



ABOUT JOVENCIO DE LA PAZ

Jovencio de la Paz (b. 1986, Republic of Singapore) is an artist, writer, and educator. Their work explores the intersection of textile processes such as weaving, dye, and stitchwork as they relate to broader concerns of language, histories of colonization, migrancy, ancient technology, and speculative futures. Interested in the ways transient or ephemeral experiences are embodied in material, de la Paz looks to how knowledge and experiences are transmitted through society in space and time, whether semiotically by language or haptically by made things. They are currently Associate Professor and Curricular Head of Fibers at the University of Oregon in Eugene, OR.

Jovencio de la Paz received a Master of Fine Art in Fibers from the Cranbrook Academy of Art (2012) and a Bachelor of Fine Art with an emphasis on Fiber and Material Studies from the School of the Art Institute of Chicago (2008). They have exhibited work in solo and group exhibitions both nationally and internationally, most recently at the Museum of Art and Design in New York, NY; Cranbrook Museum of Art in Bloomfield Hills, MI; R & Company Gallery in New York, NY; Vacation Gallery in New York, NY; The 2019 Portland Biennial at Disjecta in Portland, OR; The Museum of Craft and Folk-art in Los Angeles, CA; The Museum of Contemporary Art in Denver, CO; Seoul Arts Center, Seoul, South Korea; The Museum of Contemporary Craft, Portland, OR; The Hyde Park Art Center, Chicago, IL; Uri Gallery, Seoul, South Korea, among others. In 2022, Jovencio was awarded the prestigious United States Artists Fellowship for their significant contributions to the field of weaving.

RELATED EVENTS

All events during this exhibition will occur in person in the Halsey Institute galleries, subject to change. Events are free and open to the public, unless noted. Check halsey.cofc.edu for up-to-date information.

OPENING RECEPTION

Friday, January 13, 6:30 - 8:00 PM

CURATOR COFFEE CLUB

Friday, February 3, 9:00 - 11:00 AM

Open to Halsey Institute Members

WGS INTERSECTIONS

Wednesday, February 8, 6:00 PM

HALSEY AFTER HOURS

Friday, February 17, 5:00 - 7:00 PM

Free for Halsey Institute Members,

suggested \$10 donation otherwise

ARTIST TALK

WITH JOVENCIO DE LA PAZ

Saturday, February 25, 2:00 PM

LOCATION

The Marion and Wayland H. Cato Jr. Center for the Arts
College of Charleston
161 Calhoun Street, Charleston, SC 29401
halsey.cofc.edu

PARKING

Available in the St. Philip St. and George St. garages

GALLERY HOURS

During exhibitions
Monday-Saturday, 11:00 AM - 4:00 PM
Open until 7:00 PM on Thursdays
Free admission!

CONTACT

(843) 953-4422 or halsey@cofc.edu

BLOG

Learn more about the exhibition at halsey.cofc.edu/learn

MISSION

The Halsey Institute of Contemporary Art at the College of Charleston School of the Arts provides a multidisciplinary laboratory for the production, presentation, interpretation, and dissemination of ideas by innovative visual artists from around the world. As a non-collecting museum, we create meaningful interactions between adventurous artists and diverse communities within a context that emphasizes the historical, social, and cultural importance of the art of our time.

IMAGE CREDITS:

this side, left: Jovencio de la Paz, Work in progress, 2022

reverse side, left: Jovencio de la Paz, *Dusk*, 2022. Handwoven cotton and hemp on canvas. 36 x 36"

