

# Stars Down to Earth

# Jiha Moon

## Exhibition and Programs

Sep 5	Jiha Moon
Sep 20	Lisa Corinne Davis Jiha Moon Odili Donald Odita
Sep 28-29	Christo de Klerk Chris Alen Sula Suzanne Tamang
Oct 3	David Chapin Cindi Katz Mary Miss Studio
Oct 10	Nora Alter Hito Steyerl
Oct 11	Wayne Koestenbaum Megan Volpert John Yau
Oct 17	Chus Martínez
Oct 19	Trisha Low Vanessa Place

***Stars Down to Earth***  
**Jiha Moon**

**The James Gallery  
The Center for the Humanities  
The Graduate Center, CUNY**

**365 Fifth Avenue at 35th Street  
New York, NY 10016**

**[centerforthehumanities.org/james-gallery](http://centerforthehumanities.org/james-gallery)**

**Free and Open to the Public  
Tue to Thu, 12-7pm  
Fri and Sat, 12-6pm**

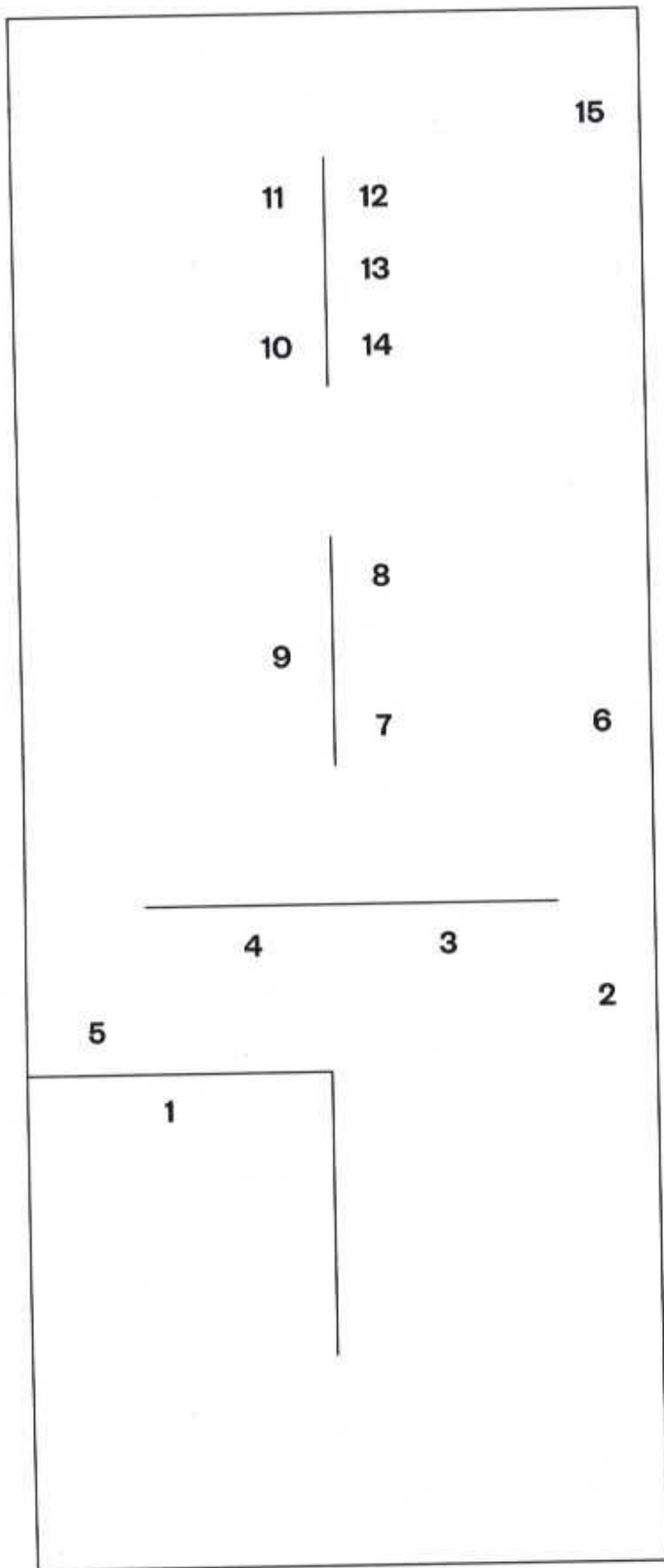
**August 29–October 17, 2012**

## Exhibition

What is the meaning of cultural icons in a world saturated with images and information? Amidst fields of exuberant abstraction, Jiha Moon shares bits of culturally-specific popular imagery. Often executed with unconventional materials, including collages of embroidery, silk, and mylar, or traditional handmade Mulberry paper, her investigation of line in both large and small-scale paintings, drawings, and prints is fluid and complex. She consistently uses methods of handwork as well as imagery adopted from women's crafts and folk imagery from the United States and Korea.

In her work, popular symbols deliberately and playfully question western and eastern culture's relation to nature, landscape and advertising imagery, as well as commonly-held belief systems of blessings and fortunes. As in Theodor Adorno's 1953 essay "Stars Down to Earth," which examines a popular astrology column in the *Los Angeles Times*, the most trivial beliefs can be manipulated into the most insidious. Moon's incorporation of fabricated fortunes of the type that would normally be found in a Chinese cookie point with wry humor to popular investments in chance and fate. *Ever-Emerging* uses this tactic to comment on the art world's fascination with the new. Although these passing infatuations appear to be harmless, the smile turns to a grimace in *American Halfies*—a racist term for hyphenated identities like Asian-American, Korean-American, and African-American. When fortunes act as stand-ins for all Asian-American culture, Moon's work suggests that seemingly innocent misrecognitions can become the fuel for racist assumptions and prejudice.

