

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side



GALLERY STATEMENT

Interweaving Boundless explores the infinite possibilities of artwork produced at the affective and bodily intersections of the human condition. Infinite points of intersection exist and to list them here would fill up infinite pages. Entropy might be an appropriate term that defines what makes us who we are—chaos and unpredictability. In a world in which order and organization serve as guiding social impulses, those who push against larger forces of corporeal, psychological, and epistemological order induces anxiety, uncertainty, and perhaps, even fear for the disruption they allegedly cause. Can order and chaos be visualized together in artwork without overworking one conceit in the art to visualize the other—or even without the reliance on representations of the human figure to critique the paradox: the coexistence of order and chaos? Inspired by the (infinite) dualities of order and chaos, Su Kaiden Cho’s debut solo show *Interweaving Boundless* shows us that the terms are contingent on a multiplicity of forces and factors that often remain outside of our visual field. Take for example the ease to which we can apply or understand the framework of “yin and yang” than to visualize the processes or mechanisms that constitute both—deconstructing “yin and yang” allows the artist to dissolve our inclination to view the terms as absolutes. Su Kaiden Cho’s practice intentionally shows us the precariousness of absolutes; he does so with seeming ease and effortlessness comingled with conceptual rigor.

The artwork in the show may inspire ideas of minimalism or even abstraction—we are naturally inclined to categorize to create order. The artwork, undoubtedly, references minimalism at first glance, but it exceeds the minimalist movement’s elevation of rigid formalism. The artist doesn’t create the work in a vacuum. The artist is present even if we can’t see him. The artist’s pushback against defining his artistic oeuvre as simply abstract expressionism is not surprising as well. The ambivalence or even rejection to locate the artwork in the show by the artist to an artistic movements or genres circles back to the artist’s questioning of dogma—the Western art historical canon, perhaps.

If we take a closer look at the construction of the artwork or the materials used, Cho’s practice may be defined as unruly and extravagant—unruly because of the artist’s resignification of the materials/mediums he uses. The sculptural work *Dispersed Fragment*, for example, appears to be made by deconstructing and reconstructing leather. Spoiler alert: no leather is used for the artwork. Indeed, the materials used to create his pieces—mulberry paper, duck canvas, linen, reflective fleece, etc.—gestures at the extravagance of the artist’s practice. I use extravagance here not to suggest wastefulness or frivolity. The extravagance in the artist’s

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side



practices comes through in the creative exploration of the possibilities of materials used and shifts in interpretative registers they impart. That is, we might consider the artwork in the show as part of a larger performance, which comes through and is contingent on the spaces in which they are installed, the lighting, or the steps that viewers take to arrive at the art objects. These and other elements shift the ways the artwork is seen and engages viewers.

The show features sleek and contemporary artwork that contains layers upon layers of philosophical ruminations, emotional battles, and willful intentions of the artist to be present in each of the work. One might ask “How can the artist’s identity or body exist in work without any representations of bodies or referents for identity?” My follow up question would be: “Do we need to see bodies in artwork for the artwork to be about bodies—or, more specifically, the artist’s identity?”

Interweaving Boundless attracts, unsettles, and engages us. The artist relies on the deconstruction and resignification of mediums, materials, and forms to push against ideas that are thought to be infallible, absolute, or orderly.

Order is overrated.

Jan Christian Bernabe, PhD
Gallery Director / Founder

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side



ABOUT THE ARTIST

Su Kaiden Cho, a Korean American contemporary artist originally from Seoul, South Korea, navigates a dual cultural identity through his artistic endeavors. His artistic repertoire spans painting, sculpture, and installation, pushing material boundaries to merge Eastern Asian and Western art forms. This exploration sheds light on social and cultural clashes tied to race and ethnic identity. Currently pursuing an MFA in Painting and Drawing at the School of the Art Institute of Chicago (SAIC), Cho earned his Bachelor of Visual Arts with a focus on installation art and sculpture at the University of Colorado. He's recognized as an award-winning artist and designer in Colorado Springs, acclaimed for his public sculptures by Downtown Partnership Colorado Springs. Cho's exhibited his work widely across galleries in Chicago, Denver, Boulder, and throughout the Front Range in Colorado. His art serves as a platform for cross-cultural dialogue, encapsulating life complexities, blending diverse artistic methods, and challenging preconceived notions of identity.

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST
CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



Dispersed Fragment

Sumi ink, acrylic, duck canvas on a frame
36 x 36 x 10 (approx.)
2023

\$7,900
FLXSTSKC003

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST
CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



Controlled
Reflective fleece on frame
60 x 18 x 2 inches
2023

\$5,400
FLXSTSKC004

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST

CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



Disconnect
Oil on reflective fleece
28 x 46 x 1.5
2022

\$6,400
FLXSTSKC005



Contained
Oil on reflective fleece
48 x 36 x 1.5
2022

\$5,900
FLXSTSKC006

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST
CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



Reassembled Echoes

Hanji (mulberry) paper, sumi ink, acrylic, on duck canvas

36 x 24 x 1.5

2023

\$4,400

FLXSTSKC007



Transpierce

Linen on frame

30 x 24 x 1.5

2022

\$3,800

FLXSTSKC008

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST
CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



in-between
Velour and oil on panel
7 x 11 x 1.5
2023

\$2,600
FLXSTSKC009



Limitless
Hanji (mulberry) paper, oil on wood
4.5 x 16 x 3
2023

\$2,200
FLXSTSKC010

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side

FLXST

CONTEMPORARY CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com



Skin 1
Sumi-ink, silicone on satin
34 x 16 x 2
2022

\$2,200
FLXSTSKC011



Skin 2
Sumi-ink, silicone on satin
34 x 16 x 2
2022

\$2,200
FLXSTSKC012

Su Kaiden Cho
Interweaving Boundless
March 15 – April 21, 2024
A-Side



FLXST

CONTEMPORARY

CHICAGO

2251 S Michigan Avenue Suite 220 | Chicago, IL | 60616
773 800 1470 | info@flxst.com

Interwoven Absence

Oil paint on acrylic, burlap on compressed foam

8-inch radius

9-inch radius

(depth variable)

2024

\$600 (8 inches, each)

FLXSTSKC013

\$700 (9 inches, each)

FLXSTSKC014

Entire collection of nine

\$5,800

FLXSTSKC015