

GALERIE D9: ONLINE / V PROCESU

Jak již bylo avizováno, v současné době je prostor Galerie D9 uzavřen z důvodu rekonstrukce budovy v Dukelské 9 v Českých Budějovicích. Přesto jsme se rozhodli nepozastavovat výstavní činnost, která se tímto přenesla do online prostoru. V následujících měsících Vám budeme připomínat autorky a autory, kteří v galerii D9 již vystavovali či se zúčastnili projektů KVV PF JU a byli ochotni se s námi podělit a představit své současné či nedávné projekty, na kterých pracují, případně vytvořili pro online výstavy v naší galerii speciální projekt. Všem tímto mnohokrát děkujeme.

Je nám ctí, že jako první autorku můžeme prezentovat opět korejsko-americkou umělkyni **Sun Young Kang**, která nám zaslala ukázky několika svých projektů včetně zcela nového, ještě nepojmenovaného díla, které vzniklo na sklonku loňského roku při jejím rezidenčním pobytu v Saratoga Springs, NY, USA. Širšímu publiku je tedy představeno poprvé v Galerii D9 v online režimu.

Sun Young Kang (강선영)

<https://www.sunyoungkang.com/>



Vystudovala obor knižní malba na University of Art ve Philadelphii a předtím korejskou malbu na Ewha Woman's University v Soulu v Jižní Koreji. V současnosti působí jako konceptuální umělkyně zaměřující se na rozsáhlé instalace i velmi intimní autorské knihy, v nichž se věnuje tématům, která propojuje se svými osobními prožitky. Je držitelkou mnoha ocenění jak ze své rodné země, tak ze Spojených států amerických a pravidelně vystavuje na americkém, asijském a evropském kontinentu.

SOLO/TWO PERSON/ INVITED GROUP EXHIBITION (selection 2016—2023)

2023, *(Im) Possibly Connected: Sun Young Kang + Jenny Rafalson*. Yi Gallery, Industry City in Brooklyn, NY.

2022-2023, *Whereabouts: Sun Young Kang In Between Presence and Absence*, Urban Institute for Contemporary Arts, Grand Rapids, MI.

2022 *Bio Illusion*, Galerie Miloše Alexandra Bazovského, Trenčín, Slovensko.

2022 *In Between Presence and Absence: The Illusionary Reality*, Outlook Gallery at the Minnesota Center for Book Arts, Minneapolis, MN.

2021 *In Between Presence and Absence*, UAH Contemporary Art Fellow Exhibition Wilson Hall Gallery, The University of Alabama in Huntsville, Huntsville, AL.

2020 *Impossibly Connected*, Galerie D9 at the Department of Art and Art Education, The University of South Bohemia, Czech Republic.

2019 *6973 miles of Force in 1cm*, Artspace O, Seoul, Korea.

2018 *BIBLIOPHORIA V* International Juried Book Art Exhibition, Sebastopol Center for the Arts, Sebastopol, CA.

2018 *10th AMATERAS International Annual Paper Art Exhibition*, National Palace of Culture, Sofia, Bulgaria.

2017 永線 *The Endless Line* (Soulangh Montage by Sun Young Kang and Sascha Mallon), Soulangh Art Village, Jiali District of Tainan, Taiwan.

2017 *Neither Here Nor There: PRIX WHANKI* Competition Exhibition Whanki Muesum, Seoul Korea.

