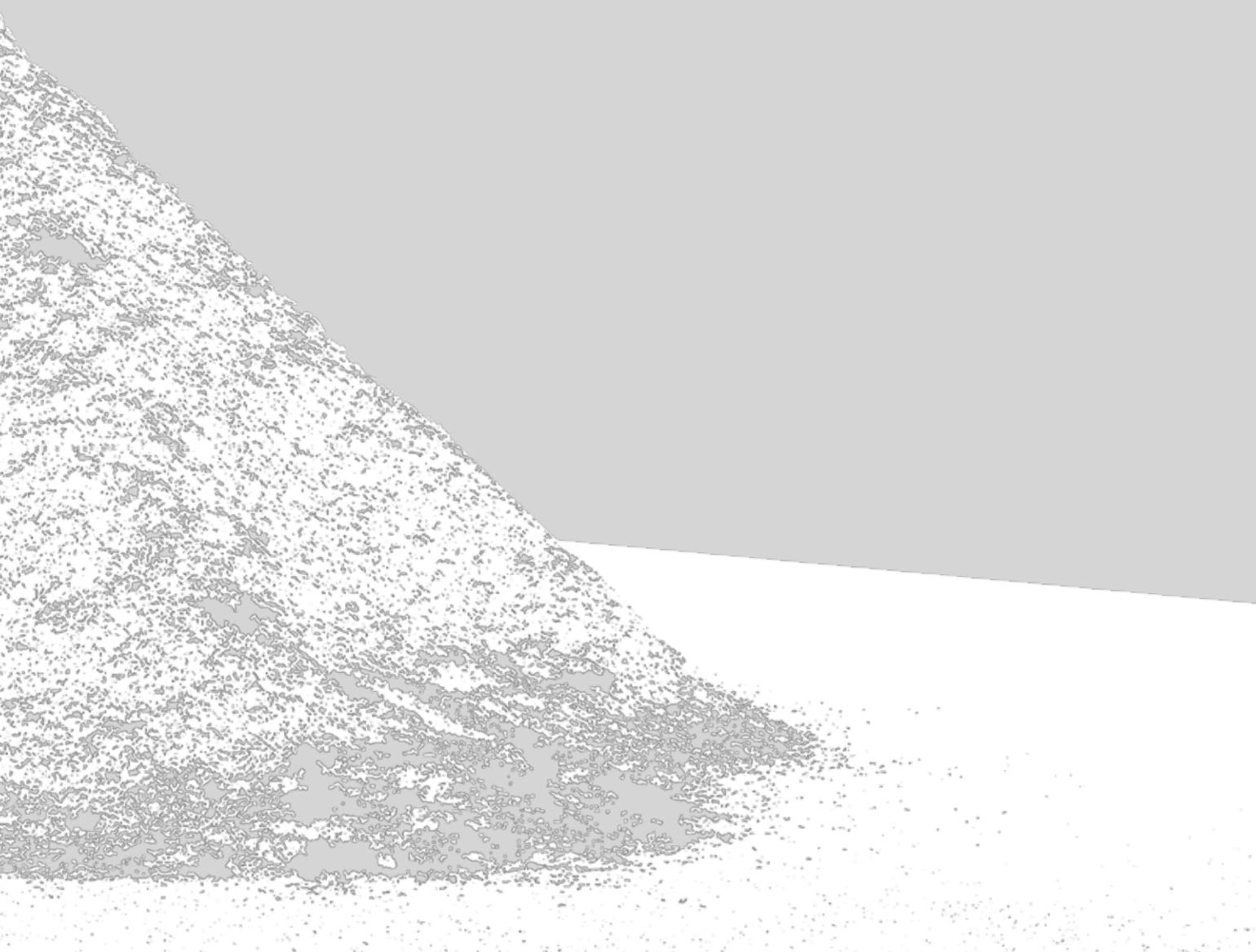


# SCRATCHING AT THE MOON



SCRATCHING  
AT THE MOON

PATTY CHANG  
YOUNG CHUNG  
VISHAL JUGDEO  
SIMON LEUNG  
MICHELLE LOPEZ  
YONG SOON MIN  
NA MIRA  
AMANDA ROSS-HO  
MILJOHN RUPERTO  
DEAN SAMESHIMA  
ANNA SEW HOY  
AMY YAO  
BRUCE YONEMOTO

# SCRATCHING AT THE MOON

ANNE ELLEGOOD AND ANNA SEW HOY

**ICA LA**

DoPe Press

**b. 1982, Lawrence, Kansas. Lives and works in Los Angeles.**

*White. Fade in from white to barren road (dirt) dividing frame vertically. Fade out to white. Fade in from white to one section of road. Fade out to white...*