reverse side, right: Jovencio de la Paz & Michael Mack. BioLoom 1.0

cover panel: Jovencio de la Paz, Work in progress, 2022

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JOVENCIO DE LA PAZ

The Ends of Rainbows



January 13 - February 25, 2023





Immortal Threads

Jovencio de la Paz: *The Ends of Rainbows*

As an artist, Jovencio de la Paz is propelled by both ancient and contemporary forms of making and communication. Trained in the traditional processes of weaving, dye, and stitchwork, de la Paz applies and works alongside computer technology to create something unexpected out of a medium we thought we knew well. The computer and the loom have a long and specific relationship, in that both are based on binary principles. Computers function off of the simple code sequence of 1s and 0s, while weaving functions off of the simple position of threads moving up or down. De la Paz’s weavings, created with the Thread Controller 2 (TC2) Jacquard loom, use the warm and familiar language of cloth to reflect on the more abstract concepts of time and memory, as well as the fraught and symbiotic relationship between human and machine. For their exhibition at the Halsey Institute, de la Paz created work that ruminates on ancestry, genealogy, mortality, and memorial.

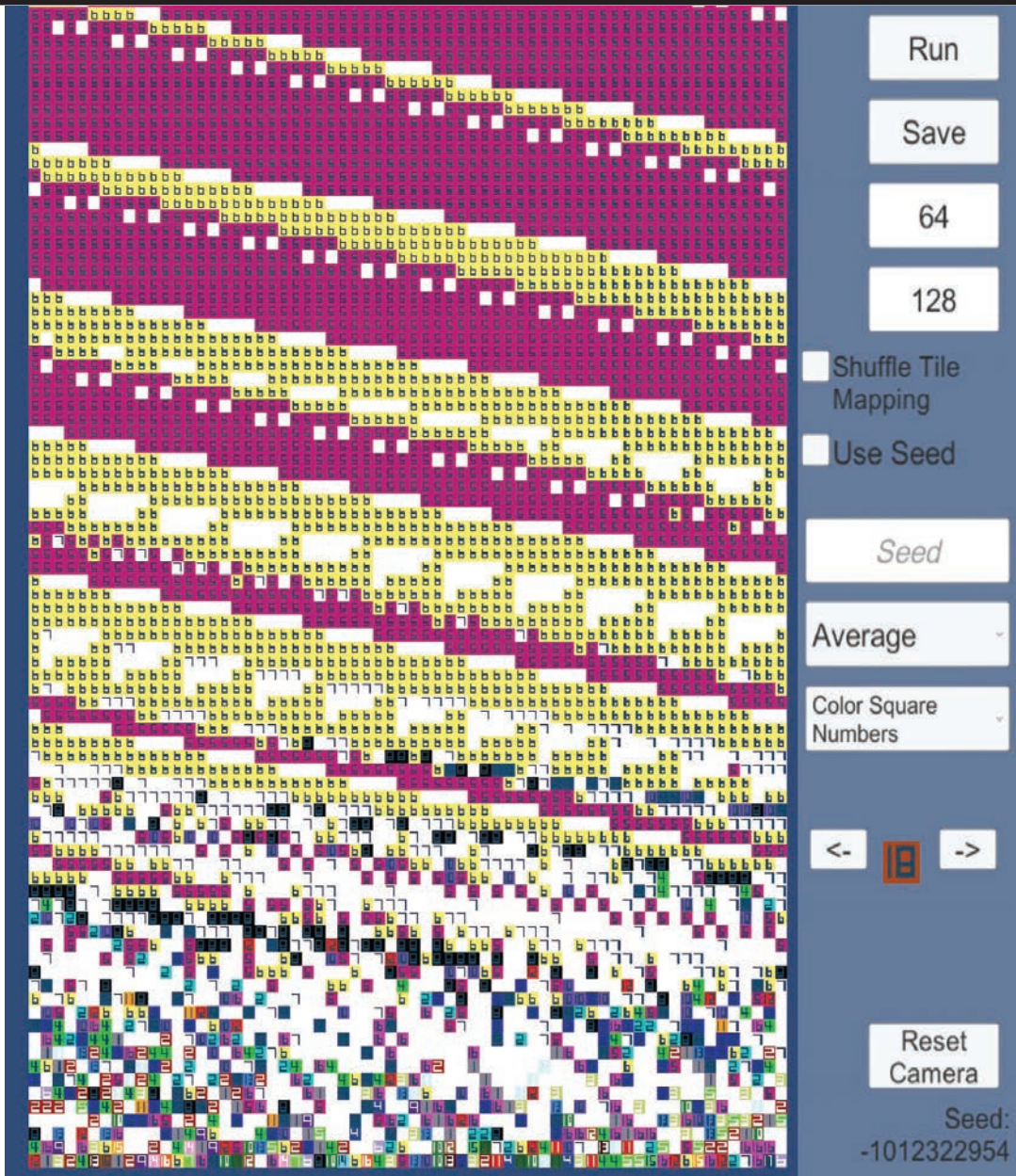
Weavings from the *Bent Pyramids & Uneven Mounds* series (2022) feature large-scale geometric abstractions that were initially inspired by the tale of the Bent Pyramid of Dashur. The monument was erected south of Cairo, Egypt in the 25th century BCE by the Pharaoh Sneferu but was altered partway through