—Katherine Carl



## Exhibition Checklist

### 1. *Ever Emerging*, 2010

Hand screen print on silk organza, with embroidery, and collage

45 x 78 inches

Made in collaboration with The Fabric Workshop and Museum

Courtesy of the artist

### 2. *Bless This House*, 2010

Hanji paper with ink, acrylic, fabric, and embroidery patches

30 x 90 inches

Courtesy of the artist

### 3. *All Around*, 2009

Hanji paper with ink, acrylic, and embroidery patches

37 x 24.5 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 4. *Uncanny Peony*, 2009

Hanji paper with ink, acrylic, and embroidery patches

37 x 24.5 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 5. *American Halfies*, 2010

Canvas with Hanji paper, ink, and acrylic

28 x 22 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 6. *Springfield III-Butterfly Dream*, 2010

Hand screen print on silk organza, with embroidery, acrylic, Hanji paper, and collage

33.5 x 37.5 inches

Made in collaboration with the Fabric Workshop and Museum

Courtesy of the artist

### 7. *Shin*, 2011

Hanji paper with ink, acrylic, fabric, pencil, and vintage handkerchief

38.5 x 31.5 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 8. *MyoOdd*, 2010

Panel with Hanji paper, ink, and acrylic

12 x 12 inches

Courtesy of the artist and Curator's Office Gallery

### 9. *Migration*, 2012

Hanji paper with ink, acrylic, embroidery patches, and spray paint

62 x 52 inches

Courtesy of the artist and Saltworks Gallery

### 10. *Bat Bock*, 2010

Panel with Hanji paper, fabric, ink, and acrylic

30.5 x 21.5 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 11. *Mac (American Appendage)*, 2010

Hanji paper with ink, acrylic, fabric, and embroidery patches

30 x 58 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 12. *Land of HaHaHa*, 2010

18 x 18 inches

Panel with Hanji paper, ink, acrylic, and embroidery patches

Courtesy of the artist and Mary Ryan Gallery, NY

### 13. *Procession-Detourist*, 2012

Edition 5 of 28

Screen print on Hanji paper. Printed by First Hand Creative.

