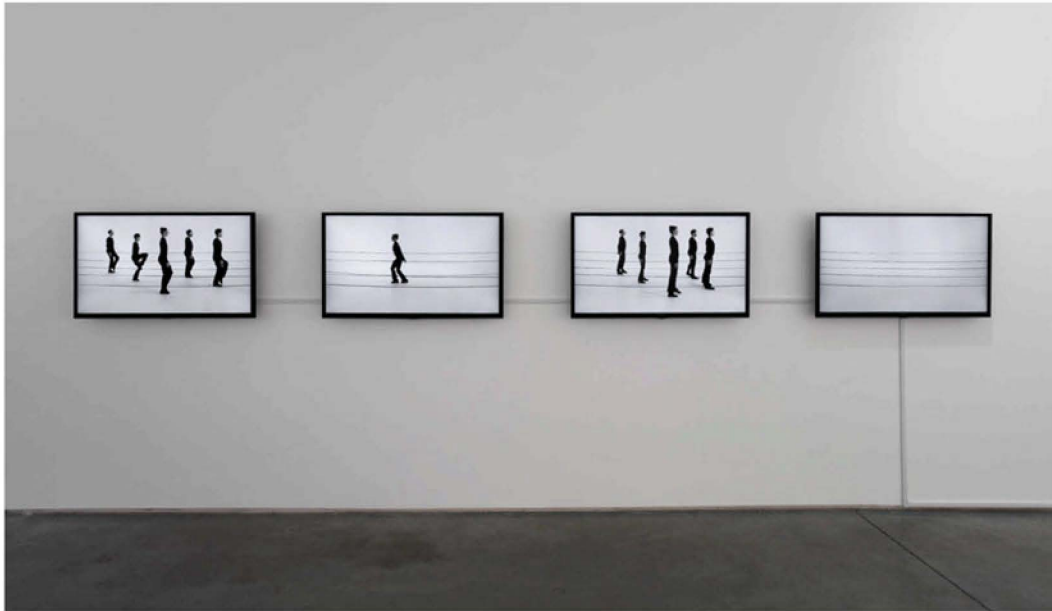


Jaye Rhee

DOOSAN Gallery

Jaye Rhee's elegant, often hypnotic exhibition consisted of a four-channel video titled *The Flesh and the Book* (also

The disjunction and unity of music and movement were further evident in the small selection of prints on display. In these, images of the dancers were arranged on single and multiple staves, with each figure representing a frozen,



Jaye Rhee, *The Flesh and the Book*, 2013, four-channel video installation with sound, dimensions variable. DOOSAN Gallery.

the name of the show). The video was played on a row of screens and features five lengths of elastic black rubber running across each screen. The bands are stacked in such a way as to give the impression of a five-stringed instrument or simply of a single staff of blank sheet music. Against this backdrop, dancers (all original members of the Merce Cunningham Dance Company) hop, step, pivot, and extend in a steady, metronomic rhythm. The movement is both choreographed and improvised.

The backdrop with black-clad dancers is a format Rhee explored previously in works such as the eight-channel video installation *Notes* (2007). This new piece is accompanied by a musical composition, co-created by Rhee and the composer Elliot Sharp. It features the prolonged hum of single notes, plucked or played, and the deep, resonating tones of a gong-like bell. Moving through and among the strings, disappearing and reappearing from screen to screen, the figures are staged to represent musical notes; sometimes they follow the music, other times they contradict it. In that way, their actions assume the role of another instrumental section, albeit a silent one.

gesticulating note. Movement and sound diverged from the written music and yielded a disarmingly seamless collaboration between what can be denoted and what can be expressed.

—Kiki Turner