

Magical Meshing Models

Index

Alex Hwang

Modern Portraiture, Just Skin

Hannah Oliver

Beyond Sight

Meghan Smith

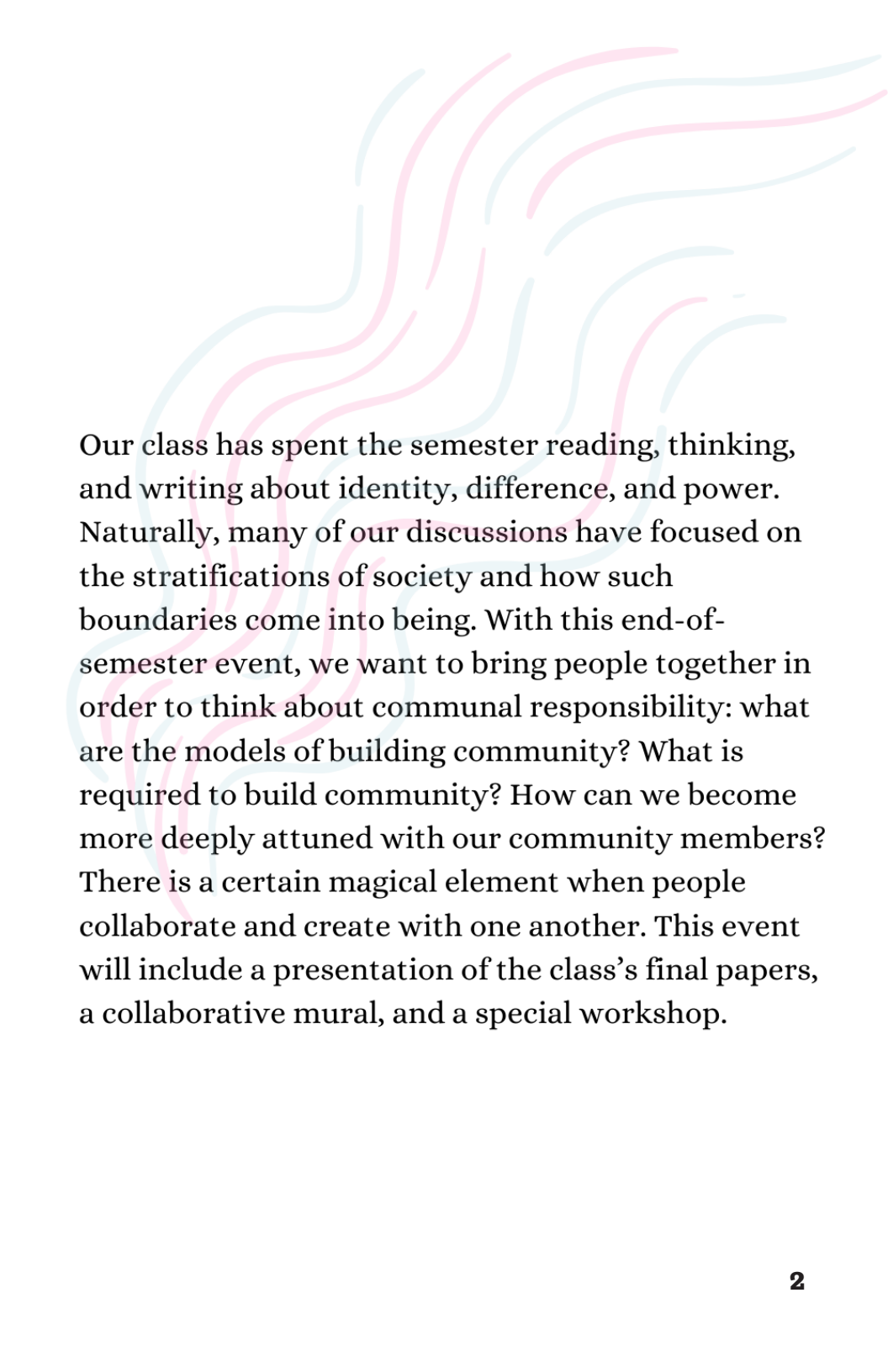
"Colorblinds"

