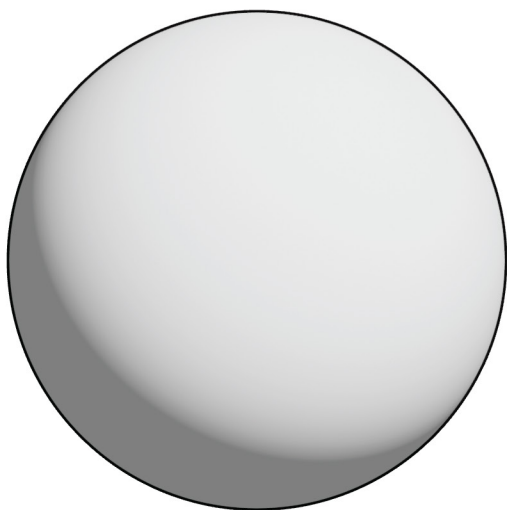


Of Why Not Now,
When?

Tapes and Measurements





Tapes and Measurements is fundamentally the director's cut of oxxy444's first exhibition, *If Not Now, When?* I believed that the booklet made for the exhibition didn't do it justice and, therefore, wanted to create a source of rigorous explanation regarding even the most minuscule characteristics and details unnoticed. The title, *Tapes and Measurements*, perceives that exact notion. I wanted information to exist that covered and manifested all my intentions in the process of creation as well as the finalization of the exhibition. What better time to do this than right now? A month after the conclusion of *If Not Now, When?* When all the dust has settled, and I've had time to digest these emotions and articulate this overwhelming sense of actualization. This booklet is an attempt to capture just that.

I hope discovery and clarity come to mind.



is an organization that drives to give opportunities and inspiration. It is to provide opportunities for one's dream to become a reality and an actualization, inspiring the community around us. There's nothing more profound or less. It is with the pure intention to give and to create a movement of freedom.

If Not Now, When?

The first exhibition, If Not Now, When?, explored the idea of hesitation. The desire to make an idea into reality is an expiration that flees us too often. From the years we only get to experience once to the expressions that we feel at a moment's notice and to the nuances of life that feel like de ja vu, it is a gratitude to all for one to experience and express all.

Space

The overall exhibition had a rectangular shape. There were four significant walls to display a piece of work. The wall and the space's roof were ceramic white, while the floor was wood grey. There were, in total, around 20 changeable light bulbs. We ended up removing most of them. The space had some echo. The most crucial factor of the space was its minimalistic potential.

Sound

The sounds present during the exhibition were all silhouettes of my life. It was a seven-hour playlist that included songs like *That Night In Hawaii When I Turned Into A Panther And Started Making These Low Register Purring Tones That I Couldn't Control... Shit Was Wild* by André 3000, *It Was All a Dream* by 250, *Bela* by Senyawa, and *PARASIL* by Travis Scott, to name a few. The speakers were engineered to fit in ratio with the overall space of the exhibition.

Smell

The incense lit up for the exhibition was from Aesop. After testing several incenses from different brands, I decided that the one from Aesop was the best because of its nuances, which drew memories of Thailand, a country I spent my childhood in. I wanted to put my life into this space. Therefore, having the chance to immerse the audience in a subconscious yet planted shadow was something that I wanted to create.

Experience

We wanted to provide the viewer with an experience involving a direct, intimate relationship with the exhibition space. Usually, when going to an art museum, gallery, or exhibition, there are swarms of people as well as staff. Therefore, the experience cannot be a direct dynamic between the space and yourself. To achieve such an experience, we decided to be absent from the space. From this, stemmed an entirely new dynamic between the audience and the space. People became more curious about entering the area yet hesitant since no one welcomed them. Even when the audience was strolling through the space, it was obvious that they were, on some level, tense and confused about why there was no one. We thought this was an appropriate approach or philosophy for an exhibition because we didn't want to burden the audience with time and information. Going to an art installation of sorts comes with a burden of time and commitment. We wanted to give a sense of freedom. For the audience to stroll through the exhibition even if that meant a minute of viewing.

