



Young Joon Kwak
Uh, As if, 2012
 HD video (TRT: 2:22)
 Courtesy the artist

This Body is Not

By Chương-Đài Võ

A twist of the wrist
 Flick
 Splat
 Twist, flick
 Shake
 Splat

She flicks her wrist, and we hear the sound of clay splattering on the unseen floor. The hand shakes, a catching of nerves, a robotic malfunction. A controlled, precise flick.

Against this minimalist frame of form, structure, and sound, the pink nail polish teases the viewer's eyes. A close-up of her fingers. The hand. Sometimes the gray background. Again, the hand and arm from the right side of the frame. A discarding.

For the duration of Young Joon Kwak's video *Uh, As if*, we only see a woman's right forearm and hand covered in wet layers of clay. With time as the material, the repeated motions suggest a sculptural process of subtraction. A performance that calls to mind Judith Butler's theorization of gender and sexuality as repetition. Through molting.

Ariane Vielmetter takes the discarded as the material for her still lifes. *Knaepchen* is a gesso and watercolor drawing of seven bread ends, lined up at the top of a piece of paper the artist made from her recycled drawings. In a long line of European and American still life artists that stretches back to the rise of the bourgeoisie in 17th century Europe, Vielmetter's work pays homage to the mundane and the domestic. But there is no soft lighting to play with shadow and volume. The bread ends are drawn flat, delicate, a layer on top of the paper so that object and background are part of the same space. Content and material derive from a shared philosophical approach to food and art.

On the gallery floor is a set of nine implements, Tactical Utensils, made of paper clay and composted animal bone placed on handmade paper. An assemblage of curves and edges, white clay tops and brown bone handles, the utensils propose the compostable as the building blocks of our basic needs.

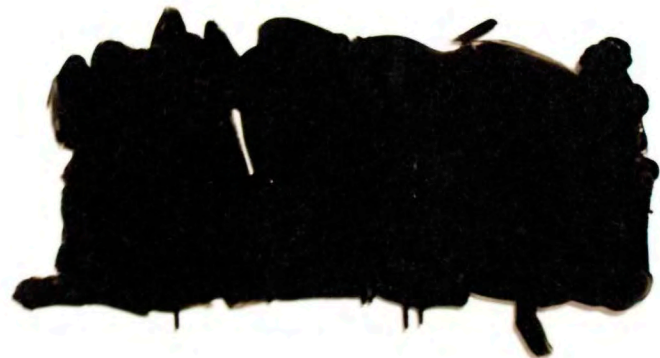
Bessie Kunath also draws on recycled material for her sculpture/video installation *The Covering Up of "Plastic Parts Block in Blue."* An accumulation of debris from her studio held together with latex paint, the pile of plastic container strips looks like an architectural ruin from afar. It is a sculptural form seemingly built up with haphazard layers. They double as background and screen for a video projection of black marks, a series of flickers. The glow and animation of the marks transform the discarded forms into a kinetic work. Playing with the process of marking the material to create a sculpture, the projected flecks are impermanent and insubstantial and draw the accumulated form outward into the space of the installation.

Lecia Dole-Recio's *Untitled (crdbd.mgnt.ppr)* takes us back to the flat plane of the work. The magenta colored paper is canvas and content, with parts of the paper cut and pieced back together. In between the cut-out paper is a diagonal row of stenciled cardboard, shaped like cleavers. The curved shapes of the heads and handles create a rhythmic dance along one axis, in counterpoint to the juxtaposition of cardboard and magenta paper along the other axis. Influenced by the Bauhaus and New York School of painting, Dole-Recio moves in between painting and drawing. Up close, one sees the cardboard shapes rising slightly from the plane of the magenta paper. The combination of movements—diagonals, back to front, surface to canvas—creates a subtle diagram of form and repetition.

Gina Osterloh's *New Family of Chance* insists on flatness and repetition to unsettle our sense of space and form, identification and subject-position. The photograph is a group portrait she made as part of a four-month solo project at LACE (Los Angeles Contemporary Exhibitions). She created the anonymous portraits by shining a light

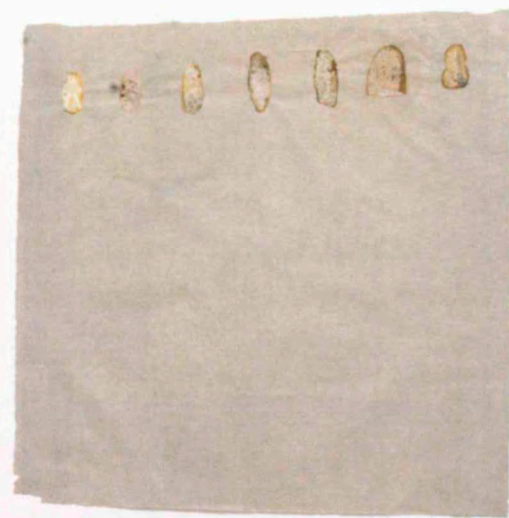
on visitors to the gallery and tracing their shadows on cardboard, which were then photographed against a studio set she constructed in the gallery. Like the background, the faceless figures are marked only by black horizontal stripes. They stand out from the background, however, through their gestures—reclining figures with raised knees, standing figures with raised arms, a tilted head, an arm akimbo. And like the body in Young Joon Kwak's video *Uh, As if*, these figures refuse to give us legible markers with which to navigate and name.

