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*"flipping through pages keeping a record of time":*

Theresa Hak Kyung Cha & Jimmy Robert

Curated by Jacob Korczynski

September 6 - November 3, 2024

Opening Friday, September 6, 7-9pm

Performance

Jimmy Robert - *Object/My affection* (2007-2024)

Performed by Raymond Pinto

Sunday, September 8, 5pm

And Sundays through November 3

From September 6 -November 3, 2024, PARTICIPANT INC presents *"flipping through pages keeping a record of time": Theresa Hak Kyung Cha & Jimmy Robert*, curated by Jacob Korczynski.

*"flipping through pages keeping a record of time"* proposes an intergenerational dialogue between Theresa Hak Kyung Cha and Jimmy Robert. Sharing a prolific engagement with performance, Super 8 film, and text, this assembly of their work in all three mediums takes the limit of the page as both material and a contested site of meaning.

The exhibition title is a quote from the first line of Cha's *Untitled (le 22 juillet)* (1976). Composed on unlined office stock, each of the thirty-three handwritten passages repeats once, producing corresponding couplets before she proceeds to the next. As with the four other text works by the late artist presented here, Cha is moving through multifarious formal approaches that push against the legibility of language and multiply difference. Likewise, Robert takes paper as readymade in both drawing and sculpture that undoes their authority as document, subverting the standardization and stability of the material. For *Western Manipulations* (2008/2024) Robert revisits an extant written work, abrading the inscription of language and redacting the final words completely through a layer of tape.

On June 28, 1976 Cha composed another untitled text in Amsterdam. At the top of the second page she writes:

*one folding in another folding in one in another folding  
fusion...dispersion*

The fold manifests itself throughout Robert's practice via an attention to the objecthood of paper as with *Western Manipulations*. For Cha, the fold is present in her texts including *Untitled (1e 22 juillet)* where language is enmeshed through formal strategies of visual poetry.

Time is folded through the weekly presentations of Robert's performance *Object/My affection* (2007-2024). Originally staged by the artist himself in a solo presentation at Art Basel Statements in 2007, and then again in a group exhibition at West London Projects the following year, this version will be performed by multidisciplinary artist Raymond Pinto. *Object/My affection* takes place in a custom-built structure where the performer interacts with two parallel walls. His movements are informed by the gestures in a Super 8 film by Robert (blown up to 16mm) at the same time as his body also intersects with the beam of the projector. As in Cha's performances *Reveille Dans La Brume* (1977) and *Other Things Seen, Other Things Heard* (1978), the solo performer's body is a tactile and temporary surface for image making.

In addition, the fold is also a means to understand the negotiation of multiple languages by both artists. Together they share the strategy of writing English and French simultaneously, the interplay between these two languages building upon Cha's first language of Korean and Robert's mother tongue of Creole.

Chronicled and memorialized by Cathy Park Hong in her essay *Portrait of an Artist*, the violent death of Cha at thirty-one years old imposes a retrospective view on her practice. This presentation seeks to adopt a parallel historical view on the work of Robert through a focus on his studio output prior to 2010. That was the year we met in Amsterdam, and the majority of Cha's works assembled in this exhibition were produced both there and in Paris during 1976. Their shared time in these cities are further points of contact between the two artists.

*"flipping through pages keeping a record of time"* asserts the accumulation inherent in reading and writing. Both acts produce a concatenation of time, but also people. Writing is a proposition of propinquity with others in the future, reading is a proposition of propinquity with others from the past. Or as Cha writes in her text from which the title of this exhibition is taken:

*someone else beside you  
someone else beside me*

—Jacob Korczynski, August 30, 2024

A parallel publication titled *distinguish the limit from the edge* will expand the proposed dialogue between Theresa Hak Kyung Cha and Jimmy Robert by assembling a selection of additional work by both artists. Edited by Jacob Korczynski, *distinguish the limit from the edge* is commissioned by Book Works and published with the support of the Ministry of Culture, Sports and Tourism and Korea Arts Management Services in association with Participant Inc on the occasion of *"flipping through pages keeping a record of time"*: Theresa Hak Kyung Cha & Jimmy Robert.

