

JEAN SHIN



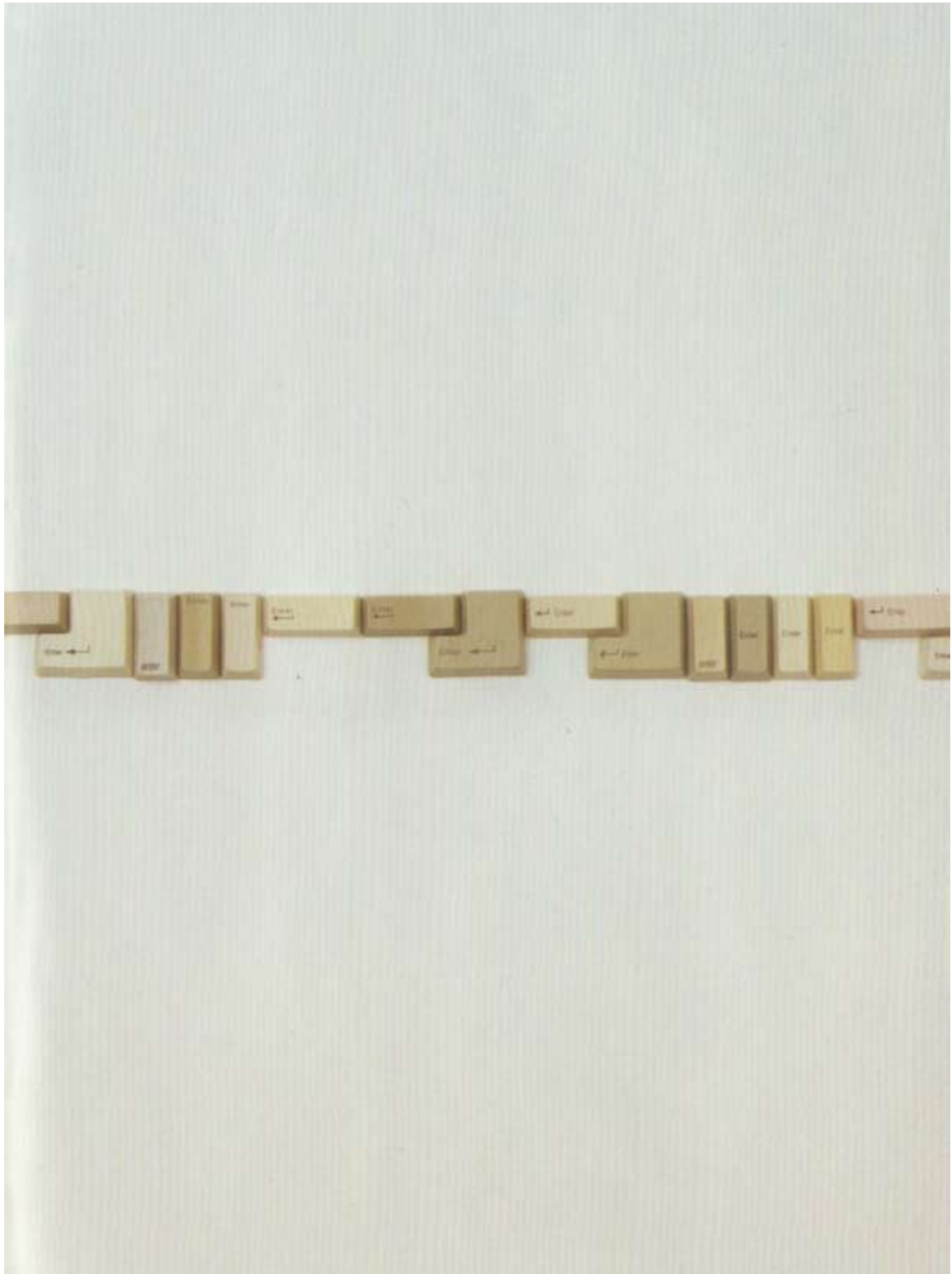
THE FABRIC WORKSHOP AND MUSEUM
MARION BOULTON STROUD

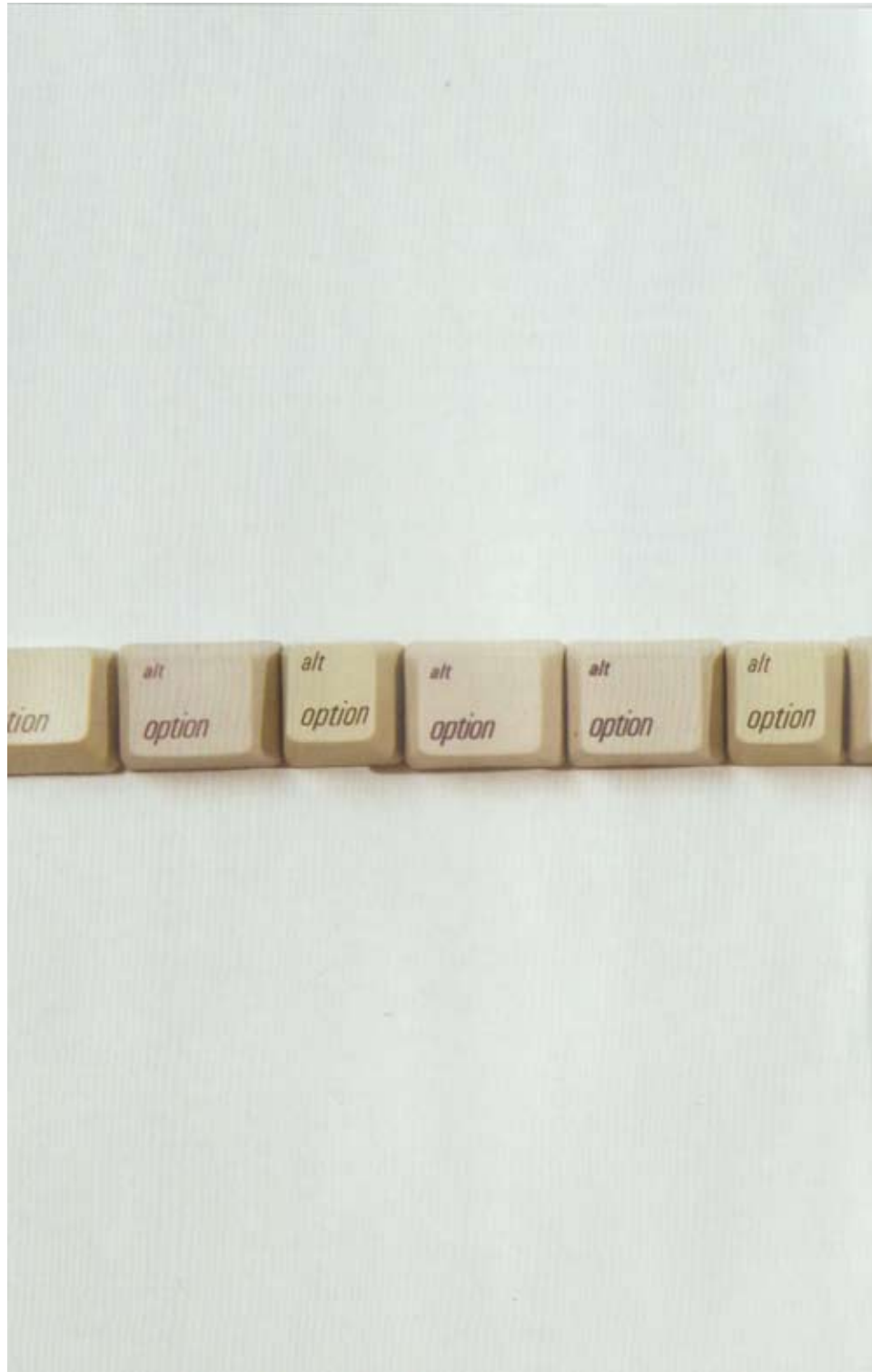
Digital communication and modern life were the subject of emerging artist Jean Shin's 2006 exhibition at The Fabric Workshop and Museum, *Jean Shin: TEXTile*. Shin developed an interactive "fabric" using thousands of computer keyboard keys embedded in a continuous textile measuring approximately 25 feet long by 46 inches wide. The embedded keys spell out the e-mail correspondence between Shin and FWM project staff members, Coordinator Abigail Lutz and Construction Technician/Studio Assistant Andrea Landau. The key-embedded cloth is supported by an armature, which holds the front of the cloth in a desk-like position. The first three rows of embedded keys are wired to operate like a working computer keyboard. The technology for the "active" keyboard was created by FWM in collaboration with the artist and moey inc, a preeminent interactive technology research and development company known for creating innovative, dynamic and powerful technology based exhibits. The opposite end of the armature holds the end of the cloth, no longer embedded with keys, upright so it can be used as a projection screen. Viewers can participate in the installation by typing on the first three rows of "active keys" at the beginning of the cloth. Their text is instantaneously projected on the end of the cloth in a font which mimics the appearance of computer keys. Thus the viewer's text becomes a virtual continuation of the key-embedded cloth. Earlier viewers' typed entries appear below the new entry, providing a seamless progression from the actual to the virtual keyed cloth.

During her residency at FWM, Shin also developed two other works. *Key Promises* is an installation consisting of hundreds of deconstructed computer command key caps that are placed on the wall at eye height in a continuous line that wraps around the gallery. The keys form a concrete poem, metaphorically following the viewer's path through the space from entrance to exit: "pause/break" to "Space" to "Return" and "Home." *Duet* is a two-channel video installation in which two keyboards appear to play a duet of virtual correspondence to the rhythm of fingers tapping on a keyboard. The keys play like the keys on a player piano, endlessly rising and falling in a video loop. Shin's FWM residency culminated in a solo exhibition in the museum's galleries during fall 2006; the exhibition included all three pieces: *TEXTile*, *Key Promises*, and *Duet*.

