

In conjunction with its official inauguration, Jacobs' Booth presents "Pocalyeap," an exhibition project tailor-made by South Korean artist Sinae Yoo, curated by Domenico de Chirico. Jacobs' Booth is a particularly refined yet markedly experimental exhibition platform, consisting of a single cubic showcase from the 1950s and a digital stage. Its intention is to present a single contemporary artwork, carefully selected by invited curators, allowing for an in-depth exploration of the same work through an alternative exhibition model. With a flexible and dynamic schedule, free from official openings, dinners, and VIP programs, Jacobs' Booth offers a visible programming both physically - day and night thanks to its street-facing window - and digitally - through an innovative website and a dedicated Instagram account @jacobs_booth.

For this inaugural exhibition, coinciding with the Antwerp Art Weekend 2024, the stage of Jacobs' Booth was deliberately entrusted to artist Sinae Yoo (*Seoul, 1985), marking even her debut in Belgium. Over the past few years, using a wide range of media, Yoo has explored the themes of alienation and subjugation as clear consequences of the insatiable malice of capitalism. Drawing inspiration from the typical visual culture of both advertising and video games, the artist evokes an aesthetic of seduction, seemingly pleasant and impeccable, which often traps souls only to suffocate them in its virtual network. In the light of a social, political, and economic context dominated by consequent social and economic implications, Sinae Yoo employs her art to initially analyze and subsequently criticize the principles of capitalism, creating provocative, immediate, and particularly committed works, seeking to challenge power structures with the ultimate aim of stimulating social change.

Based on these premises, by unleashing and indulging in her rich, shrewd, sometimes caustic, and powerful imaginary world, Yoo generates a free and vivid flow of highly personal interpretations of situations, objects, icons, and images, within an intricate language of signs - borrowed from pop culture, the melting pot, and historical reminiscences - which, in turn, contributes to the formation of a new expressive self, manifested through the self-revelation of emotions, thoughts, personal experiences, or unique

identities. With "Pocalyeap," Sinae Yoo engages once again in communicating her subjective experience and her very personal Weltanschauung, through the use of symbols, metaphors, colors, and expressive forms that reflect the complexity of the human experience. Therefore, regardless of the form, in this case, the goal of self-expression coincides with wanting to create an opportunity for emotional connection and understanding between the artist and the audience, inviting the latter to reflect deeply on their own experiences, perceptions, and shining purposes.

Thus, between fiction and reality, brilliance and darkness, for its first inaugural exhibition, Jacobs' Booth presents exclusively "Pocalyeap," an integral part of the more elaborate work entitled "Derivative Messiah."

In practical terms, "Pocalyeap" includes a site-specific presentation composed of some of the fashion items featured in the film "Derivative Messiah," a collection designed to evoke the aesthetics of a fictitious merchandise line called "Pocalyeap": a nonexistent fashion brand created specifically for the project in question. In the context of an overall extravagant, lively, joyful yet strongly illusory framework, the overall narrative of the film is truly based on the story of an individual's trauma, caused by the transformation of the so-called messianism of the 21st century. This secularized messianism no longer embodies patience - tireless, inert yet pregnant with expectations waiting to be fulfilled - but rather anticipation - the active and restless anticipation of the sentinel, always ready to embrace the sudden coming of new possibilities. Thus, Sinae Yoo, partially borrowing the theological idea of the Messiah - savior and resolver of the current time as well as the establisher of a new and definitive time - captures a moment of waiting that seems to have no end, emphasizing the narcissistic and domineering elements inherent in the long-awaited salvation.

"Was it true glory?" Alessandro Manzoni wondered, discussing God's power in judging human actions. "To posterity, the difficult judgment." However, ultimately, we are probably the posterity.

Exhibition text / selected by **Domenico de Chirico**

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