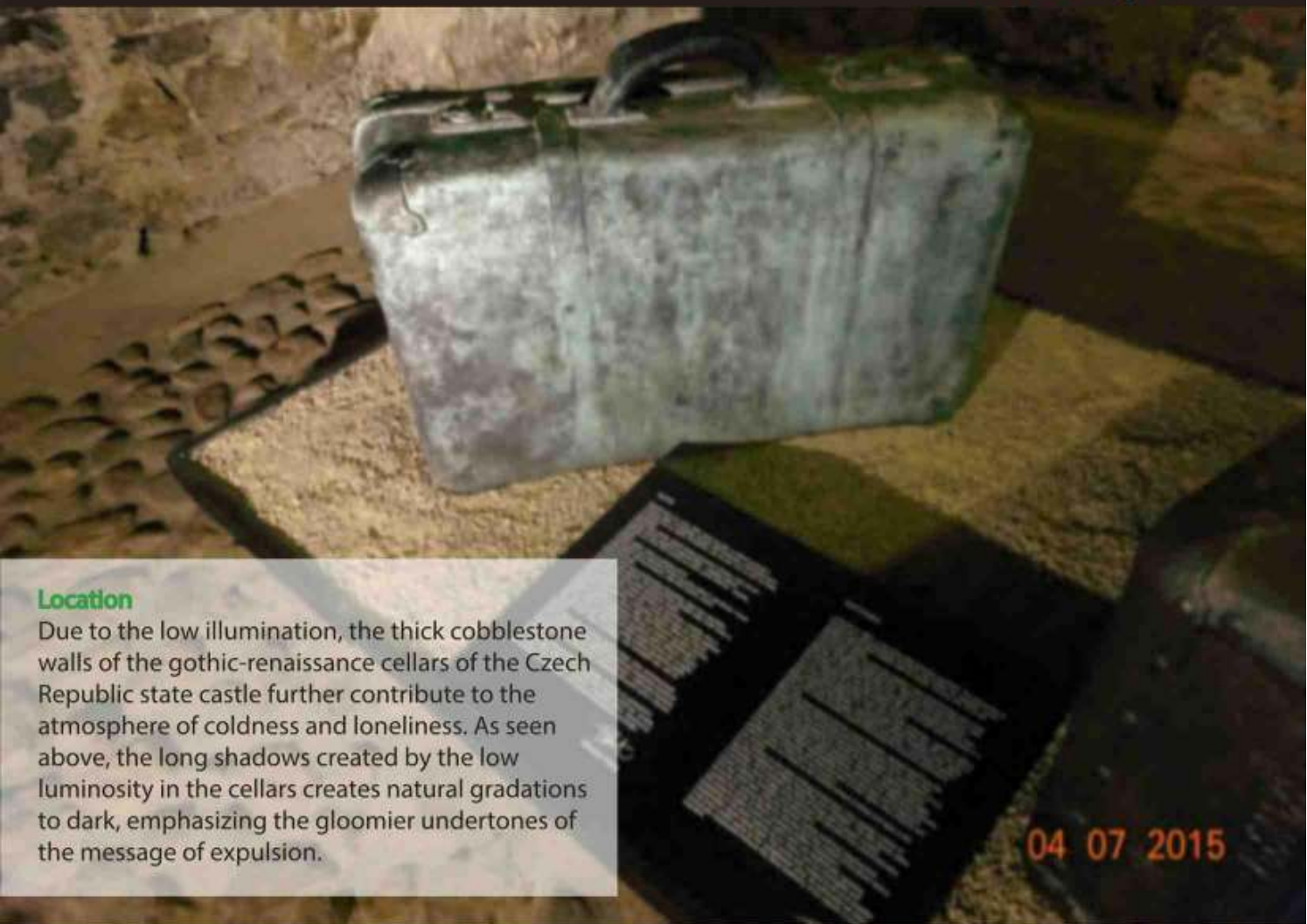
Observe mottled greenish-grey color of suitcases (above)

All images on this page portray sections of Miroslav Paral's "Suitcases", an installation composed of lithium suitcases Paral made himself.

Miroslav Paral

Visual Analysis

I took the photos myself when I visited the Paral's exhibition in Czech Republic.



Location

Due to the low illumination, the thick cobblestone walls of the gothic-renaissance cellars of the Czech Republic state castle further contribute to the atmosphere of coldness and loneliness. As seen above, the long shadows created by the low luminosity in the cellars creates natural gradations to dark, emphasizing the gloomier undertones of the message of expulsion.

Detail

The suitcases are organized into rhythmically repeated intervals, lined up vertically across a stretch of a slightly elevated rock platform. This single-file arrangement of suitcases is reminiscent of the Germans who, quite literally, were made to line up and go to exile.

