

**Commonwealth and Council**  
Frieze Seoul 2022  
Galleries | Booth B6





Carmen Argote's recent body of work emerges from the junctures of play, therapy, and artmaking. Her practice is characterized by site-responsive actions of forage, salvage, and spatial exploration, always anchored in relation to her own body. The *Mother* series sees the site of Argote's investigations shifting to her own psychic landscape, physically situated within and materially contextualized by the city of Los Angeles.

Through a process akin to digestion, Argote metabolizes these impulses through everyday materials such as banana pulp and chicken plumage. Her representations of psychological archetypes mimic the form of a walking figure (mirroring her daily walks throughout the city), as well as gestures of surrender and openness, or sheltering and protecting. To Argote, these actions represent the inner child's desire to safeguard its selfhood, expressed through an intuitive markmaking reminiscent of action painting.

**Carmen Argote**

*Banana Finger Painting/The Archetypes*, 2022

Banana and gum arabic on linen

72 x 49 x 1.5 in (182 x 125 x 4 cm)

CA28.05



Previous spread:

**Carmen Argote**

*Banana Finger Painting/The Archetypes*, 2022

Banana and gum arabic on linen

72 x 49 x 1.5 in (182 x 125 x 4 cm)

CA28.03

Right:

**Carmen Argote**

*My Friend the Hen*, 2022

Crayon, gel medium, iron powder, ink, and rooster tail

feather on paper, walnut frame

29 x 22 in (74 x 56 cm)

Framed: 33 x 25.25 x 2 in (84 x 64 x 5 cm)









Previous spread:

**Elle Pérez**

*seeker*, 2021

Archival pigment print on Gloss Baryta,  
white satin lacquer frame

Image size: 31.5 x 40 in (80 x 102 cm); print  
size: 36 x 44 in (91 x 112 cm)

Framed: 37 x 45 x 2 in (94 x 114 x 5 cm)

Edition of 5, 2 AP

Right:

**Elle Pérez**

*night bloom*, 2019/21

Archival pigment print on Gloss Baryta,  
white satin lacquer frame

Image size: 20 x 15 in (51 x 38 cm); print  
size: 22.5 x 17.5 in (57 x 44 cm)

Framed: 23 x 18 x 2 in (58 x 46 x 5 cm)

Edition of 5, 2 AP

Elle Pérez's photographs reconsider notions of care and intimacy in the photographic tradition. Informed by the artist's own relationships to their friends and lovers in the queer community as well as places they inhabit and visit as a nomadic artist and teacher, their images, while recalling classical portrait, landscape, and still-life photography, craft an almost anthropomorphic give-and-take of figuration and obfuscation—finding a ribcage in the gnarled roots of a cypress tree or the innuendo of a daylily's splayed and furled petals.

Accumulated scratches on the face of a New York bodega window index residues of encounter, an accidental aggregation of markmaking alluding to the indelible buildups of an invisible hand. Ultimately, Pérez's images speak to visual realities rooted in desire, tactility, and queer states of being-becoming.

**Elle Pérez**

*bodega flower shop, 2020/21*

Archival pigment print on Gloss Baryta, white satin lacquer frame

Image size: 14 x 10.5 in (36 x 27 cm); print size: 16.5 x 13 in (42 x 33 cm)

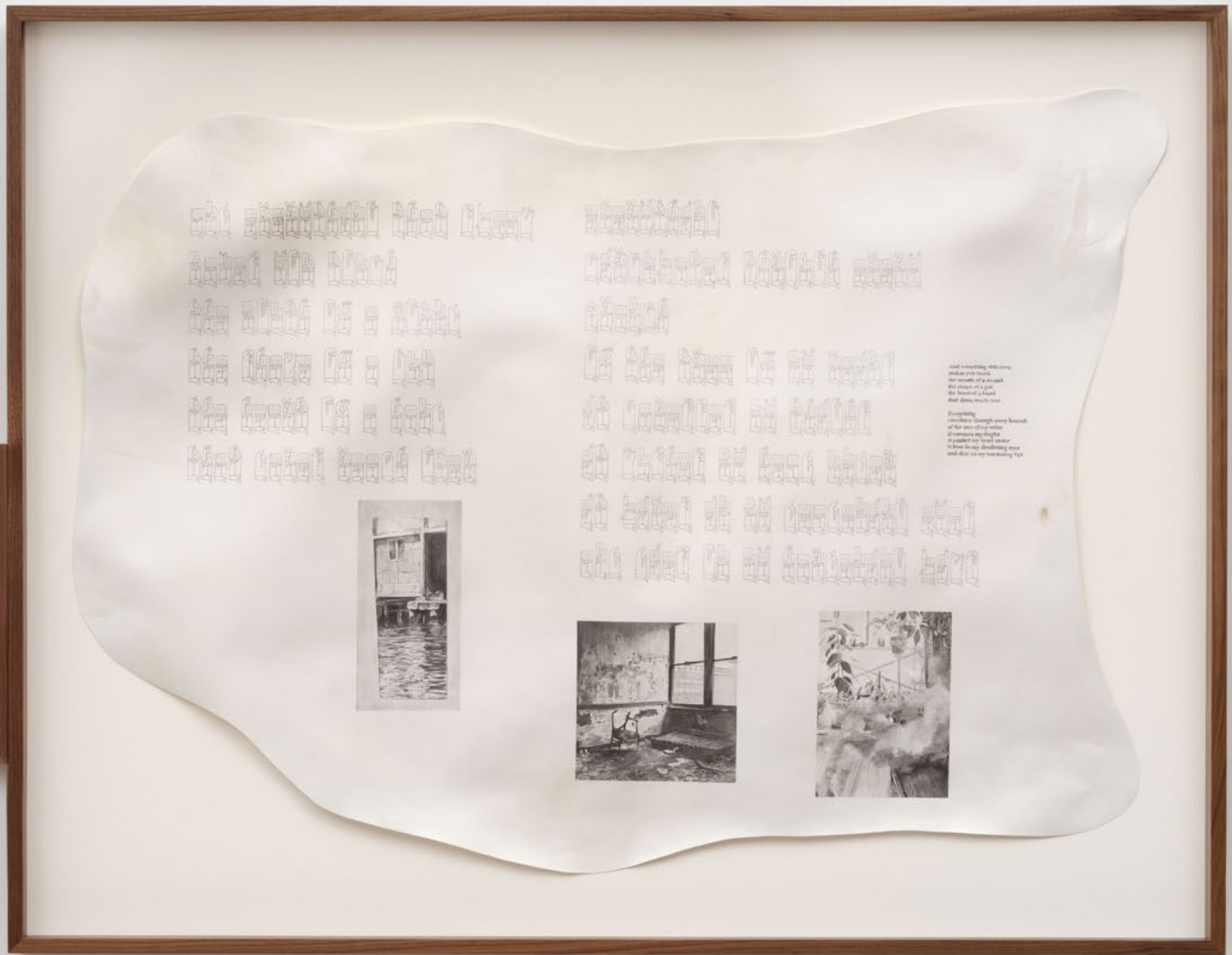
Framed: 17 x 13.5 x 2 in (43 x 34 x 5 cm)

Edition of 5, 2 AP











Kang Seung Lee's work draws on oft-elided histories and ephemeral memories of queer communities, spanning generations and geographies, weaving them together to create syncretic dialogues. He has been particularly attentive to the marginalized histories of a generation of artists lost to the AIDS epidemic—the works on view at Frieze Seoul variously cite Martin Wong, Alvin Baltrop, Peter Hujar, and Paul Thek.

