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Saigon Immolation

November 5 – December 10

Organized by Full Haus

William Kaminski
Sowon Kwon
Becca Lieb
David Muenzer
Jeffrey Stuker

The works in *Saigon Immolation* evoke, compare, and reenact historical events as a way of positioning the identities of artist and viewer.

William Kaminski's and Becca Lieb's videos appropriate footage in which emotions are indirectly expressed. Lieb and Kaminski triangulate their own identities through their vicarious experiences of the identities figured in their works. Kaminski's *Interview '94*, 2015, is an animation of a video with former Red Hot Chili Peppers guitarist John Frusciante in which he obliquely defends his long-term heroin use. The animation composites the appropriated video with still photographs in which the artist recreates, frame by frame, Frusciante's every pose. Lieb's video, *Panopticon of Pleasure*, 2015, superimposes Bas Jan Ader's 1971 video, *I'm too sad to tell you*, with Meg Ryan's performance of a fake orgasm in the 1989 rom-com, *When Harry Met Sally*.

David Muenzer's *Sconces*, 2013-ongoing, are illuminated sculptures resembling folded paper. The watermark on each *Sconce* incorporates motifs from the only-just-past: an avatar employed by Edward Snowden, or the 2015 common application essay questions, used for admissions to American universities. Sowon Kwon and Jeffrey Stuker evoke events with more distance. Kwon's series of drawings, *dongghab*, 2003-ongoing, takes its title from the Korean concept of a social relation determined by the year of one's birth. Each drawing's title refers to a place, while each drawing's text specifies an event that took place in 1963. Stuker's *My Metal Gullet*, 2016, is an animation that depicts the LIP R148, the first European electronic watch, while describing the 1973 worker's revolt in the factory where the watch was made.

Stuker's description of his own artistic practice speaks to the exhibition as a whole: *to connect—impossibly, enticingly—histories that in reality are always partial.*





Becca Lieb

Panopticon of Pleasure, 2015

Digital video (03:08, color, no sound)



David Muenzer

Sconce (A Letter to Our Daughter), 2016

Porous nylon, lighting hardware

5.975 x 9.079 inches

15.2 x 26 cm







William Kaminski
Interview '94, 2015
Digital video (01:02, color, sound)