Despite the similar appearances of the suitcases, every suitcase actually consist of slightly different detail. There is individuality, but it is easy to miss, perhaps much like the Germans forced out of Czechoslovakia--we only remember them as people who left, their faces blurred with the passing of time and forgetting of old memories.

Context

The icon of the suitcases as a symbol of expulsion originates from a strong impression during his childhood days of seeing the travel suitcases of Germans forced to leave their homes on seized Czech territory.

Miroslav states, "All what was left were witnesses in form of suitcases left on the loft of those houses."

Initially, Miroslav first created a series of figurative sculptures entitled, "Expulsion from Paradise", but he felt that it mislead the state of things into its proper context. He meant the artwork to present a mirror image of the expulsion of Germans from Czechoslovakia, human suffering, frustration, and discontentment. Only a few years later, while the German community continued pressing their demands for erasing the Benes' Degrees off the context of European history, did Miroslav create this series of lithium suitcases called "Expulsion".

Visual Analysis

All images on this page portray sections of Olafur Eliasson's "The New Planet", a glass installation made in 2014 of dimensions 95 x 95 x 200cm. The source is olafureliasson.net.

Olafur Eliasson □The New Planet□ 2014

*Stainless steel, aluminum,
colored glass, paint
(black, yellow), halogen bulb*

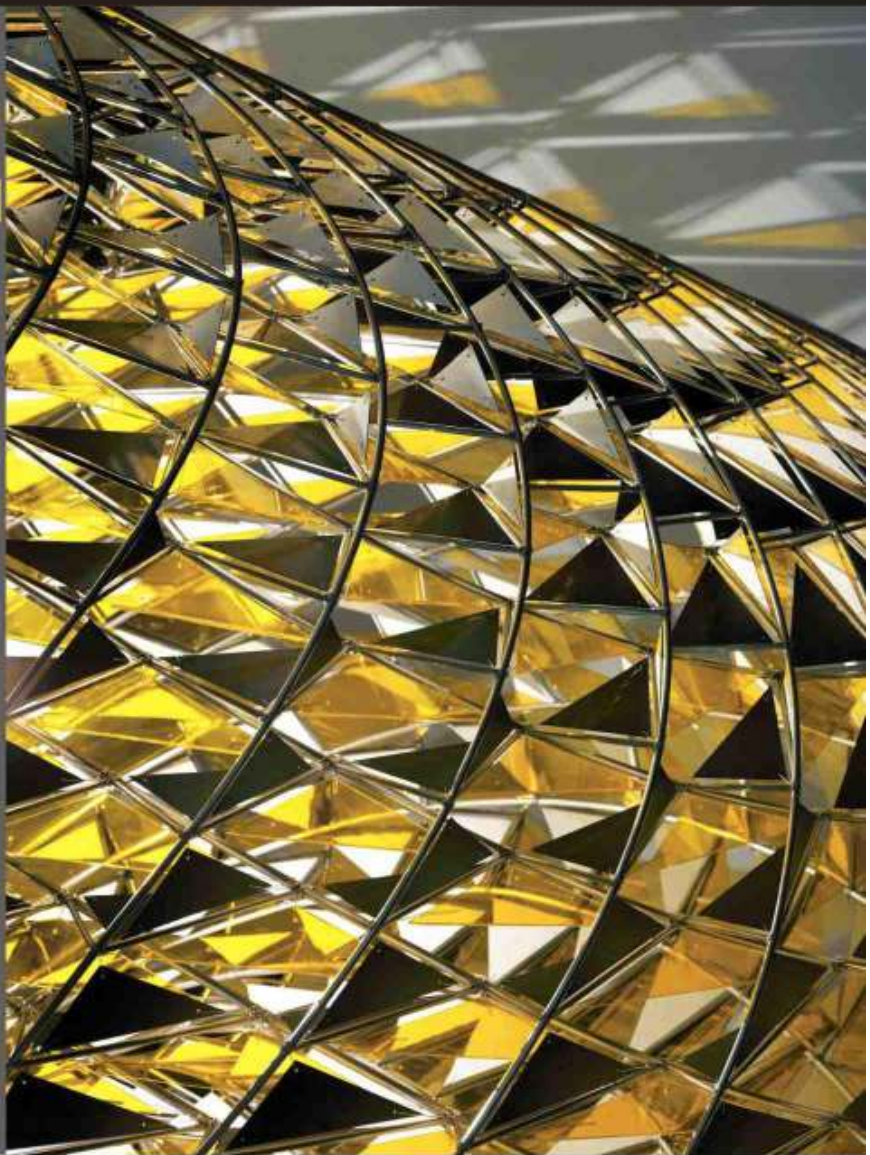
Artwork:
Contemporary sculpture

Movement:
Conceptual art



**binary yellow and black colors*

The artwork uses binary colors of yellow and black.