With labor-intensive processes such as hand-embroidery on Sambe (hemp textile traditionally used in Korea as a burial shroud) and recreating photographs in graphite drawing, Lee pays homage to a prior generation of queer artists working within, through, and in spite of illness and tragedy.

*Untitled (The Heart of A Hand)* derives from a text by Mexican poet Xavier Villaurrutia, translated into ASL via Martin Wong's signature "font" on Sambe and goatskin parchment. Dinos Christianopoulos' eponymous couplet is similarly rendered in *What didn't you do to bury me but you forgot that I was a seed*.

**Kang Seung Lee**

*Untitled (The Heart of A Hand)*, 2022

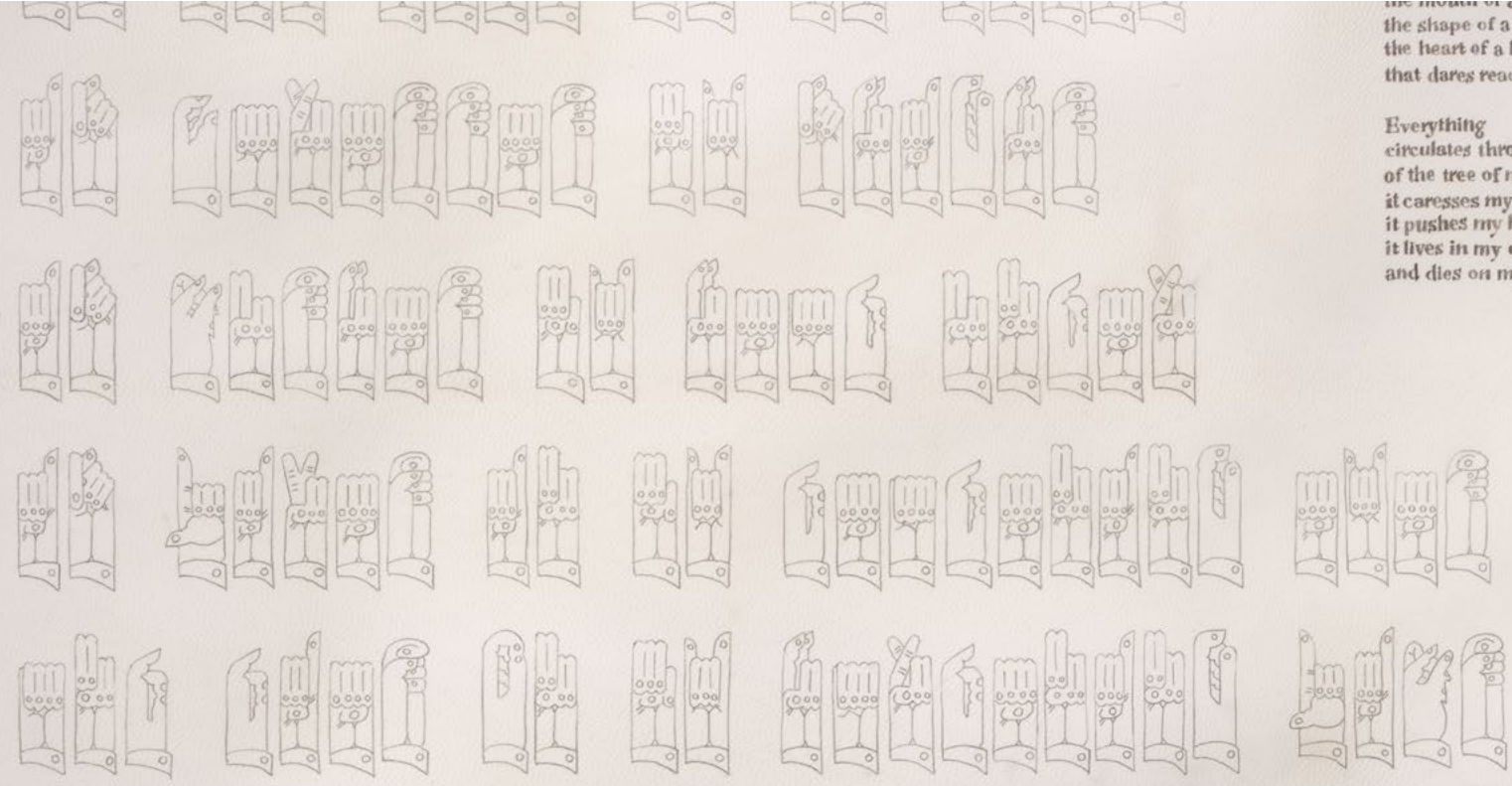
Graphite on goatskin parchment, antique 24K gold thread on Sambe, walnut frame

Two parts: approx. 29.5 x 41 in (74 x 104 cm); 9 x 7.75 in (23 x 20 cm)

Framed: 35.5 x 45.25 x 3 in (90 x 115 x 8 cm); 12 x 10.5 x 3 in (31 x 27 x 8 cm); overall: 35.25 x 55.75 x 3 in (90 x 142 x 8 cm)

the mouth of a woman  
the shape of a gut  
the heart of a hand  
that dares reach over

Everything  
circulates through every branch  
of the tree of my veins  
it caresses my thighs  
it pushes my head under  
it lives in my deadening eyes  
and dies on my hardening lips





**Kang Seung Lee**

*Untitled (Peter Hujar, Hudson River 6, 1975), 2022*

Graphite on paper, frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)



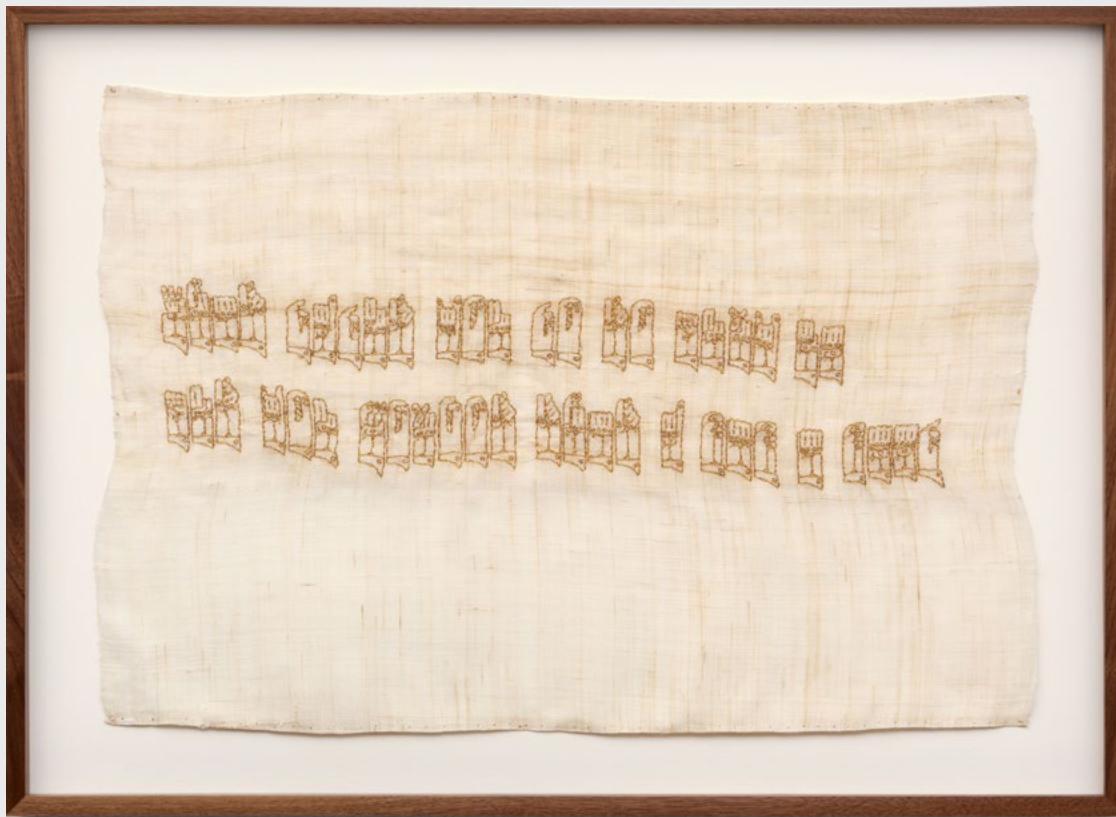
**Kang Seung Lee**

*Untitled (Peter Hujar, Hudson River 5, 1975), 2022*

Graphite on paper, frame

8 x 8 in (20 x 20 cm)