14.5 x 23.5 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 14. *Procession-You are on your way*, 2010

Edition 8 of 20

Printed and published by Landfall Press

15.5 x 24 inches

Courtesy of the artist and Mary Ryan Gallery, NY

### 15. *Twinkies*, 2009

Canvas with Hanji paper, ink, and acrylic

20 x 16 inches

Courtesy of the artist and Mary Ryan Gallery, NY



*Land of HaHaHa, 2010*



*Twinkies, 2009*



Migration, 2012





All Around, 2009



American Halfies, 2010



Uncanny Peony, 2009

Wed Sep 5

Artist Talk, 5:30pm

Exhibition Reception, 6pm

**Stars Down to Earth**

Jiha Moon was born 1973, Taegu, South Korea, and lives and works in Atlanta, GA. Of her working process, Moon writes: "As I move through life, living in different places and experiencing various cultures, I imagine places where opposite dreams coexist. I find places that are both peaceful and dangerous, fast and slow, full of old and new." Moon's paintings, drawings, and prints are aggregates of pop-iconography and painterly abstraction.

Thu Sep 20, 6:30pm

Panel

**Cultural and Racial Legibility in Contemporary Abstraction**

Lisa Corinne Davis, Art, Painting and Combined Media, Hunter College, CUNY; Jiha Moon, artist; Odili Donald Odita, Painting, Drawing and Sculpture, Tyler School of Art, Temple University. Moderator: Katherine Carl, James Gallery and Center for the Humanities, The Graduate Center, CUNY.

How are artists today addressing visual constructions of culture and race in ways that re-work the boundaries of abstraction, text, and figuration? What role in particular does the integration of abstraction with images from popular culture play in this process, and how does recognition, or on the other hand, misunderstanding of such cultural icons operate in the current flow of information across the globe? How are the various histories of abstraction in America, in Africa, in Europe, or in Asia erased or re-invented in this type of contemporary art. Join the curator of the James Gallery Katherine Carl and a group of internationally distinguished artists as they consider these intriguing questions in relation to their own work and to that of others.

Fri and Sat Sep 28 and 29, 12–6pm

Workshop

OccupyData

Christo de Klerk, Media Studies, New School for Social Research; Chris Alen Sula, Information & Library Science, Pratt Institute; Suzanne Tamang, Computer Science, The Graduate Center, CUNY.

Increasingly, as we participate in social movement activity we leave data traces including images, video, tweets, and Facebook updates that can later be gathered, analyzed, and visualized. Join this two-day data mining and visualization workshop of developers, designers, researchers, artists, occupiers, and hackers to discover new ways of relating to the Occupy movement through analysis and visualization. Teams of people will work on separate projects with the goal of using free and open source tools to present data pertinent to the Occupy movement and to analyze the issues this information raises. Over the two-day period, participants can create a range of exploratory visualizations, including but not limited to, artistic word clouds, word murals, bubble and matrix charts, phrase nets, maps, tumblr blogs combining data and photos, and faceted data browsing tools. The data sets from previous OccupyData and Occupy Research events will be available, as well as new datasets.

Wed Oct 3 and Wed Nov 7, 2pm

Workshop

City As Living Laboratory

David Chapin, Environmental Psychology, The Graduate Center, CUNY; Cindi Katz, Environmental Psychology, The Graduate Center, CUNY; Mary Miss Studio.

Mary Miss's project City as Living Laboratory aims to establish Broadway as the "green corridor" of New York City, with twenty "hubs" dispersed along the length of Broadway serving as sites of collaboration between City as Living Laboratory, research scientists, municipal policy makers, and local community groups. As the project progresses, the intention is to inspire future endeavors to make sustainability tangible along this corridor through installations and programming by various artists, environmental designers, scientists and other collaborators. The city is an urban ecosystem, with nature everywhere and in action at all times; innumerable small decisions over time have shaped the environment we inhabit today, and our decisions (behavioral choices) have a decisive impact on our collective future.

*Co-Sponsored by Environmental Psychology, The Graduate Center, CUNY and Mary Miss/City as Living Laboratory (MM/CaLL)*

Wed Oct 10, 6:30pm

Conversation

The Essay Film

Nora Alter, Film and Media Studies, Tyler School of Art, Temple University; Hito Steyerl artist.

