

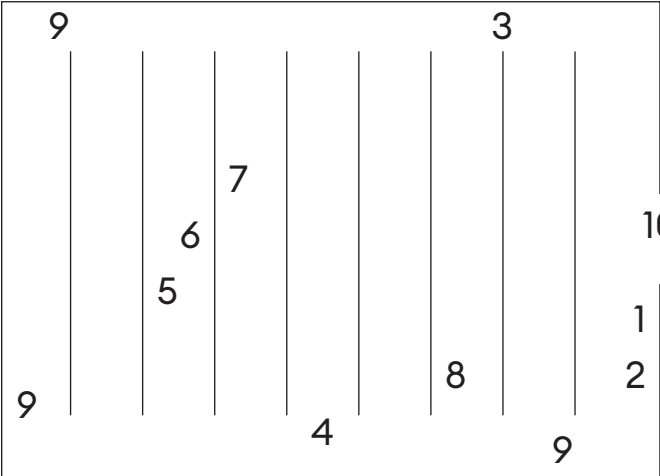
Lotus L. Kang

In Cascades



CAG

B.C. Binning Gallery



In Cascades, 2023

Super Joist, steel, hardware, tanned and unfixed film (continually sensitive), sheet silicone, cast aluminum kelp knots, cast aluminum lotus root, spherical magnets

Kang's installations frequently draw on industrial materials – steel studs and framing track, for example, appear across a number of her previous works, used to fashion permeable wall structures or scenes that otherwise appear to be in states of construction or deconstruction. For *In Cascades*, Kang has suspended a skeletal ceiling structure in the gallery. Built from a proprietary steel framing system frequently used for mid-rise housing developments, the structure of each joist echoes that of the lotus root – a recurring reference in the artist's practice – with a series of cavities lending it a unique strength.

From this form, Kang suspends a series of what she terms "skins," lengths of photographic film that she has exposed to natural light across a number of environments, including her studio, previous exhibition spaces and a custom-built greenhouse. As with any photographic material, this film would customarily be immersed in chemical fixer to stabilize it; Kang, however, leaves the panels untreated, rendering them continuously sensitive to their environment. The films subsequently come to bear the traces of each space they inhabit, with their palette of bodily hues – bruise, blood and bile – evolving over the course of the exhibition.

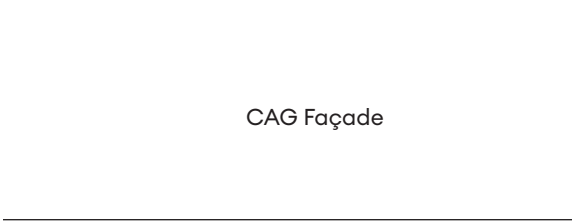
- 1 *Receiver Transmitter (Perilla Frutescens)*, 2023
Tatami mat, pigmented silicone, sheet silicone, cast aluminum perilla leaves, photographs from the series *Fleshing Out The Ghost*
- 2 *Leak*, 2023
cast aluminum yellow croaker, cast aluminum ginseng, cast aluminum cabbage, cast aluminum lotus root, cast bronze lotus root, cast aluminum dried pear, cast aluminum shiitake, pigmented silicone, nylon
- 3 *Receiver Transmitter (Brassica)*, 2023
Tatami mat, cast aluminum cabbage, pigmented silicone, mung beans, duck canvas, photographs from the series *Fleshing Out The Ghost*
- 4 *Receiver Transmitter (Intervertebral)*, 2023
Tatami mat, sheet silicone, stretch wrap, cast aluminum intervertebral discs, cast aluminum shiitake, cast aluminum lotus root, cast bronze lotus root, sesame seeds, nylon, photographs from the series *Fleshing Out The Ghost*
- 5 *Receiver Transmitter (Viola Mandshurica)*, 2023
Tatami mat, cast aluminum cabbage, photographic paper, darkroom chemicals, sheet silicone, paper, tangerines, photographs from the series *Fleshing Out The Ghost*
Private collection, Zurich

A series of sculptures using tatami mats as their foundation appear throughout *In Cascades*, coalescing in arrangements that are seemingly provisional or in process. Kang speaks of these mattresses as both a vessel and a sedimentary form, at once a container for the body in threshold states – resting, dreaming, recovering, expiring – and an object accruing traces of the time, spaces and bodies it's weathered.

In the folds of these mats, Kang has tucked a series of photographs of her own body: 38 images taken over 38 minutes on her 38th birthday, the same age that her grandmother crossed the 38th parallel from North Korea into South Korea. As with much of her work, this gesture sees Kang reflecting on the entanglements between memory, history, body, and identity: What is passed down and what is lost? What is seen and what is felt? What sticks and what falls away?

- 6 *Tract I, 2023*
thirty-eight cast aluminum kelp knots, cotton thread
- 7 *Regurgitation, 2023*
cast aluminum anchovies, pigmented silicone
- 8 *Core, 2023*
cast aluminum dried pear
- 9 *Sticky Pup II-IV, 2023*
cast glass
- 10 *Lotus, 2023*
cast bronze lotus root

Metallic casts of lotus roots, anchovies and kelp knots sprout intermittently throughout the gallery, with a mischief of glass rat pups appearing along the perimeter of the space. For Kang, the rat is a paradoxical in-between figure, both parasite and proxy: a repellent pest that thrives on the debris of our existence, and a close physiological kin, a much-studied stand-in for the human body. Quickly reproducing, endlessly adaptable, and highly mobile – the brown rat that occupies most North American cities originates from East Asia – Kang describes the rat as a “sticky subject,” one inseparable from human knowledge systems, movement patterns, infrastructures, and mores, and yet reducible to none of them.



CAG Façade

Richards Street

11

Nelson Street



11

Yaletown-Roundhouse Station

Davie Street

11

Mainland Street

Works at Yaletown-Roundhouse Station are presented in partnership with the Canada Line Public Art Program – InTransit BC.



11 *Synapse*, 2023
vinyl on glass

On the gallery façade and at nearby Yaletown-Roundhouse Station, Kang presents a suite of works from her recent series *Synapse*, which continues her long-term engagement with cameraless photography. These works are created through an analogue luminogram process, with Kang placing nylon produce bags – the type commonly used to package onions and citrus – in the head of a photo enlarger and projecting them onto photographic paper in the darkroom. The resulting images are both saturated and sensorial, loosely suggestive of bodily forms and functions – sinuous tendons, firing neurons, branching networks of nerves – each a nod to endless processes of regeneration, reproduction and change.

September 29, 2023
→ January 7, 2024

Contemporary
Art Gallery

555 Nelson Street
Vancouver, BC
V6B 6R5 Canada
x^wməθk^wəyəm, Sk̓w̓x̓wú7mesh
and səliwətał Territories

+1 604 681 2700
cagvancouver.org

Open Tuesday to Sunday, 12 pm → 6 pm
Admission always free