

# Franz Kaka

**HaeAhn Paul Kwon Kajander**  
**in it**

*Question of Pressure*, 2024. Wood, pigmented natural lacquer, linen, ash powder, 8.5 x 12.5 x 8.5 in.

*what's lost in speed*, 2024. Found metal bin, natural lacquer, duck egg shells, 9 1/4 x 9 7/8 x 6 in.

*Careful Technique of Self-Destruction*, 2024. Natural lacquer, sawdust, mother of pearl, fish glue on wood panel, 16 1/8 x 20 7/8 in.

*Duty*, 2024. Welded zinc, 20 1/8 x 27 7/8 x 2 in.

*Hard Drain*, 2024. Pounded aluminum, 20 x 15 3/4 in.

*Ideological Scab (Chungmuro)*, 2024. Pigmented natural lacquer on torn newspaper, 7 1/4 x 10 1/2 in.

*Income Outcome*, 2024. Brass, pigmented natural lacquer, steel mesh, 21 5/8 x 7 3/4 x 3/4 in.

*Scar Blossom*, 2024. Natural lacquer, rare earth magnet, 1 x 1 x 1 in.

*I. U.*, 2024. Pigmented natural lacquer, steel wire on wood panel, 8 5/8 x 10 3/4 in.

너.나., 2024. Pigmented natural lacquer, steel wire on wood panel, 8 5/8 x 10 3/4 in.

*Lumpen*, 2024. Earthenware, natural lacquer, 9 x 7 x 7 in.

*hidden perspective*, 2024. Inkjet print with coating on dibond, 12 x 12 x 1 in.

*Heap of Privacy*, 2024. Plaster, natural lacquer, metal nail clipper, 12 x 12 x 2 1/2 in.

*Insecure Storage*, 2024. Stainless steel, 11 x 16 x 12 in.

*Shaped Clippings*, 2024. Cistern, silicone, 0.9% sodium chloride intravenous fluid and electrolyte replenishment solution, micro water pump, mother of pearl, prop newspaper, dimensions variable

*root of dot dot dot*, 2024. IV pole, wood, 0.9% sodium chloride intravenous fluid and electrolyte replenishment solution, aluminum foil, inkjet print on dibond, natural lacquer, 61 x 24 x 24 in.

*Sunwise*, 2024. Leather dress shoe, plastic, styrofoam, 9 x 12 x 3 in.

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HaeAhn Paul Kwon Kajander would like to thank SuhYeon Park for fabrication assistance and Ian Grieg for salvaged tiles. The artists recognize the support of the Canada Council for the Arts.

**HaeAhn Paul Kwon Kajander** is the collective practice of HaeAhn Woo Kwon (b. 1985, Daegu, Korea) and Paul Kajander (b. 1980, Vancouver, Canada), working primarily in site-responsive sculptural installation. Through the threading together of given and family names, their practice complicates the notion of individual authorship and addresses the construction of identity. They have exhibited at Franz Kaka (Toronto), Chilgok Transmedia Festival (South Korea), Daniel Faria (Toronto), the Real DMZ Project: Paju (South Korea), Galerie SAW (Ottawa), Korean Cultural Centre (Ottawa), Unit 17 (Vancouver), Galerie Nicolas Robert (Toronto), Trilobite et le Pneu (Montréal), Jack Barrett Gallery (New York), The Small Arms Inspection Building (Mississauga), Julius Caesar (Chicago), and Nerri Branch (Mexico City).

**Yan Wu** is a curator, writer, and translator whose work explores the intersection of contemporary art, architecture, and the making of public space. She is currently the Public Art Curator for the City of Markham and a PhD student at the Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto. Wu has co-translated seminal books into Chinese including Rosalind Krauss's *Passages in Modern Sculpture*, Lucy Lippard's *Six Years*, Dan Graham's *Rock My Religion*, and *Formless* by Yve-Alain Bois and Rosalind Krauss. Born and raised in Shanghai, she moves to Canada in 2001 and now lives in Toronto.