Framed: 16 x 16 x 1.5 in (41 x 41 x 4 cm)



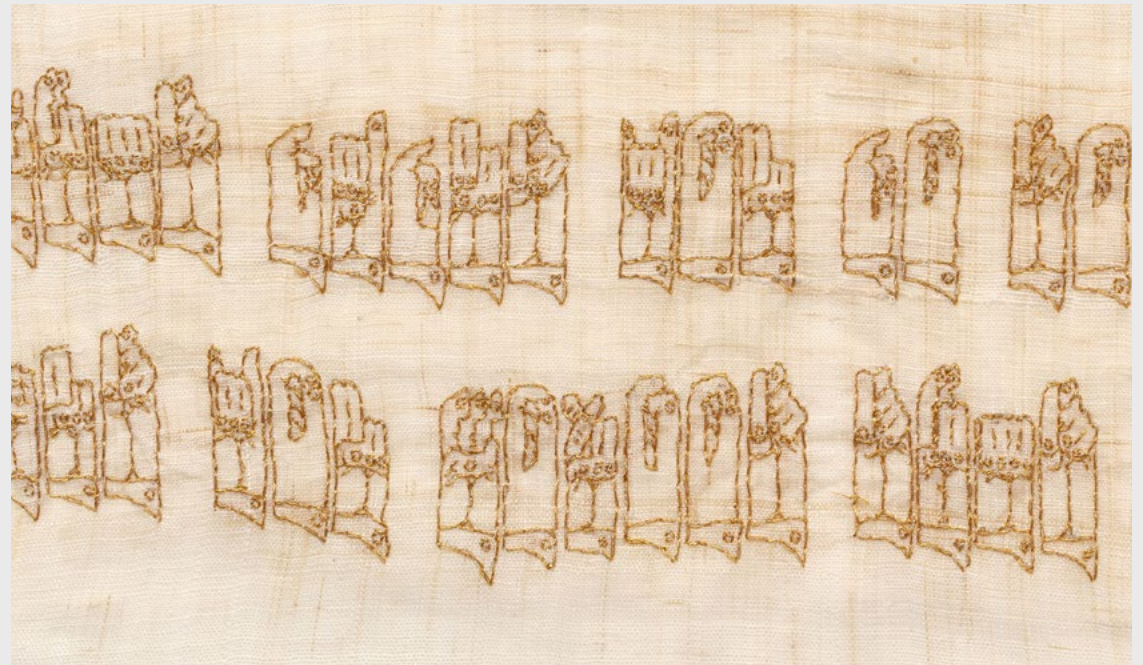
**Kang Seung Lee**

*What didn't you do to bury me but you forgot that I was a seed, 2022*

Antique 24K gold thread on Sambe, walnut frame

Approx. 15 x 22.5 in (38 x 57 cm)

Framed: 19.5 x 26.25 x 1.75 in (48 x 67 x 6 cm)



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**Carolina Caycedo**

*Medusa*, 2022

Hand-dyed artisanal cast nets, scratching stick, steel,  
acrylic paint, lead weights

Approx. 46.5 x 19 x 19 in (118 x 48 x 48 cm)



Carolina Caycedo's ongoing project, *Be Dammed*, collaborates with riverine populations to address the socio-environmental impacts of dams. Often built in developing nations, including across Latin America, they act as infrastructural levers for economic development with little regard to the displacement of existing communities and long-term ruinous effects on the ecology. In the course of field research, Caycedo gathers objects, film footage, and testimonies. These elements form the basis of an investigation into the devastating ramifications of development as understood through the stories of those affected and their resistance, particularly those of female and indigenous eco-activists.

Her *Cosmotarrayas* (or "Cosmonets") series constructs fanciful allusions to symbolic forms, both human and animal, from fishing nets collected during fieldwork. These handcrafted, artisanal net sculptures both record and pay tribute to the survival of indigenous traditions. Recent iterations of the series allude to the body and to nature, visualizing the ways in which all forms of life are co-entangled.

**Carolina Caycedo**

*Chocha Morada*, 2022

Hand-dyed artisanal cast net, steel, acrylic paint, hemp thread, lead weights

Approx. 57.5 x 21.75 x 4.5 in (146 x 55 x 11 cm)

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**Clarissa Tossin**

*#AmazonisPlanitia1, 2019*

Amazon.com boxes, archival inkjet prints on glossy photo paper,  
acrylic, walnut frame, recycled melted plastic

Three parts: weaving: 23 in (58 cm) diameter x 0.75 in (2 cm);  
prints: approx. 13.75 x 36.5 x 1.75 in (35 x 93 x 4 cm), approx.

12.5 x 20 x 1.75 in (32 x 51 x 4 cm);

installation dimensions variable





The work of Brazil-born, LA-based Clarissa Tossin considers the ecology of an uncertain future. Inspired by Octavia E. Butler's science fiction trilogy *Xenogenesis* (1989), in which the Amazon rainforest becomes the site for a new civilization of alien-human hybrid peoples in a post-apocalyptic world following ecological collapse, Tossin underscores the urgency of our current environmental crisis. Pairing DIY plastic recycling techniques with the materials and practices of Amazonian aesthetic traditions, Tossin lays bare the failures of Western modernity and considers indigenous knowledge in relation to the environment.

In the series *#AmazonisPlanitia*, baskets made in the style of Amazonian tribes interweave strips of used Amazon.com boxes with NASA satellite images of space, compressing the trajectory of the present with the oft-cited new horizon of space. The accompanying prints depict details of Martian terrain, overlaid with fossil-like plastic forms composed of the artist's own household waste, as if in warning of a plastiglomerate-choked Earth that persists amidst visions of interstellar futurity.

**Clarissa Tossin**

*#AmazonisPlanitia4*, 2019

Amazon.com boxes, archival inkjet prints on glossy photo paper, acrylic, walnut frame, recycled melted plastic

Two parts: weaving: 23 in (58 cm) diameter x 0.75 in (2 cm); print: 12.75 x 18 x 1.75 in (32 x 46 x 4 cm); installation dimensions variable

*A terminal escape from the place that binds us* (2021—ongoing) continues Porras-Kim’s presentation for the 13th Gwangju Biennale. In researching the collection of the Gwangju National Museum, Porras-Kim became curious about two bodies dredged from a shipwreck.

Porras-Kim is concerned with the tension between the anthropological impulse for careful preservation and the possibility that such remains were intended (per the artist) “to completely decompose as would be their natural course.” To contact the spirits and ask for their wishes for their final resting place, Porras-Kim turned to encromancy, a form of divination using a suspension of ink in water, resulting in large-scale fields of psychedelic marbling which accompany a letter written to the Gwangju National Museum’s director, requesting to “honor the voice and personhood of the dead.”

