

NEW FOUR

TEXT BY EMILY CHANCEY

CHLOË CHEUK

CHLOECHEUK.TUMBLR.COM



Chloë Cheuk: The Burst of Pleasure (2012)



Chloë Cheuk: Dependence (2015)



Chloë Cheuk: Until I am found (2017)



Chloë Cheuk: Until I am found (2017)

Chloë Cheuk's art reveals the personal and collective interior experience. Echoing the minimalist sculptures and installations of Félix Gonzalez Torres, the multimedia artist works simultaneously in sculpture, installation, photography, interactive media, and video. Recently graduated from Concordia University in Montreal with an MFA in Sculpture and before the School of Creative Media at City University of Hong Kong, Cheuk's practice blends her sculptural background with a technological or media-based approach, and increasing interest in psychology.

Cheuk works with emotions. "My work starts from an idea rather than a medium," she says. Raw feelings are her materials, as she finds symbolic meaning and reflections of emotional and human connection in objects, devices, and their pairings. By deconstructing and reconstructing ready-made objects to represent various human conditions, Cheuk addresses such themes as love and loss, happiness and detachment, daily experiences and memories. Her video *Iris* (2014) requires visitors to communicate with a pair of virtual hands via gestures like a bodily "language." *Iris* investigates human behavioral codes. In another sculptural work, *I am fine, I am good, I am happy* (2016), a printer repeatedly prints everyday, empty phrases. "There's this culture of people asking how you're doing in a very surface-level away. We give a very simple answer and then just move on, but we all are going through ups and downs. I compare this to a machine," she says. Cheuk's treatment of objects like toothbrushes, balloons, printers, and clocks opens them up and tells of our complex relationships to them and each other.

CONCEPTUALISM EMERGING ARTISTS

DINO ZRNEC

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Dino Zrnc: Untitled, (2017)
Photo credit: Artist
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Dino Zrnc doesn't believe in breakthroughs in art. "I'm combining different approaches that have probably been in use at certain points in history, and I'm relating them to my own observations and experiences," he says. When working on a series of paintings, the Zagreb and Vienna based artist prefers to find a system or set of structures to work with and then simultaneously follow and break the logic of the process. Most of his painting series are divided into modes of execution and systems. Painting here is a matter of looking and pointing out the overlooked and hidden elements, and pushing them in the desired direction. "A big part of my practice is focused on experimental ways of making, as well as experimenting with different exhibition formats," he says. His working method has been described as "performative painting," as it is only through experimental gestures performed in the making of an object that the canvas becomes a painting.

His decision to make something often emerges from his context and location, paired with personal findings within his studio-based practice. "The research, or I would rather call it reaction, comes at the stage when I'm working on a specific exhibition that relates to the findings within the institution, features of the space, and so on," he says. His practice generally relies upon informed reaction rather than research. "When I'm in the studio, I like the idea of the material taking me somewhere," Zrnc says. Even when his works involve sculpture and installation, he still contends with painting. Zrnc relies upon the structures and narrow paths the discipline provides to experiment and create unique works.



Dino Zrnc: Untitled, (2017)
Photo credit: Petra Mrsa.
© Courtesy of the artist

SARAH ANCELLE SCHÖNFELD

SARAHSCOENFELD.DE



Sarah Anelle Schoenfeld: Antibacterial Groundreading, 2017
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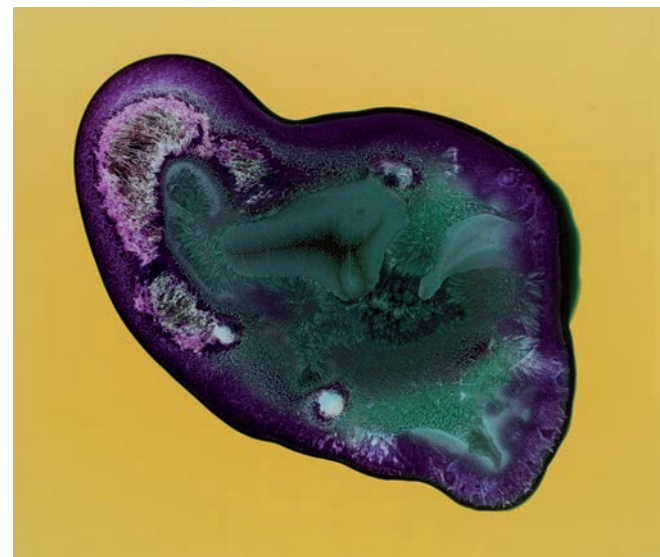


Sarah Anelle Schoenfeld: Hero's Journey, 2014

The body is Berlin artist Sarah Schoenfeld's creative tool, as both an artistic medium and a site of sensory internal and external experiences. She is best known for her installations and sculptural objects exploring drugs – both natural and synthetic. Her work depicts the undepictable and makes the internal and seeming invisible visual. Inspired by her time working in legendary Berlin nightclubs like Berghain, Schoenfeld turned her studio into a laboratory and took images of pharmaceutical and recreational drugs at once artistic and scientific.