Sometimes referred to as “filmed philosophy,” the essay film originated in the 1920s and has increasingly come to be recognized as a distinct branch of international cinema. Fusing fiction and documentary, it is a dynamic genre that continually transgresses disciplinary boundaries, a form, as Jean-Luc Godard once put it, “that thinks.” What then is the relationship of this form to knowledge? In what ways does the disciplinary resistance of the essay film enable its aesthetic resistance? Join renowned filmmaker, video artist and author Hito Steyerl as she speaks with film critic Nora Alter about the history and possibilities of the essay film.

The James Gallery

*Co-sponsored by OS.XXI: Art History and the Digital Turn Seminar in the Humanities*

Thu Oct 11, 6:30pm

Conversation

Warhol's Orbit: Three Writers, Thirty Years

Wayne Koestenbaum, English, The Graduate Center, CUNY; Megan Volpert, writer; John Yau, writer.

In tandem with the exhibition “Regarding Warhol: 50 Artists, 50 Years” at The Metropolitan Museum of Art, writers Wayne Koestenbaum, Megan Volpert, and John Yau will read from their work and discuss Warhol's influence across the literary arts and in their own work. Yau's 1983 book of art criticism, Koestenbaum's 2001 biography and Volpert's 2011 hybrid poetry collection each explicitly shaped an understanding of Warhol's subjectivity. These authors have carved a book out of Warhol, and conversely, Warhol continues to carve out a space in their books.

Wed Oct 17, 7pm

Lecture

Curator's Perspective

Chus Martínez, Head of Department, Core Agent Group, dOCUMENTA(13).

Join us for the next in the series of Curator's Perspective talks with Chus Martinez. Martínez has been continually interested in the connections between philosophy and contemporary art. Her practice has also investigated what constitutes artistic research, and in turn, what impact this practice has on other modes of producing knowledge.

*Co-sponsored by Independent Curators International*

Fri Oct 19, 7pm

Reading & Conversation

An Evening of Confessional Poetry

Trisha Low, poet; Vanessa Place, poet.

Confessional poetry gives you a very personal peek into the writer's life, and sometimes such details are unflattering to the writer and/or uncomfortable for the reader. Confessional poetry may falter when biography destroys the art. Join poets Vanessa Place and Trisha Low for an evening of exposure and unease.

Jiha Moon has had residencies at The Fabric Workshop and Museum in Philadelphia, MacDowell Colony, Headlands, and Art Omi. Her work was included in the major survey of contemporary Asian American Art "One Way or Another" at the Asia Society in 2006. Moon's work is in the collections of the Hirshhorn Museum and Sculpture Garden, The Virginia Museum of Fine Arts, the Asia Society, and the Museum of Women in the Arts.

Special thanks to the artist and Mary Ryan Gallery, Derek Piech, Saltworks Gallery, Curator's Office Gallery, Ray Ring, Chris Lowery, and Jennifer Wilkinson.

Design by MTWTF

The Amie and Tony James Gallery catalyzes research and knowledge production in contemporary art, and joins the Center for the Humanities' mission to create dialogue across disciplines. Located in midtown Manhattan at the nexus of the academy, contemporary art, and the city, the James Gallery brings a range of pertinent discourses into the exhibition space through innovative formats. While some exhibitions will remain on view for extended contemplation, other activities, such as performances, workshops, reading groups, roundtable discussions, salons, screenings will have a short duration. As a space for interdisciplinary artistic and discursive activities, the gallery works with scholars, students, artists and the public to explore working methods that may lie outside usual disciplinary practices.

The Center for the Humanities at The Graduate Center, CUNY, was founded in 1993 as a forum for people who take ideas seriously inside and outside the academy. Through its public programs, seminars, conferences, publications and exhibitions, the Center puts CUNY students and faculty from various disciplines into dialogue with each other as well as with prominent journalists, artists, and civic leaders to promote the humanities and foster intellectual community across the city.