Carolina Cuevas

Performing Otherness

Yiliu Teng

Bending Bodies

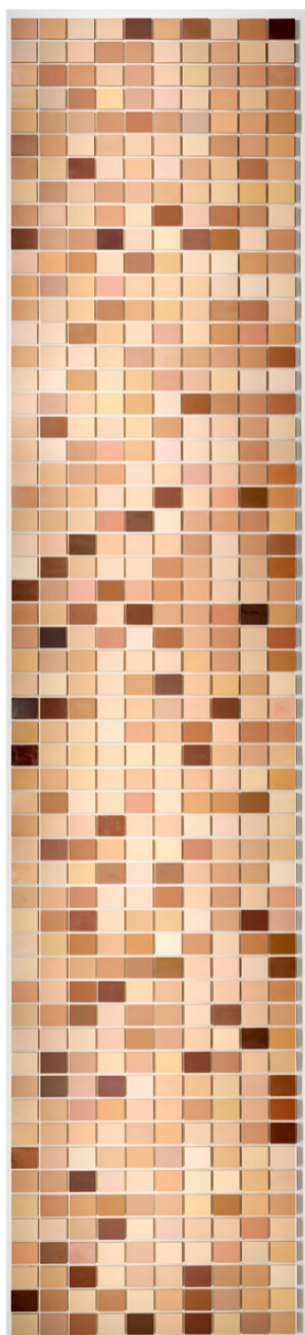


Our class has spent the semester reading, thinking, and writing about identity, difference, and power. Naturally, many of our discussions have focused on the stratifications of society and how such boundaries come into being. With this end-of-semester event, we want to bring people together in order to think about communal responsibility: what are the models of building community? What is required to build community? How can we become more deeply attuned with our community members? There is a certain magical element when people collaborate and create with one another. This event will include a presentation of the class's final papers, a collaborative mural, and a special workshop.

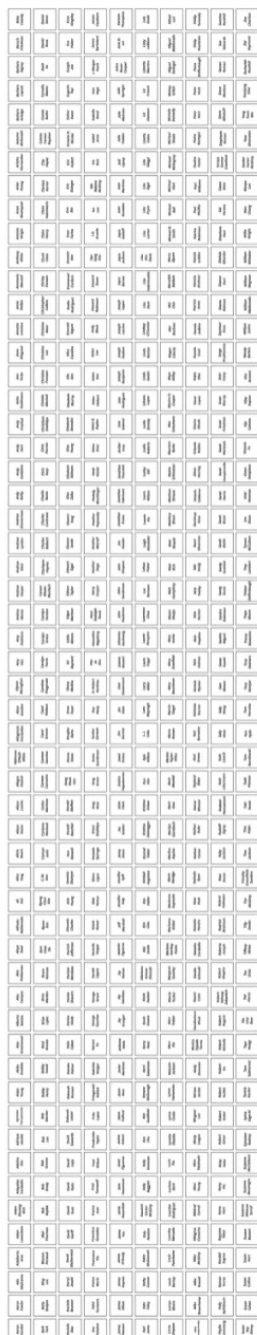
Modern Portraiture, Just Skin

Byron Kim's *Synecdoche* (1991-Present) is an ongoing project by the Korean American artist which re-considers the role of skin tone and difference. Composed of over 400 tiles, the work captures the skin tones of friends, family, strangers, and fellow artists. For my methodological approach, I utilize the writings of Franz Fanon, Judith Butler, and Lex Morgan Lancaster in order to better understand how Kim's work represents and breaks down the racial classifications of america. In employing the racial epidermal schema, something that has been used to Otherize and discriminate, Kim rearticulates its meaning and misuses it in order to foster community and remind viewers how they are part of a larger social body. As color perception depends on the colors around it, Kim's work evokes ideas of how the people around us, our communities, are an integral part of our identities and being in the world. The questions guiding my research are: How does *Synecdoche* subvert the epidermal schema? How can we understand his works as a labor of love in creating community and connection? Why does Kim represent skin tone, something loaded with socio-political meaning, in order to create portraits?

