

What Remains
Molly Kaderka and Chris Daharsh

Temporary Arrangements
Yoonmi Nam

OLD & IN THE WAY
Justin Beachler

August 12 - September 21, 2016
Opening Reception - Friday, August 12, 6-9 PM

Haw Contemporary is pleased to present three concurrent exhibitions - *What Remains*, *Temporary Arrangements*, and *OLD & IN THE WAY*, opening Friday, August 12. These shows are part of our second annual ENABLE project, during which spaces in the gallery are turned over to outside artists, curators, designers, and other creatives with the objective of generating new dialogue and reciprocation between our region and the the world at large.



In the exhibition *What Remains*, **Chris Daharsh** and **Molly Kaderka** present their latest works, which explore the relationship between material processes and historical objects. In these works, the artists pay particular attention to remnants, to what is left behind, either by humans or by natural forces, contemporary and ancient. Both are enthralled by historical and archeological artifacts, and are creating works that present objects in an enigmatic and empathetic way. And each has a unique way of exploring object-making, with Daharsh using a heavily layered sculptural process and Kaderka employing meticulous drawing against a color-field background to give objects visual power.

Daharsh uses commonplace materials—burlap, plaster, concrete—to make a sculpture that represents a kind of contemporary artifact. Kaderka’s objects, lovingly rendered through a highly detailed method of drawing, engage the viewer in a new appreciation of objects that might otherwise go unnoticed. Through different processes, Daharsh and Kaderka each use a variety of layering techniques, layering marks, textures and patinas to create a sense of time in these works and to communicate the significance of each artifact.

This contemplative exhibition will invite viewers to re-examine objects and their significance in the context of the time in which they were made and in the present.

Molly Kaderka received her BFA in Painting and Art History from the Kansas City Art Institute in 2011 and was recently granted a Graduate Fellowship and Teaching Assistantship from the Rhode Island School of Design, where she will pursue a Master of Fine Arts in Painting.

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Chris Daharsh received his BFA from the Kansas City Art Institute in 2012. From 2012 - 2014 he received an Urban Culture Project Studio Residency through the Charlotte Street Foundation. Chris is also a member and research administrator for 50/50 Gallery in Kansas City, Missouri. He will be locating to Brooklyn, NY, this fall to pursue his studio practice.

Of her exhibition *Temporary Arrangements* **Yoonmi Nam** writes “My work considers the space where transience and permanence coexist. In my on-going drawings and prints, I have used images of man-made environments and objects, and cut flower arrangements as metaphors to evoke a sense of time that is both fleeting and eternal.

“In the arranged flower imagery, the flowers, once cut from their roots, have only a short remaining time to live. They will quickly wither and die, but before they do, they are elegantly and elaborately arranged, as if time will stand still for them. The containers that hold them are disposable objects, such as a yogurt cup, a Styrofoam take out box, and an instant noodle bowl. These objects, although meant to be discarded immediately after use, often last longer than their intended lifespans.

“I am interested in beauty, irony, impermanence, and the common and extraordinary way we structure our surroundings.”



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Yoonmi Nam was born and raised in Seoul, South Korea, spending part of her youth in Canada. She received a B.F.A. degree in Printmaking from Hongik University in Seoul, Korea. She moved to America to study at the Rhode Island School of Design, where she received a M.F.A. degree in Painting and Printmaking in 2000. Her work considers the cross-cultural experience and sense of transience through prints, installations, and drawings. Currently, she is an Associate Professor in the Department of Visual Art at the University of Kansas.



Justin Beachler writes of his exhibition *OLD & IN THE WAY*, "*We are currently processing information within a time of cynicism and in order to deal with our very pessimistic consciousness, we are actively initiating an element of levity, so that we may continue to bear the persistent weight of life.* - Pigpen

"This work is a multifaceted reappropriation of cultural aesthetic. It exists conceptually within both abstract painting and an interest in societal subcultures, specifically the post psychedelic cultural aesthetics of the 1990's. This environment is in response to the current (2010's) cultural reintroduction of the aesthetic practices utilized within those years (1990's).

"Consisting of both painting and sculptural works, the sculptures are placed as visual gestures while

holistically considering the layout of the space. These objects also introduce cultural artifacts as visual aesthetic footnotes showing process and visual origin of the formal decisions made while creating the two dimensional work. Conceptually these arrangements offer an acknowledged understanding in the contemporary treatment of exhibition space on the historic timeline of painting and the historical progression of sculptural aesthetics.

"Additionally, this work has to be considered through an internet filter. The post psychedelic subcultures of the 1990's were born pre-mass internet use. During this time, trends were developed almost strictly IRL and psychedelia was fully processed through the capitalistic system. This subcultural development offered a relatively safe avenue for a watered down counterculture to evolve through a prolific appropriation of the counterculture movements of the 1960's.

"With the addition of the internet providing access to global cultural trends, vast amounts of information pertaining to these subcultures were introduced into our aesthetic developments. In an attempt to process the current aesthetic re-interest in the 1990's, I am utilizing the internet as

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both a research tool to investigate my past aesthetic experiences as visual material and an artistic medium in order to be part of the current conversation.”

Justin Beachler is a visual artist based in Kansas City Missouri whose work has recently been shown at Hidden Temple Gallery and Storage, Subterranean Gallery, Bank Projects, the Luminary in St. Louis and such Kansas City spaces as Negative Space, Paragraph Gallery, Hown’s Den and the Dolphin. Born in Springfield Missouri, Justin attended KCAI from 2001 to 2003 and received his BA in art history from UMKC in 2012. Justin is currently living and working in Kansas City, Missouri...but for real, you should find him online ☺. Deeply interested in Internet subcultural tendencies, Justin creates gallery based environmental assemblages in a harsh attempt at understanding the digital influence on cultural aesthetic trends.

Gallery Hours: 9-5 Tuesday through Friday, 12-5 Saturday

Press Contact

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