**Gala Porras-Kim**

*A terminal escape from the place that binds us*, 2022

Ink on paper, mahogany frame, document

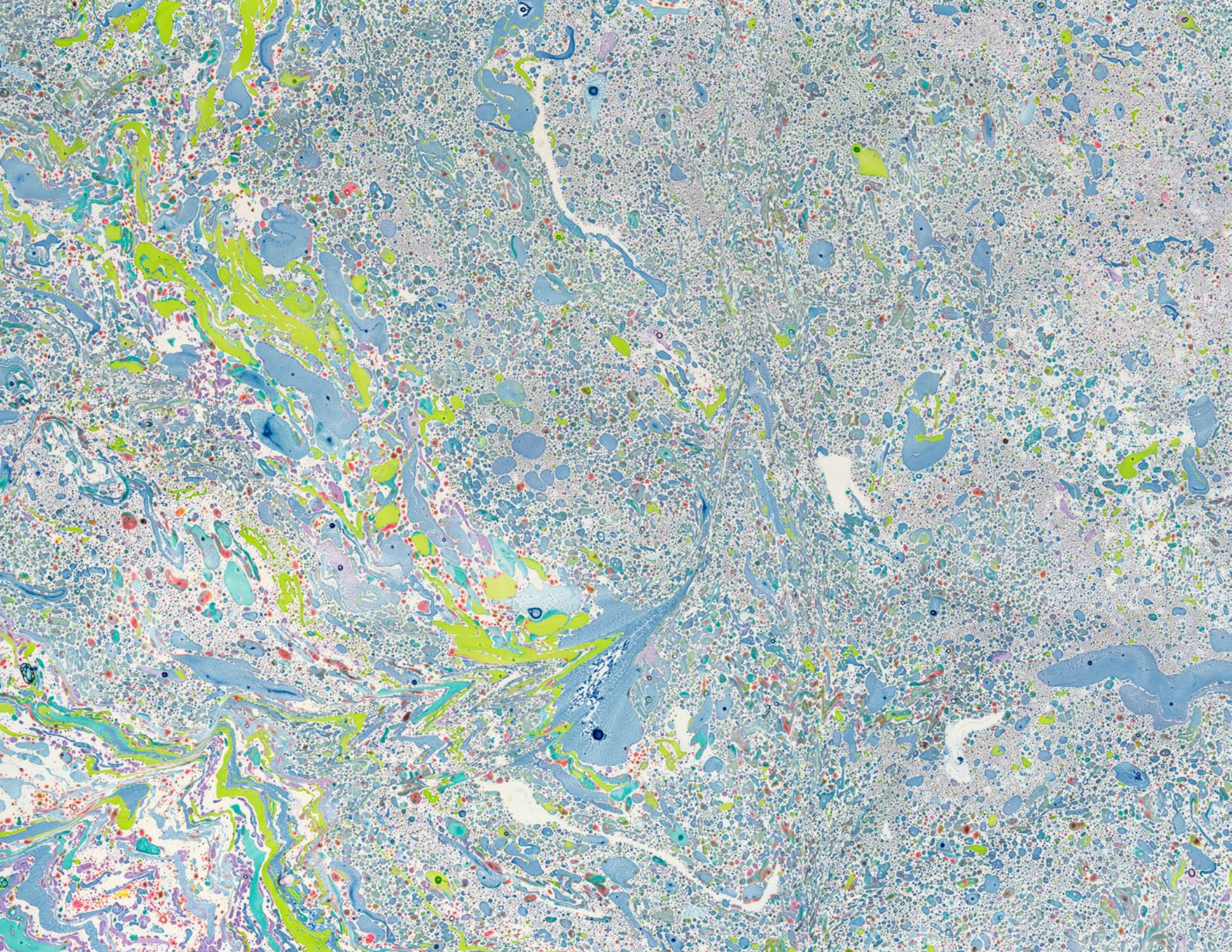
97.5 x 72.5 x 2 in (248 x 184 x 5 cm)

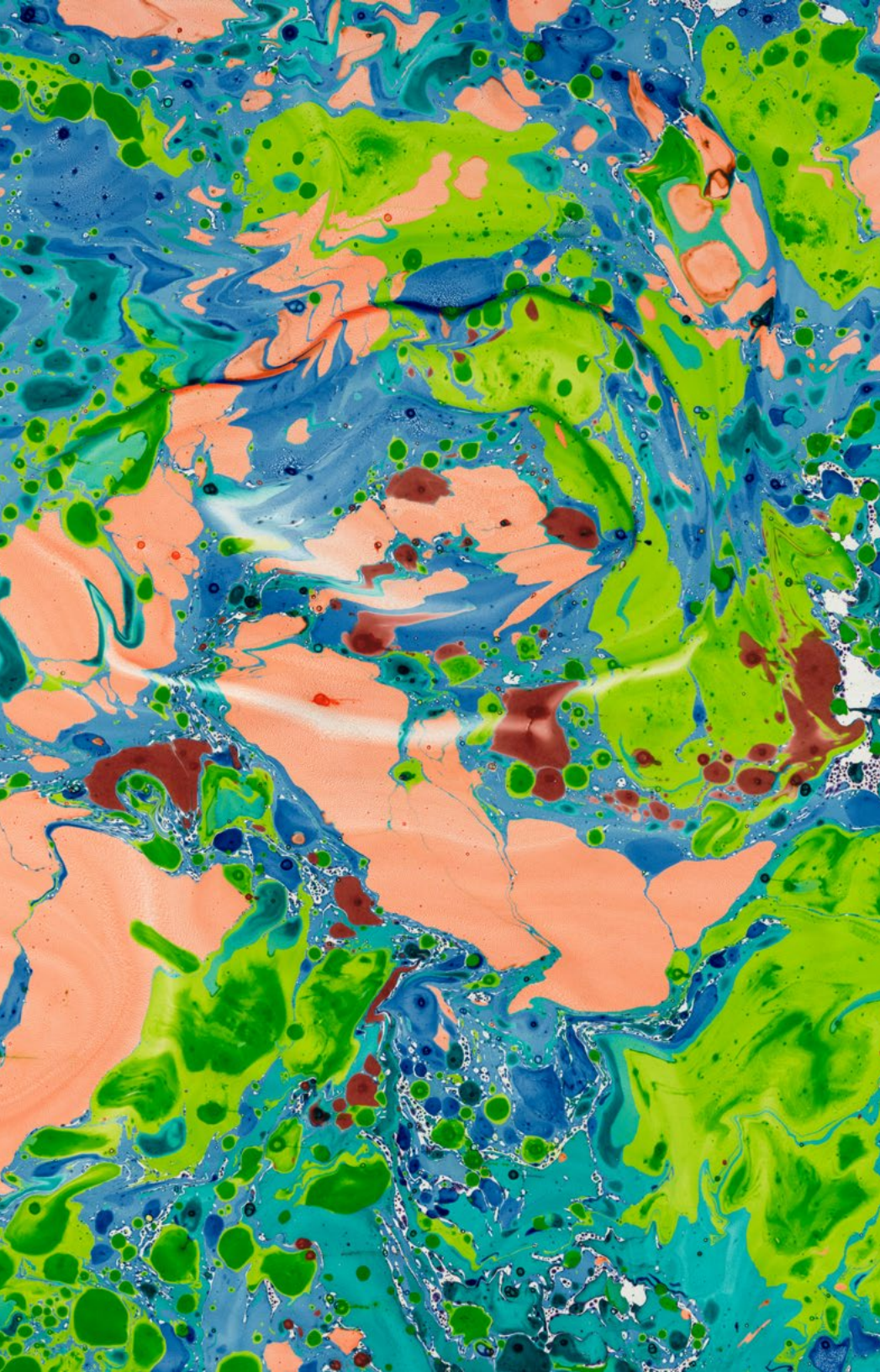
GPK18.6



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**Gala Porras-Kim**

*A terminal escape from the place that binds us, 2022*

Ink on paper, mahogany frame, document

97.5 x 72.5 x 2 in (248 x 184 x 5 cm)