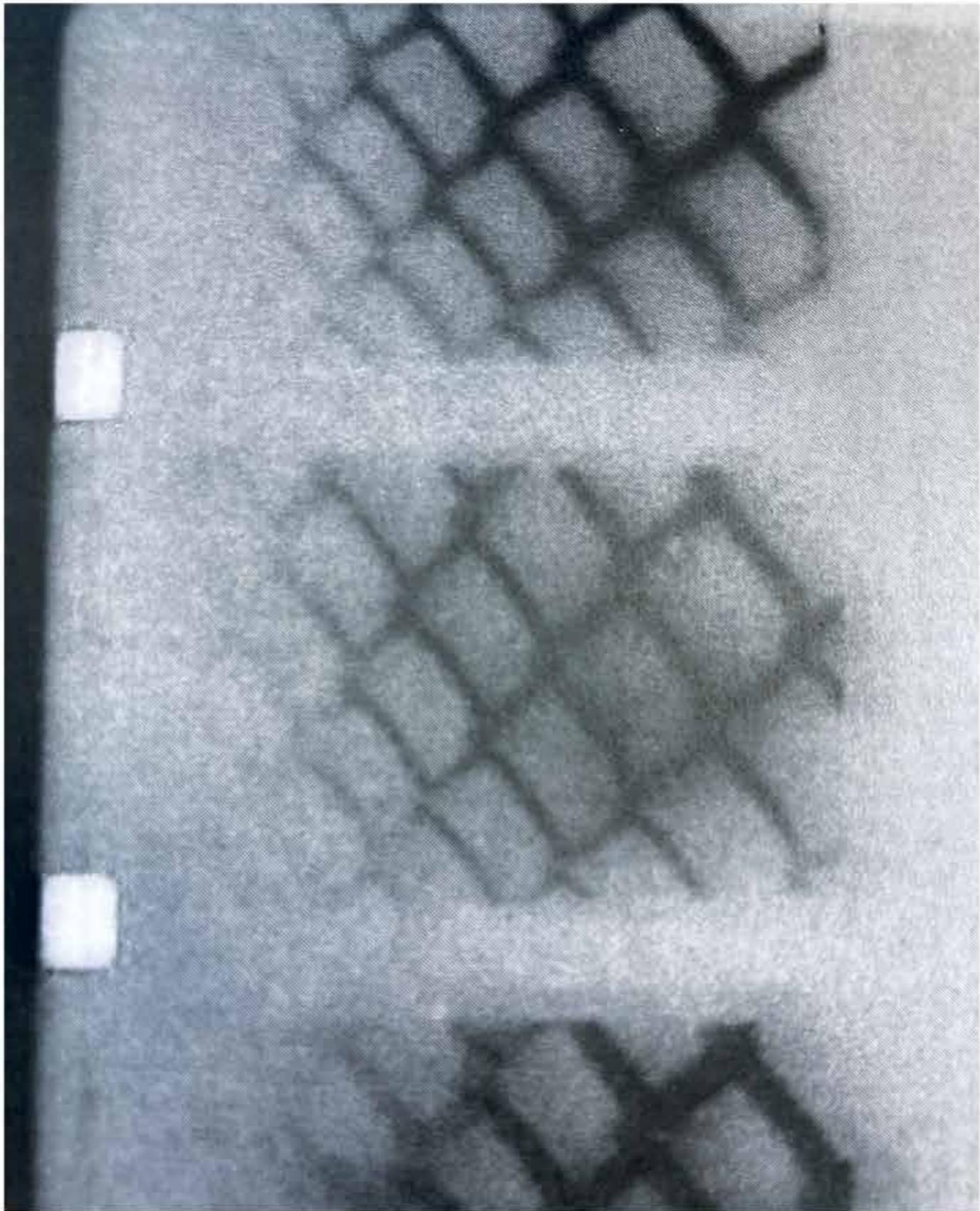
This is an excerpt from the notes Theresa Hak Kyung Cha made in 1980 for *White Dust from Mongolia*, an unrealized film about memory lost and retrieved in the aftermath of Korea's recurring histories of military occupation. Much like remembrance itself, the film was intended to unfold over a series of starts, stops, and fades. Two years later, Cha was brutally raped and murdered—a violent cut that left *White Dust from Mongolia* suspended somewhere between script and screen, every remaining fragment a portal to Cha's world. For artist Na Mira, these portals are a beginning—a death from which life spills. Communicating through dreams, memories, and meditations, Cha and Mira are frequent collaborators. In Mira's *TETRAPHOBIA*—a 2022 work set inside a deserted cinema—Cha leaves words for Mira on the theater marquee. As if a script, Cha's words appear in Mira's work, sometimes written, sometimes recited. Also pictured is a figure (Hanna Hur) who climbs across empty theater seats towards a blank screen. "Fade out to white," Cha's intended final scene for *White Dust from Mongolia*. Using the techniques and technologies associated with Korean shamanism, techno animism, and automatic writing, Cha and Mira dialogue across Korean matrilineal histories in a psycho-spiritual communion that at once surpasses the body and is embodied.

Mira's film and video installations often incorporate mirrors, holographic plexiglass, and radio transmitters. Inspired by the multiple perspectives common to East Asian landscape paintings, these elements offer pathways and escapes to cut in and across time. The experience of the work is intentionally disorienting—much like the registers of dislocation that make up the diasporic experience—but it's also liberatory, offering alternative forms of orientation through a cinematic play on perception and its edges.

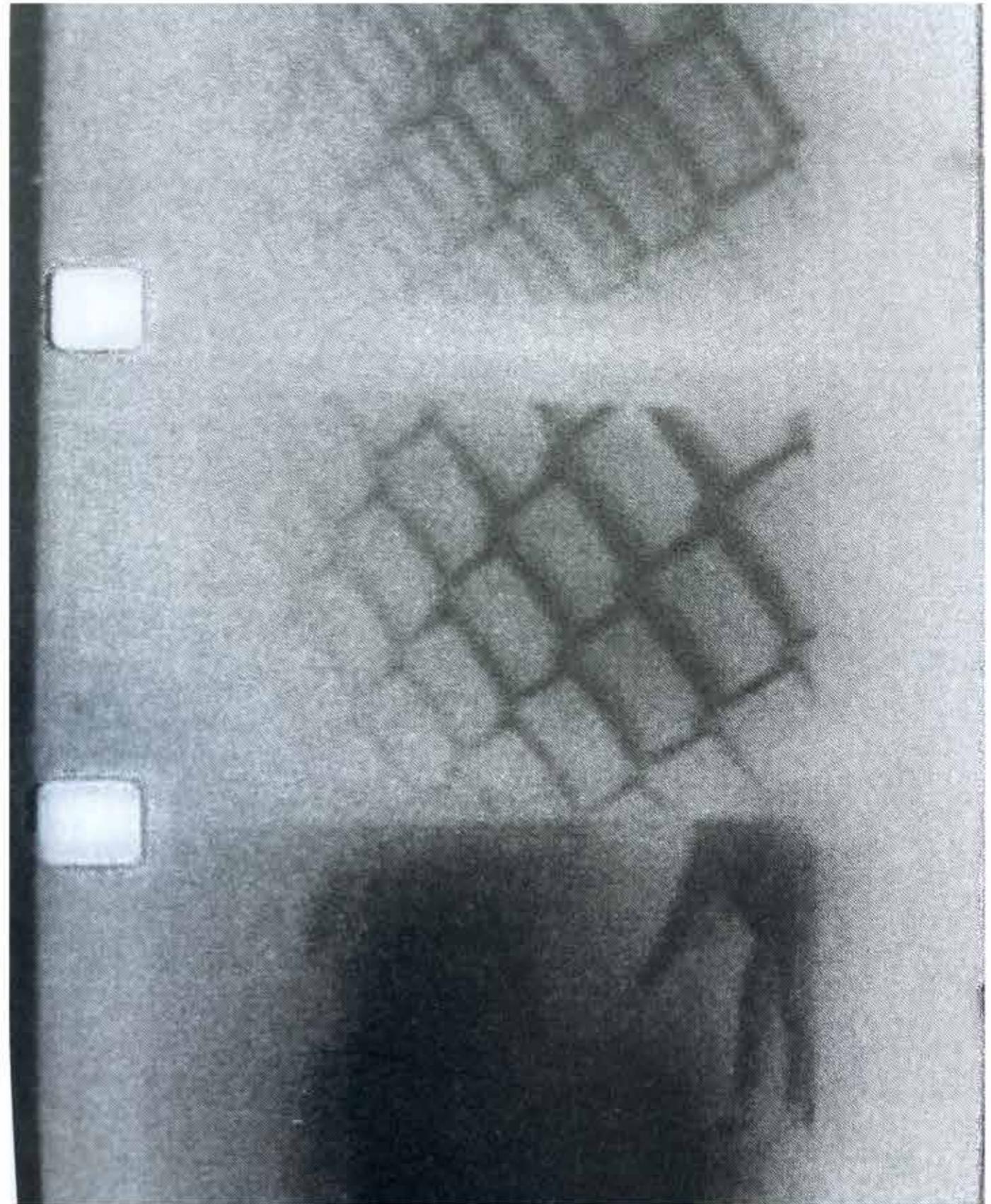
Red light is used in the darkroom to avoid exposing images. Because of its low frequency and long wavelength, red is said to capture that which remains imperceptible to the human eye. Mira experiments with this relationship to visibility by projecting directly onto red surfaces and developing film using pink-colored gels, which can enhance the contrast and sharpen the image, cutting it like a knife. With this cut, endings, bloodlines, and gender tropes open. The Korean shaman ritual is known as a *kut*. In this, the shaman rides a knife's blade so that she can make divine contact with the spirits. Similarly, broadcast radio is understood as a conduit to the spirit world. This invisible transmission enters Mira's work through a microphone made from a latex tube treated with mugwort, an herb known for its mystical and medicinal qualities. While no radio exists inside Mira's studio, this microphone picks up the signal of a local station: 1540 AM, Radio Korea. In the resulting soundscape, Korean commercials, talk shows, and pop songs come in and out of auditory focus. It is a transmission and translation across language, geography, and dimension—a shattering of time, systems, and desire. A *kut*. Through the use of red color and radio, Mira channels Cha, reimagining the space of cinema as an encounter with animacy and queer, feminist transformation.