Alex Hwang



BYRON KM
Spartanburg, SC, present
1994-1995
100% handmade, hand-drawn
100% handmade, hand-drawn



Beyond Sight

The black experience in America today holds a lot of weight and can be attached to traumatic memories. Through the course of time, there has been slow progress towards holding this community in safety. A body of work called *Noise and Thirst* by artist Leila Weefur will be incorporated through textural analysis of a second iteration zine with comparisons between Fanon's writings about the black encounters within white spaces emphasizing the "epidermal schema". How can we digress from the attention of difference and feeling "misplaced" in society that creates the yearning for social acceptance? The collection of material and perspectives shared shows that there is a historical pattern of thoughts imposed onto black males through the written emotional insight. Through the significance of archived pieces, like the zine created by Weefur and Fanon's writings, hopefully, we can use these testimonies as a tool to understand how to support the black communities and step away from the normalization of black stereotypes and narratives imposed.

Hannah Oliver

NOISE + thirst

SECOND EDITION



HOW DO YOU ESCAPE

THE IMPOSITION OF SOMEONE ELSE'S IMAGINATION?

“Colorblinds”: Performances of Self and Other in the work of Genevieve Gaignard and Cindy Sherman

Cindy Sherman (b. 1954) emerged onto the New York art scene in the early 1980s as part of the generation of artists concerned with codes of representation in a media-saturated era. Her work consists primarily of photographic self-portraits, depicting herself as various characters or personae, always aware that the camera is not a neutral device but rather a tool that frames a particular viewpoint. Genevieve Gaignard (b. 1981) is a younger artist based in Los Angeles who critically examines race, gender, and class through self-portraiture, installation, and collage. As a biracial woman in America, Gaignard investigates the aesthetic and cultural divide between black and white, a chasm as palpable as it is invisible. She interrogates notions of “passing” by positioning her own female body as the chief site of exploration – challenging viewers to navigate the powers and anxieties of intersectional identity.

I am interested in using the work of Cindy Sherman and Genevieve Gaignard to reflect on the limits of the self. Where does the self begin and end? How does examining the self-address greater social dynamics around us? How might self-portraiture simultaneously examine “the other”? Even as both artists move fluidly through invented identities, there are boundaries (which Sherman has infamously crossed) — I aim to use Kobena Mercer’s analysis of authorship to discern the subtle differences in their approaches.



Performing Otherness

Maria Magdalena Campos-Pons's addresses Postcoloniality and the complexities that entangle the narratives of performing "otherness" in western art institutions. In her performance *Habla Lamadre*, she breaks down topics of ancestral knowledge and the idea of reclaiming space. She creates elaborate performances that display aspects of "otherness" and places them in western institutions. Deeply contrasting, she becomes the center point in the room. People follow her as she moves and claims space. In contrast to Coco Fusco's performance with Guillermo Gomez-Pena in *The Couple in the Cage* where they performed "otherness" but through the lens of stereotypes and fetishism. Their agency was taken away as viewers see them as objects or "souls that need saving". The questions I am interested in directing are: what is performing "otherness"? How do these performances discuss the idea of the "other" in conjunction with the historically discriminative and exclusive institutions they were performed in? How do these performances give back or take that agency?