GPK18.8



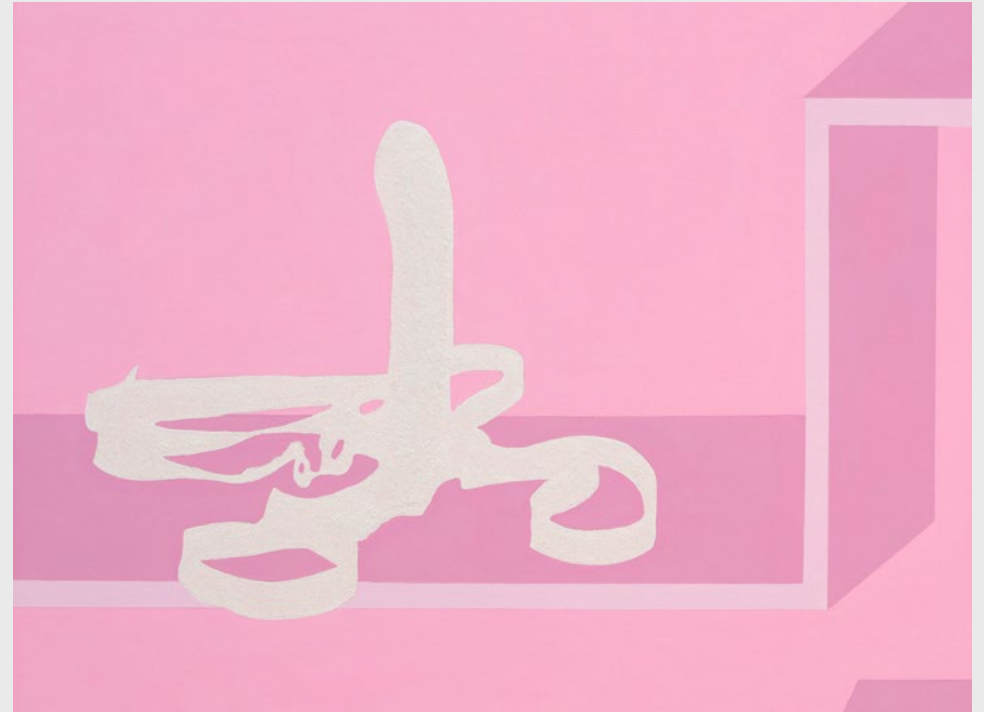
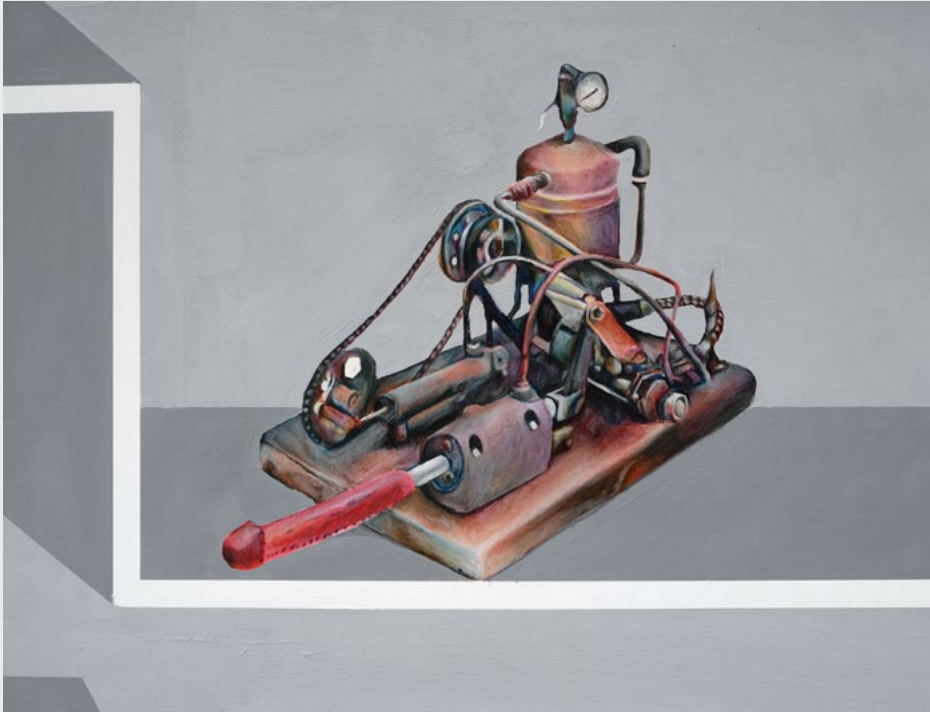
**Gala Porrás-Kim and Young Joon Kwak**

*31 objects of pleasure, 2022*

Color pencil and Flashe paint on paper, mahogany frame; Flashe paint, glitter, and acrylic on paper, mahogany frame

Two parts: 60.75 x 48.75 x 2.25 in (154 x 124 x 6 cm) each; overall: 60.75 x 98 x 2.25 in (154 x 249 x 6 cm)





A new collaboration between Gala Porras-Kim and Young Joon Kwak queers Porras-Kim's Index drawings, which catalog cultural artifacts in wry, arbitrary logic to critique the perhaps equally arbitrary designations assigned to them by institutions. This latest iteration in the series presents an array of historical sex objects—literal fetishes, recontextualized as objects of institutional desire. Kwak's negative-image counterpart transmutes these objects into a queer vision of joyous celebration of sexuality, replacing the anthropological curiosities with contemporary adult paraphernalia, resplendent yet coy in their glittering silhouettes.



**Gala Porras-Kim**

*Plate 1. Preliminary sorting of beads and fragments, made at the time of accession: a. fragments of round beads; b. fragments of flat discs; c. oblong and tubular beads and fragments; d. miscellaneous carved fragments.*

*(Proskouvlakoff, p. 40), 2021*

Graphite on paper, walnut frame

12 x 9 in (30 x 23 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)



**Gala Porras-Kim**

*Plate 3. Large spheroid beads with cylindrical bore (see pp. 18, 19). (Lothrop, p. 42), 2021*

Graphite on paper, walnut frame

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)



