

BMoCA



Fall 2019 Present Box

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**Taiko Chandler: *Haptic Visions***

October 24 - November 10, 2019

Guest curated by Yasmeen M. Siddiqui

## Taiko Chandler: *Haptic Visions*

These interesting times source many a chance to question what we feel and see. Self-taught contemporary artist, Taiko Chandler gifts such a moment to us in this room – at the entrance of a well trafficked art space in a university town set in a dramatic landscape – where she plays with familiar materials and a color palette admired for its powers of sedation. The legibility of Chandler’s installation in a museum’s project space and gift shop relies on our responding to the work viscerally, at the same time drawing on iconic art historical references from imagery exported from Japan to Europe and beyond. I can’t help but to think of Katsushika Hokusai’s wood block print *The Underwave of Kanagawa* (1829/1930) that papers college dorm rooms and t-shirts, and has inspired countless artists.

The Tyvek that Chandler’s work is printed on is defined by a blue, that like Hokusai’s, recalls water. Blue in its multitude of hues and tones is put to use as a calming agent. In 2009, blue lights were installed in Tokyo’s Yamanote railway line to help reduce instances of suicide. An impressive 74% reduction in suicides on platforms with blue lights inspired Gatwick Airport to install blue lights on its train platforms. Today, Chandler invites you to walk the underside of the wave.

This interpretation is sited in a place where the jagged Flatirons outside the museum doors dominate views and imaginations. Chandler’s project appears to be a riff on Hokusai’s sublimation of Japan’s most astounding mountain in the crest of a wave. A battle of supremacy and influence in the natural world is writ large in Chandler’s current work. She debates the objectivity of distance by letting you touch the forms – steamed and stitched organza balls and the printed Tyvek – in colonies set up in the museum store. When the organza balls and sheets of Tyvek are excerpted from the ceiling and placed on shelves, plinths and tables, accessible through touch, the forms of *Haptic Visions* (2019) invert and upset thoughts about the mechanics of making and the circulation of art.

Here is where the haptic reigns supreme. We are given the opportunity via this installation to interpret and note a hierarchy of senses, and speculate about better ways of knowing worlds. The fetus hears before seeing. Touches before hearing. Spilled out onto the delivery table, smells and sounds precede sight. Yet, Chandler seems firmly entrenched in the visual. So says the large billow of translucent forms that cascade as if it were a three-dimensional diagram of multiplying cells.

–Yasmeen M. Siddiqui, Guest Curator

Cover Image: Taiko Chandler, *Haptic Visions* (detail), 2019, Tyvek and organza. Courtesy of the artist, Space Gallery, and 15th Street Gallery.



Taiko Chandler, *Haptic Visions* (detail), 2019, Tyvek and organza. Courtesy of the artist, Space Gallery, and 15th Street Gallery.

## Artist and Curator Biographies

### Taiko Chandler

Taiko Chandler lives and works in Denver, Colorado. She was born and raised in Nagano, Japan and was originally trained as a nurse. After taking a printmaking workshop at the Art Students League of Denver in 2011, she found herself in art. Today, Chandler works primarily in printmaking and, more recently, site-specific installation art.

Chandler's work has been exhibited in Colorado, and many other states, as well as numerous print fairs throughout the U.S. Her work is in private and public collections in the U.S. and Japan, including the Cleveland Clinic Art Program, the University of Colorado Business School, and the Denver Art Museum (Education Collection).

### Yasmeen Siddiqui

Yasmeen Siddiqui is the founding director of the recently formed nonprofit art press, Minerva Projects, and is currently co-editing the anthology *The Storytellers of Art Histories* (under contract with Intellect Books). Past subjects in writing and curating include: Do Ho Suh, Consuelo Castañeda, Hassan Khan, Linda Ganjian, Pia Lindman, Lara Baladi, Mary Carothers, Matt Lynch and Chris Vorhees, and Mel Charney. Siddiqui's accolades include: Ucross Foundation Residency Fellow (2018), ICI Independent Vision Curatorial Award Nominee (2018), and The Andy Warhol Foundation for the Visual Arts Curatorial Research Fellowship (2008).

**Present Box** is a series of temporary exhibitions that invite artists to transform BMOCA's lobby and front entrance into innovative installations, performances, and events that last less than a month. Presented two times per year, the site-specific projects are intended to encourage artists to create work outside their comfort zone and to foster interactive participation. The exhibitions encourage experimentation and urge artists to test ideas and explore different approaches. Present Box exhibitions are always free and open to the public.

## **Present Box Events**

### **Opening Reception**

October 24, 6:30-8:30pm

Free

### **Hands-on Workshop with Taiko Chandler**

November 9, 1:30-3:30pm

\$25 / \$20 members

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