Carolina Cuevas



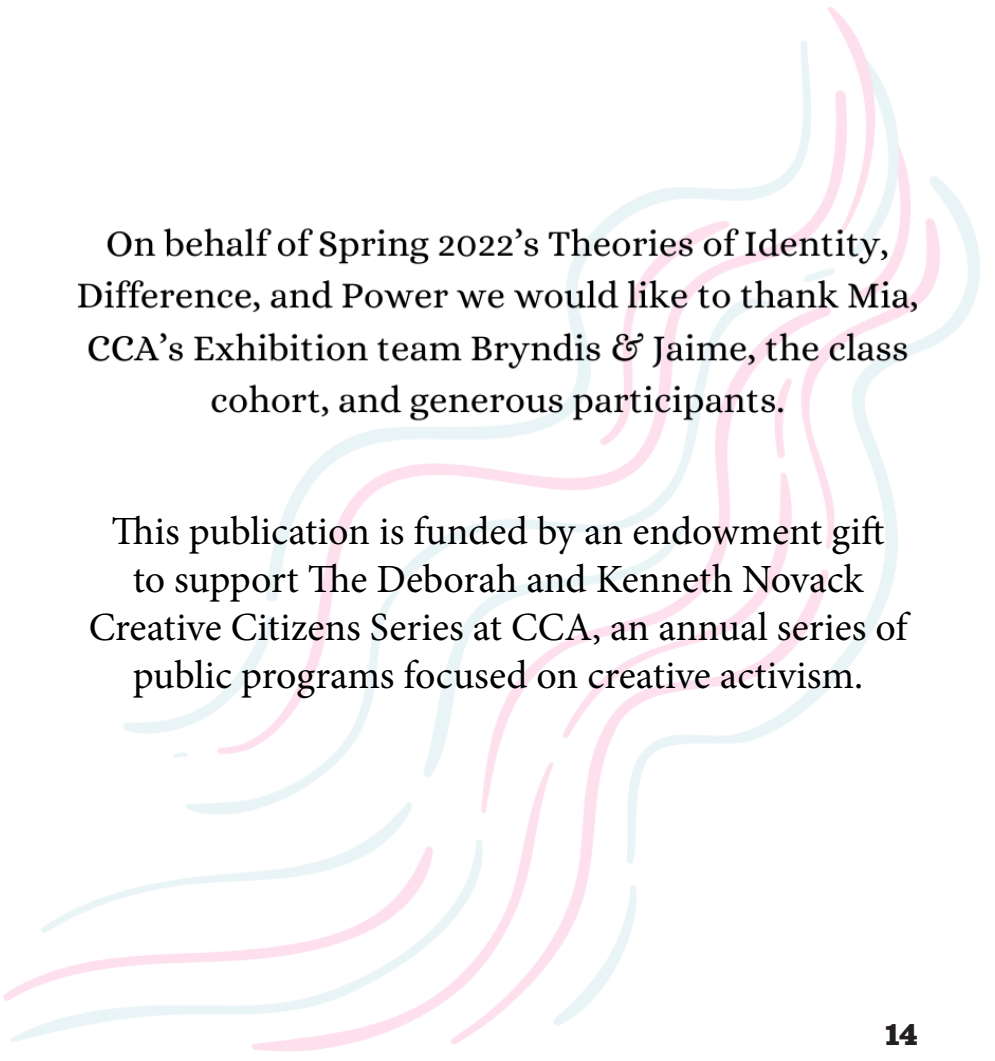
Bending Bodies

“Body at the critical point” is the ongoing project by sculptor Liaowen (b. 1994), in the case study of how thus organic vitality embodied her pieces, such as the unexpected mixed material and silicon and wood, the unstable quality heritage from her puppet study, the transformation to nonhuman shape, and the interaction with the space. In the process of deciphering her work, it is her personal experience that has emerged the primitive cultivation since childhood, according to Liaowen, the protection from natural resources was granted. Balance endowed the playful and elegant quality to her work and remains to be the unceasing question proposed by the tension of the potential collapsing. Also, the female labor is one subject she is concerned with and depicted by her abstract human figures with explicit female body parts. The topic I would try to dig into from thus is the boundary between subject and object, and how the concept of “abjection” could be applied within.

Yiliu Teng







On behalf of Spring 2022's Theories of Identity, Difference, and Power we would like to thank Mia, CCA's Exhibition team Bryndis & Jaime, the class cohort, and generous participants.

This publication is funded by an endowment gift to support The Deborah and Kenneth Novack Creative Citizens Series at CCA, an annual series of public programs focused on creative activism.



Alex Hwang
Hannah Oliver
Meghan Smith
Carolina Cuevas
Yiliu Teng
Mia Liu