Jean Shin is known for transforming the mundane into poetic meditations on materiality. Discarded objects from everyday life—used clothes, broken umbrellas, worn-out shoes, old eyeglasses—are amassed, deconstructed, and reassembled by Shin through labor-intensive processes that hint at the objects' former functions. What remains is a visually compelling and psychologically powerful transformation of life's leftovers. Her sculptural installations have been widely exhibited in museums and cultural institutions nationally and internationally, including the Museum of Modern Art, New York, NY; New Museum of Contemporary Art, New York, NY; The Brooklyn Museum, Brooklyn, NY; and Sculpture Center, Long Island City, NY, among others. Shin has had solo shows at Galerie Eric Dupont, Paris, France (2005); Frederieke Taylor Gallery, New York, NY (2004); and Soorates Sculpture Park, Long Island City, NY (2003). She has received numerous awards, including a New York Foundation of the Arts Fellowship in Sculpture (2003) and the Louis Comfort Tiffany Foundation Biennial

Art Award (2001). Her works have been featured in the periodicals *Art in America*, *The New York Times*, *Toma Coleste*, and *Time Out*, among others. Shin was born in Seoul, Korea, and lives and works in New York City.









Jean Shin

In collaboration with The Fabric Workshop and Museum, Philadelphia
TEXTile, 2006

22,528 recycled computer keycaps and 192 custom keycaps, high performance laminate fabric with Spectra fibers, customized active keyboard and interactive software, video projection, and painted aluminum armatures

31 1/2 x 48 x 245 inches

Key Promises, 2006

2,105 computer command keycaps: 230 ESC, 224 Pause/Break, 184 Shift, 115 Insert, 84 Enter, 9 Clear, 73 Space, 86 Insert, 247 Control, 161 Alt, 45 Option, 10 Help, 135 End, 60 Return, 442 Home
2328 linear inches

Duer, 2006

Two-channel video installation, two synchronized DVDs with audio
Dimensions variable
Edition of 5 + 1 AP



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Unless otherwise noted, all works are part of the artist's collection and the collection of the Fabric Workshop and Museum.

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THE FABRIC WORKSHOP AND MUSEUM

The Fabric Workshop and Museum (FWM) was founded in 1977 with a visionary purpose—to stimulate experimentation among leading contemporary artists and to share the process of creating works of art with the public. Providing studio facilities, equipment, and expert technicians, FWM invited artists to experiment with fabric, and later with a wide range of innovative materials and new media. From the beginning, FWM also served as an education center for Philadelphia's youth who, as printing apprentices, learned technical and vocational skills along with approaches to creative expression.

Today, The Fabric Workshop and Museum is recognized as an internationally acclaimed contemporary art museum, uniquely distinguished as the only institution in the United States devoted to creating artwork in new materials and new media in collaboration with emerging, nationally, and internationally recognized artists. FWM is committed to inspiring today's artists to expand their creative vision and to realize projects they might otherwise be unable to accomplish. FWM seeks to bring this spirit of artistic investigation and discovery to the wider general public and to area school children in particular, to ensure and broaden access to art, and to advance the role of art as a catalyst for innovation and social connection.

THE ARTIST-IN-RESIDENCE PROGRAM

The Artist-in-Residence (AIR) program is the heart of FWM and the foundation for all other programming. Since 1977, FWM has provided emerging, under-recognized, and established artists and designers of all disciplines with the opportunity to experiment in a rare laboratory setting. Each year, FWM invites 10–12 artists to create new work in untried media, collaborating with FWM's experienced staff of technicians and printers. The interaction with FWM staff, who contribute research skills and a wide range of technical abilities, is a significant part of the residency and often leads artists to take their work in exciting new directions. Through this collaborative process, artists discover expressive possibilities in untested media and materials, and stretch the boundaries not only of their own work but also of contemporary art at large.

FWM selects artists who make innovative, rigorously conceived, and visually dynamic artworks and who consistently demonstrate a willingness to experiment with their own aesthetic practice. Participating artists are nominated by the FWM Artist Advisory Committee, an international group of curators, artists, and scholars who meet biannually. Each artist is provided with the necessary materials to realize his or her project, and with full access to FWM's construction, printing, photography, and video facilities.

Work is fabricated in the studios, which are open to the public six days a week, an educational feature unique to FWM. Seeing a work of art come into being through the eyes of the artist can provide a point of entry and greater understanding into the purpose, meaning, and significance of contemporary art.

PHOTO CREDITS

Aaron Igler: all images