A Reception

I wanted a reception—a place for people to understand that this was the start, a place of reassurance, a place where the incense and the booklet for the exhibition could be placed. I wanted there to be a reception without a receptionist.

Works

The works themselves were created out of curiosity and genuine experimentation. I wanted to convey no deeper meaning through each work. I thought all the works displayed looked aesthetically pleasing and were great visually. Of course, deeper significance came after. However, I think it is an important distinction to make that there was no deeper meaning behind each work at the start.

Pittsburgh

This was a photo taken in Pittsburgh, Pennsilyvennia. I enjoyed the highlights and the fuzzy quality of the overall composition. However, the most appealing trait was the general coloration of the photo.

What was a picture of a motorcycle turned out to be an accurate representation of my identity. The fuzzy outlines of the bike started to look like the walls, roof, and chimneys of a Hanok house, a traditional Korean home. It synced completely with my identity as a Korean on American soil, and even more so since I felt more in tune with the culture of America than Korea. The fuzzy quality of the image conveyed a sense of confusion about where my real identity stood, a grey area between a Korean and an American.



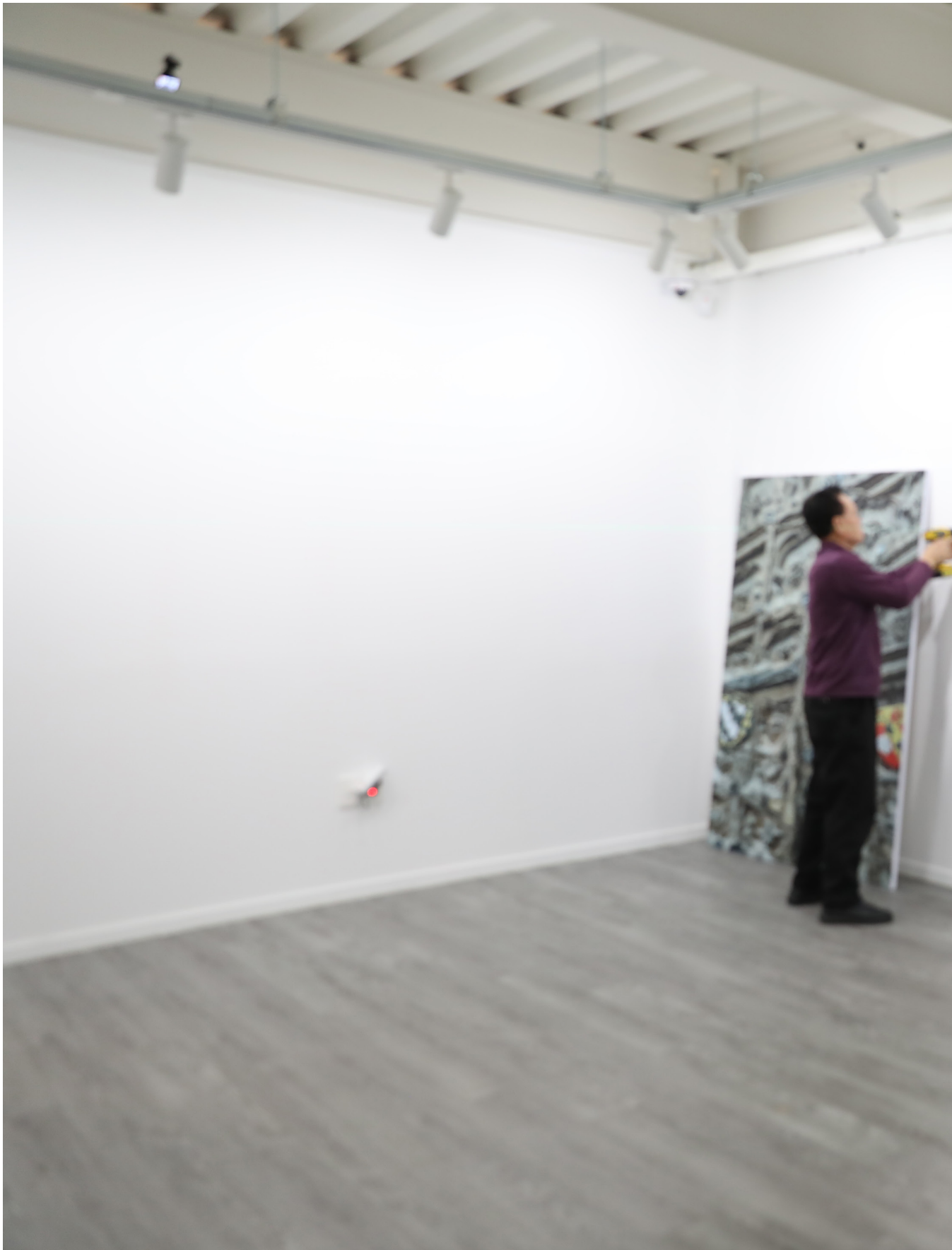
Wall

This photo was taken at Oxford University, England. It shows a door leading into one of the many schools of Oxford.

Through this photo, I wanted to convey the metaphoric saying of hitting a wall. When we hit a wall with a profession, study, or life, we take a few steps back and assess our lives as a whole. A similar action is taken quite frequently by artists working on a big canvas. They step back numerous times to check if the general ratio of the composition still makes sense. If the artist only works on a smaller area of the composition, it's more likely that the details won't align with the ratio of the composition. I feel this notion with Korean society. Generally speaking, an average Korean student strives to get into a good high school, a good college, a good job, and a good retirement. The obsessive process feels like too much, focusing only on one part of a canvas: life. The liberation of emotions and thoughts one is open to have in