



THREADS OF TIME

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No 20 Arts
20 Cross Street
London N1 2BG
no20arts.com

Cover:
Seungwon Jung, Detail of **Mound** (2019), Hand knotted tapestry, 72 x 93 cm

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No 20 Arts is delighted to present *THREADS OF TIME*, a group show featuring artworks by **Yang-En Hume**, **Seungwon Jung**, **Shivanjani Lal**, and **Sunghoon Yang**. This exhibition brings together a group of artists as they delve into the past through personal memories and cultural histories.

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Yang-En Hume, **Palimpsest & Her Shroud** (2019), Digital prints on organza and voile, embroidery thread, 59 x 42 cm, 90 x 80 cm



YANG-EN HUME

Yang-En Hume is an Australian-Singaporean artist based in London who works with textiles, installation, and photograms. Concerned by archival practices, Hume questions why only certain objects are memorialised in museums.

Using found lace, fabric, and familial photographs sourced from flea markets, Hume creates hanging installations such as *Mnemonic Archive*, *Mausoleum*, and *Her Shroud*. Scans and photographs of found objects are printed onto translucent fabric and often interwoven with embroidery. In their layering and distortion, they embody the fragmentary nature of memory, while representing moments of the past, and personal histories.

In *Fossils*, Hume uses solar-sensitive ink to create a series of photograms, each print featuring a piece of lace sourced from flea markets. They highlight untold histories, drawing attention to the labour of nameless women who manufactured the lace, while celebrating the often overlooked domestic crafts.



Yang-En Hume, **Fossil 4** (2019), Solar-sensitive ink on watercolour paper, 59 x 42 cm



Seungwon Jung, **Ductile Deformation** (2021), Hand knotted tapestry, 98 x 148 cm

SEUNGWON JUNG

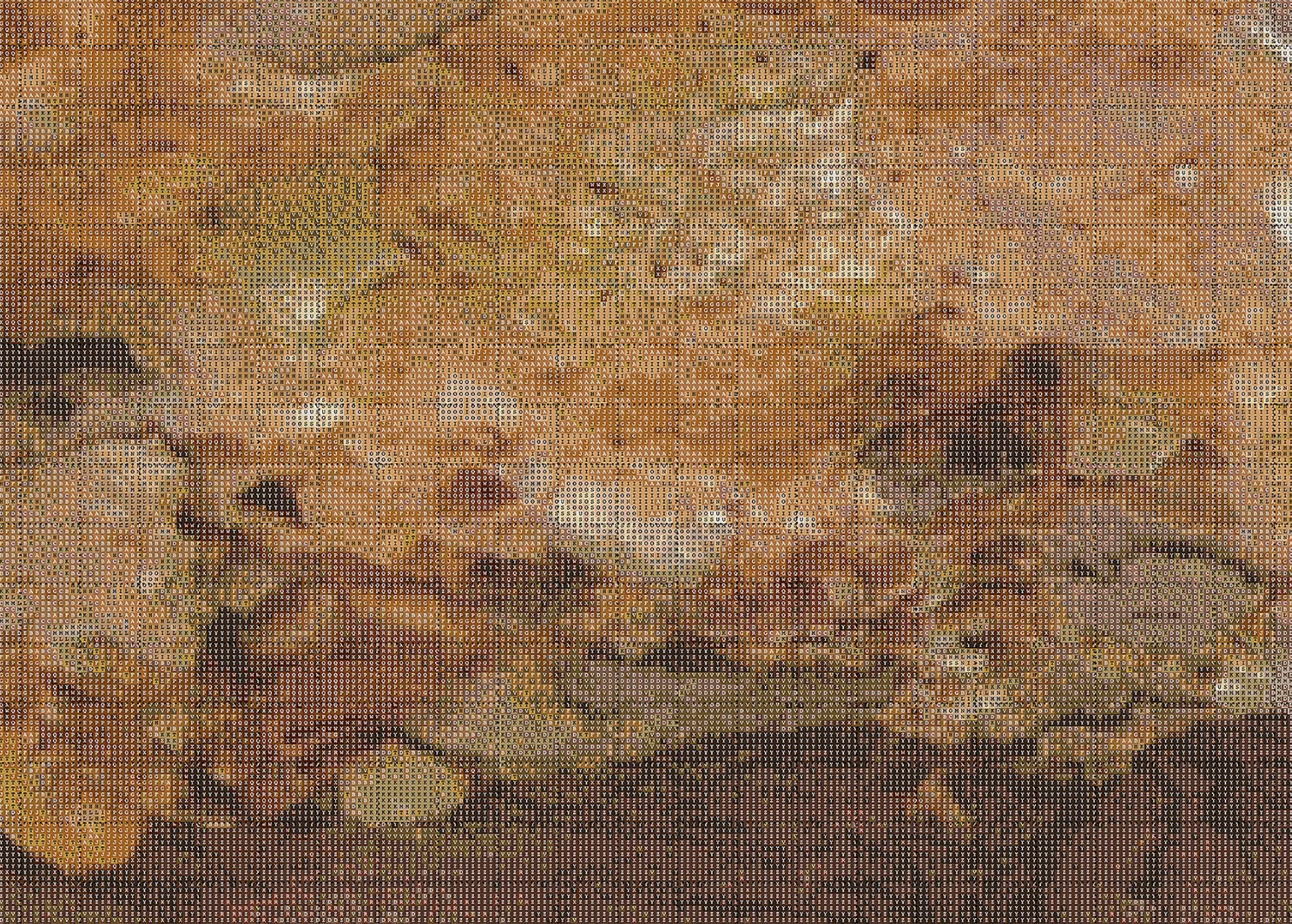
Born in Seoul, South Korea, Seungwon Jung lives and works in London. Jung creates work at the intersection of digital and traditional craft, using photography to create tapestries, sculptures, and prints.