**Theresa Hak Kyung Cha** was born on March 4, 1951 in Busan, South Korea. Her family remained in Korea until 1962 when they emigrated to America, settling first in Hawai'i and then moving to San Francisco in 1964. After graduating from high school, Cha enrolled briefly at the University of San Francisco and then transferred to the University of California at Berkeley where she continued her studies for ten years, receiving four degrees: B.A. Comparative Literature (1973), B.A. Art (1975), M.A. Art (1977), and M.F.A. Art (1978). In 1976 Cha lived in Europe, studying at the Centre d'Etudes Americaine du Cinema in Paris and also spent time in Amsterdam. In August of 1980 Cha moved to New York City. She worked for Tanam Press, editing *Apparatus* (1981), an anthology of writings on film theory and the same imprint published *Dictée* (1982), a book-form collage of poetry, found text and images. In 1982 Cha was the artist-in-residence at the Nova Scotia College of Art and Design, Halifax. On November 5, 1982, she was murdered in New York City.

Recent solo exhibitions include *Theresa Hak Kyung Cha: audience distant relative* (2022) curated by Min Sun Jeon at the Hessel Museum of Art, Annandale-on-Hudson and *Between the Teeth* (2021) organized by Isabelle Sully & Matt Hinkley (Unbidden Tongues) at Manifold Books, Amsterdam. Recent group exhibitions include *Cascadence* (2021) organized by K.R.M. Mooney and McIntyre Parker at Altman Siegel, San Francisco and *Dust Clay Stone* (2020) curated by Haeju Kim at Art Sonje Center, Seoul.

**Jimmy Robert** was born in Guadeloupe (FR) in 1975 and currently lives and works between Paris and Berlin. He completed his Honours B.A. in Fine Art and Critical Theory at Goldsmiths' College in London from 1996 to 1999, and was a resident at the Rijksakademie van Beeldende Kunsten in 2004 and 2005. Robert was the subject of *Akimbo*, a mid-career survey at Nottingham Contemporary in 2020, which travelled to Museion, Bolzano and CRAC Occitanie, Sète in 2021. Recent solo exhibitions include Moderna Museet, Malmö (2023); Kunsthalle Baden-Baden (2022); Künstlerhaus Bremen (2022); The Hunterian, Glasgow (2021); Centre d'art contemporain - la Synagogue de Delme, France (2016); Museum M, Leuven (2017); The Power Plant, Toronto (2013); Museum of Contemporary Art, Chicago (2012); and Jeu de Paume, Paris (2012). Robert's performances have also been presented at Tate Britain, London; MoMA, New York, and Migros Museum, Zurich.

His most recent performance *Joie Noire* premiered in 2019 at KW Institute of Contemporary Art, Berlin and travelled to Kaaitheater, Brussels. It was reprised in March 2023 on the occasion of *Exposé·es*, a group exhibition curated by François Piron at Palais de Tokyo, Paris in conjunction with a solo exhibition of Robert's work at the Centre National de la Danse, Paris-Pantin.

**Jacob Korczynski** is a curator and a PhD candidate at the Malmö Art Academy. He has curated projects for the Stedelijk Museum, Cooper Cole, Western Front, and the Badischer Kunstverein, and his writing has been published by *Afterall*, *BOMB*, *Camera Austria*, and *Flash Art*. With his curatorial projects taking the form of exhibitions, screenings, and publications, he is also the editor of *I See/La Camera: I (If I Can't Dance I Don't Want to Be Part of Your Revolution)*, Andrew James Paterson's *Collection/Correction* (Kunstverein Toronto & Mousse Publishing), Jimmy Robert's *Revue* (Leopold-Hoesch-Museum), and Nour Bishouty's *1-130 Selected Works Ghassan Bishouty b. 1941 Safad, Palestine - d. 2004 Amman, Jordan* (Art Metropole & Motto Books). A former participant in the de Appel Curatorial Programme, he is also the recipient of the inaugural General Idea Fellowship from The National Gallery of Canada.

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Image: Jimmy Robert, *Untitled* (2005), A4-sized painted aluminum sheets and cardboard box. Collection of Hugo Brown. Exhibition view from *Persona* (2008) at the Parc Saint Léger - Centre d'art contemporain. Photo: Aurélien Mole © Parc Saint Léger

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PARTICIPANT INC is located at 116 Elizabeth Street, floor one, between Broome and Grand Streets. The closest trains are the J/Z (Bowery) and the B/D (Grand); the closest wheelchair accessible stop is the 6 (Canal). Entry is on grade and the gallery is barrier free throughout with an all gender, wheelchair accessible bathroom. Service animals are welcome.

PARTICIPANT INC

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