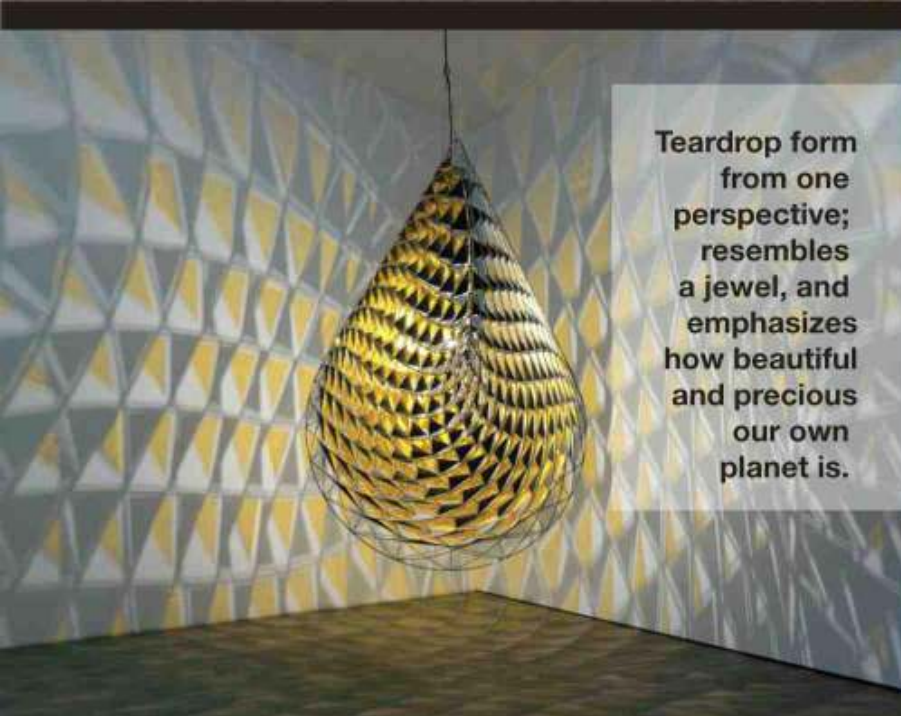


Colors:

The halogen bulb shines from the inside of the sculpture, illuminating the room with a binary colored shadow of yellow and black, which in turn is interrupted by even intervals of white where the glass of the sculpture impedes the path of light rays.

The artist uses very clearly defined solid colors. This is to emphasize the kaleidoscopic pattern created by the colored on the walls around the sculpture. Thus the sculpture effectively uses the space around it and converts the environment too into part of its artistic domain.





Teardrop form from one perspective; resembles a jewel, and emphasizes how beautiful and precious our planet is.

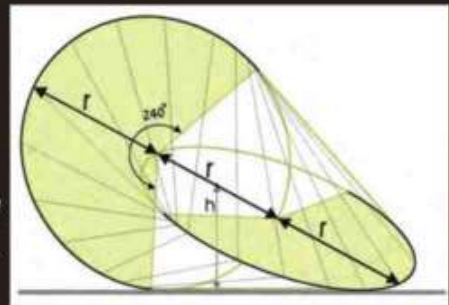
Form:

The artist uses a unique roughly spherical structure called the **oloid**, which is a type of complex three-dimensional circle. The oloid in turn is divided into a curving geometrical repetition of yellow and black triangles, thus enabling the light illuminating the sculpture from within to project the patterned surface onto the walls and the floor encasing the artwork. The repetition and curvature of the triangles create harmony and draws its viewers into an entranced state. In fact, the way the triangles curve organically around the structure creates the feeling of movement, which according to the artist, was inspired by how the bustle of movement of individual flying birds create a harmonious shape when flying as a flock.

