

Re-make/Re-model

Josh Callaghan, Kai Chan, Liam Crockard, Laura Kikauka, Jason Lujan
June 29 – August 17

All documentation by Toni Hafkenscheid

1. Exhibition view
2. Kai Chan, Link, 2019, Cinnamon stick, cassia bark, plastic (juice bottle, cap), string, 20 x 16 x 9 cm, Kai Chan, Embrace, 2019, Forsythia, bamboo, plastic (juice bottle), acrylic paint, 20 x 16 x 9 cm, Kai Chan, Veil, 2019, Plastic (juice bottle), Japanese cherry, bamboo, 28 x 7 x 3 cm, Kai Chan, Care, 2019, Forsythia, plastic (juice bottle), string, 29 x 4 x 5 cm
3. Kai Chan, Link, 2019, Cinnamon stick, cassia bark, plastic (juice bottle, cap), string, 20 x 16 x 9 cm
4. Kai Chan, Embrace, 2019, Forsythia, bamboo, plastic (juice bottle), acrylic paint, 20 x 16 x 9 cm
5. Kai Chan, Veil, 2019, Plastic (juice bottle), Japanese cherry, bamboo, 28 x 7 x 3 cm
6. Kai Chan, Care, 2019, Forsythia, plastic (juice bottle), string, 29 x 4 x 5 cm
7. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 20.25 x 19.5 x 24"
8. Exhibition view
9. Exhibition view
10. Kai Chan, Amy, 2020, Plastic (yogourt container and juice bottle), 39 x 16 x 16 cm
11. Kai Chan, Amy, 2020, Plastic (yogourt container and juice bottle), 39 x 16 x 16 cm
12. Kai Chan, Helen, 2020, Plastic (yogourt container), oil paint, 46 x 30 x 13 cm
13. Kai Chan, Helen, 2020, Plastic (yogourt container), oil paint, 46 x 30 x 13 cm
14. Kai Chan, Leslie, 2020, Plastic (juice bottle), oil paint, 46 x 30 x 13 cm
15. Kai Chan, Leslie, 2020, Plastic (juice bottle), oil paint, 46 x 30 x 13 cm
16. Kai Chan, Bonny, 2020, Plastic (yogourt container), oil paint, 46 x 30 x 13 cm
17. Kai Chan, Bonny, 2020, Plastic (yogourt container), oil paint, 46 x 30 x 13 cm
18. Exhibition view
19. Laura Kikauka, Re-make/Re-model, 2024, Mixed media, Dimensions variable
20. Exhibition view
21. Exhibition view
22. Josh Callaghan, Wormhole (left), 2023, Found shoes, 58 x 58"
23. Josh Callaghan, Wormhole (left), 2023, Found shoes, 58 x 58"
24. Josh Callaghan, Wormhole (left), 2023, Found shoes, 58 x 58"
25. Exhibition view
26. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 15.5 x 15.5 x 33.25", Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 15 x 19 x 26.75"
27. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 15 x 19 x 26.75"
28. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 15 x 19 x 26.75"
29. Exhibition view
30. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 18 x 34 x 39.5"
31. Liam Crockard, Untitled (All Thumbs), ongoing since 2014, found material and hardware, 18 x 34 x 39.5"
32. Exhibition view
33. Jason Lujan, Untitled, 2021, Gouache and spraypaint on found poster, 20 x 25.5" framed
34. L-R: Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in, Jason Lujan, Rothko Chapel, 2022, Found postcard, 6 x 4"
35. Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in
36. Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in

37. Detail: Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in
38. L-R: Jason Lujan, Untitled, 2021, Gouache and spraypaint on found poster, 20 x 25.5" framed, Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in, Jason Lujan, Rothko Chapel, 2022, Found postcard, 6 x 4"
39. L-R: Jason Lujan, Untitled, 2021, Gouache and spraypaint on found poster, 20 x 25.5" framed, Jason Lujan, The MET, 2020, Paper shopping bag, vinyl, beads, 13 x 6 x 16in, Jason Lujan, Rothko Chapel, 2022, Found postcard, 6 x 4"
40. Jason Lujan, Rothko Chapel, 2022, Found postcard, 6 x 4"

Dirt is matter out of place. The poached egg on your plate at breakfast is not dirt. The poached egg on page 202 of the Greek lexicon in the library of the British Museum is dirt. (...) Dirt confuses categories and mixes up form.