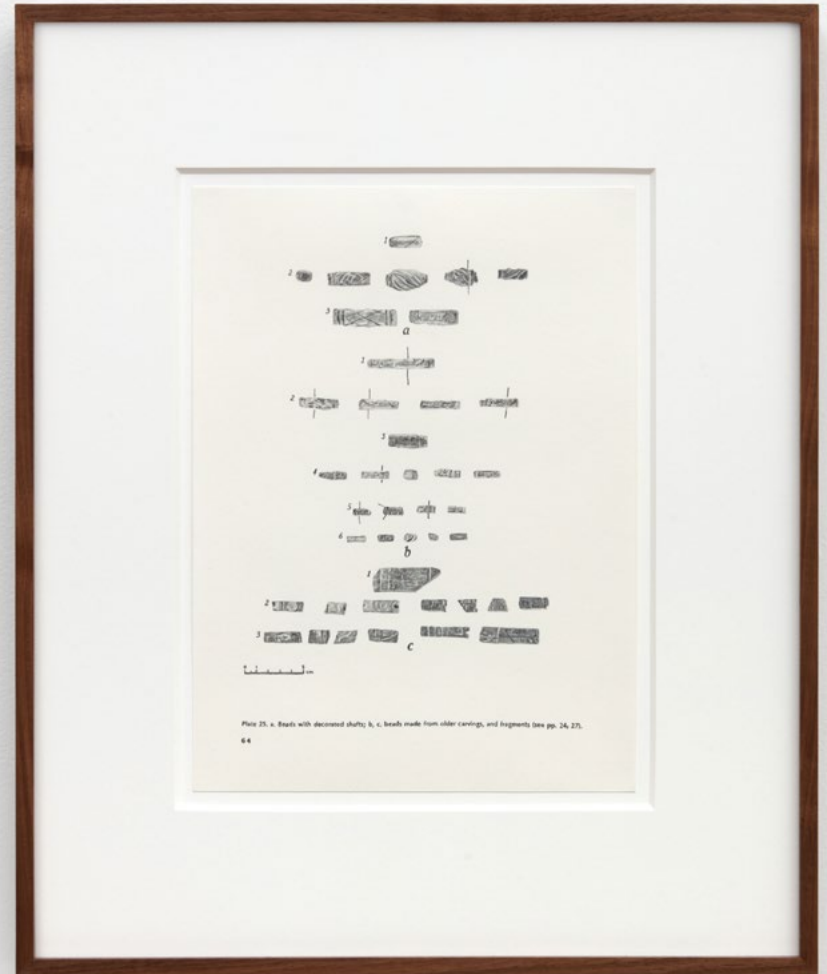
**Gala Porras-Kim**

*Plate 5. Miscellaneous large spheroid beads (see pp. 18, 19). (Lothrop, p. 44), 2021*

Graphite on paper, walnut frame

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)



**Gala Porras-Kim**

*Plate 25. a. Beads with decorated shafts; b, c, beads made from older carvings, and fragments (see pp. 24, 27). (Lothrop, p. 64), 2021*

Graphite on paper, walnut frame

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)



**Gala Porras-Kim**

Plate 35. Perforated discs (see pp. 33, 34). (Proskouvlakoff, p. 74), 2021

Graphite on paper, walnut frame

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)



**Gala Porras-Kim**

Plate 38. a. Olmec-style, concave-surface pendants; b. decorated rectangles and discs, five-circle and allied designs (see pp. 35–37).

(Proskouvlakoff, p. 77), 2021

Graphite on paper, walnut frame

12 x 8 in (31 x 20 cm)

Framed: 19.25 x 16.25 x 1.5 in (49 x 41 x 4 cm)

Porras-Kim's drawings of offerings dredged from the Mayan cenote (sacred pool) at Chichen Itza continue her inquiries into the rights of objects removed from their inherent ritual contexts and placed in museum collections. These to-scale, hand-drawn reproductions of catalogue pages highlight how they both document and arbitrarily arrange the dredged objects. Her concerns consider the epistemological and practical apparatuses that determine how our perceptions of antiquity are shaped by invisible hands, whose agendas may not necessarily align with those of the objects' creators.

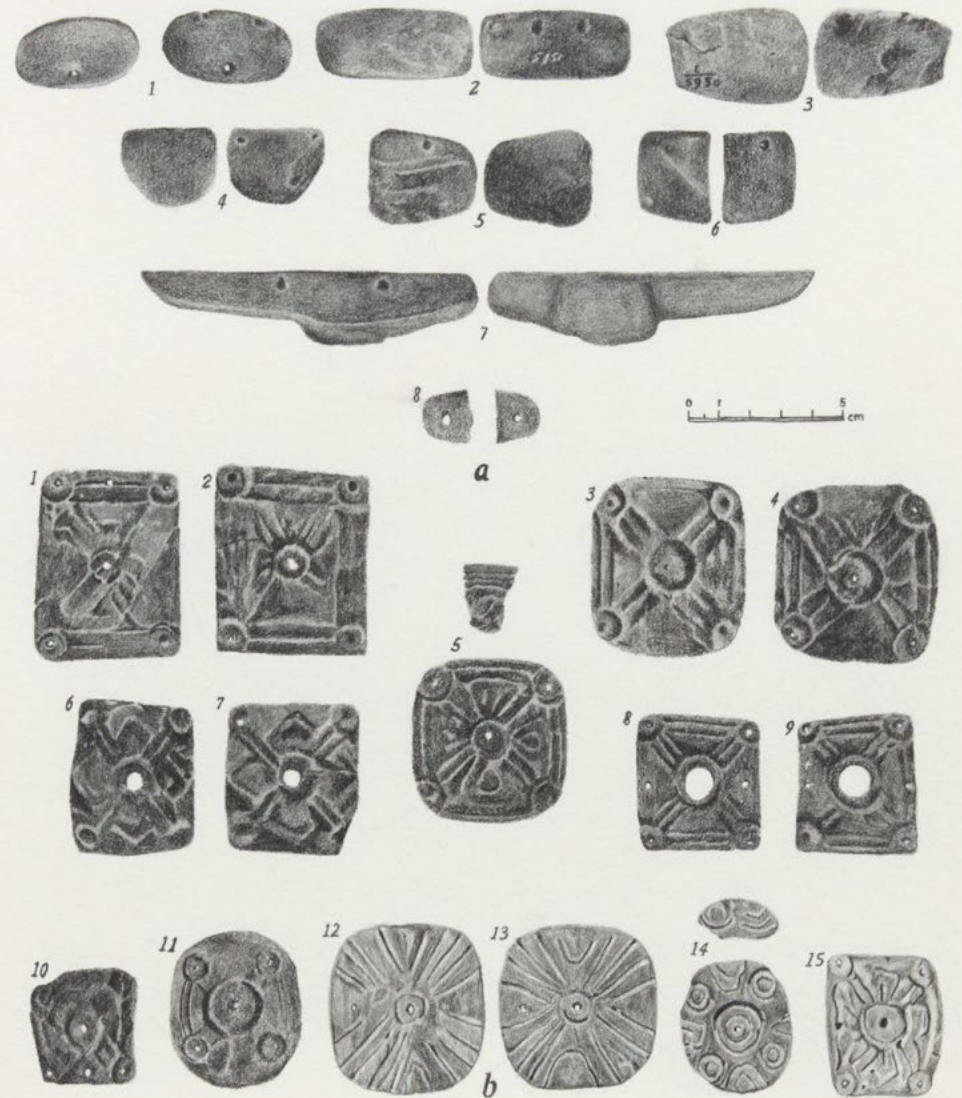


Plate 38. a. Olmec-style, concave-surface pendants; b. decorated rectangles and discs, five-circle and allied designs (see pp. 35-37).