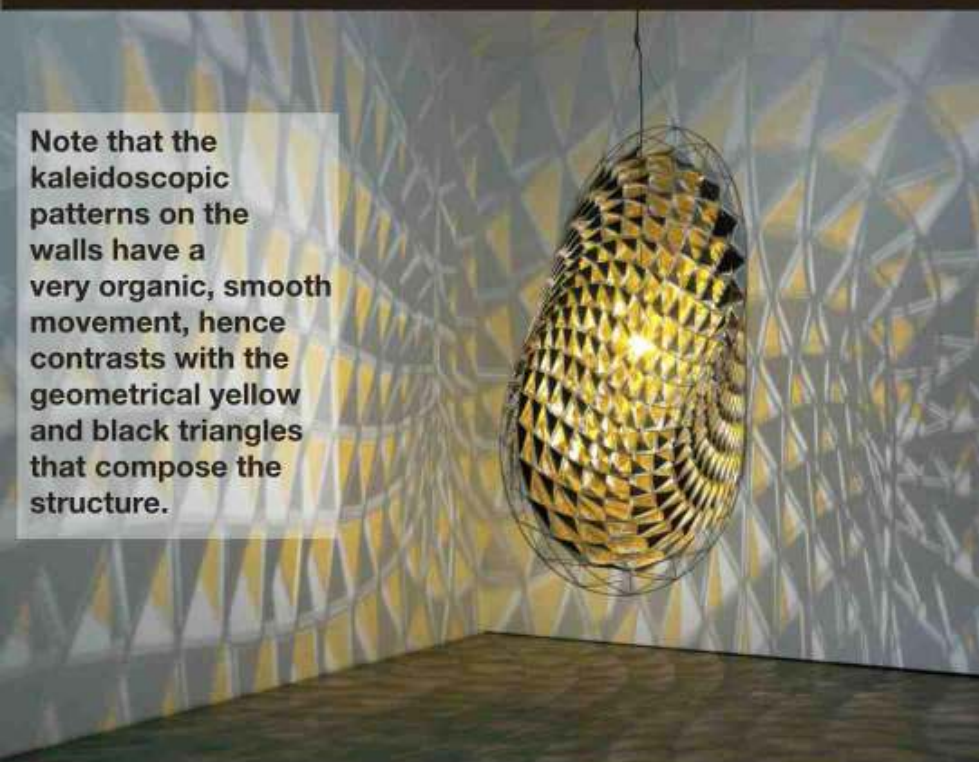
Olafur Eliasson Visual Analysis

All images on this page portray sections of Olafur Eliasson's *The New Planet*, a glass installation made in 2014 of dimensions 95 x 95 x 200cm. The source is olafureliasson.net.

**Note: In technical terms, the way to create the oloid is to place two congruent circles perpendicular to one another with the centre of each lying on the circumference of the other. The scientist Paul Schatz discovered this geometric form in 1924.*



<https://en.wiki2.org/wiki/Oloid>



Note that the kaleidoscopic patterns on the walls have a very organic, smooth movement, hence contrasts with the geometrical yellow and black triangles that compose the structure.

Texture/choice of materials:

The artist's choice of materials are stainless steel, aluminum, and colored glass. These varieties of materials have shiny, very smooth, and reflective surfaces, thus serve to further enhance the illumination within the sculpture as well as its gem-like nature.



Context:

Entitled *The New Planet*, Eliasson presents a new, unique and more abstract form of a suspended structure. The mesmerizing, kaleidoscopic patterns the sculpture projects onto the space and its viewers is analogous to the interactions Earth has with the people living on it. Both coexist to create a certain dynamism and harmony, which only emerges throughout our experience of our planet. Additionally, illuminating the artwork from the centre is much like the hot cores inside planets. Eliasson's sculpture thus quite literally represents a *"sphere in space"*—in other words, a planet.

Summary of Comparison

Formal Qualities

Miroslav Paral "Suitcases"

Lithium medium;

Scale adheres to life-size dimensions of suitcases;

Rhythmic repetition of suitcases (large units);

Simple detail; exhibits a strength and heaviness corresponding to minimalism in his installation

Dark colored (dark mottled greenish-grey);

Work located on the ground;

Smooth texture;

repetition

More rectilinear form;

Use of simple shapes

Three-dimensional:
installation/sculpture;

Gradation of red,
orange, and yellow;

Upside-down
spiral vortex form;

Installation clearly
connected
and sprawled across
the ceiling;

semi-transparent acrylic
medium creates subdued,
gently glowing illumination
across the surface;

Smooth,
gently curving line
movement;

Use of warm color;
use of light as a
medium of expression;

Dynamism expressed
through flow of
curved lines;

Repetition of small units
(little orange/
yellow & black triangles)
to create
harmony

binary colors: alternate
between yellow and black;

Oloid structure: abstract
geometrical shape
composed of complex
circles;
suspended form, like
a large, precious
jewel;

colored glass
creates sharp reflections
of light across
the surface;

suspension of installation
(in air)

Do Ho Suh
□Cause and Effect□

Olafur Eliasson
□The New Planet□

Summary of Comparison

Personal/Cultural Context

Miroslav Paral "Suitcases"

He was of the more rebellious, detached sort as a child;

Dislikes social events; very sensitive to share anything about himself;

No biography available; just snippets of his life and thoughts through his artist's intentions in observed exhibition;

Questioning the morality of his people and the Nazis during WWII;

Nationality: Czech Republic

questioned human behavior/identity

Although Do Ho Suh spent his childhood in Korea, he gained international experience once he became a university student in America.

Artworks appear to have strong emphasis on conceptual significance. When Suh came to America as after living much of his life in Korea, he experienced a huge culture shock. He began questioning and exploring his own identity, the hierarchies of society, and the concept of home.

