

April – June 2014

presents

Shin Kiwoun

Ziwon Wang

Tara Langford

HI GHE

CH IHD

OPEN MONDAY –
SATURDAY 7PM–2AM
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sketch

In an economy of bloating consumption – of goods, services, ideas, images – sketch invites three artists to respond to this environ through different methods of meditation.

In *Liquid to touch* (2013), Tara Langford uses found footage from cosmetics commercials, edited in sequence where wet lips and perfectly plumped skin playfully drip down the screen in a hypnotic commercial dance. The split screen plays on the mirror – a hyper-dialogue between the viewer and herself. Although, this work is not gendered – the subject is certainly not the cut out and collaged 'woman', but the objecthood of the product. Langford puts at play the simulation and performance of cosmetics advertising.

The economy of the Object is quite literally ground down in Shin Kiwoun's works *Dis-illusion Coin Face*, *Astro Boy*, *Super Man*, and *Desire has no history: Chess* (2006-2009) – different currencies are stripped of their competitive value and returned to the dust from whence they came – along with other iconic signs of capital manipulation – chess pieces, and childhood icons. 'All go unto one place; all are of the dust, and all turn to dust again'. Once again, we see value being stripped with objecthood. The meditation of the grinding and the slow revolving of the frame refer to our own life cycle – ever spiralling towards a finite end.

Ziwon Wang presents *Mechanical Buddhahood* (2014) - a meditation between religion and economy. The Buddha – here identified in the form of the artist himself – sits in cyborg-meditation. It points to the artist's own reaction to the ever-quickening pace of commerce in his hometown of Seoul, to the diminishing line between religion and technology, and limits to the human form. The combinations of these very human features and machinery, as well as making an interesting juxtaposition, are also derived from the three stages of cybernetics. This self-portrait points to a Capital which has run rampant with its own imaging. An economy of excess.

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