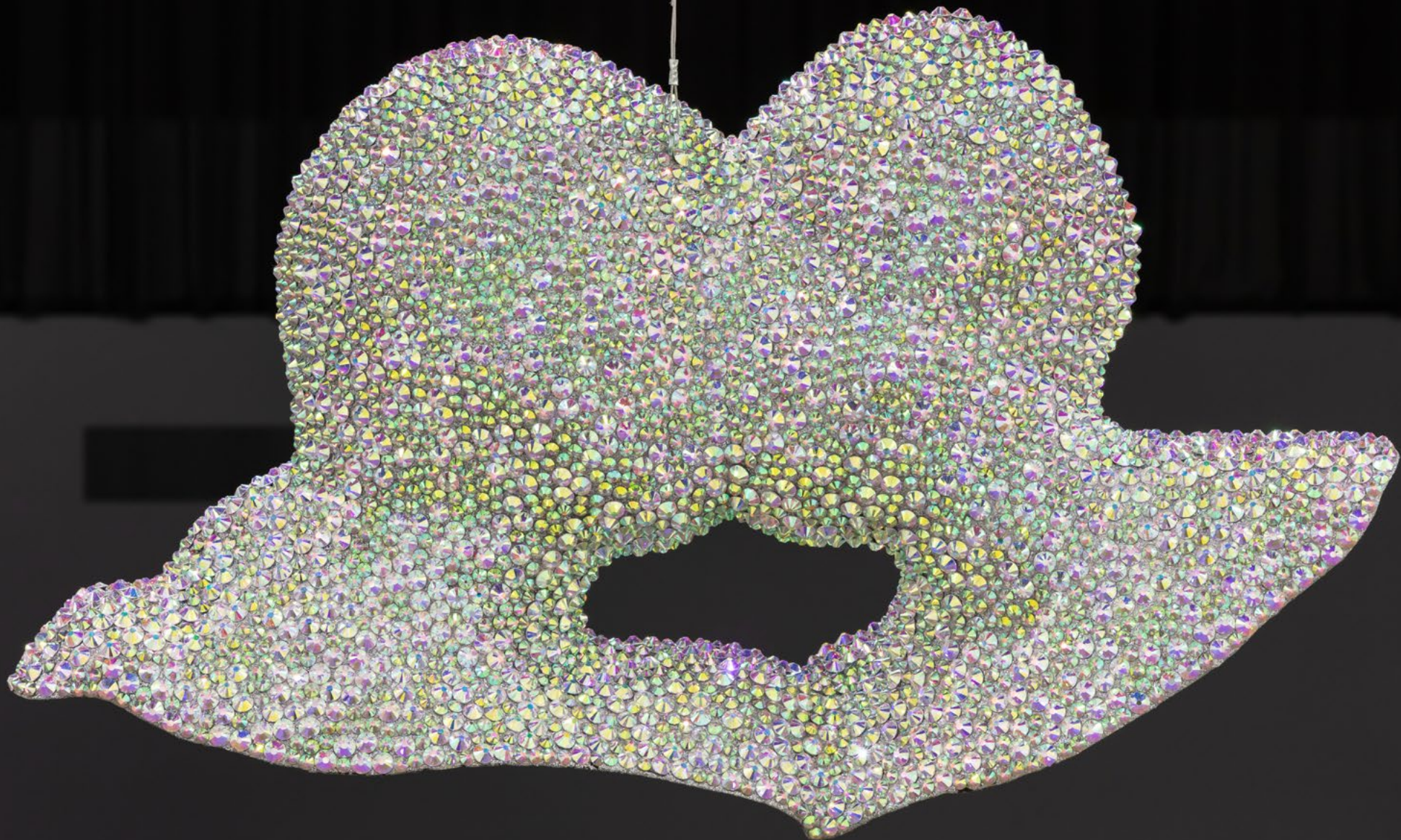
Artist and performer Young Joon Kwak mobilizes a distinctly queer aesthetic of camp, maximalist adornment, and eroticism to rewrite histories of marginalization and erasure of queer, femme, and trans bodies. Her own body and those of her larger community reflect, untether, and transform lived realities to reimagine formlessness as a well of glittering potentiality. Kwak's suspended sculptures of a Korean femme couple kissing as well as her own face create iridescent shells from a field of studded, holographic rhinestones—like armor, or a vision of an ever-shifting, always-becoming, state of being, juxtaposed with the somber visages within.

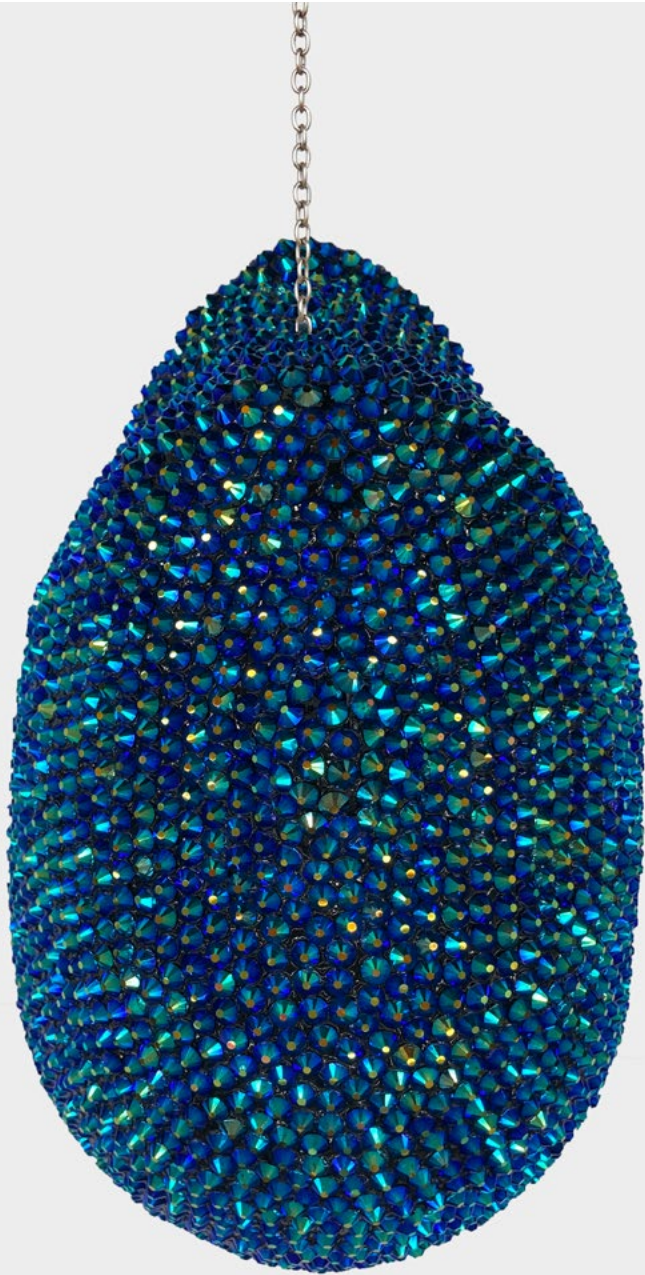
**Young Joon Kwak**

*Divine 聖聖/Divine Kiss*, 2021

Rhinestones, glitter, resin, pigmented wax, chain

Approx. 15 x 25 x 7 in (38 x 64 x 18 cm)





**Young Joon Kwak**  
*Divine Ruin (My Face) II*, 2022  
Rhinestones, glitter, resin, cold-cast nickel silver,  
pigmented wax medium, chain  
Approx. 11 x 6.75 x 5 in (28 x 17 x 13 cm)



**Carmen Argote** (b. 1981, Guadalajara, Mexico; lives and works in Los Angeles) received her MFA in 2007 from the University of California, Los Angeles, where she also received her BFA in 2004. Recent solo exhibitions have been held at Museum of Contemporary Art, San Diego (2022); Primary, Nottingham, UK (2021); Clockshop, Los Angeles (2020); New Museum, New York (2019); and PAOS, Guadalajara (2019). Argote's work has been featured in group exhibitions at MAK Center for Art and Architecture, Los Angeles (2022); Museum of Contemporary Art, Los Angeles (2021); SculptureCenter, New York (2019); Hammer Museum, Los Angeles (2018); Los Angeles County Museum of Art (2017); and Ballroom Marfa (2017). She is the recipient of the Louis Comfort Tiffany Foundation Award (2019) and Artadia Los Angeles Award (2019).