Nationality: South Korea

internationally recognized artists:
has represented his country

impressive university education;

Share interest in use of space and interaction of humans with the environment;

Have strong sentiments of nationalism;

Spent his childhood in Iceland and Denmark, and continues to work to this day in Copenhagen and Berlin; Eliasson is an artist who has for the most part kept within his country's borders.

Artworks appear to have strong emphasis in aesthetics--on an elegant, refined line movement. The style adheres to that of much Danish furniture; (Note, Eliasson grew up and today still works in Denmark);

Nationality: Denmark

Do Ho Suh
[Cause and Effect]

Olafur Eliasson
[The New Planet]

Summary of Comparison

Significance and Purpose

Miroslav Paral "Suitcases"

(Icon of suitcases as symbol for exile)

Created as an expression of the ethical and social implications of the expulsion of Germans after WWII out of Czech Republic.

Message: emphasis on the fact that all sides of WWII suffered, the Germans in particular because they were subject to much blame after the war had passed.

It follows human nature to return spite with spite--hate is often passed down through the generations.

Exploration on identity;

Human relationships
are often
burdensome;

Significance of a
smaller part in
relation to the world
surrounding it
(individual + assembly)

Exploration on
the intimacy between
a single individual
and a group of people;

(Icon of a little plastic man
to represent an individual in society)

Significance of the single
man at the bottom of
vortex in relation to the
experiences and karmas
of his past lives--our past
actions influence our fates

Vortex shape also relates
to a reverse hierarchy,
where one person carries the
burden of an entire assembly of
people;

Exploration of a
rather abstract perspective
of a new, jewel-like planet;

Interaction between people
and the environment: the
artist expresses a desire to
view a planet in a positive light;

Significance of the
abstract form of the oloid
as an attempt to
bring new perspective
concerning the
value of a planet
(As indicated through
its jewel-like form,
a planet is something
to be treasured);

appreciation of
the harmony
and dynamism of
life/environment;

Do Ho Suh

□Cause and Effect□

Olafur Eliasson

□The New Planet□

A Note on Sources Used...

How did I select the artists studied in this comparative study and from what sources did I get my information from?

I came across Do Ho Suh in a magazine called Diplomatic Light, which is a Korean magazine, and it featured him as one of the leading artists of South Korea. I also selected the photograph of Do Ho Suh from an artist website called art.21, and I got the pictures of his artwork, *Cause and Effect*, from a website called Colossal and Lehmann Maupin.

For Miroslav Paral, I took all the pictures myself when I went to an exhibit in the state castle of Czech Republic featuring Czech modern art. I also got my information on the purpose and significance of the artworks from the descriptions attached to each artwork at the exhibit. I did, however, obtain his educational background from ckrumlov.cz, a website dedicated for Paral.

Finally, I found Olafur Eliasson simply by browsing the internet, when I came across his website olafureliasson.net, from where I obtained all information and pictures about him except for the photo of his face, which I obtained from Wired.

Reflection on Unifying Theme and my Opinions on Selected Artworks

Personally, I was caught by the conceptual idea of a tiny man carrying an inverted mountain of tiny men in Do Ho Suh's artwork, shouldering the burden of a few thousand lives. It immediately made me think of social hierarchy, and the significance of those in power and the responsibility that follows it.

It connects to the overall unifying theme of the relationship between the individual and assembly, exploring the dependency and inequality defining a bureaucratic society, whether the individual or the larger assembly is truly in a position of power. Nevertheless, all the little men of the installation are faceless and indistinguishable from one another, showing that it is within human nature to act as a unified whole, regardless of the power inequalities storming within the hierarchy.

Personally, I was initially drawn to the artwork because it made me wonder: for what reason would an artist want to make so many metal suitcases? My next thought followed: Perhaps the artist has traveled quite extensively... I would like to find out a little more about his lifestory--and thus I investigate him in this comparative study.



I think *Suitcases* connects to the unifying of the relationship between individual and assembly, because hatred and spite often moves like a heavy, ugly beast, that crawls and poisons everything it touches. The emotions of the larger masses, especially violent feelings like revenge and hate, spread like wildfire, easily affecting even individuals unrelated to the event (such as the progeny of the soldiers from the war). Hence, just as the Germans committed many crimes during WWII, Czech Republic responded with heavy spite of their own.



I was initially attracted by Eliasson's artwork simply because it looked beautiful. I loved the combination of rectilinear triangles coupled with the organic, befuddling shape of the oloid.

It refers to the unifying theme, however, in a different way from the other two artists--Eliasson's work is optimistic. It encourages its viewers to love and appreciate our planet. It believes that individuals are capable of taking care of the land they live on, allowing the assembly (planet) to persist.