Mira's ongoing communications with Cha have resulted in an archive of non-linear scenes, from an empty movie theater to the haunting borders of the Korean Demilitarized Zone and, most recently, to the Bonaventure Hotel. Built in 1978, this Los Angeles postmodern landmark has a rotating rooftop restaurant, an indoor running track, and a suite of stores. While still functioning as a hotel, the Bonaventure stands today as a seemingly abandoned dystopic frame. In Mira's newest film—*Hotel* (2024)—a lone figure runs, tracing the building's façade. Yet she runs not in an endless loop, but in a spiral. Like a vanishing point, the spiral collapses time in such a way that backwards is forwards, past is future, and death leads to life. Through Mira's work, we witness a trespass across these thresholds. A passage. An exit. A *kut*. A return.

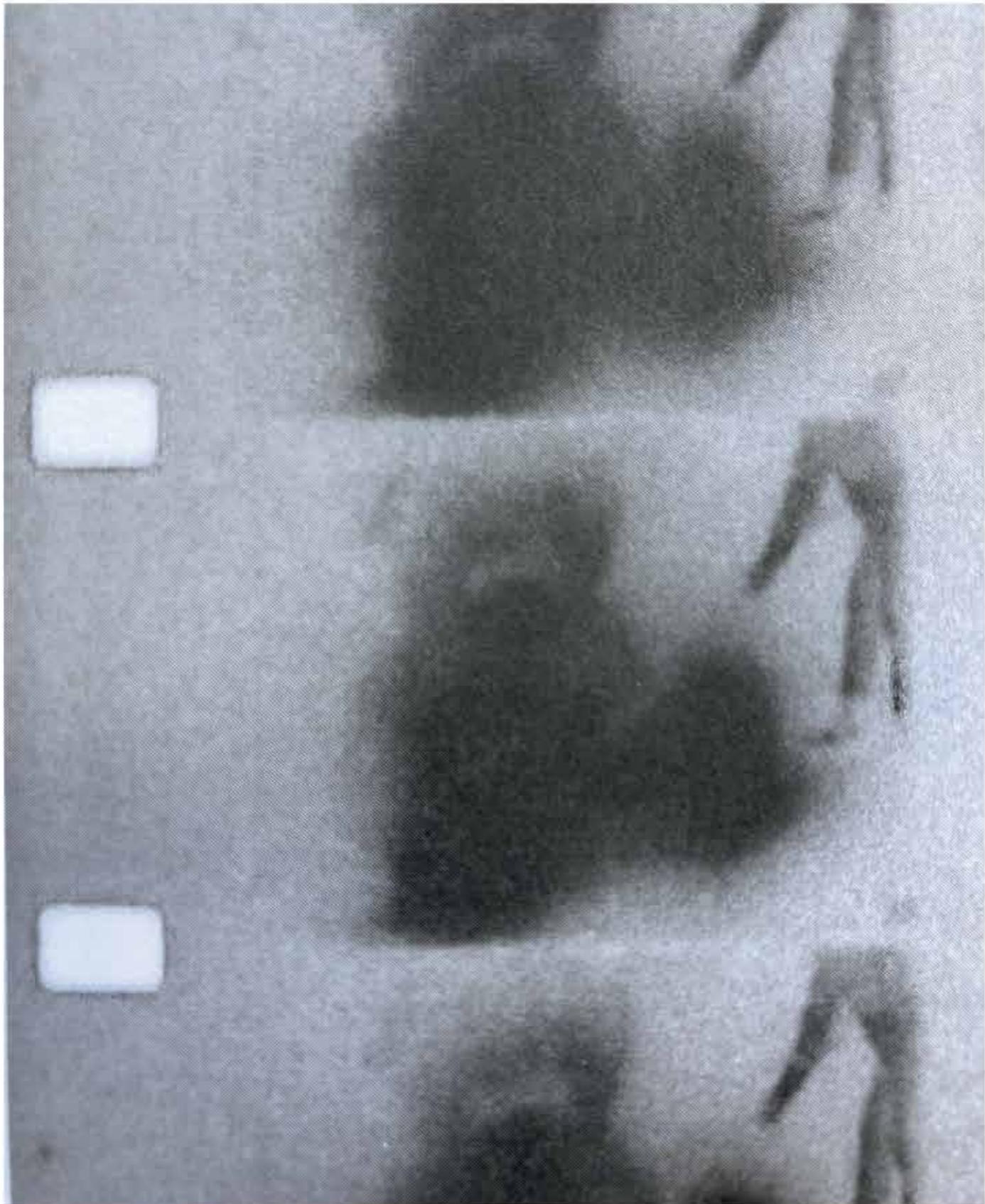
— Amanda Sroka



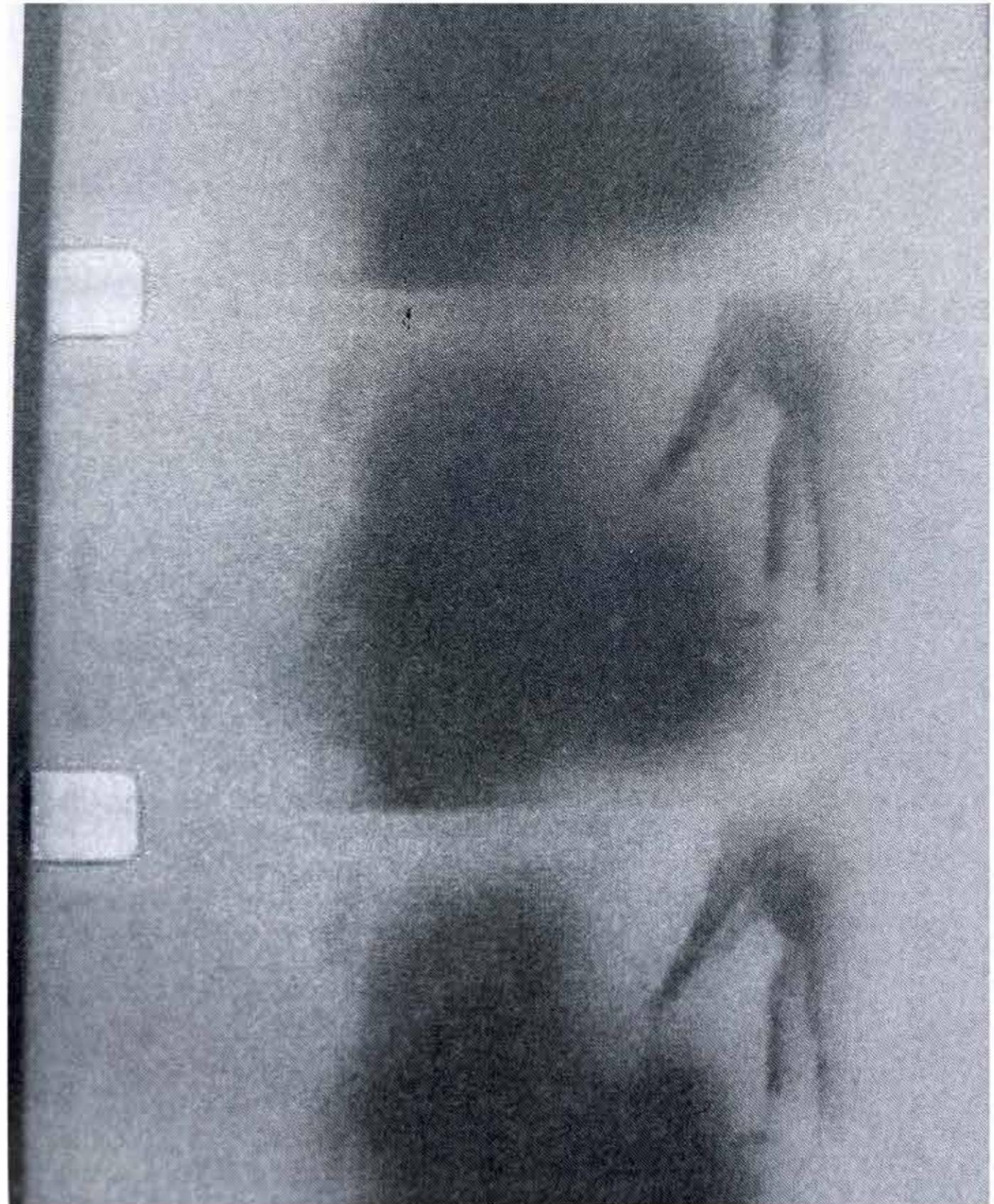
2022/07/19 (what do i film to meet Cha?) SENSATE TETRAHEDRAL ELEGANCE  
INANNA (how do i film inanna?) INERTIA'S GRACE IS FELT TIPPED CRANE IN



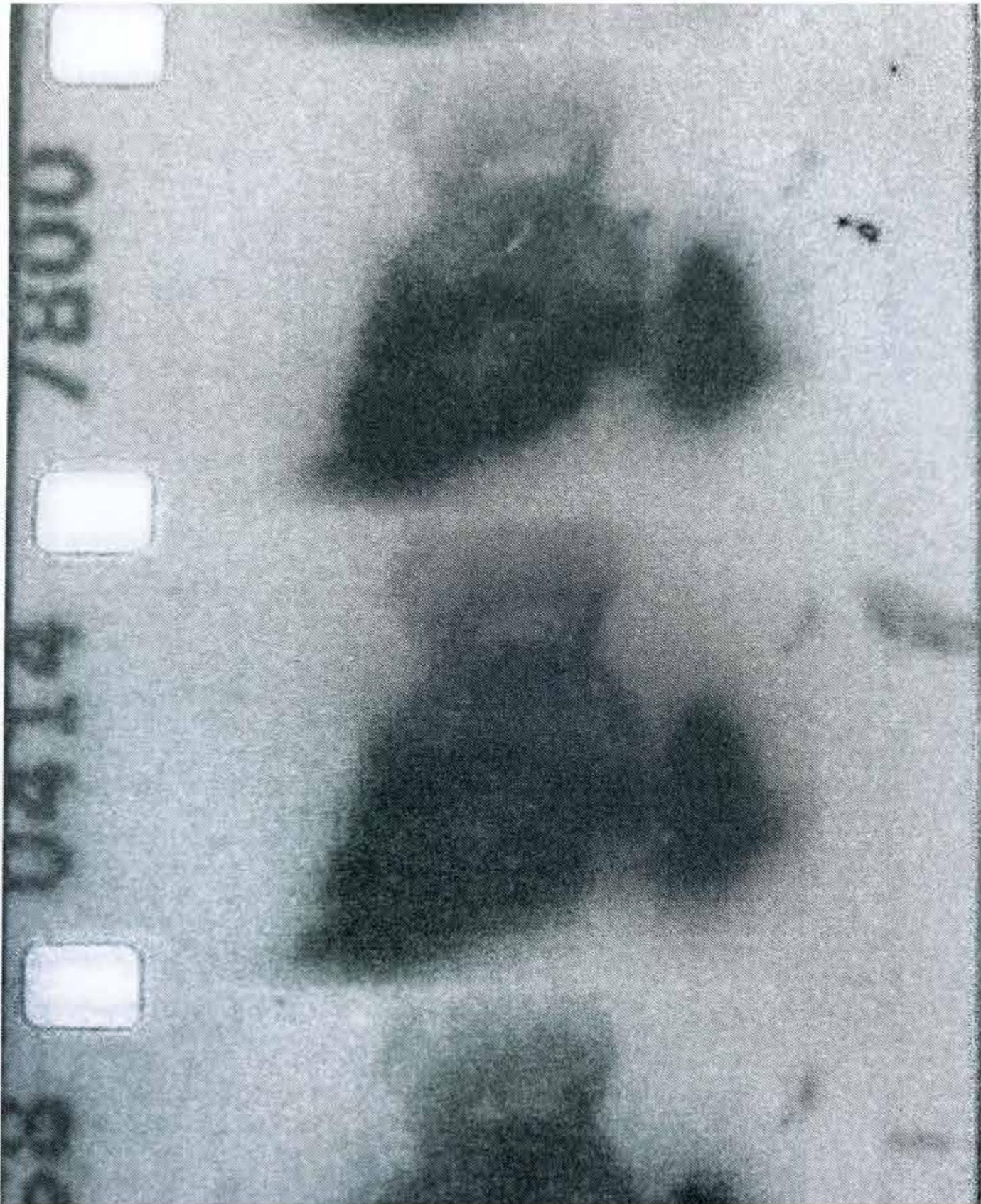
잘라 NECESSAIRE (what will be written?) HER WORDS AS SAID DEAD (what  
about childhood?) IT WAS ALL CAN OF TRICKS STICKS SONIC SANS