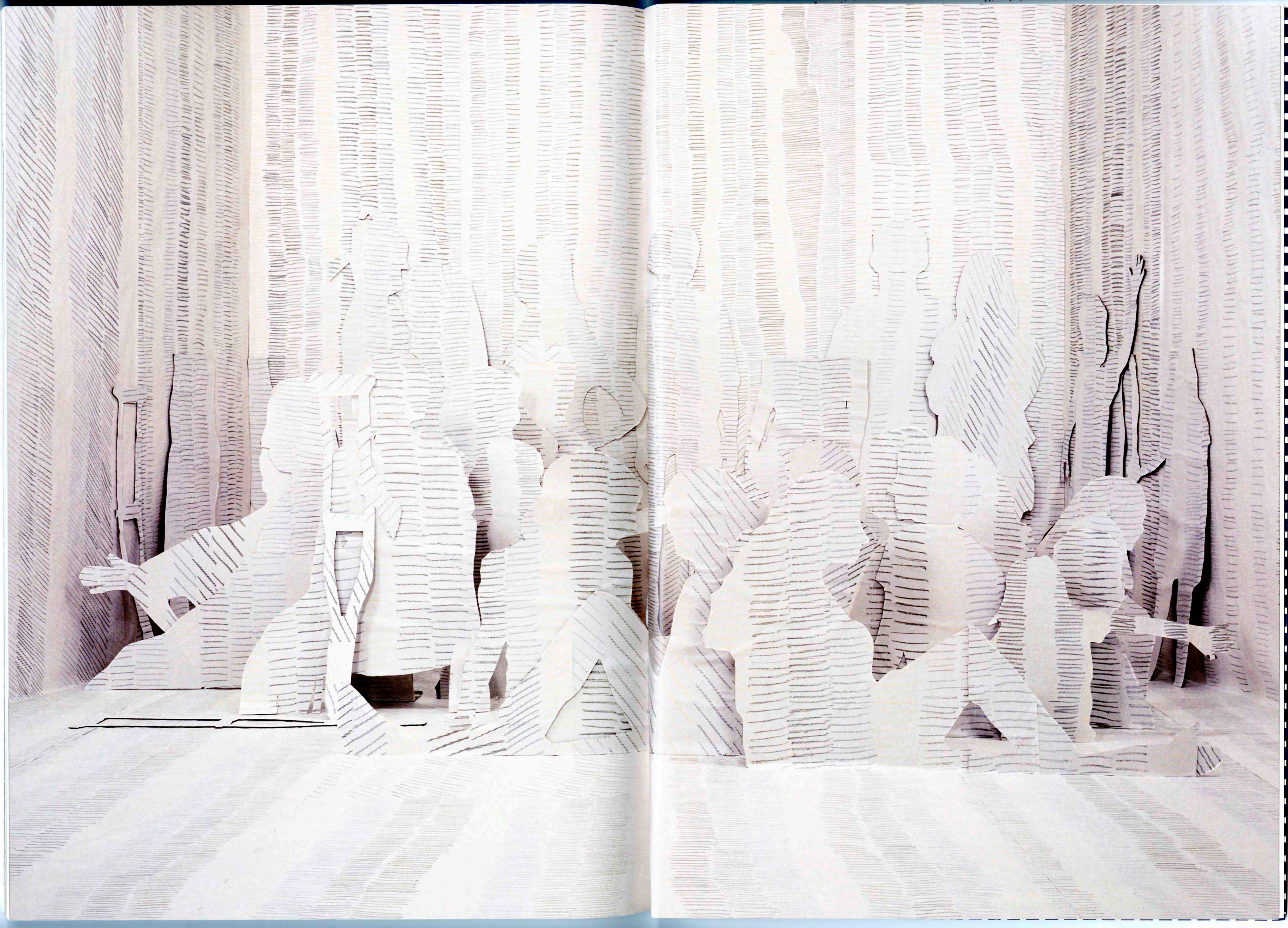
Chương-Đài Võ is a writer and curator based in Southern California, and a Visiting Scholar at the Center for Southeast Asian Studies at UCLA. She is writing a poetry collection, and a scholarly manuscript titled *An Assemblage of Fragments: Transnational Vietnamese Culture and Post-War Returns*. She has received fellowships and grants from the Mellon Foundation, Fulbright Program, Puffin Foundation and University of California Pacific Rim Research Program, among others.