Personal Connection to the selected artists

ATTRACTION TO SELECTED ARTISTS

One of my main reasons for choosing Suh, Paral, and Eliasson is due to my desire to explore three-dimensional works in my IB work. Having completed numerous two-dimensional works, I wanted to strengthen my skills with working with three-dimensional pieces. Before I begin with the thematic connections between my comparative study and my IB work, I would like to place importance on how I came across the studied artworks and why they caught my interest, as written below:

Why did I choose these artists?



Doodle, Digital image
5x4 in., 2016

I chose Miroslav Paral because he particularly caught my attention when I visited Austria and Czech Republic during my 2015 summer vacation. For Miroslav, I was entranced by the violently organic, yet surprisingly delicate thoughts behind his metal sculptures (though the artwork I chose from Miroslav is an exception--contrary to Paral's generally organic sculptures, *Suitcases* is geometric in form).

For the other two artists, I had specifically wanted to investigate the use of three dimensional space. Hence I chose Do Ho Suh and Olafur Eliasson. I initially found Do Ho Suh in a special art edition of a Korean magazine. I was immediately drawn to several of his works displayed, particularly the *Cause and Effect* installation I chose to analyze in this investigation (I was intrigued by the possible symbolic meaning of a single man at the focus of the vortex, supporting the hundreds of other tiny men on his own tiny shoulders).

I later discovered Olafur Eliasson, and among his wide variety of works I was attracted by the enormous lantern-like sculptures he created, and the fusion between light, shadow, and color. I have not seen many artworks that are able to use light in a way that evokes an aesthetic elegance, as opposed to merely *flashy*. Overall, I chose the artists for their diversity in portraying different forms of installation--the three dimensional form I plan to explore next for IB art.

Personal Connection to the selected artists

MOVING MY IB WORK INTO A NEW DIRECTION

Moreover, I have also wanted to study more conceptual artists, so that I could gain inspiration to create artworks that are more modern in style or nature. Art continues to develop and progress into ever yet more exciting forms, and a certain thrill fills me when I imagine myself part of this movement, this expansion of creativity.

the idea of looking at how an individual piece
has a place in the larger assembly... the
idea of how an object has a role in
the transient quality of our world....



Doodle II, Digital image
10x5 in., 2016

the idea of time being relative, of the transience
of one object more short-lived than that of another
object... the idea that everything has an end...

My overarching theme for my IB Visual Arts subject is **TRANSIENCE**. As mentioned above, one of my main reasons for exploring these artists was to expand my knowledge on three-dimensional works of the contemporary movement, having worked on mainly two-dimensional works. Another reason is that I wanted to gain new insight into exploring my theme of transience by going beyond the literal meaning of transience: Everything is transient--the factor that marks the difference between all transient, however, is how an object is transient relative to another. Why do things end? Is it because the larger whole broke down or is it because the individual components broke down first? It is the comparison between individuals and the larger whole surrounding him or her. Hence, I expand my theme by exploring the **relativity of transience when considering organized bodies (the relationship between individual and assembly)**.

THEMATIC CONNECTION

Connection to Personal Work

CONCEPTUAL INSPIRATIONS FOR MY IB WORK

Inspired by these artists, I began working on a mirror installation that I decided to entitle *Mirrored Crossroads*, which explores the concept of perspective and the forming of a perfect society, or a utopia. As an artwork that conveys dual significance, I feel that it connects with the pessimistic view point of Parol's *Suitcases*, which explores exile and banishment from one's own homeland. People are exiled from a society because the society is incapable of housing a certain group of individuals. There is a flaw with society, with the larger assembly, that makes it lacking, insufficient to include all variety of individuals. This reveals the flaws of utopias, for the supposedly perfect society has no room for those who are not perfect, making the utopia simply an ideal and not a practical goal.

Nevertheless, it also connects with the more positive view point of Olafur Eliasson's *The New Planet*, which perceives our Earth to be a glimmering, sparkling, beautiful jewel to be treasured and appreciated. This positive perspective is represented by the hopes sustaining the idea of a utopia. The idea of a utopia exists because somewhere within the human psyche people believe that they are sufficiently inherently good to successfully produce a perfect society. They believe that individuals have the power to depend on each other to build a society, an assembly, where all is fair and good.

Hence, *Mirrored Crossroads* explores both the belief-pessimistic and the belief-optimistic regarding utopias, the idea that the perfect society is unachievable, but nevertheless imaginable. Finally, it relates to Suh's *Cause and Effect* because it explores the intimacy between an individual and the larger body. I question, is it the role of the masses, of the assembly, to create order in the individuals? Or is it the role of the individuals to be outstanding citizens to ensure that the larger assembly has successfully produced a perfect society? Which role has the larger burden? And who shoulders the responsibility?