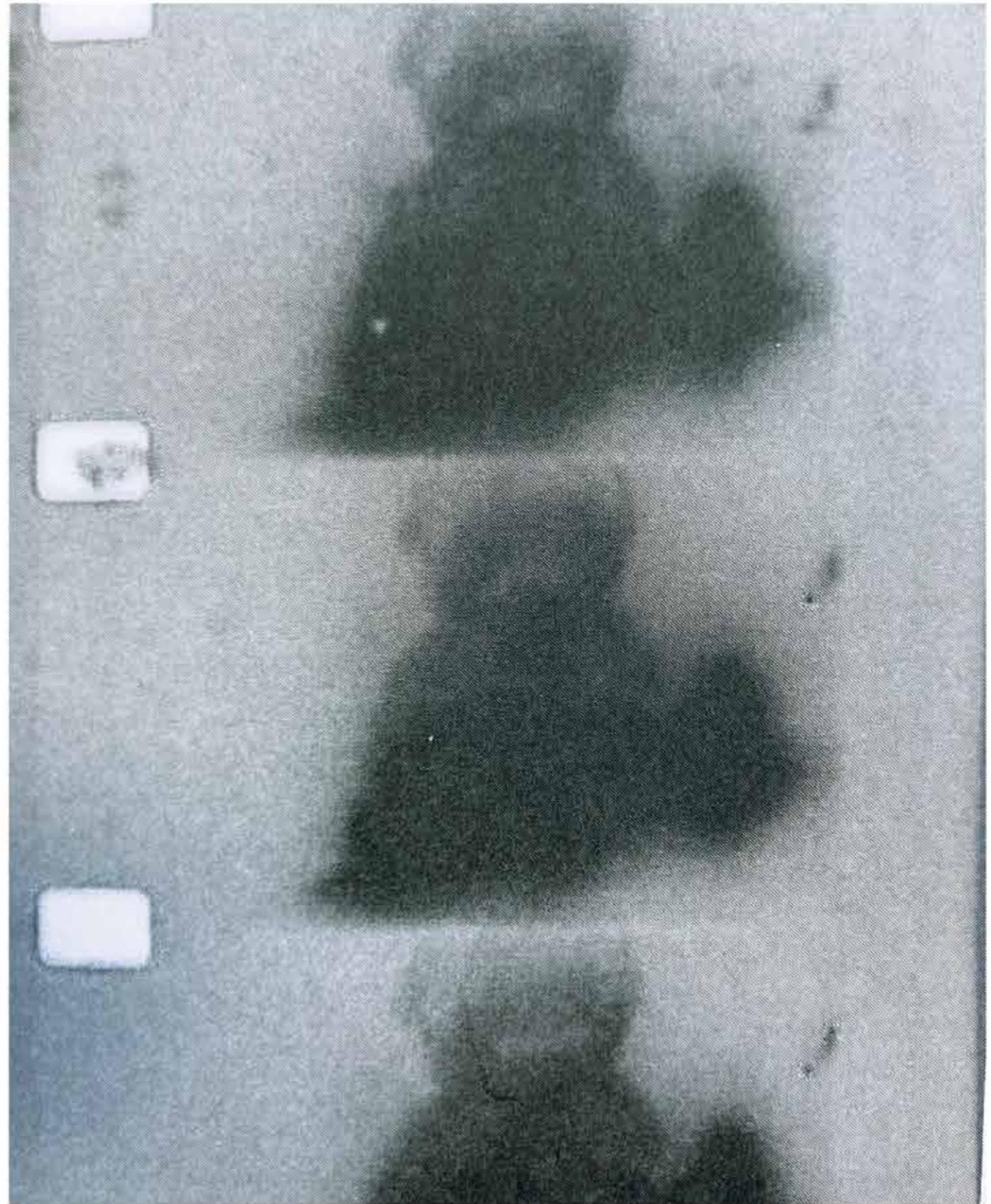
2022/07/29 (what is the memory to revisit?) CEREMONIOUS START TELL TAIL  
EMBED SEED (what is the seed?) CIRCUIT IN THE MAKER ELEGANT FIX



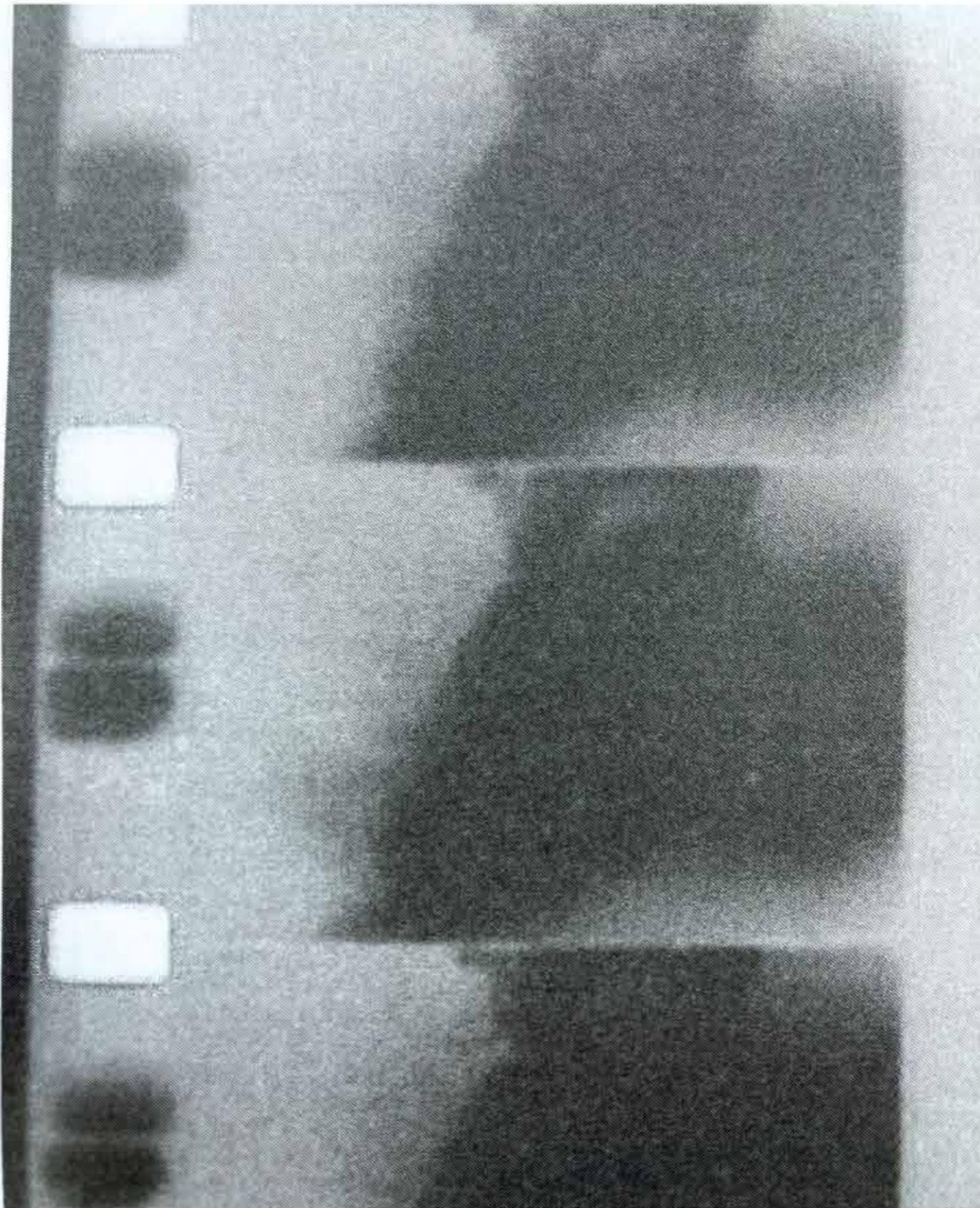
(who is the maker?) CELLULAR HEAVEN EVANESCENCE (what to fix?)  
SYNTAX IDERMIED ON FIRES RES RES