She exposed liquid drug mixtures – everything from caffeine and melatonin to MDMA, LSD, heroin and speed – to film negatives. The resulting chemical reactions were magnified into large prints to form this body of work which somehow capture the psychological effect of drugs. Whether the viewer has used the drugs depicted or not, the images render quite accurately the feeling we imagine they provide. By merging the fields of photography, alchemy, pharmacy and psychology in All You Can Feel, Schoenfeld reinforces the value of images and their power over us, even when picturing the unimaginable.

Her pieces raise questions about identity. We wonder to what extent narcotics – whether recreational or prescribed – influence our sense of self and personality. In her first US solo show Alien Linguistic Lab, Schoenfeld explores our heightened sense of anxiety and alienation and investigates the popular 1950s theory that UFO's are manifestations of nuclear anxiety which might be understood as spiritual imbalance or representative of mental health issues. This is conceptual work that explores myth, history, memory, psychology and identity through experimentation, science, photography, and art.



Sarah Anelle Schoenfeld: All You Can Feel, 2013



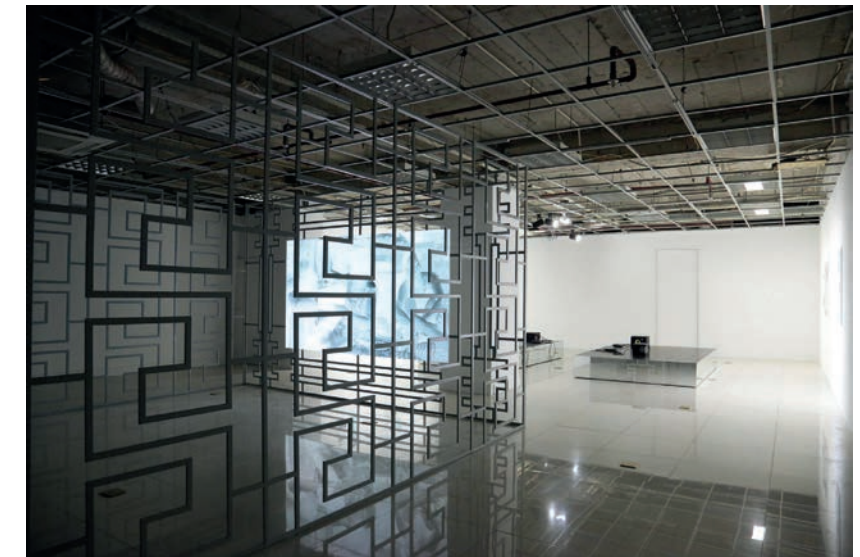
Sung Tieu: Emotion Refuge, Micky Schubert Gallery, (2015)



Sung Tieu: Emotion Refuge, Micky Schubert Gallery, (2015)



Sung Tieu: Parkstück, Fragile, Berlin, (2019)



Sung Tieu: Remote Viewing, Nha San Collective, Hanoi, (2017)

Sung Tieu is a Vietnamese-born artist who has lived most of her life in Berlin and London. Her work is informed by her experiences of alienation. "I don't feel I belong to one certain culture, nor a certain nation. Rather I am interested in looking at how these constructs can be shaken, deconstructed and questioned and how conscious recognition of one's own selfhood and freedom is tied up in certain dialectics," she explains. She challenges issues of national history and identity, migration, exile, and the transnational movement of people and objects driven by capitalistic commercialism or diaspora. The lesser-known history of Vietnamese communities in Germany, in particular, has been a subject of interest in her past work.

SUNG TIEU

SUNGTIEU.COM

Tieu, who will present two major institutional solo exhibitions at Haus der Kunst in Munich and at Nottingham Contemporary in early 2020, is currently interested in the manipulative potential of sound. During the Vietnamese-American war, PSYOPS created a psychological warfare tool called 'Ghost Tape no. 10' which was a fictional sound recording exploiting deep-seated Vietnamese spiritual beliefs, used against Vietnamese soldiers. "I am intrigued how our ideological, religious and neo-liberal beliefs can be questioned, manipulated and altered through sound," she explains. Tieu's approach draws from a personalized and fictionalized account of her upbringing. "It is not so much about being conceptually linear or about following certain conceptual traditions, but rather, it is about playing with the tropes of conceptual art and conceptualism/minimalism in general to create something that is deeply subjective, personal and perceptive," she says. She does not gravitate towards specific mediums but rather convolutes them in a process of assemblage in order to address what issues she finds deeply concerning and what questions her psyche or subconscious raises.

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