"Mirrored Crossroads"

Dimensions: Six 6x6in hexagonal mirrors

30 10 2015

Connection to Personal Work

CONNECTIONS TO FORMAL ELEMENTS

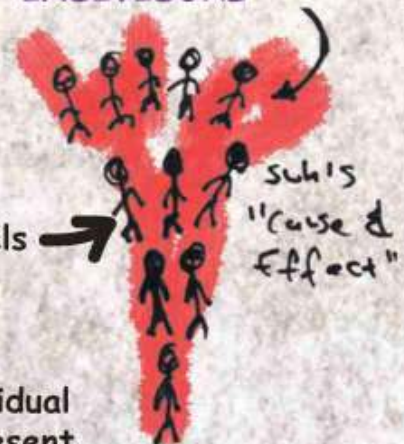
Inspired by the artists' use of three-dimensional form, I also decided to make my own installation.

UTOPIAS = A FORM OF ASSEMBLY

My IB work, "Mirrored crossroads", investigates the relationship between individual (components of society) and assembly (utopia). I thus explore the influence the three investigated artists --Paral, Suh, and Eliasson-- has on the technical work or formal elements of my IB work.

USE OF REPEATING UNITS TO REPRESENT "INDIVIDUAL"

I was also inspired by Suh's use of repeating units of plastic models to represent an "individual".



Similarly, I will use individual units, hexagons, to represent "individuals" in my installation, namely the components sustaining a utopia.



Inspired by Eliasson's "The New Planet", I also want to suspend my installation. My installation symbolizes a utopia, which involves similar elevated ideals as does "The New Planet". I want to use suspension to show that utopias are fragile and are prone to fall.

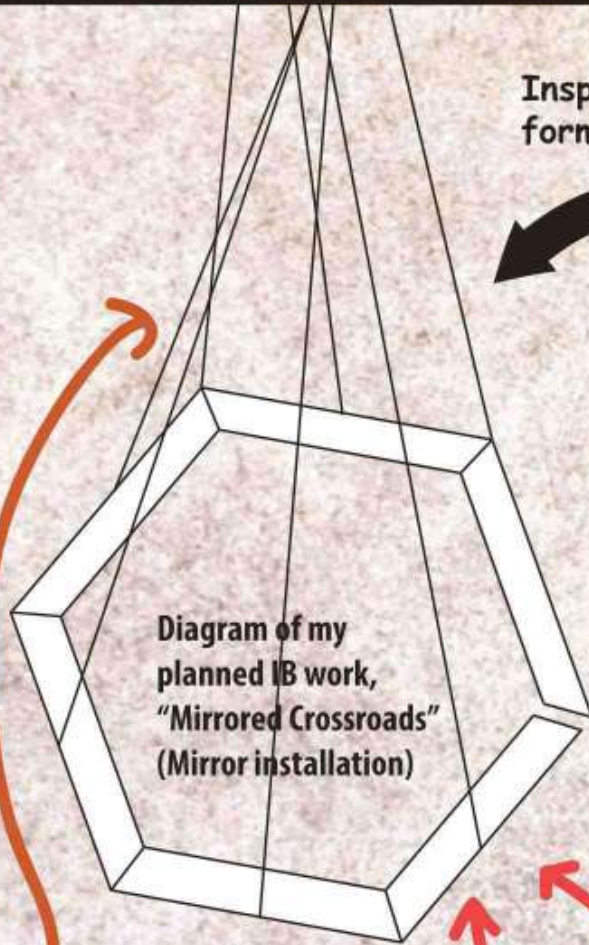


Diagram of my planned IB work, "Mirrored Crossroads" (Mirror installation)

USE OF ICONOGRAPHY:

Paral uses the icon of the suitcase to represent exile of people who don't fit in their community, (indicating the deterioration of a society). Similarly, I feel like it is important to also portray those rejected from a utopia. Maybe I can use the icon of shattered mirrors instead to represent a deteriorating community?