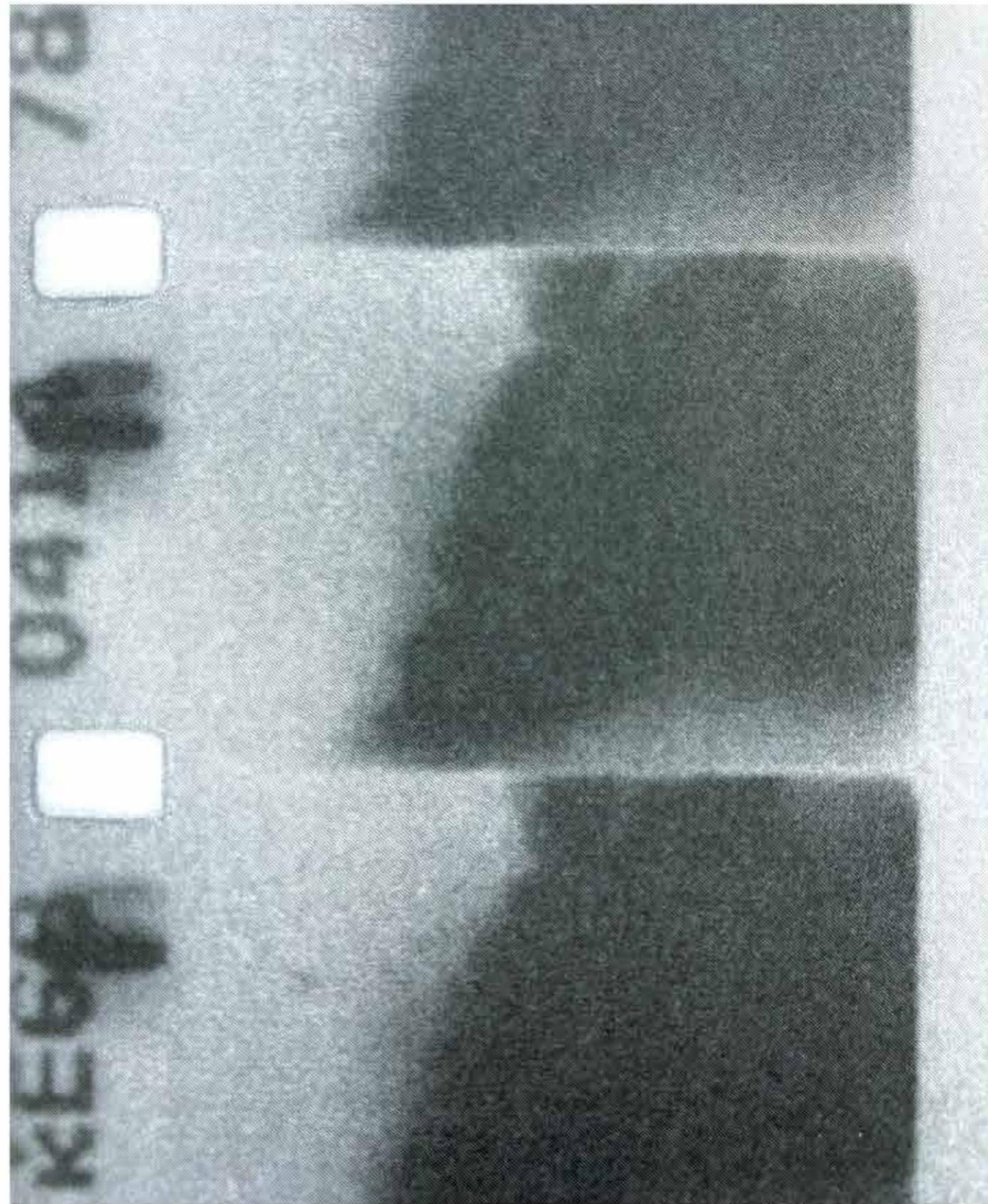
2022/08/08 (what does wind do?) TERRA FORM TILTED STRAND (strand of what?) ASTRONOMY'S SANCTIFIED ADDENDUM



(how to honor it?) CALCIFIED REALM UNDONE (where is the realm?)  
UNDER STITIAL FOUR SYNTH



2022/08/18 (is the fourth dimension love?) 생일 축하합니다 SONIC SPITTED EARTH  
SUNDRY PRIZE (what is sundry?) SUTURES STILL T ED CARESS ENTER NAL



(what are the other prizes?) CHIMERA 같이 가 (how to suture?)  
STIRRRRRRRRRRRRRRED



#### b. 1970, Bridgeport, Connecticut. Lives and works in Philadelphia.

Marked by a sense of entropy and fragmentation, Michelle Lopez's works examine failed political structures and expose the hidden boundaries of societal constructions. Reflecting the reality of a crumbling Western iconography, her sculptures are designed to wilt, sway, and fall. While using industrial materials like glass, steel, rope, wood, and lead, the artist's hand remains ever present as these elements are braided, bent, folded, and wrapped. Taking on an architectural quality, hers is an architecture on the brink of collapse, embracing a state of precarity to reveal and critique the systems by which symbols of nationalism, power, and American consumerism are upheld.

Beginning with the cataclysmic destruction of the twin towers on 9/11 and catalyzed anew in the recent climate of daily protest and social unrest, Lopez's work confronts histories of American violence and the tragic debris that falls in its wake. In *Blue Angels*, an ongoing body of work initiated in 2011, Lopez creates imposing sculptures made from folded sheets of stainless steel and aluminum. Leaning against the wall, their wrinkled planes bear the traces of Lopez's touch, while their warped mirrored surfaces force visitors to see themselves in varying degrees of distortion. Lopez powder-coats the interiors in bands of color evocative of commercial airlines—Korean Air blue, Delta red, United royal blue—recalling the trauma of 9/11 and speaking to the fear associated with new technologies and their violent potential.

In *Scratching at the Moon*, the installation of Lopez's *Ballast & Barricades* builds off another earlier work, *House of Cards* (2018). Engaged in art-historical dialogue with Richard Serra's *One Ton Prop (House of Cards)* (1969), and offering an alternative to the white, male-dominated history of minimalism, Lopez constructed a floating "ghost house." Made from an intricate framework of suspended and interlocking steel rope, Lopez's work connects Serra's stable form to the unstable realities of our time. *Ballast & Barricades*—first presented at ICA Philadelphia in 2019—is a similarly hovering, delicately balanced scaffolding system, made up of police barricades, roadside barriers, chain-link fences, architectural remnants, and street rubble. Such materials were common throughout the Occupy Movement as well as the recent Black Lives Matter protests and the COVID-19 pandemic as familiar, makeshift forms of survival. References to borders, brutality, and gentrification abound. At ICA LA, warped police barricades dangle from the ceiling, offset by the weight of a large traffic barrier. Playing with strain and suspension, a single piece of rubble holds these two opposing forms in equilibrium, its intrinsic support preventing their plummet. While free from any figuration, *Ballast & Barricades* maintains a distinct relationship to the body—the body of the viewer, the body of the artist, and the bodies of those who were once contained by its walls.