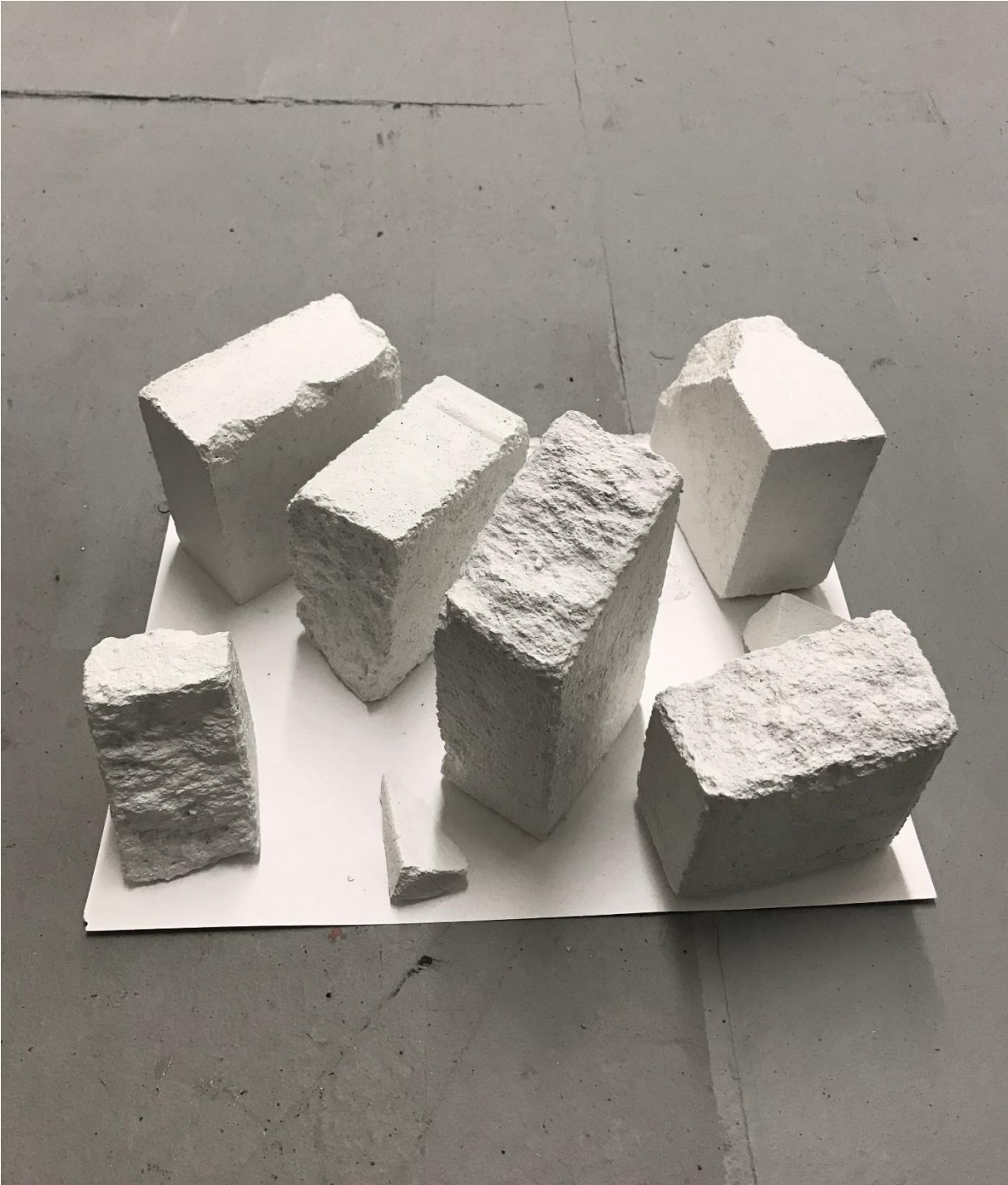
2016 *Reading with the Senses*, The College of Art and Design at Lesley University, Cambridge, MA.

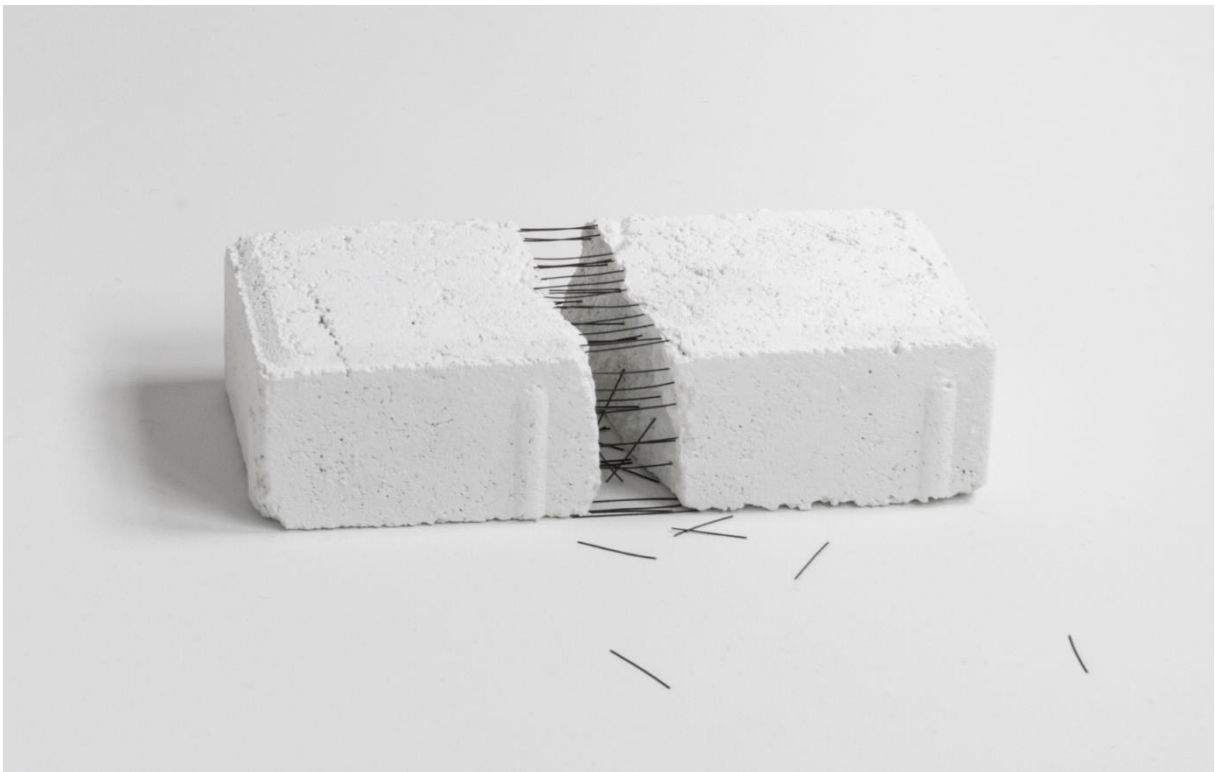
2016 *BÍLÁ LABORATOŘ - WHITE LABORATORY International Exhibition*, Galerie města Olomouce (City Gallery Olomouc), CZ.

