

**IYVONE KHOO
PINAR YOLDAS**

ABSENCE OF MYTH

January 4 – February 29, 2020



UPFOR

For pricing and availability of works included in this exhibition document, please contact inquire@upforgallery.com.

For press inquiries and other questions, please contact welcome@upforgallery.com.

Photo on previous page by Mario Gallucci.

Absence of Myth

January 4 – February 29, 2020

Absence of Myth includes new video, digital prints and sculptures by artist Iyone Khoo, and 3D and 2D prints by Pinar Yoldas. These two artists offer different but related propositions for what could come next for humans and species whose fates hang in our balance.

Khoo juxtaposes luminescent images of marine life with detritus washed up on beaches from the Great Pacific Garbage Patch as a focal point to examine our unwillingness to accept a co-equal role in the natural environment.

Yoldas poetically imagines our role in shaping human evolution and capabilities, presenting “designer babies” altered by the characteristics of ancient Greek deities.

Both artists intermingle grounding in natural science and biology with social critique and storytelling, rendering idiosyncratic works of unusual beauty.

PINAR YOLDAS

Pinar Yoldas (b. 1979, Turkey) is an artist, designer, researcher and assistant professor in visual arts at UC San Diego. Her architectural installations, kinetic sculpture, sound, video and drawing develops within biological sciences and digital technologies, with a focus on post-humanism, eco-nihilism, and feminist technoscience.

Yoldas is a 2015 John Simon Guggenheim Fellow in the Fine Arts and a 2016 Future Emerging Arts and Technologies (FEAT) Awardee recipient. She holds a PhD in Media Arts and Sciences from Duke University; a BArch from Middle East Technical University, Ankara, Turkey; MA from Bilgi University, Istanbul, Turkey; Masters in Science from Istanbul Technical University and MFA from UCLA where she worked at the Art|Sci Center and the UCLA Game lab.

Sculptures



Veritas holding a Ribosome, 2019
3D printed plastic, flocking
23 x 16 x 11 inches

Veritas, meaning “truth”, depicted as an angelic figure holding a ribosome. Ribosomes are found in all living cells and, to put it very simply, make proteins – an essential function for cell growth.



Aegeria the River Goddess, 2019
3D printed resin
14.5 x 12 x 10.5 inches

According to *Encyclopedia Mythica*, Aegeria was a water nymph who was “regarded as a prophetic divinity, and also as the giver of life, whence she was invoked by pregnant women.”

Artemis on the river, 2019

3D printed resin
15 x 7 x 9 inches



Artemis derives from a word meaning “uninjured, healthy, vigorous.” Yoldas provides a narrative in her booklet, *Genetically Modified Gods* (available to read in the gallery), identifying this character as a genetically

modified being parented by the Nike corporation to display attributes of the ideal athlete.

Hermes: the Heir to Seven, 2019

3D printed resin
18 x 8 x 8 inches

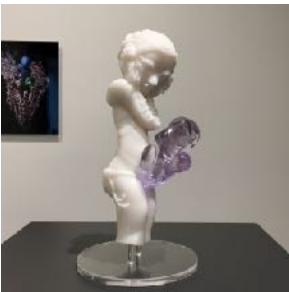


Hermes was a Greek god associated with speed and luck, who served as a messenger to the other gods. In *Genetically Modified Gods*, this character was designed as a messenger

for the wealthy elite, genetically derived from seven bloodlines of the world's richest aristocracy.

Adonis: Bubbling Hormones, 2019

3D printed resin
12 x 6 x 7 inches



In Greek mythology, Adonis was the god of beauty and desire. He was born a mortal and resurrected as a god, and was a lover of Aphrodite. His name is given to this designer

baby, depicted as a youth encountering the confusing changes and desires of puberty.



Kronos, 2019
3D printed resin
9 x 7.5 x 8.5 inches

Kronos was the god of time, a destructive father known for devouring his children, one of whom eventually destroys him. In Yoldas' *Genetically Modified Gods*, he is a designer baby produced by DARPA (Defense Advanced Research Projects Agency) as a "human weapon" capable of warping time.

2D Prints

All are archival pigment prints mounted on Sintra and face-mounted with acrylic. Each is an edition of 3 plus 1 artist proof.



SuperMammal, 2019
12 x 8.25 x .75 inches



Kronos, 2019
17 x 11.75 x 1 inches



Synthetic lattice for increased insular connectivity, 2019
12 x 8.25 x .75 inches



Aegeria the River Goddess, 2019
12 x 8.25 x .75 inches



Hermes: the Heir to Seven, 2019
17 x 11.75 x 1 inches



Adonis: Bubbling Hormones, 2019
17 x 11.75 x 1 inches



MotherGod, 2019
12 x 8.25 x .75 inches



Veritas holding a Ribosome, 2019
23.5 x 18 x 1 inches



Artemis on the river, 2019
23.5 x 18 x 1 inches

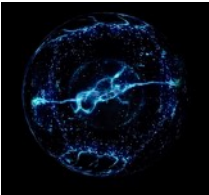
IYVONE KHOO

Iyvone Khoo (b. 1975, Singapore) is a multi-disciplinary artist currently based in London. Concerned with ephemerality, containment and the transitory nature of existence, Khoo uses lens-based media to produce video, light and glass sculptures and installation.