Argote's exhibition, *Her Forms of Other*, will open at Commonwealth and Council's Mexico City location on September 24.

**Clarissa Tossin** (b. 1973, Porto Alegre, Brazil; lives and works in Los Angeles) received an MFA from the California Institute of the Arts in 2009 and BFA at Fundação Armando Álvares Penteado, São Paulo in 2000. Recent solo exhibitions have been held at Museum of Contemporary Art, Denver (2022); La Kunsthalle Mulhouse, France (2021); Radcliffe Institute for Advanced Studies at Harvard University, Cambridge (2019); and Blanton Museum of Art, Austin (2018). Tossin's work has been featured in group exhibitions at Aspen Art Museum (2022); Dhaka Art Summit, Bangladesh (2020); SESC Pompéia, São Paulo (2020); Whitney Museum of American Art, New York (2018); and 12th Gwangju Biennale, South Korea (2018). Tossin is the recipient of a Graham Foundation Grant (2020), Andy Warhol Foundation Grant (2020), Foundation for Contemporary Art Grant (2019), and Artadia Los Angeles Award (2018). She has been in residency at Radcliffe Institute for Advanced Study at Harvard University (2017-18), Fundação Joaquim Nabuco (2015), and Artpace San Antonio (2013).

Tossin's work is currently on view in *Mountain / Time* at Aspen Art Museum, CO through September 11. Her solo exhibition at Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute (EMPAC), Troy, NY, opens September 9, 2022.

**Carolina Caycedo** (b. 1978, London, UK, to Colombian parents; lives and works in Los Angeles) received an MFA from the University of Southern California in 2014 and a BFA from Los Andes University, Bogotá in 1999. Recent solo exhibitions have been held at Museum of Modern Art, New York (2022); Ballroom Marfa, TX (2022); BALTIC Centre for Contemporary Art, Gateshead, UK (2022); Museum of Contemporary Art Chicago (2021); and Institute of Contemporary Art Boston (2020). Caycedo's work has been featured in group exhibitions at Serpentine Galleries, London (2022); El Museo del Barrio, New York (2021); Museo de Arte São Paulo (2019); Centre Pompidou, Paris (2019); Hammer Museum, Los Angeles (2018); Whitney Museum of American Art, New York (2018); Los Angeles County Museum of Art, CA (2017); and Seoul Museum of Art, South Korea (2017).

Caycedo's solo exhibition, *Aesthetics of Commodity*, opens at ICA San Diego on August 26, 2022. She will participate in the 15th Sharjah Biennial, opening 2023.

**Elle Pérez** (b. 1989, Bronx, New York; lives and works in New York City) received an MFA from Yale University in 2015 and BFA from the Maryland Institute College of Art in 2011. Recent solo exhibitions have been held at Baltimore Museum of Art, MD (2022); Carnegie Museum of Art, Pittsburgh (2021); Public Art Fund, New York (2019); MoMA PS1, New York (2018); and 47 Canal, New York (2018). Pérez's work has been featured in group exhibitions at Fotomuseum Winterthur, Switzerland (2022); 59th Venice Biennale, Italy (2022); 47 Canal, New York (2021, 2020); Galerie Neu, Berlin, Germany (2021); Renaissance Society, Chicago, IL (2020); Barbican Centre, London, UK (2020); Brooklyn Museum, New York (2019); and Whitney Museum of American Art, New York (2019). They are the recipient of the Vermont Studio Center Civil Society Institute Fellowship (2015); Theo Westenberger Foundation Photography Prize (2014); Bronx Recognizes Its Own Grant (2012); and Jane Meyer Photography Travelling Fellowship (2011).

Pérez's work will be on view in *no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria* at the Whitney Museum of American Art, opening November 2022.

**Gala Porras-Kim** (b. 1984, Bogotá, Colombia; lives and works in Los Angeles) received an MFA from the California Institute of the Arts in 2009 and an MA in Latin American Studies from the University of California, Los Angeles in 2012. Recent solo exhibitions and projects have been held at Gasworks, London (2022); Amant, Brooklyn (2022); and Museum of Contemporary Art, Los Angeles (2019). Porras-Kim's work has been featured in group exhibitions at 34th Bienal de São Paulo (2021); 13th Gwangju Biennale, South Korea (2021); Los Angeles County Museum of Art (2021, 2017); Museum of Contemporary Art Chicago (2021, 2019); Hammer Museum, Los Angeles (2019, 2016); PinchukArtCentre, Kiev (2019); Whitney Museum of American Art, New York (2019, 2017); Para Site, Hong Kong (2019); and Seoul Museum of Art (2017). Porras-Kim is the recipient of the Art Matters Foundation Award (2019), Artadia Los Angeles Award (2017), Joan Mitchell Foundation Emerging Artist Grant (2016), Louis Comfort Tiffany Foundation Award (2015), and Creative Capital Grant (2015). Porras-Kim has been in residency at Getty Research Institute (2021-22), Delfina Foundation (2021), Radcliffe Institute for Advanced Study at Harvard University (2020), and La Tallera, Proyecto Siqueiros (2019).

**Young Joon Kwak** (b. 1984, Queens, New York; lives and works in Los Angeles) received an MFA from the University of Southern California in 2014, an MA in Humanities from the University of Chicago in 2010, and a BFA from the School of the Art Institute of Chicago in 2007. They are the founder of Mutant Salon, a roving beauty salon/platform for experimental performance collaborations with their community of queer, trans, femme, POC artists and performers, and lead performer in the electronic-dance-noise band Xina Xurner.

Recent exhibitions have been held at ARKO Art Center, Seoul (2022); Korean Cultural Center, Los Angeles (2021); Commonwealth and Council (2021, 2017); Union Gallery, Michigan State University, East Lansing (2021); Cerritos College Art Gallery, CA (2020); Cloaca Projects, San Francisco (2019); Walter Phillips Gallery, Banff, Canada (2018); and Los Angeles Contemporary Exhibitions, CA (2018). Selected group exhibitions have been held at Hauser & Wirth, New York (2021), Tufts University Art Galleries, Boston (2021); deli gallery, New York (2020); Antenna Space, Shanghai (2019); Gas, Los Angeles (2018); and Anonymous Gallery, Mexico City (2018). They are the recipient of a Korean Arts Foundation of America (KAFA) Artist Award (2020), Rema Hort Mann Foundation Emerging Artist Grant (2018), and Artist Community Engagement Grant (2016), and Art Matters Foundation Grant (2016).

**Kang Seung Lee** (b. 1978, Seoul, South Korea; lives and works in Los Angeles) received an MFA from the California Institute of the Arts (2015). Lee has had solo exhibitions and projects at Gallery Hyundai, Seoul (2021); Hapjungjigu, Seoul (2019); One and J. Gallery, Seoul (2018); and Artpace, San Antonio (2017). Lee's work has been featured in group exhibitions at New Museum, New York (2021); 16th Gwangju Biennial (2021); Asia Cultural Center, Gwangju (2020); National Museum of Modern and Contemporary Art, Seoul (2020); Daelim Museum, Seoul (2020); and LAXART (2017). Lee is a recipient of the LACMA x Snapchat: Monumental Perspectives grant (2022), 18th Street Arts Center Artist Lab Residency (2020), California Community Foundation Fellowship for Visual Artists (2019), and Rema Hort Mann Foundation grant (2018).

His work is currently on view in *Terracotta Friendship*, a collaboration between MMCA, Seoul, Jatiwangi Art Factory, and documenta 15.