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Slow, deliberate, and direct observation is the foundation of my artistic practice. I find comfort in the way sounds fade and time disappears when looking dominates my senses. When the world I see diverges from the world I imagine, my practice moves from observation to invention. In this new world, darkness gives way to light, and forms shape-shift from foliage to animals to figures. I am interested in the untamed qualities of all that is child-like, animal-like, and angelic. My paintings and drawings are architectural fragments that reflect the moments and routines of a world where such shapes and qualities reign.

Basin, 2019, oil on linen over board, 14 in x 20 in



Daylighting, 2019, pencil on paper, 10 in x 11 in

At Montello, morning hikes kept me on the lookout for animal bones, fossils, and wildlife. In the afternoon, Montello's library contextualized the flora, fauna, and history of the Great Basin; and from evening to late in the night, I worked in the studio to understand my presence in the wilderness. Mourning dove coos, a yellow-throated warbler's song, and distant owl hoots marked time. In between, I gazed across the sagebrush for miles upon miles where distant storms, a lone elk, and an unfamiliar bird all demanded pause.

I had been making landscape paintings and drawings for some time before I arrived to Montello. During my stay, I began to sense a difference between 'landscape' and 'land'. I will continue to seek and to imagine the landscape motif, but I am striving to articulate all the traces and nuances that are not in the landscape but in the land, itself. I strive to reconcile the built and the unbuilt, and I am considering, now, how politics lies wide open across the land. Statecraft becomes more present than the vista, and this will be my lasting observation.