Khoo's awards include the MEAD Fellowship from the University of Arts London (2013), which allowed her to work with bioluminescent algae and phytoplankton in collaboration with scientists from Scripps Institution of Oceanography. *Infinity Cube*, an immersive installation presented at the Birch Aquarium, resulted from this collaboration. Khoo holds an MFA from Central Saint Martins and Certificate in Digital Media from Northwest Vista College. Khoo's works are housed in both public and private collections including the Wellcome Trust, UK.

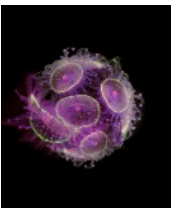
Projected videos

This includes 5 separate videos playing on a loop, with a total run time just under 6 minutes. Each is an edition of 3 plus 2 artist proofs.



Universe in a Microverse, 2020
video (bioluminescent algae)
run time 1 min. 30 sec.

Each glowing dot is a living cell, pulsating and glowing when stimulated by vibrations of sound or movement. "Through the process of capturing the fleeting light of bioluminescence, I found an increased appreciation and awareness of the ecological importance of these microscopic organisms," Khoo says. "We must all realise that something as small as plankton, which produces half of the oxygen that we breathe, are just as important and in peril as trees on land."



Silent Sentient (Lifeforms 0.1), 2020
video (fluorescent coral)
run time 1 min. 20 sec.

This piece imagines a conversation between coral polyps:

*Mada: Eva! Eva! They do not know that we are dying, dying.
When we die, they will die too.
Our brittle white bones will be the end of a beginning.*

*They do not know, that down here,
we make more oxygen than the trees
and cures for their diseases.*

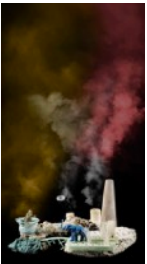
*Eva: Who can help us, Mada?
Can we whisper in their dreams?*

Mada: They do not hear us, Eva!

*Eva: But we are a part of them,
why have they denied us?
They came from the sea, billions of years ago.*

*Mada: That was a long time ago, Eva...
They have forgotten.
They do not know that we are sentient.
We do not have a voice, Eva.
They cannot hear us.*

*Eva: Whisper in their dreams, Eva.
Whisper in their dreams.
When millions dream of the same dream
they will find each other
Cast a spell on them.*



The Canary Song, 2019
video (marine debris assemblage)
run time 1 min. 15 sec.

This video pays homage to the canaries used by miners to detect low oxygen levels and dangerous gases. The scene is formed from collected and donated marine plastic toy objects from Hawaii. It depicts a combat between a soldier and an elephant amongst an industrial landscape. "The seemingly childlike and innocent diorama displays how we observe, utilise and vandalise our environment," she explains.



Eternal Spring, 2019-20
video (marine debris assemblage)
run time 1 min. 15 sec.

Inspired by the piece of marine plastic inscribed with the characters "水汽泉" (Water, Gas/Air, Spring), Khoo presents a dystopian, manufactured Eternal Spring. The assemblage includes Plastiglomerates (stones that contain mixtures of sedimentary grains and other natural debris, such as shells and wood, held together by hardened molten plastic). It explores "conflicting ideas of how we use Nature to sell (shampoo, drinks, clothes, lifestyle, holidays), whilst at the same time destroying the pristine nature we see in advertising." The inscribed plastic is from a red plastic crate for transporting bottles of water, manufactured half a century before it was washed up on a beach.



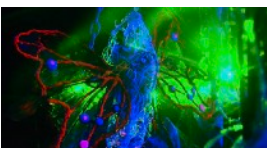
Plastic Wonderland, 2019-20
video (marine debris assemblage)
run time 30 sec.

A plastic cap embossed with Shell's ubiquitous logo sits at the peak of this assemblage, mostly comprised of marine debris of children's toys (baby doll head, teddy bear, toy wheel, human figurine, cookie cutter). Khoo asks, "what world are we leaving behind for the next generation, due to our continued consumption?"

Sculpture and video on monitor



Awakening from a Deep Dream, 2009-19
mixed media (puppet, hanging cocoon)
131 x 15 x 15 inches

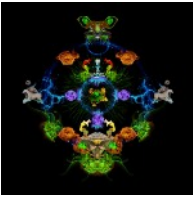


The Moth Catcher, 2009
single-channel video with audio
run time 3 min., edition of 3 plus 2 AP

The video tells the story of the cocooned puppet, a cybernetic nymph named Maya, who awaits the elusive 'moon moth' of her desires. The narrative deals with the power of desire and its potential for destruction, alluding to our relationship with our natural environment. Created in collaboration with Miguel Guzman and publicly funded by Film London, it is inspired by this Taoist parable:

Once upon a time, I, Chuang Tzu, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was Chuang Tzu. Soon I awakened, and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly, dreaming I am a man.

Print



Transcient Sentience, 2019
archival pigment print on aluminum
39 x 39 inches, edition of 3 plus 1 AP
\$ 3,500

The work is a symbolic mandala composed from photographic and time-lapse videos of organisms and artificial objects. The living organisms represent the sentient lifeforms of our planet, while the artificial objects express the plastic zeitgeist of our time.

“The mandala is a spiritual and ritual symbol used by Asian cultures as an aid to meditation. It is a representation of the cosmos and is often venerated as a portal toward an inner journey to achieve the perfect self, Khoo explains. Here, combining light-reflecting, absorbing and emitting organisms with the detritus of human consumption “is meant to remind us of our biological kinship with other life forms.”

UPFOR