construction when it was realized that the slope of the planned structure was too great to continue. Reflecting on the struggle between idealism and reality, de la Paz considers a contemporary version of Sneferu’s parable: the idealized digital space in conflict with the unpredictable physical material of cloth.

The textiles that comprise *Bent Pyramids & Uneven Mounds* were designed by de la Paz using an algorithmic software created in collaboration with Michael Mack (BioLoom 1.0 program pictured at work in the image to the right). This software is based on Nils Aall Barricelli’s “Bionumeric Organisms,” which was written in the 1950s to visualize Darwin’s theory of evolution. De la Paz and Mack’s software traces the “evolution” of organisms, which are assigned units of code that translate to specific colors, warps (lengthwise threads), and wefts (horizontal threads) in the cloth as created by a TC2 loom. The software visualizes the rise and fall of these organisms as they socialize and reproduce, create communities, and devour resources. Through translating the digital algorithmic designs to physical strands of fiber, the patterns in *Bent Pyramids & Uneven Mounds* are stretched and altered in variation to their computerized design.

Generational knowledge and relationships are explored in the deeply personal *She ties together the ends of rainbows* (2022). Between 2012 and 2015, de la Paz began to teach Seah Choo Fen, their mother, and Kokking Ying, their grandmother, the basics of floor-loom weaving in a reversal of the traditional flow of the generational exchange of knowledge. Kokking Ying, bothered by the inherently wasteful process of weaving, produced the dazzlingly colorful weft threads of the work by tying together thousands of ends of discarded thread. Seah Choo Fenn wove these hand-made yarns together on a 4-harness floor loom, and de la Paz composed the resulting fabrics as vibrant large-scale cloth murals. The collaboration between the three generations came to a close in 2022 when Kokking Ying died at the age of 96. *She ties together the ends of rainbows* is a memorial to the tutorials and conversations, love and admiration, and minutes and years passed among and between the three generations as they worked together. This blending of old and new, concrete and mystery, planned and unplanned is at the core of de la Paz’s work.

In response to the stripped techniques used by Seah Choo Fen and Kokking Ying, the diptych *Dusk and Dawn* (2022) employs a methodical and mathematical process of yarn manipulation to create spectrums and gradients of light and color. Referencing the rising and setting of the sun as a classic metaphor for the



beginning and ending of a life, these works attempt to offer an atmospheric and contemplative space, rooted in the physical experience of woven cloth. Form and function have long been linked in humanity’s use of weaving. Cloth has sheltered, stored, clothed, bound, comforted, recorded, and decorated in its multitude of forms over millennia. The specific form of monumental cloth hung on interior walls has a long history of communicating events and ideals. In their exhibition, *The Ends of Rainbows*, Jovencio de la Paz nudges us to consider how plans and relationships run up against reality and time, and the spaces built in between.

Text by Katie Hirsch, Director and Chief Curator at the Halsey Institute of Contemporary Art, in collaboration with Jovencio de la Paz.

