

*The Gaps We Call Home* brings together the works of Jiyeon Chung and Sun Woo, two artists whose practices navigate the intersections of fragility, identity, and cultural constructs. Through their distinct approaches, both artists look into the narratives of individuals that are overlooked and often erased within the larger social fabric, producing frictions that challenge constructed boundaries. Using subtle disruptions and dramatic alterations of the mundane, their works immerse themselves in layered transformations, treading the precarious line between vulnerability and resistance.

Jiyeon Chung's works *A Lot of Yeses* and *Hyperreal*, explores persistent optimism. Both works draw on celebrity tequila brands released by figures such as Kendall Jenner, Michael Jordan, and George Clooney.

*A Lot of Yeses* is a wall installation that replicates the bottles of these brands in sugar glass—a material made to break, commonly used in film props, whose value lies entirely in its fragility and visual believability. The work draws attention to the fact that the "convincing reality" on screen is, in fact, a calm yet fragile imitation, easily broken. The meticulously designed celebrity tequila bottles are recreated in imitation glass—sugar glass—and the liquid inside is replaced with undrinkable resin. The only element that comes close to being "real" is the agave worm, a moth larva that parasitises the agave plant. Originally added to tequila not for flavour but to indicate alcohol content, the worm operates here as the most natural—and simultaneously most alien—presence in the composition.

*Hyperreal* is a sculptural work containing tequila inside a transparent cross-shaped form. The beautiful and irresistible smiles of celebrities raising their tequila bottles to the camera in a toast, the captivating yet unreachable image of nightlife, their reputation and evaluation—bearing both excessive praise and disdain simultaneously—all of these are symbolically liquefied within this installation, offering a drink.

In Chung's work, this "joy" always exists in a vulnerable and suspended condition. The subjects depicted either fail to recognise this fragility or, perhaps aware of it, deliberately choose to ignore it, surrendering themselves to the delicate feeling called "joy." The tequilas branded by Kendall Jenner, George Clooney, Michael Jordan, Justin Timberlake, and P. Diddy intermingle within the cross, piercing its sacred, indifferent centre as if unaware or indifferent to their imminent evaporation and uncertain future.

In contrast, Sun Woo subverts objects historically deemed fragile and insignificant, transforming them into structures of augmented rigidity and presence. Drawing from her own experience as an immigrant, she intertwines cultural artifacts from Korean and Western traditions—such as kitchen graters and traditional steamers—to explore notions of displacement, memory, and technology.

In the painting installation series, *A Hundred Abrasions* and *Cuts and Barriers*, Sun Woo invokes personal recollections of assisting her mother in grating potatoes during her childhood in Canada, where she first encountered the domestic tool. Here, ordinary kitchen graters, their rusted surfaces bearing traces of sustained labor, are magnified beyond human scale, evoking industrial architecture. Fluids leak from their porous surfaces alongside shredded fragments of wood, flesh, and hair, amplifying a sense of vulnerability and impotence. Through this imagery, Sun Woo addresses gendered domestic labor as an enduring contemporary condition, despite the emancipatory promise of technological tools.

By transforming these mundane utensils into monumental façades, Sun Woo repositions domestic triviality into commanding architectural forms—their downward force emphasizing symbolic weight and regained authority. These towering canvases further emit subtle sounds of the artist's breath from their physical holes. Resembling human pores, these holes are misaligned with their painted counterparts, creating a layered dialogue between materiality and representation. Like bodies gasping for air or releasing long-held sighs, the paintings exhale as viewers approach, enriching and complicating their sensory engagement.

N/A

*The Gaps We Call Home*  
Jiyeon Chung, Sunwoo  
LiSTE Art Fair Basel / Booth 89  
Jun 16 - Jun 22 2025

Sun Woo's floor sculpture, *Steamer*, explores the layered meanings embedded in its title—a cooking vessel and a steam-powered ship—drawing parallels with historical practices of melting domestic tools into weapons during wartime. In Korean tradition, the steamer carried dual connotations as both an object of care and nourishment and a punitive tool symbolic of patriarchal control. By aligning the steamer with its Western counterpart, the cauldron, she invokes its symbolic associations with witchcraft, mythologies of transformation, and the history of witch hunts.

Transfigured into biomorphic forms—a fetus fossilized within the molten metal—the work dissolves narratives of pain and rebirth, trauma and renewal. Through this sculptural act, Sun Woo suggests the radical potential of domestic insignificance becoming a site of formidable resistance and counter-attack, echoing the historical repurposing of kitchen tools as weapons. Reflecting her broader investigation into the body as a fluid and hybrid entity continually reshaped by cultural, historical, and technological forces, these works navigate the charged spaces between belonging and estrangement, past and present, vulnerability and transcendence.

The exhibition further disrupts sensory expectations through its memory foam flooring, capturing viewers' movements as fleeting imprints. While Sun Woo's bronze *steamer* presses heavily into the foam, leaving substantial yet temporary marks, Chung's *Hyperreal* resist absorption, existing as hardened fluids. Through this nuanced interplay of impression and indifference between the materials, the exhibition engages with the intricate dynamics of presence, absence, and the intermediate spaces that shape shifting identities.