Also on view is *Correctional Lighting* (2024), a new commission that extends Lopez's early sonic experiments. Combining sound with everyday objects from the built environment, these works recreate the claustrophobic effects of oppression to reveal invisible but omnipresent forms of control. This is the case with *Halyard* (2015), a representation of a flagpole that extends from floor to ceiling. While the halyard and cleat remain visible, the flag itself is only referenced by the audio of a flag flapping in the wind—its physical absence, and overwhelming audible presence, a reference to the artificial ways in which nationhood is structured, maintained, and celebrated. *Correctional Lighting* features an industrial highway lamp cast in iron. Hanging upside down, the lamp slowly spins, its balance countered by the weight of a seemingly invisible glass-like cinder block onto which the lamp blasts its light. The blinding beam invokes police floodlights, while the block's monstrous shadows elicit a feeling of constant surveillance. A pulsating buzz emanates from the lamp light and its continuous hum becomes increasingly haunting. Together, sound and sculpture warn of impending devastation.

Held in the tensions between the fabricated and the found, stability and decay, apocalypse and rebirth, Lopez's works serve as both monuments to those affected by histories of violence and conduits for hope. By defying gravity and suggesting we might do the same, her works offer new forms of being together and imagining the world otherwise.

— Amanda Sroka

Left and pages 106–13  
Michelle Lopez  
Documentation of  
the artist's studio and  
installation views of  
*Michelle Lopez: Ballast &  
Barricades*, 2019  
Institute of Contemporary  
Art, University of  
Pennsylvania, Philadelphia









**b. 1979, Regina, Canada. Lives and works in Los Angeles.**

At once poetic and investigative, Vishal Jugdeo's work in video, performance, and installation is characterized by his distinct embrace of the strategies and melodrama often associated with cinema. Born in Canada to a family of Indo-Guyanese descent, his practice is one that navigates the complex layers of dispersal and connection that constitute conditions of dislocation. Attempting to untangle legacies of intergenerational trauma, Jugdeo's work offers queerness and the diasporic gaze as ways of finding home within histories of subjugation and conflict.

With a methodology centered in kinship, Jugdeo often creates in close collaboration with people from his own life. For example, his former partner, Billy Wright—whose red hair is unmistakable—was featured in nearly every one of the artist's works during the time they were together. This includes *Violent Broadcast* (2010), an early video work in the format of a news talk show, complete with commercial breaks, teleprompter dialogues, and a false city backdrop. More recently, Jugdeo's friendship with the Delhi-based poet and activist vqueeram led to their collaborative film *Does Your House Have Lions* (2021). Forfeiting the scripted and staged qualities of his earlier work, this film adopts documentary techniques to chronicle a narrative of community and survival as captured in footage of shared meals, FaceTime calls, and street protests.

For Jugdeo, the choice to work with moving images affords him both critical distance and proximity to his subjects. In doing so, the making of the work itself becomes a form of care, creating a deeper intimacy with people and place. Marking the artist's most personal investigation yet, *Caribbean Television* is an ongoing research project focused on Guyana that features the voices of family members, friends, and scholars who, like Jugdeo, are interested in archiving the elusive histories of this complex region. In the project's first episode *Deo's Moon*—shown in 2023 at Commonwealth and Council gallery in Los Angeles—Jugdeo reconnects with an estranged uncle and his two cousins to reflect on the fraught history of indentured servitude that first brought his ancestors to South America from India in the 1800s.

The project's latest episode was commissioned for *Scratching at the Moon* and builds upon this research and exploration of familial history. Titled *Cut Line* (2024), the new work was realized with Jugdeo's longtime friend and contemporary Miljohn Ruperto, along with support from historian and geographer Vikram Tamboli. In this work, the camera focus shifts from the whispers of the people of Guyana to the ghosts of the land itself—a land that is becoming increasingly vulnerable to collapse in the face of the ongoing environmental crisis. Coupling archival manuals used to classify native plants with digital technologies, Jugdeo and Ruperto's work simulates the 2005 flood that engulfed the agricultural region settled by Jugdeo's ancestors. While earlier artworks referenced narrative approaches like soap opera or reality TV, in this new work, virtuality becomes another type of cinema. But how do we distinguish between the replicated and the real, between fiction and fact, memory and event?

In *Cut Line*, simulation serves as a form of preservation, a safeguard against total submergence. Grappling with interconnected histories of extraction, the artwork connects the exploitation of land and labor attributable to the colonialist enterprise to the violent transformation of the landscape due to climate catastrophe. Jugdeo and Ruperto's project thus speaks to responsibility and representation as it relates to protecting the memory of a place, even as that place faces ongoing existential and material threats. Much like the diaspora itself, this is a way of remembering that remains fragmented and fractured, only ever known in parts.

— Amanda Sroka



Left  
Archival super 8mm film  
by the artist's father  
Research material for  
*Caribbean Television*,  
2023–ongoing



Pages 116–17  
Vishal Jugdeo  
*Deo's Moon*, 2023  
*Caribbean Television*,  
episode 1  
Commonwealth and  
Council, Los Angeles



Pages 118–19  
Vishal Jugdeo  
*Goods Carrier*, 2012  
Hammer Museum,  
Los Angeles



Pages 120–21  
Vishal Jugdeo  
*A Shaky Picture Has No  
Weight*, 2013  
Performa 13,  
New York City

Page 122  
Victor Jara Collective  
(Lewanne Jones, Ray  
Kril, Rupert Roopnaraine,  
Susumu Tokunow)  
*The Terror and the Time*,  
1978  
Research material for  
*Caribbean Television*

Page 123  
Pierre Jacques Benoit  
Plate XXIX from *Voyage  
à Surinam: Description des  
possessions néerlandaises  
dans la Guyane*, 1839  
Research material for  
*Caribbean Television*