Line-Drawing I: New Existence

2019, Wire, bricks broken into two pieces and painted, 9 x 4 x 2", 9.5 x 4.5 x 2", 8.5 x 3.5 x 2" each

I created these three pieces during my residency as an experiment or sketch to visualize my impossible attempt to reconnect the two broken pieces. These bricks were found abandoned on the ground outside of my studio building and a hardware store. I broke each of these once-building blocks into two pieces to recreate its identity as a being broken into two pieces rather than a brick, and I painted them white to match the table and the rest of the studio space as a means of creating a blank space to draw lines. The line drawing (with wires in the space in between) as my reconnecting gesture was just fragile and ended in failure, allowing me to move onto the 2-dimensional space, the photograph of the brick pieces below.



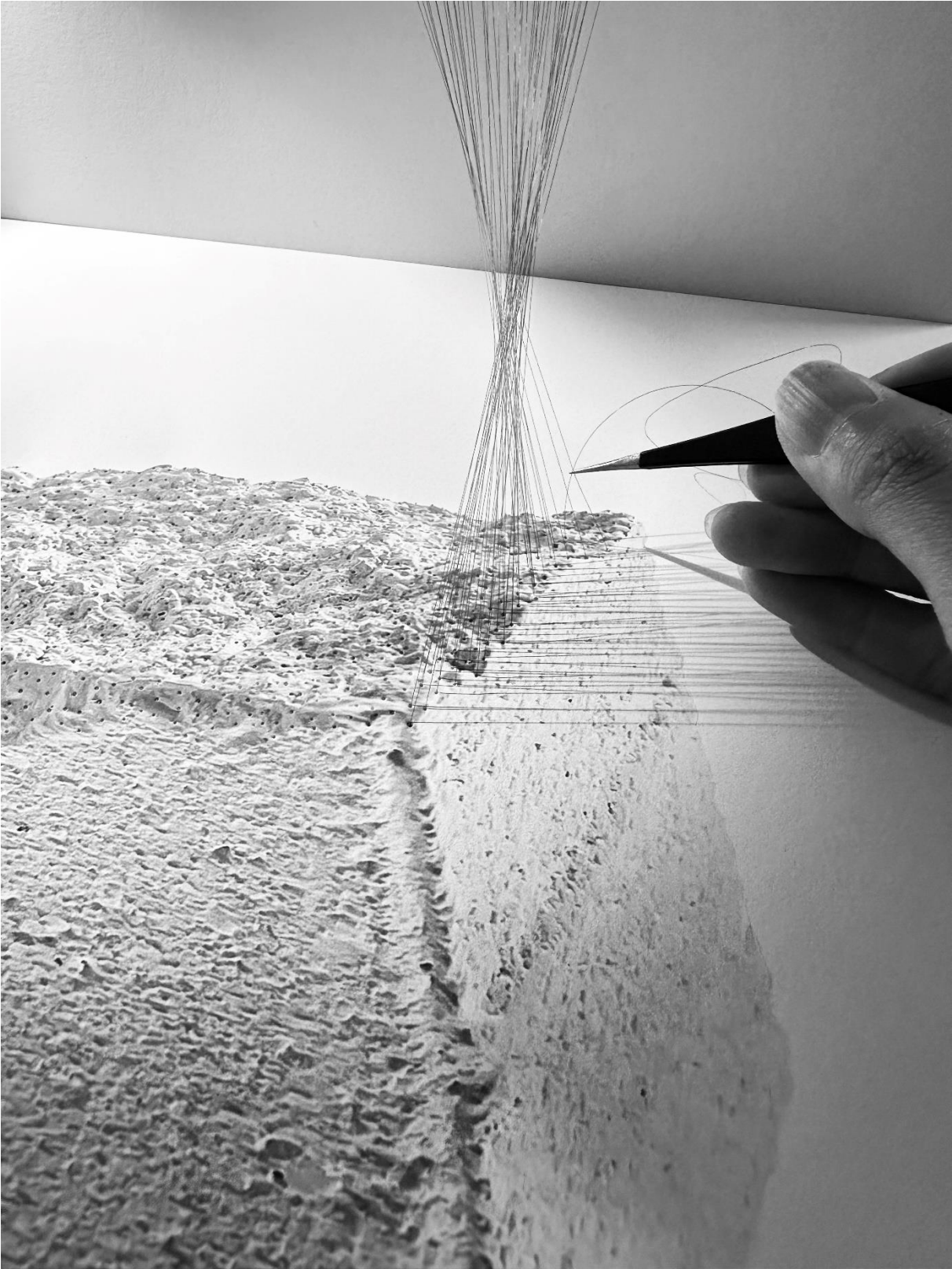


Line Drawing II: Impossibly Connected

Ongoing, Artist's own hair or nylon thread stitched on photographs of split and painted bricks, 12 x 18 x 1.5" each/ 12 x 18 x 13.5" each

I explore my feeling of living between two cultural realities, trying to bridge two identities, and in so doing I explore themes of time and space and the conflict between past and future. The primary materials are bricks and my shed hair. A broken brick means a split self, representing the gap between two identities and between past and future. Shed hair symbolizes detachment and memory loss, suggesting the weakened connection between my present self and my past, as well as my homeland. I repetitively hammer bricks, splitting them in two, then photograph and embroider them with my hair. These processes visualize our existence as a passage between past and future. The delicate hair cannot physically connect heavy bricks, but it is only possible on 2D renderings, photograph. The present is ever shifting. The future becomes the past. Establishing an identity and settling into the space between past and future are profoundly difficult. Thus, I explore time and space through the 4-dimensional process of breaking bricks, stitching photographs, 3-dimensional bricks and hair, and the 2-dimensional photographs.









永線 **The Endless Line II**

2022-2023, installed at Nanchizi Art Museum in Beijing, China

Cotton thread, mirror sheet, boards, glue, sugar powder, size varies depending on the space

* *The Endless Line II* is newly created for the *Material Thinking, the 1st International Material Art Biennale* hosted by Contemporary Art Institute, Academy of Arts and Design, Tsinghua University, China.

This installation was originally created for the historic building of the old sugar factory built during Japanese occupation in Tainan, Taiwan in 2017.