Her series, titled *Digital Strata*, uses imagery of rock depositions which have formed geological strata. Each layer coordinates to a period of time, revealing millions of years of the past. Jung takes the imagery and uses her computer to create a textile pattern, from which she hand-knots a tapestry. Each letter found in *Digital Strata* corresponds to a particular thread colour and length.

The hand-knotted tapestries take months to produce, at a rate of around two to three inches per day. Reflecting on the passage of time, Jung connects past and present through her process. She is interested in geological 'gaps' and the question of missing time, alluding to gaps in our memory and consciousness.

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Seungwon Jung, Detail of **Digital Strata #05** (2019), Giclée print, 109.5 x 147.5 cm, 1 AP, Edition of 10





Shivanjani Lal, **Ganna ki khet (small)** (2021), Plaster and haldi (turmeric) (sourced Deptford, London), Dimensions variable

SHIVANJANI LAL

Shivanjani Lal is an Australian artist with Indo-Fijian ancestry living and working in Australia and the UK. Drawing on historical documents, familial photographs, and specifically sourced materials, Lal creates sculptures, installations, and works on paper.

Yaad Karo [1879-1920] Empire Edition uses a map from a 1980s school atlas as its base, with red thread embroidered across the paper. The sewn lines show the route of the British ships which transported Lal's ancestors from India to Fiji to work as indentured labourers on sugar-cane fields. Her work aims to account for this history, through examining familial migration, ancestral loss, and futures of healing.

A connection to sugar is seen again in the *Ganna ki khet* sculptures, taking their title from the Hindu for 'sugar cane field'. Each sculpture has been created from casts of sugar cane, and in some cases, the plaster has been infused with turmeric. The broken parts of these fragile sculptures speak to the fragmented histories of diasporic communities.

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Shivanjani Lal, Detail of **Yaad Karo [1879-1920]** (2021), Brown paper (sourced Marine Lines, Bombay), red kite thread (sourced Byculla, Bombay), Dimensions variable (Image: Zan Wimberley)



SUNGHOON YANG

Sunghoon Yang is a South Korean artist based in Daegu. Using catalogues and photographs of traditional Korean ceramics, Yang creates paintings which explore ideas of memory and time.

Memory I and *Memory II* each show a singular ceramic, filling the canvas. Based on moon jars found in domestic museums, and national and private collections, these works reflect the hands through which the pottery has passed over hundreds of years. They embody the stories of each person who once held it, in the cracks and imperfections visible on the surface.

Painted in a colour similar to that of the background, the ceramics seem to fade at their edges, as though within a mist. Adding to the mystery of the painting, this hints at the idea of fading memories, and the continued passage of time.



Sunghoon Yang, **Memory I** (2015), Oil on canvas, 130 x 130 cm



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