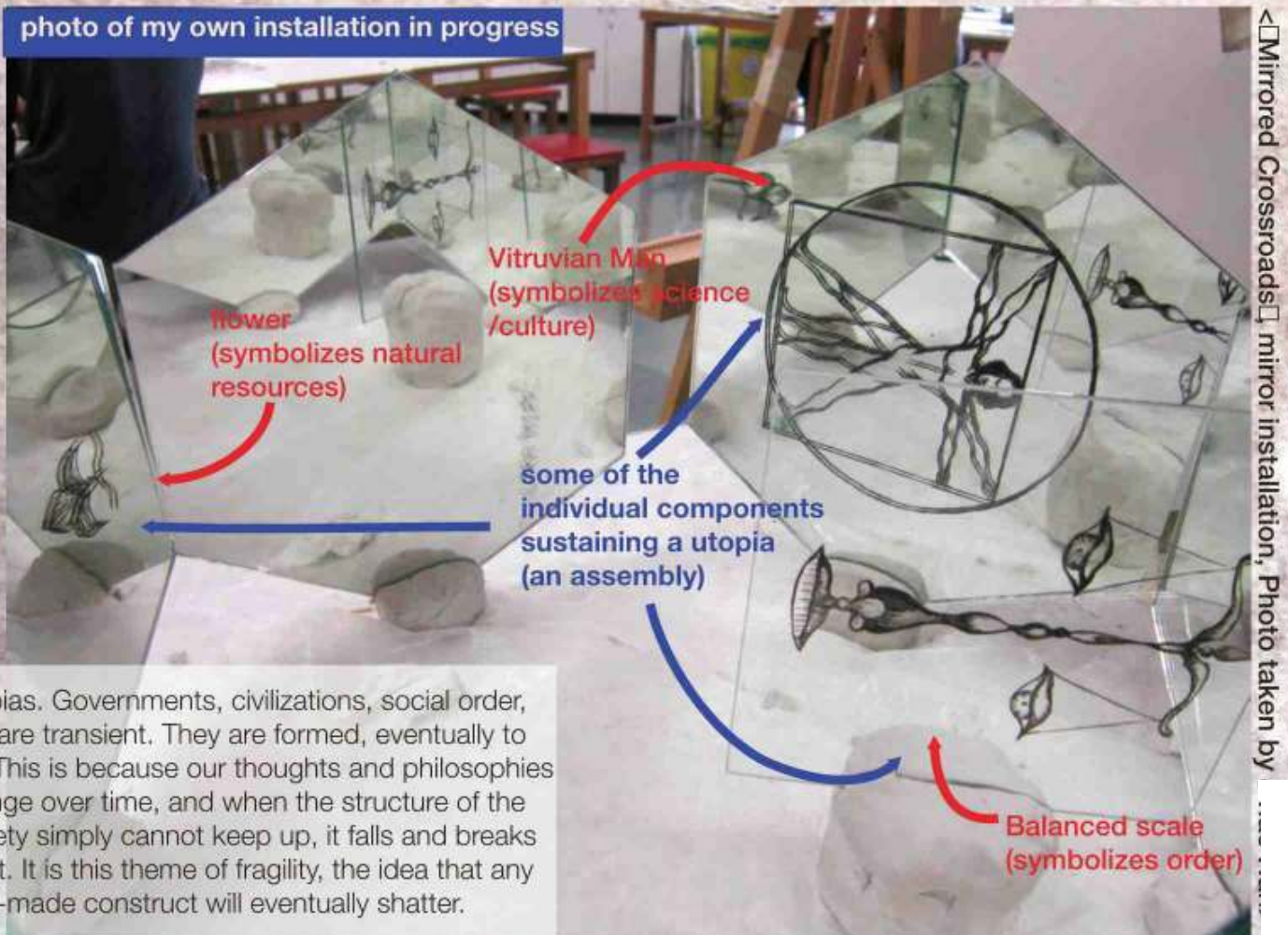
Connection to Personal Work

REFLECTION

Mirrored Crossroads, which is a three-dimensional artwork exploring the theme of the intimacy between the individual and the larger assembly within utopias, relates to my theme of transience because any form of social structure is transient--all civilizations rise and fall. The question, however, is to ponder whether civilizations fall because they have grown too large or whether they fall because its individual components have started to break down.

This is because the relationship between the individual and the assembly is transient itself--it cannot be sustained for long periods of time. There are discrepancies and limits to how far individuals can think or work in agreement. However, the length of its how long the relationship persists depends on perspective, interpretations, and what kind of individuals are involved. The fact that the three artists that I studied all have different opinions serves to show how distinct individuals may be, and how difficult it is to act as a larger body. Nevertheless, the assembly too is capable of affecting the individual, just as well-structured societies can cultivate upright (or not-so-upright) citizens. However, as illustrated by the impossibilities of a utopia, there is a limit to how the assembly may affect the individual. The relationship between the individual and the assembly, in my opinion, is volatile at best, and ephemeral in nature.

photo of my own installation in progress



◁Mirrored Crossroads▷ mirror installation, Photo taken by

Utopias. Governments, civilizations, social order, --all are transient. They are formed, eventually to fall. This is because our thoughts and philosophies change over time, and when the structure of the society simply cannot keep up, it falls and breaks apart. It is this theme of fragility, the idea that any man-made construct will eventually shatter.

When I think of my artwork with regards to the theme of this comparative study, I can't help but ponder how distinct components depend on each other nature of human masses--despite being prone to move as a unified whole, it cannot be denied that a human mass, by definition, is composed by an assembly of individuals who are all distinct and different from each other. Although it is within human nature to depend on each other to create what we call a unified society, all civilizations fall with time because we are unable to become homogenous. However, I don't see this as a bad thing--it is difficult to determine whether change is good or bad, and personally I love that the world is composed of so much diversity.

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