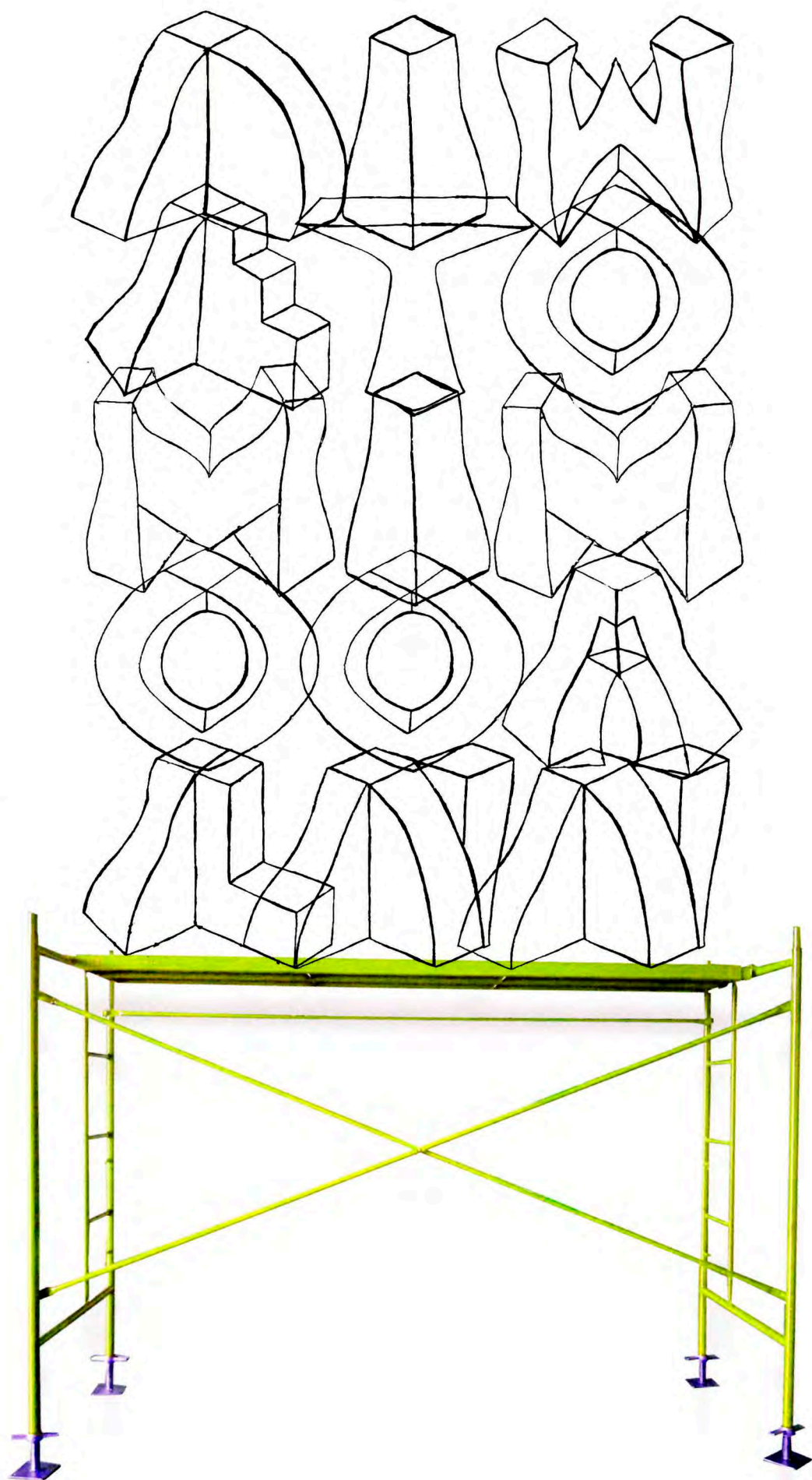


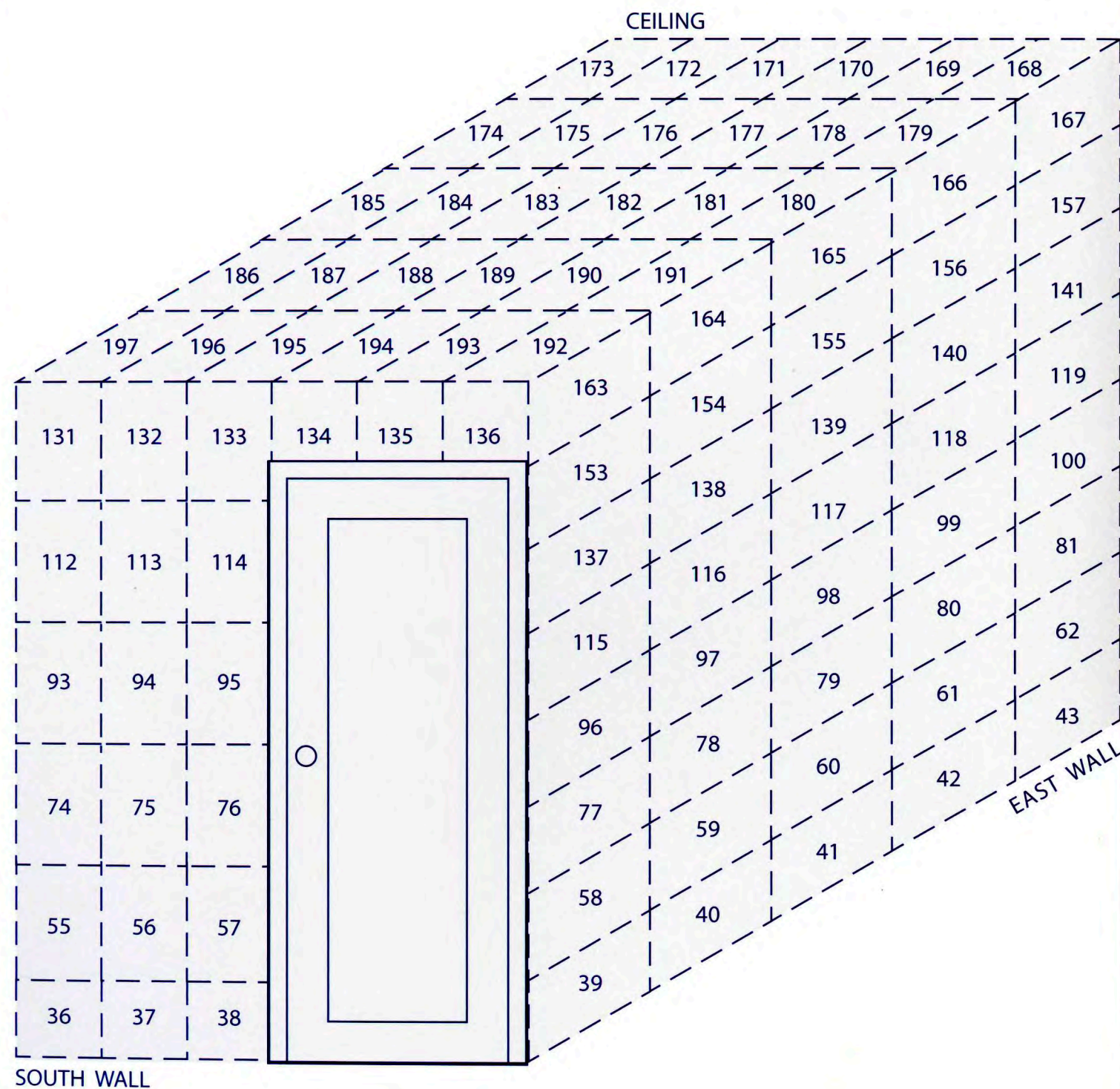
Bessie Kunath
The Covering Up of "Plastic Parts Block in Blue," 2012-13
 plastic bottles and containers, latex paint, drywall, digital
 video, video projector, DVD player, pedestal
 dimensions variable
 Courtesy the artist











DEMOLITION WOMAN

Kaucyila Brooke
 Kelly Cline
 Veronique d'Entremont
 Danielle Dean
 Lecia Dole-Recio
 Patricia Fernández
 Margaret Honda
 Alice Könitz
 Bessie Kunath
 Young Joon Kwak
 Gina Osterloh
 Gala Porras-Kim
 Jen Smith
 Ariane Vielmetter
 Brenna Youngblood

September 23—October 25, 2013

The Guggenheim Gallery at Chapman University presents *Demolition Woman*, an exhibition curated by Commonwealth & Council. The exhibition assembles an intergenerational sisterhood of artists whose projects re-envision our shared habitat through inflections of difference.

Utilizing a symbolic stratagem that undergoes both physical and contextual transformations, *Demolition Woman* dismantles shoddy infrastructures of knowledge and social order by regenerating an open system for grafted realities and truths. Adopting various epistemologies of material process, the artists synthesize permutations of language, history, and memory toward divergent forms and meanings.