In *The Endless Line*, white thread is suspended from the ceiling to the floor, forming diaphanous pillar-like forms; at the top of each is a mirror reflecting the mound of sugar at the bottom. The pillars-like forms are metaphors for a boundary as well as a passage between two opposite ideas—the tragic past of the abandoned historic sugar factory in which the piece is installed and the future of the site as a vibrant cultural park, suggested by sugar powder (the past) and the mirror (the future). The transparent, delicate quality of the pillars, in the context of the dark, rustic building, represents the belief in spirits and gods that has long sustained the culture throughout its hardships. The top mirrors were replaced with spotlights that illuminate the pillars and the space in response to the architectural features of this new space.





Whereabouts: In Between Presence and Absence

2022-2024, installed at the Urban Institute for Contemporary Arts in Grand Rapids, MI

Paper-cast (a hand papermaking process) using discarded paper, board, 29' 9" x 14'8" x 15'

To create *In Between Presence and Absence*, I use discarded paper to create paper pulp and cast everyday vessels. This process allows me to visualize the invisible — the parallel to the visible world. As I deconstruct the original identity of the vessels by installing them upside-down, I'm highlighting the container's void. This creates a sense of weightlessness and invites the audiences to being weighed down by something that is intangible and unsubstantial. The negative space of the UICA Lobby ceiling is filled with emptiness, articulating a non-describable concept, the inseparability of presence and absence, and the tension between them.











New Project (Title to be announced later)

2023- 2024, Transparent fabric, wooden frames, photographs

*The images captured and collected during the artist's residency at Yaddo (Saratoga Springs, NY, USA) in 2023 in respect of the place's history rooted in grief. Size variable

Building on my previous exploration of time and space and the conflict between the past and the future, I delve into the conscious and subconscious realms by considering 2-dimensional photographic imagery as 3-dimensional spaces that reflect hidden narratives or untold stories. To bring this concept to life, I overlay transparent fabric onto photographs to visualize unapproachability, obstruct perspectives, and encourage reflection on other dimensions and passage of time.

This new work encapsulates the emotions surrounding my late mother's final years of physical and emotional isolation, which were a result of her severe memory loss and the pandemic, as well as my struggle with the inability to communicate and my yearning to connect with her.

By transforming 2D images into 3D structures, the entire body of work as an immersive installation involves the audiences as participants, symbolizing the inaccessibility of certain aspects of life, emphasizing the notion that some facets remain elusive and challenging to grasp.











