

Doris Dehan Son

Portfolio  
2022

Name	Doris Dehan Son
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Education	Master Curatorial Studies ZHDK, 2021
Exhibitions	2023 Whitenoise, Seoul (D) Luma Westbau, Schwarzescafe, screening, Zurich (D)
	2022 Werkschau 2022, Haus Konstruktiv, Zurich (G) Vaporazing Breadcrumps, Wallstreet.support, Fribourg (S) How you like that, Lighthouse, Zurich (S) The Shop, marytwo, Lucerne (G) Messages in a Mirror, Knit, Buenos Aires (G) Authenticity as a Service, Karl der Grosse, Zurich (D)
	2021 status, Kulturfolger, Zurich (S) Fake Quotes and Sitting Ducks, Alte Krone, Bern (G)
	2020 Hope Springs Eternal, Second Nature Projects, Zurich (G) Mute Creatures, Rivet Space, Zurich (G) Intimate Estrangement, Mikro, Zurich (G) MIAE KKUM, Kein Museum, Zurich (S)
S: Solo D: Duo G: Group	2019 Art with Heart, Zurich (G) Command Not Available, Up-State, Zurich (D)
	2018 Transmutation, Spieglerey, Zurich (G) A Portrait of a Young Building, F Space Carpet, Zurich (G) Lokalisation, Spieglerey, Zurich (G)

Performance	2018 Together, by Nils Amadeus Lange, Gessneralle, Zurich
Artist Talk	2021 Institut Kunst, Arttaalkssss, Basel
Nominations	2022 Werkbeitrag Canton of Zurich
Curatorial Projects	body archive Haus Gawaling

In her artistic practice Doris Dehan Son takes the notion of cultural identity as a starting point to unpack the mechanisms of desire and the alienating effects of fetishization in our post-industrial age of branding and personalized marketing. Using visual cues from pop culture, the science and advertisement industry, as well as her own biography, she creates works that reflect on processes of cultural identification, assimilation, and social mimicry, revealing their objectifying consequences on bodies and identities. Whether those references are materials such as old cleaning rags she salvages from her family's Korean restaurant and assembles with shreds of canvas into hanging sculptures or, for instance, symbolical allusions to manga, fantasy, and the cosplay trend, her approach consists in re-contextualizing those signifiers into a high-culture aesthetic language as a way to disclose and interrogate visual manifestations of an insidious pressure to belong. Doris Dehan Son's work encapsulates the current transition from an economy of goods to an economy of attention, and from the imperative to own to that of being. She is interested in our society's increasing fragmentation into subcultures and peer groups dominated by untold norms and injunctions to perform membership. Her artistic research seeks to materialize the tension at play between today's acute individualism and community-oriented discourses, that is, the temptation to merchandise difference for profit. Behind her work lies an intimate confrontation with the exploitative necessity of self-promoting and a desire to emancipate from this pressuring scrutiny through artmaking. Yet, notably, in that she herself uses strategies of appropriation and imitation, Doris Dehan Son's approach consistently entails an element of (self-)irony and, at the same time, a critique of the contemporary art industry's own ambiguous complacency towards the commodification of artists and the tokenization of their identities. Her work, then, seems to ask: If artists and art objects themselves are turned into fetishes, what becomes of the product of their labor? Her practise is an evolving feedback loop of material potentials and process based responses which are build on each other and form several theme layers. As a shared critical and hopeful narrative about knowledge, politics and bodies of any kind.

MARY.TWO  
LUCERNE



It's perfectly cooked II, 2022, Shin Ramyun cardboard boxes, silkscreen on canvas, cotton cloth Variable dimensions

THE LIGHTHOUSE  
ZURICH



It's perfectly cooked, 2022, Shin Ramyun advertising display, silkscreen on canvas, cotton cloth, Variable dimensions

How you like that is a very personal work, created through a life of research and a process that explores an interest in the contradictions of cultural fetishization, a phenomenon where a human made object has power over individuals and groups. To do this, the artist explores her own identity before and after the development of the Korean Wave, the countries successful establishment of soft power through cinema, food, consumer brands and other forms of culture. Returning to her earlier life at the family restaurant, where an exotic experience was relocated, and a desire for the foreign taste established. In turn, she identifies the same desire, but on mass scale, through the mania of manga, and K-pop bands. By presenting a series of found objects and four glossy fashion magazine prints, placed in world format frames, familiar to those you'd find outside a restaurant, the artist allows her personal experience to be shared and interpreted in the moment. By ironically questioning the fetishization of the exhibition or gallery space and what is considered an object of art, or what is expected of the artist, the curator, and the collector.



Fetishizing, 2022, silkscreen on paper, advertising frame, Variable dimensions



Radical III, 2022, silkscreen ink on canvas, cotton fabric, Variable dimensions



The exhibition status makes recurring use of visual imagery from pop culture which was first used in the silkscreened tondos in an earlier works. Doris Dehan Son emancipates herself through an exciting broad use of different media. On closer viewing, one can discover interconnections and advancements in her artistic practice. The so-called Shargans taken from the manga series Naruto reflect it's narrative, as well as questions about cultural identity and embodiments. The body-expanded lenses are found inside a glass tubes filled with water. The sculpture combine scientific context, which questions Son's research on the definition of the natural in relation to cultural identity and science. What do bodily aesthetics say about the nature of the human being? She addresses the paradoxes in current discourses. This idea is more clearly recognizable in the work body codes (she is not a goddess). What is still visible, what is covered? The imprints reflect personal body characteristics, yet at the same time they conceal identity. open/closed (korean restaurant kids), on the other hand, is a personal work that combines her research, the affects of pop culture and advertisement by combining cyber-punk aesthetics and autobiographical elements. status represents an appeal to critical thinking, as Doris Dehan Son skillfully forms diverse content and discourses into a whole and playful approach. - Kulturfolger

MAL:MAL  
BERN



extracted thoughts, 2021, print on paper, self, fluorinating rosa light, 300x25x15cm ·

SECOND NATURE DESIGN PROJECT  
ZURICH



Mirroring Realities, 2020, cotton fabric, metall chain, polysiloxane, powdered metal, ≈300x280x450cm

KEIN MUSEUM  
ZURICH



Mirroring Realities, 2020, cotton fabric, ≈250x50x50cm



UP STATE  
ZURICH



Radical 1.0, 2020, cotton fabric, metallchain, ≈270x350x 200cm



Exhibition View



Mark, 2020, Screen print on canvas, Ø40cm