

DOOSAN Gallery presents DOOSAN Curator Workshop Exhibition *Don't Care If You Give Me the Evil Eye* from January 15 to February 15, 2020. The participants of the 9th edition Suzy Park, Jihyung Park, and Meerim Cheon have co-curated the exhibition.

Don't Care If You Give Me the Evil Eye invites artist Jia Chang in an attempt to practice collaborative curatorial. Recently, the art and culture scene has witnessed a revival and fragmentation of feminist discourse. In this current state, it seems timely to examine how Jia Chang's works and critical angles on them over the past two decades could be recontextualized. Chang's works have been discussed, and more or less confined, in terms of a series of recurring concepts such as violation of the taboo, feminism that puts forward the independent woman, Foucault's notion of madness, and Kristeva's concept of abject. This exhibition strives to reexamine the dominant interpretation of Chang's works from the 2000s to now and seeks a methodology of extended reading. Accordingly, *Don't Care If You Give Me the Evil Eye* is not a solo exhibition of Jia Chang but a show *about* Jia Chang. The title of the show comes from a phrase in *Red Drawing* series. It implies Chang's artistic way of speech as well as the curatorial direction of this show. By proposing approaches that have not been ventured or deliberated based on the particular language that Chang has accomplished, this project attempts to discover a multitude of messages inherent in her works.

Three co-curators have worked as a team to make one exhibition while offering each one's critical perspective within it. Suzy Park highlights the notion of affect as the common of Chang's works. Park proposes to tackle the issues of performativity and love by discussing the body, the cause and place of affect, and the transitions that take place inside and outside of it. Jihyung Park ventures an in-depth-reading of the physical sensations and tactile visuality that is accompanied in Chang's text and writing, which has not been given due attention as the intensity of the images overshadowed them. Meerim Cheon reinterprets Chang's works from the standpoint of cult aesthetic, focusing on the medium-specificity of the artist's photography and videos. Notably, Cheon observes the relationship of image ideology and the narrative of Chang's works by way of the artist's methodological features of her artistic medium. Three different approaches unfold metaphorically within a single lump through overlapping audience flow and the interrelation among the works in the gallery space. Multiple paths welcome the viewers to enjoy the show as one pleases and come to communicate with diverse critical perspectives.

DOOSAN Curator Workshop is designed to guide and support young Korean curators with their professional development. The program selects three curators every year, and organizes contemporary art lectures, workshops, and seminars led by professionals of diverse fields. After the workshop, the three participants are provided with an opportunity to actualize their studies and research by co-organizing an exhibition.



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