

If Shadows Could Shine

Curated by Yi Cao

March 22 - May 18, 2024

(Entrance)

Sa'dia Rehman, *Maquette 4*, 2024, cardboard, plastered gauze, 7 x 4.5 x 10 in



Angled arch with two towers

(Following Left Wall)

Dan Jian, *To Return*, 2023, Charcoal dust, charcoal pencil and tracing paper on warm white parchment paper, 20 x 27 in; 18 x 24 in



(left) Structure made of bricks leaking water within a field of barren trees. The well-like object featured in these works resemble the Chinese character 回 (to return)
(right) the same structure within a field of decayed shrubs.

Sa'dia Rehman, *Mobile Mosque*, 2024, Chalkboard paint, ink, chalk plaster, 215 x 107 in.



Mosque shape outlined in white chalk on a black background with plaster ropes. Black ink creates impressions of foliage behind the structure. 5 plaster structures run along the bottom.

Sa'dia Rehman, *Maquette 7*, 2024, cardboard, plastered gauze, 12 x 10 x 3.5 in



Vessel with city

Sa'dia Rehman, *Maquette 5*, 2024, cardboard, plastered gauze, 8 x 7.25 x 6.5 in



Cane arch & arch windows

Sa'dia Rehman, *Maquette 6*, 2024, cardboard, plastered gauze, 8 x 8 x 8 in; 4.25 x 4.25 x 4.25 in; 3.5 x 5 x 1 in



triangle in three parts; they all fit inside one another

apexart

Sa'dia Rehman, *Maquette 1*, 2024, cardboard, plastered gauze, 7.25 x 9.5 x 3.5 in



book exposed rope; rope was plastered during installation

Sa'dia Rehman, *Maquette 3*, 2024, cardboard, plastered gauze, 6 x 6 x 5 inches



petal-shaped dome

Nayeon Yang, *A Night Visible to the Naked Eye*, 2022/2024, Dimensions/duration variable



apexart

A Night Visible to the Naked Eye is concerned with the exploitation of migrant workers under the neoliberal economy. The form of the project mimics entangled relationships among nations, labor, capital, and arts. It is presented simultaneously in two locations, Apexart, an art gallery, in New York City, and Buddy, an art store, in Chicago connected through live videos broadcasting from each exhibiting location. Part 1 is the print t-shirt display where overhead cameras capture hands searching for clothing; Part 2 is a multi-channel video installation of migrant farm workers' working hands at a gallery in New York City. This project intentionally presents others' tragedies and oriental elements as commodified items in the form of art, and the "shoppers" /audience's interactions are surveilled by the people in the other location. The artist gives the audience passive roles as bystanders for the Korean-reading audience and consumers for the non-Korean reading audience.

Through this project, the artist hopes to expand the idea of who is considered 'us' by visualizing our interconnected societies.

Dan Jian, *Zero Hour*, 2024, Watercolor-stained sumi paper cut-out on rag paper, 288 inch x 96 in



Large-scale paper collage of blending dream-like recollections of Chinese cultural symbols (like the hand tree of fingered citron fruits, known as Fo Shou, the Buddha's Hand in Chinese)