

Otis Faculty Development Grant Report

January 7, 2013

Include the following information:

1. Your name, department, and dates of activities.

Soo Kim

Fine Arts

October 1 – November 3 2012

2. Brief description of your funded project including activities performed.

I exhibited new work in a solo show at Angles gallery from November 2012 – January 2013.

For this exhibition, I made a limited-editioned, oversized book made up of twenty-five photographs that are hand-cut and hand-bound with a silk-screened cover entitled "In Light of the Moment". The book was exhibited on a table with a stool designed by Otis staff and alumnus, Aida Klein of Klein Lewicki.

The photographs that make up "In Light of the Moment" show the Urban Laboratory of Arcosanti in Arizona. Arcosanti was designed and has been under construction since 1970 by Paolo Soleri, whose urban strategy of 'Arcology' combines architecture and ecology. The photographs, taken over several days at different times of the day, follow the various buildings that make up the site: the exteriors and interiors, and the traces left by the various occupants who live and work there. Each photograph is hand-cut and assemble in the book to produce a series of photographs of the site where voids in the page reveal parts of other photographs underneath that follow, inscribing the site with a dynamism Soleri envisioned for his Utopic community.

The book is bound accordion-folded allowing the viewer to engage with each page, to open up the page at the ends, giving the pages and images a dimensionality outside of the usual flat space of the photograph, and allowing for the determination of the fullness or partiality of the image seen on the page by the viewer.

3. Some of the insights, accomplishments, and/or benefits you derived from the project.

This book took several years to realize. Inspired by Soleri's book published in the early 70s, and my visit to Arcosanti, the project came together and connected the site, my photographs and the alteration of the depiction of the buildings, the form

of the book, and its relationship to the viewer to my interest in architecture and its ability to shape and form community.

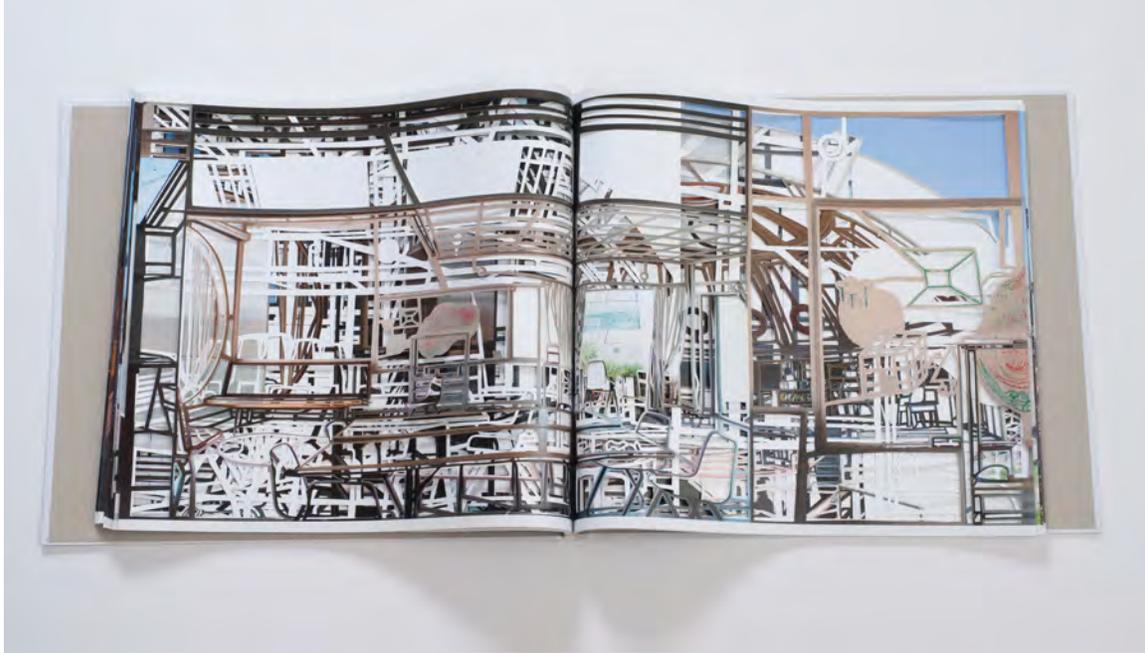
4. Any challenges you experience during the project or lessons learned that others would benefit from hearing about.

I met with many people in the book-making field, and learned about book binding and the special needs of producing an outside book (closed, the book measures 29 x 26 x $\frac{3}{4}$; open measurements are 29 x 53 inches).

5. Include a few well-chosen photos suitable for posting.







You should also include, but not necessarily for publication: Any other dissemination activities about your project such as interviews, lectures, publications, etc.

Please see *Los Angeles Times*, *Bidoun*, and *Artscene* reviews attached. I gave a walk-through of my exhibition specifically for the Otis community on Saturday 17 November.

Los Angeles Times

Art Review: Soo Kim at Angles Gallery

November 15, 2012 | By Holly Myers

Soo Kim proceeds with her longstanding excavation of the photographic image in *Midday Moon*, her second solo exhibition with Angles Gallery.

Her subject in this case is the urban environment. Each piece begins with a photograph, taken by Kim, of a dense, jumbled front of architectural planes—walls, windows, and signs—which she selectively extracts with an x-acto blade to produce a physically fragile, geographically indeterminate skeleton that is then layered over other similarly extracted images. The result is a confusing mélange of line, shape, and spatial perspective that gradually comes to entangle the eye, much as the sensory onslaught of the city comes to entangle the psyche. While not as elegant as past work involving trees and other natural environments, the cityscapes have a buzzing presence that is its own appeal.

