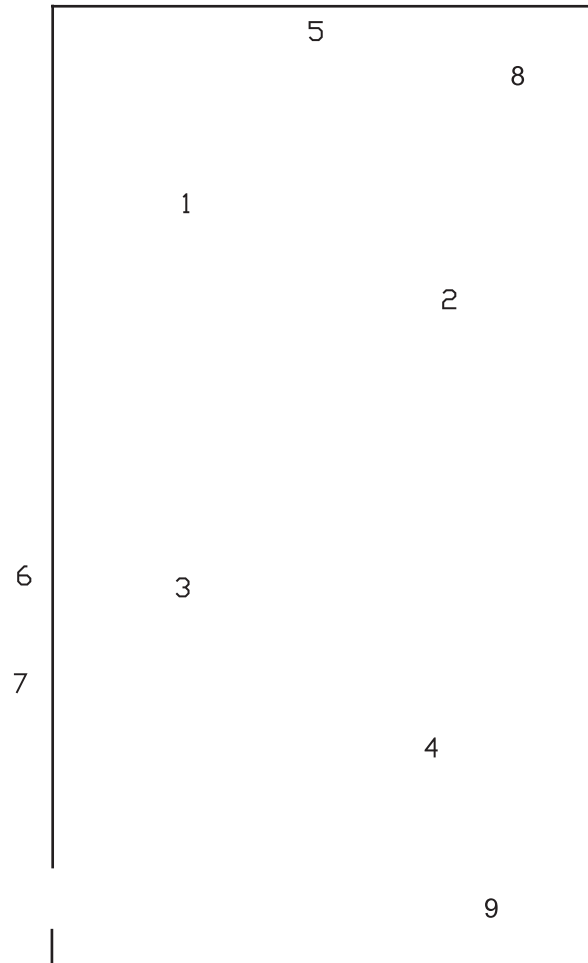


FLOORPLAN

□ OAK
FOUNDATION
GALLERY

BASEMENT



LIST OF WORKS

1. *Buddy*, 2023, mixed media.
2. *Rover*, 2023, mixed media.
3. *Spot*, 2023, mixed media.
4. *Lucky*, 2023, mixed media.
5. *Inaugurare*, 2023, digital animation 1080P, 10 mins, sound design by Christopher Owen.
6. *Inaugurare I*, 2023, digital print.
7. *Inaugurare II*, 2023, digital print.
8. *Flaming Bad Vibrations*, 2023, glazed ceramic, grout, pigment, polymer clay.
9. *Squirming*, 2023, glazed ceramic, grout, pigment, polymer clay.

All works are courtesy the artist and VITRINE, London

With thanks to: Joe Shaw (fabrication) Christopher Owen, Ian, Eira and David.

EXHIBITION GUIDE

KARA CHIN

Concerned Dogs

29 Jul – 03 Sep 2023

Deploying the aesthetics of apocalyptic and disaster movies, Kara Chin's new installation situates the viewer somewhere between the cinema screen and audience, caught in the light of the projector beam. Each element contributes to a state of unease, corresponding to the pervasive anxiety felt in contemporary life in the face of existential threat.

Concerned Dogs builds an immersive environment that is both shrine and cinema. Miniature cinema seats transform the viewer into a colossal protagonist, like a Godzilla exploring relics of the past. Hidden within dioramas are commonplace symbols of the present – discarded vapes, chewing gum, Pringles tubes and soda cans – scattered amongst the rubble and vegetation of a future post-apocalyptic landscape, juxtaposed with ancient roman artifacts that appear on screen. A badly rendered figure of Tom Cruise flees disaster movie tropes. Animated by a downloaded 'disaster movie' pack, he acts out a loop of chaotic actions whilst holding a lituus; an ancient Roman wand used by augurs who foretold the future from the behaviour of birds.

The work springs from Chin's ongoing interest in mythologies proliferated by cinema, which bypass conscious thought and provide a subliminal framework of how to act. Concerned dogs, birds flying away, trembling food items, and wide eyes in rear view mirrors, all foreshadow calamity. Chin was recently bereaved, and the project has sprung from the anxiety of grief, but moves through this to proffer the idea that in rehearsing the end of the world, we can hopefully cathartically move out of an unnamed existential paralysis. The detritus around the cinema seats become decorative patterns, and there is humour here, such as in Cruise's ridiculous facial expression and the fear provoked by innocuous ripples in a glass of water.

BIOGRAPHY

Chin (b. 1994) has exhibited internationally at galleries and museums including: Humber Street Gallery, Hull, UK; The 8th International Triennial of Art and Ecology, Maribor, SI; BALTIC39, Newcastle, UK; South London Gallery, London, UK; ADM Gallery, Singapore; DKUK, London, UK; Gallery North, Newcastle, UK; Hatch, Paris, FR; CBS Gallery, Liverpool, UK; Tuesday to Friday, Valencia, ES; Science Museum, London, UK; APT Gallery, London, UK; Fieldworks, London, UK; Quench, Margate, UK; VITRINE, London, UK; VITRINE, Basel, UK; VITRINE, Digital; The Embassy Tea Gallery, London, UK; Subsidiary Projects, London, UK; Pineapple Black, Middlesbrough, UK; The Milton Gallery, London, UK; UCL Art Museum, London, UK; San Mei Gallery, London, UK; IMT Gallery, London, UK; Fold, London, UK; The Pallent House Gallery, London, UK; Off Site Project, Online; Huxley Parlour, London, UK.

EVENT

03 Aug, 7–8:30 pm TALK
Rendering Alternatives

Join us for this conversation between Angela YT Chan and Avery Delany. Together, they will unpack both the emancipatory capacity of digital storytelling and its problematic entwinement with capitalist structures. Their discussion will question who is considered within cyber cultures? Which bodies are centred and how can digital environments be mobilised as spaces to reject entrenched social hierarchies and posit alternative futures?

Building on the content of Chin's installation, the speakers will examine the ethics of the spectacle and the prevalence of apocalyptic aesthetics within popular culture. They'll unpick what role digital technologies can play within climate catastrophe and reconsider the relationship between ancient narratives and digital realms.

To book tickets, or for more information on CCA's public programme, please visit www.goldsmithscca.art

An interview with the artist will be available on the Channel section of the CCA's website.