

GARDEN

curated and designed by Kayla Taylor
March 17, 2022 — May 12, 2022

Manal Kara
WooYeon Kim

Parinda Mai
Wung Gyu Park

Cielo Saucedo
Melon Sprout

Featuring a chapter from *Braiding Sweetgrass*, titled “A Mother’s Work”, written and read by Robin Wall Kimmerer. Courtesy of Tantor Media, a division of Record Books.

Artworks are alive in the way that they are brought into creation with many materials, ideas, love, and labor, and then they go out into the world to affect others, each in a unique way. They live on in memories, ideas, and feelings, changing physically and in meaning over time. Our lives grow like gardens; made up of hundreds of tiny systems, visible and invisible, that aid in our collective health and growth. All of these parts work mutually together, including the human and nonhuman caretakers that support our living garden. Artists are caretakers of our own kind of gardens. Our work sustains us, grows with us, and is made up of many systems that include ideas, materials, environments, and people, all working together to create our artistic practice. But the artwork does not die once it leaves the artist’s garden; it exists as a living part of the ecosystem that it was generated within, changing and growing with time, feeding those who are willing to consume its ideas, decomposing and regenerating.

These artists are all working inside of the garden framework, taking out and putting back in, regenerating forms and ideas, cultivating communities and practices that generate and grow from one project to the next. Now, they all come together to take root in the oasis landscape built for them in *Garden*. Accompanying these works is the chapter “A Mother’s Work” from *Braiding Sweetgrass* by Robin Wall Kimmerer. Using the Anthropocene through Indigenous knowledge and the “teachings of plants”, she reframes human relationships with nature, biology, and history. Earth is portrayed as an endless layering of cycles of reciprocity, or gardens, made up of all organisms, living and nonliving. These cycles of reciprocity contain within themselves the potential to exist in balance and harmony.

Manal Kara is a Moroccan-American self-taught interdisciplinary artist and poet. Their work investigates and explores landscapes and the different social and environmental elements moving through them. The works defy any attempt to confine them. They all seamlessly blend mediums like sculpture, painting, and photography together to create completely new forms mirroring the way nature is constantly emerging, evolving, and entangled.

WooYeon Kim is a Seoul-born, Chicago-based artist digitally weaving personal and collective history as they both dance in digital and physical spaces. Notions of dreams, sensory experiences, and memories compete and play with her real performed body, digitized with motion capture technology. The real and the sensory are able to intersect in these new digital worlds.

Parinda Mai, like many of her generation in Thailand and Southeast Asia, grew up with the story Twelve Sisters or Phra Ros Meri, communicated in various forms from oral history to soap operas and cartoon animations. The project 12 Kalpas Tales (นทานสิบสองกल्प) is the artist's personal search and recognition of the energy and morality embedded in this Buddhist myth-folktale Twelve Sisters, within the context of the contemporary globalized epoch. Through abstraction and materially concerned moving image projection and installation, the project is ultimately an investigation into the questions concerning the human place in nature, gender, binary, technology, and transcendence. At the core of her practice is the intention to reconcile with the paradoxical dualities within these realms. Kalpas is a Sanskrit word used in Buddhist cosmology to mean an abstract measurement of a very, very long time, such as the duration of the universe.

Wung Gyu Park is a painter living and working in South Korea. He always depicts a singular figure – possibly a creature, flesh, or a feeling. His works demand a religious presence. They embody disgust, fascination, and fear, but envision new possibilities released from religious constraints.

Cielo Saucedo is an interdisciplinary artist based in Los Angeles. Their work is rooted in intersectionality, sustainability, and the wide-stretching definition of landscape, encompassing the social and physical panorama of the natural world, social and physical landscapes of cities, nature, and culture.

Melon Sprout is a Chicago-based artist who uses ceramic instruments to extend their body physically and sonically. Material and body become a tangible space for the ephemeral. Sharing the extension of self in functionality, viewers are encouraged to activate, interact with, and extend themselves physically and sonically in the form of ceramic music-making. The objects themselves, retaining physical traces of their original soft clay state, go through many transitions when released into the world. They are performed, climbed, spun, recorded, edited, and altered. The ceramic instruments become a conduit of reciprocity, generating an animated environment where feelings and ideas are free to exchange.



Manal Kara

I thought more about what you were asking, and, like a fly, I landed
ceramic, photographic prints on fabric
43" x 42" x 4"
2021



Manal Kara

taxonomies of brutality, whose systematics are in flux, pt. 2
ceramic, photographic prints on cotton
28" x 22" x 4"
2020



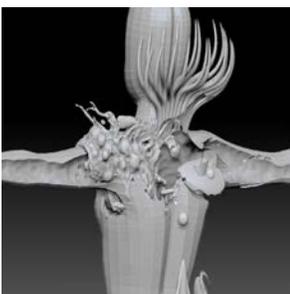
Manal Kara

slug sex over io
ceramic, photographic prints on fabric
26" x 22" x 4"
2019



WooYeon Kim

Dancing with the Voices of My Body
digital animation
dimensions variable
2021



WooYeon Kim

Locating Memory
digital media
dimensions variable
2021



WooYeon Kim
The Gatekeepers of REM
digital media
dimension variable
2021



WooYeon Kim
Pixelated Consent
digital media
dimension variable
2021



Parinda Mai
Where Am I?
digital image
dimension variable
2021



Parinda Mai
History Dislocated
digital image
dimension variable
2021



Parinda Mai
Installation Document of Videos projected on Cow Hides
Dimension Variable



Parinda Mai

12 Kalpas: a Beginning of Beginning

Video, 7.58 minutes

2020



Wung Gyu Park

Dummy No.29

ink on paper

200x70cm

2018



Wung Gyu Park

Dummy No.42

Ink on Paper

200x70cm

2019



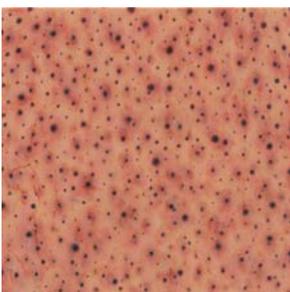
Wung Gyu Park

Dummy No.50

pigment on paper

87.5x55cm

2020



Wung Gyu Park

Dummy No.78

pigment on paper

60x60cm

2021



Wung Gyu Park
Scar No. 12
cinnabar on paper
48x48cm
2019



Cielo Saucedo
Segment from *Hacer Ruido*, put on by ESS Chicago, Curated by Carolina Vélez Muñiz, in collaboration with composer Luis Fernando Amaya.
2020



Cielo Saucedo
Amber
computer generated digital image
dimensions variable to screen
2021



Cielo Saucedo
BirchGrid
sandune, birch trees from a conservation project
40ft by 100 ft
2019



Cielo Saucedo
Spice Drawing
lawn of rented apartment in Little Village, Chicago, powdered turmeric and powdered chile de arbol
2019



Melon Sprout

Flower Bulb

Ceramic, Glaze, Granite, Goatskin Rawhide, Sound, Microphone,
Dimensions variable

2021



Melon Sprout

Flower Bulb Demonstration

Performance demonstrating the function of the sculptural instrument.

2021



Melon Sprout

Performance Excerpts

filmed by Clark Woods



Melon Sprout

Flower Bulb

Ceramic, Glaze, Granite, Goatskin Rawhide, Sound
Dimensions variable

2021



Melon Sprout

Flower Drum

Ceramic, Glaze, Goatskin Rawhide, Sound,
4' x 2' x 10"

2021



Melon Sprout

Trumpet

Porcelain, Glaze, Soda Ash

1' 2" x 4" x 3"

2021