The highlight of the show, however, is a project that explores a very different milieu, one that falls somewhere between nature and the city: the desert community of Arcosante, founded in the 1970s by the architect Paolo Soleri in an effort to balance the cultural life of an urban environment with ecological sustainability.

Titled *In Light of the Moment*, the work is not a print but a book, assembled from 25 hand-cut prints. Lying open on a table, the book's stacked pages have a sculptural dimension far more complex than that of the flat prints, one that points in a potentially exciting direction.

—Holly Myers

Angles Gallery, 2754 S. La Cienega Blvd., Los Angeles, (310) 396-5019, through December 22. Closed Sunday and Monday. anglesgallery.com

BLOUIN ARTINFO

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5 L.A. Gallery Shows You Should Go See Right Now

<http://www.artinfo.com/photo-galleries/slideshow-la-art-shows-to-see-before-christmas>

by Yasmine Mohseni

Published: December 20, 2012

LOS ANGELES — As the holidays approach, this may be the last week to stop by December gallery shows. ARTINFO's Yasmine Mohseni reports on five now running in L.A. that should not be missed.

“For The Martian Chronicles,” L & M Arts Los Angeles, 660 South Venice Boulevard in Venice, through January 5, 2013

“For The Martian Chronicles” pays homage to the late writer Ray Bradbury. The author wrote much of what would become the book *The Martian Chronicles* in a house once located on the property currently occupied by the gallery. The eclectic exhibition, which includes the original manuscript by Bradbury, seeks to engage the author’s depiction of Mars as a fantastical planet full of death, glory, androids, crystal pillars and fossil seas. Exhibiting artists include Larry Bell, Sarah Cain, Jonah Freeman and Justin Lowe, Yves Klein, John McCracken and Ken Price.

Wangechi Mutu, “Nitarudi ninarudi. I plan to return I am returning,” Susanne Vielmetter Los Angeles Projects, 6006 Washington Boulevard, Culver City, through December 22

For Mutu’s fourth solo show at Vielmetter’s Los Angeles gallery, the artist continues to address race, gender and identity through the prism and perceptions of conflicting cultural projections, as played out on the body. The exhibition features new collages and sculptural work that fuse her Kenyan experience with other cultural influences. Mutu’s sophisticated stylistic language and willingness to push the boundaries both conceptually and in terms of artistic production is especially impactful in the major video installation “She seas dance,” wherein images are projected onto a 360-degree wall of iridescent tinsel measuring over 14 feet high.

“Into the Mystic,” Michael Kohn Gallery, 8071 Beverly Boulevard, January 26, 2013

This group exhibition focuses on the contemplation of mysticism in contemporary art. A quiet meditative show, the majority of the work on display delves into the artist’s inner life and perceived reality. The poetry found in the works by Vija Celmins and Bill Viola is both engaging and haunting. Meanwhile, the bold momentum of Simmons & Burke’s photographs pulls the viewer into a swirling and chaotic universe.

Abraham Cruzvillegas, “Autodestrucción 1,” Regen Projects, 6750 Santa Monica Boulevard, Los Angeles, through December 22

The concept for the Mexico City-based artist’s first solo show with Regen Projects originates from a narrative that tells the story of a trumpet player from the musical instrument’s point of view. Cruzvillegas’ abstract and elegant sculptural works bring together the various identities of a cross-cultural connection found in music, and an identity defined by a shared style. Cruzvillegas often explores the makeshift, hand-made and the recycled, and frequently incorporates site and elements of a particular location within the context of an exhibition, creating a connection between Mexico City and the location in which the artist is working. In this case, as the exhibition travels to different cities, the meat wrapped around a small section of the sculptures will be replaced by a local cut.

Soo Kim, “Midday Moon,” Angles Gallery, 2754 South La Cienega Boulevard, Los Angeles, through December 22, 2012

Urban sprawl and neon commercialism come to life in Soo Kim’s delicate hand-cut photographic prints. By carving out all but the essential, the artist creates a disjointed landscape, capturing the anxious pace of contemporary life, as exemplified in “Quickly putting his hand to his mouth” or “Disappearing behind his wife.” Using this same creative technique, Kim imbues a meditative peacefulness in the pared-down palette of “Taking off his hat, and kissing her hand.” This is Soo Kim’s second solo show at Angles Gallery.

“(The sound of panting),” 2012

Artscene

November 2012

Soo Kim, "(The sound of panting)," 2012, two hand-cut inkjet prints, paper, 44 x 66".

To create her photographic montages, **Soo Kim** carefully cuts away parts of the image. In her current series she removes signage and lights from night-time city photographs leaving only the glow of the surrounding halos. She then sandwiches two images so that what was cut away from one picture is replaced by what is left in another. The original photographs are of places that Kim has visited and documented with the foresight that she would be eliminating significant parts of the image in a final presentation. Her technique is slow and meditative and the lengthy process required to create the photographs infuses them with a slowness that finds its counterpart in the time it takes viewers to read them. The final montages are delicate structures that reference the built environment. Kim both constructs and destructs the city; what remains are skeletons of what was there - facades and windows devoid of information. The images convey the hustle and bustle of the urban environment, while being devoid of that which signifies action. In the past her images depicted the natural landscape so as to emphasize the subtlety of her interventions. Here the cutting is more jarring, as the black backgrounds of the night images are contrasted with the empty spaces left behind ([Angles Gallery](#), Culver City).

Jody Zellen