David Muenzer

Sconce (Marx's Cezanne), 2016

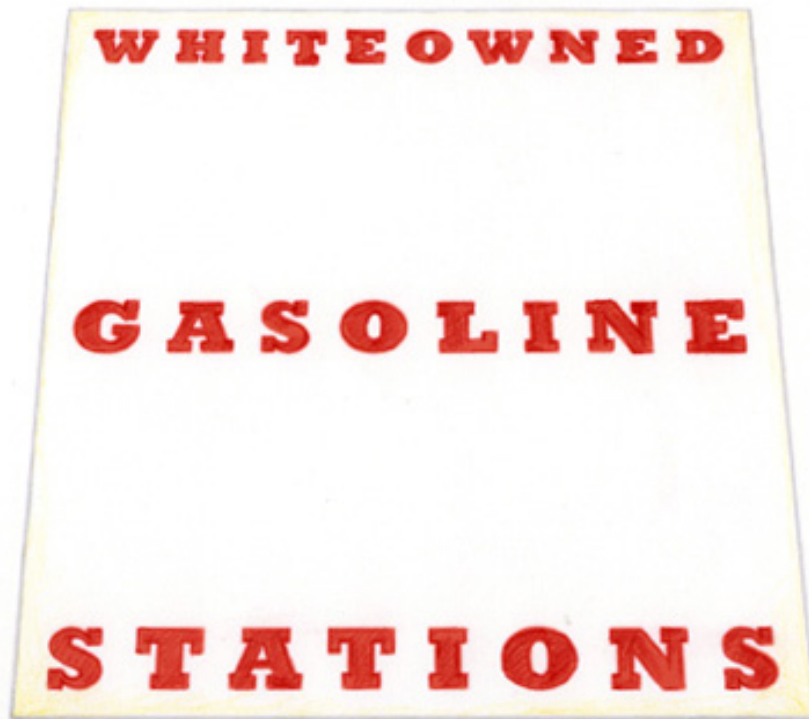
Sandstone, lighting hardware

15.212 x 22.646 cm

5.989 x 8.916 inches







Sowon Kwon

dongghab (jacksonmississippi), 2007

color pencil, inkjet print on rag paper

27.94 x 38.1cm

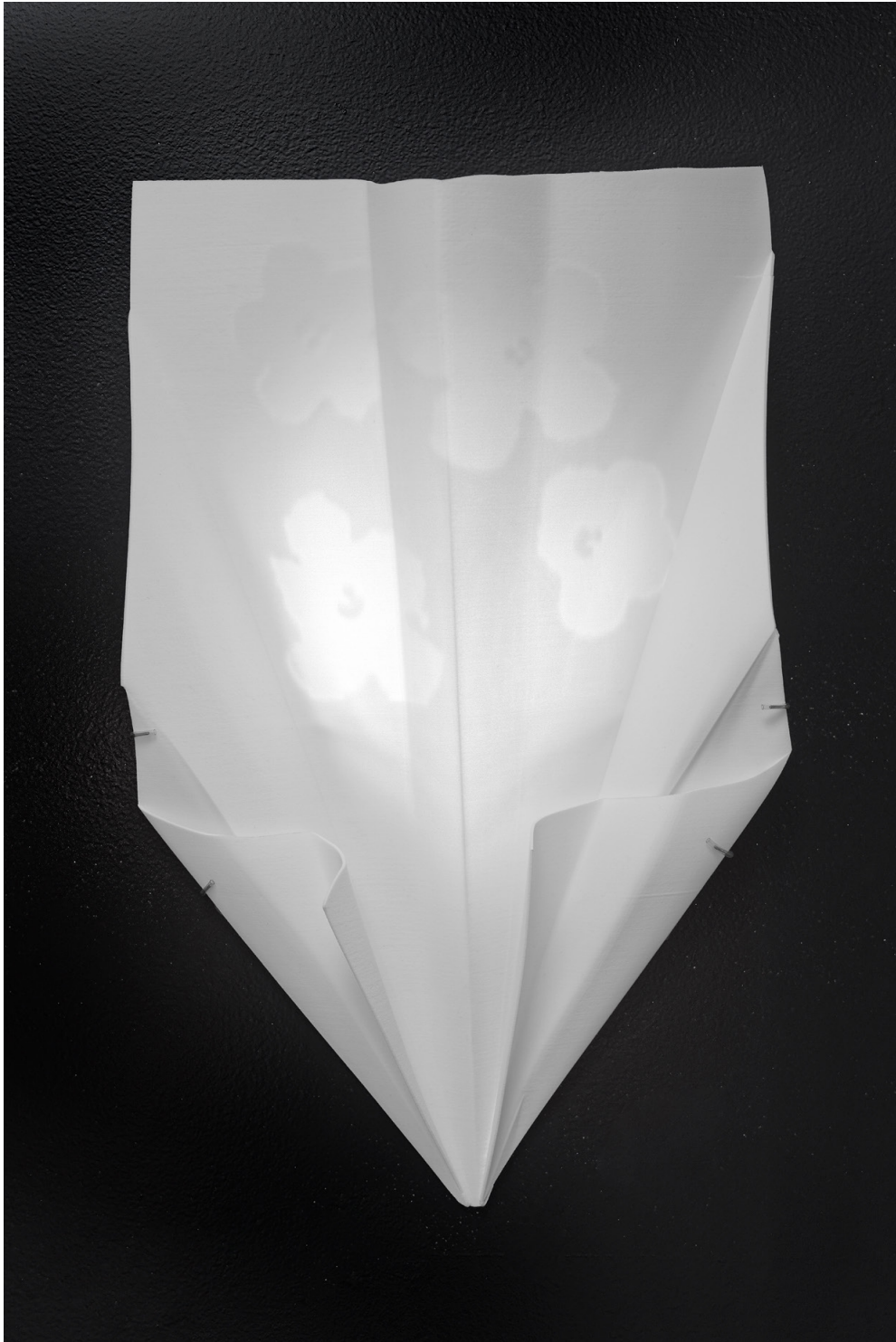
11 x 15 inches



S. Kwon

Sowon Kwon
dongghab (hochiminhcity), 2007
color pencil, inkjet print on rag paper
27.94 x 38.1cm
11 x 15 inches





David Muenzer

Sconce (Shared Screen, Scaled), 2016

Porous nylon, lighting hardware

13.046 x 19.693 inches

33.1 x 50 cm



David Muenzer

Sconce (Bell/Woolf), 2016

Sandstone, lighting hardware

8.024 x 16.728 cm

3.159 x 6.586 inches



David Muenzer
Sconce (Common App), 2016
Sandstone, lighting hardware
7.281 x 11.039 inches
18.5 x 28 cm





Jeffrey Stuker
My Metal Gullet, 2016
Digital video (09:40, color, sound)