this life disappears because there are things only a certain age and time can feel. To be conscious of our conditional existence and the wonders of life around us. To understand what that means, feel it breathing through your skin. This is a practice that can only be practiced at any age, yet how profound would it be to become ahold of these ideas when still experiencing the new in life?

Like these walls aren't broken down but only distorted, my message to one is not to break the walls of standard but to put one's own freedom of expression and thought into these standards to make one's life of one's own intent and will.







Moss 1,2

Moss 1 and 2 are inverted versions of the same photo. While they are inverted color-wise, they are also inverted in the sense that one has a physically positive state while the other has a physically negative state. When looked closely, one can realize that maybe these dots spread throughout convey words in brail. And yes, they do convey daily words in brail. However, is it really the truth that we see brail in these series? Is brail even brail if put on a 2D surface?

I really wanted these two pieces to convey the relationship between reality and truth. We realize everything that is observed isn't as simple as being observed. There are so many other axioms that provide us information for the observed to be observational. What does this mean in relation to the universe, human relations, or even us and ourselves? How can we find the middle ground of peace?



Symmetry

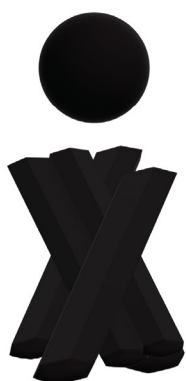
Symmetry talks about a significant individual fading away from your memory. All the information about the memory is there except the person. However, if it's a memory with an important person, the whole point of the memory is likely the person. If the entire point of that memory is gone, would the memory still be the same? Or a new one?

Symmetry talks about the world flipping upside down as someone like your lover disappears from your memory. Therefore, I thought an inverted world accurately expressed this type of phenomenon. As the world is flipped, the colors are all flipped into opposites. Hypothetically, if I could flip this current reality or invert it, would I be able to see the memory as it is? Maybe.



Summer

oxy and Friends



oxy

If Not Now, V

Tapes and M

When?

Measurements



I2 20 2

I.I.25