– Anne Carson

Re-Make/Re-Model features artists working with a variety of found materials. Through techniques of recombination and addition, the works present a shared dedication to teasing new life into existing forms. Reconfigured away from their points of reference, they enter another life cycle, suspended between reproduction and invention.

An ethic of environmental economy underlines these approaches; no amount of waste is necessary here. Yogurt containers, broken styrofoam, old shoes, offcuts of wood, and resurfaced consumer goods complicate the category of refuse. In this exhibition, we come across the leftovers that have found their place.

Artist Biographies

Josh Callaghan (b. 1969, Doylestown, PA) holds an MFA in New Genres from the University of California, Los Angeles (2005) and a BA in Cultural Anthropology from the University of North Carolina at Asheville (1992) and is a Fulbright Scholar (Nepal, 1995). He has exhibited widely, and produced numerous public projects internationally. He is represented by Night Gallery. Callaghan lives and works in Los Angeles.

Kai Chan graduated from Interior Design in Ontario College of Art in Toronto, 1970. Since 1972 he has many solo and group exhibitions in Canada, United States of America, Europe, Japan and Australia. His solo exhibition, "Rainbow Lake", organized by the Art Gallery of Mississauga, Ontario, in 2001, toured to seven cities in Canada. "Kai Chan, A Spider's Logic - A 35 Year Retrospective Exhibition", originated jointly by Varley Art Gallery of Markham and the Textile Museum of Canada in 2010; and toured to Joliette, Québec; Saskatoon, SK; Cambridge, ON and Halifax, NS. Chan has received numerous grants and awards including the 1998 Jean A. Chalmers National Crafts Award and in 2002 the Saidye Bronfman Award for Excellence in the Crafts. His work is in private and public collections. Chan maintains his studio in Toronto, Ontario, Canada.

Liam Crockard (b. 1986) lives and works in Toronto. Building a multifaceted practice of sculpture, collage, and photography works examining the nature of work itself, Crockard emphasizes improvisation and making-do as both a symptom and a strategy for art-making and living. Crockard has exhibited internationally and locally to the acclaim of Artforum, Border Crossings and Canadian Art Magazine, and was a contributing member of The Loon in Toronto.

Laura Kikauka was born in Hamilton, Ontario in 1963. Laura Kikauka's body of work over the past twenty-eight years encompasses various media including site specific installation, mixed media, electronic sculpture, drawing, photography, video, performance, music, text and costume creations. Kikauka's installations establish a highly specific visual (and often audio) language that blends the increasingly overlapping worlds of high and low art forms. In general Laura's 'excessive aesthetic' is comparable to urban archeology and addresses issues of consumer culture, and the question of good and bad taste. It also celebrates failure in a humorous and ironic manner.

Kikauka's work is inspired and derived from decades of on-going collecting of found objects. Employing the formal strategy of meticulously sorting and organizing these objects, as well as modifying or transforming them, she then creates specifically themed and coded installations that transform gallery and exhibition spaces into densely packed, highly detailed installations.

Laura's categorization speaks of similarities and differences. The Funny Farm studios in rural Meaford and in Berlin are living and working spaces treated as on-going installations that exemplify, through a density of detail her interest in low class consumer culture. It is with a sense of sarcasm and empathy that she explores this reoccurring theme.

She has had solo exhibitions at the Power Plant, Toronto, Hamburger Bahnhof, Berlin, Haus der Kunst, Munich, MAK Museum, Vienna, and group shows at the Schirn Kunsthalle, Frankfurt, the Museum of Contemporary Art, Tokyo, and the Sprengel Museum, Hannover.

Jason Lujan is originally from Marfa, Texas. As an artist, he creates tools for understanding and interpreting the processes by which different cultures approach each other as a result of travel and communication and are later homogenized. Largely integrating visual components rooted in North American and Asia, the work focuses on the possibilities and limitations of the exchanging of ideas, meanings, and values, questioning the concepts of authorship and authenticity.

Exhibition Description

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