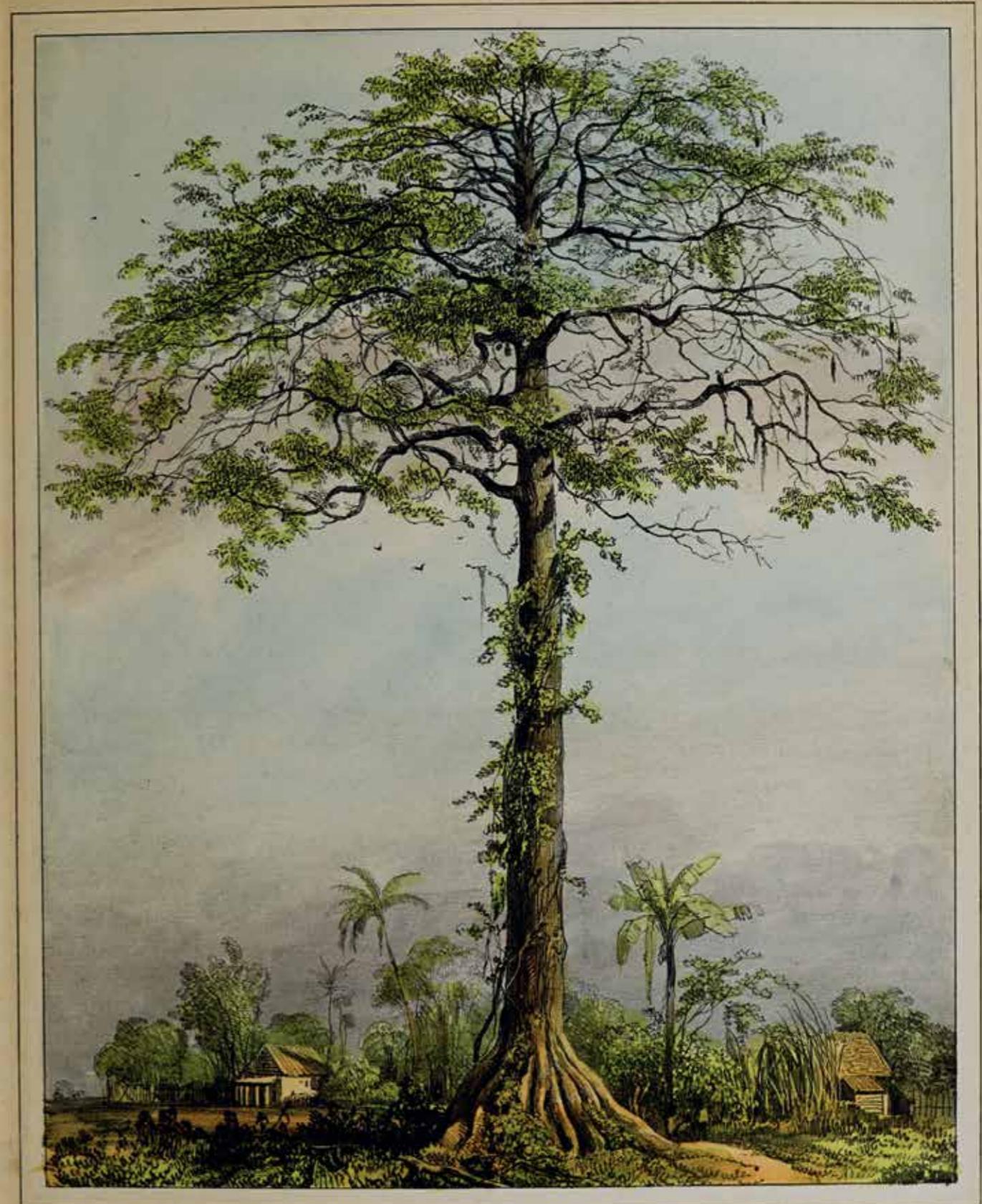


**Part I  
Colonialism**



**Part II  
Neo-colonialism**

**Part III  
Organizing notes for liberation**





Left  
Bruce Yonemoto  
*Untitled*, no. 2, 2023

This page  
Bruce Yonemoto  
*Sakasama Makasa: Made in Occupied Japan*, 1998

Page 146  
Bruce Yonemoto  
*Spaceship Earth: Playboy Advisor, Woman Kissing Globe*, 2001

Page 147  
Bruce Yonemoto  
*North South East West (NSEW)*, 2007

Pages 148–49  
Bruce Yonemoto  
*ENKA!* [Kaz Oshiro], 2016

Page 150  
Bruce Yonemoto and Norman Yonemoto  
*Environmental*, 1993

Page 151  
Bruce Yonemoto and Norman Yonemoto  
*Silicon Valley*, 1999  
Japanese American Museum of Art

Page 152  
Bruce Yonemoto  
*Beyond South: After Caravaggio*, 2009

Page 153, top  
Mike Kelley  
*Self-Portrait Drawing of the Kappa*

Page 153, bottom  
Bruce Yonemoto, Norman Yonemoto, and Mike Kelley  
*Kappa*, 1986

## b. 1949, San Jose, California. Lives and works in Los Angeles.

*Sometime during the late 1950s, I remember looking out the window of my family's Pontiac station wagon. We were probably returning to Santa Clara after seeing a new Cinerama movie or visiting a museum show and after having dinner in San Francisco's Japantown... From the window, I was struck by a giant Sherwin-Williams animated neon sign. It showed a can of red paint pouring over the earth. "Cover the Earth" is the paint company's slogan. What did this mean? Toxic paint covering the earth? Or was it the art material of paint creating a new world culture? — Bruce Yonemoto*

At first a childhood memory, this scene was also a catalyst for Yonemoto's latest body of work in which he paints and repairs spinning globes, broken kitchen utensils, and ceramic emblems of Western popular culture. Yet in the artist's works, the vibrant red of Sherwin-Williams is replaced with the shiny glow of multicolored lacquers—a significant shift to a material imbued with cultural associations that have long been synonymous with Asian identity.

In the Japanese art form of *kintsugi* (金継ぎ), organic lacquer—extracted from tree sap, and known for its artistic, medicinal, and reparative qualities—is used to restore broken or cracked ceramics and then covered in powdered metallics. In the midst of destruction, *kintsugi* offers transformation—a mending whereby a fracture is both illuminated and made whole. After the tragic earthquake and tsunami in Japan in 2011, Yonemoto began incorporating *kintsugi* into his practice, repairing domestic objects that had intimate value to the families devastated by the environmental catastrophe. In his most recent work, Yonemoto applies the organic lacquer of the East atop an underlayer of the synthetic, toxic lacquer of the West (commonly used to create European imitations of Eastern lacquerware), enabling connection and contradiction to be held within a single sculpture. Such a conflation speaks to the artist's ongoing investigations into Asian American identity—its fractures and entanglements—particularly amid a culture increasingly dominated by capitalism and spectacle.

In addition to its lacquer application, gold is also used in Yonemoto's earlier work realized with his late brother, Norman. Frequent collaborators, Bruce and Norman Yonemoto first began working together in the 1970s on various projects that troubled and exposed the cultural mythologies propagated by mass media. In their collaborative work *Asexual Clone Mutation (for our father)* (1995), gold is applied to the petals of red carnations. The work is an homage to Bruce and Norman's father, Takeshi Yoichi Yonemoto. Known as Tak, he was a floriculturist and plant pathologist who discovered and cultivated new flower variants, with a specific focus on carnations. In doing so, Tak followed in the footsteps of his own father, who owned and ran a nursery in the early 1920s in Santa Clara, a radical act considering California's Alien Land Law of 1913, which barred non-citizens from owning land and specifically targeted Asian Americans. In forming a carnation mutation of their own, Bruce and Norman take up this patrilineal heritage, proposing a golden variation that is at once a family tribute, a whimsical act of imagination, and an impossible evolution.

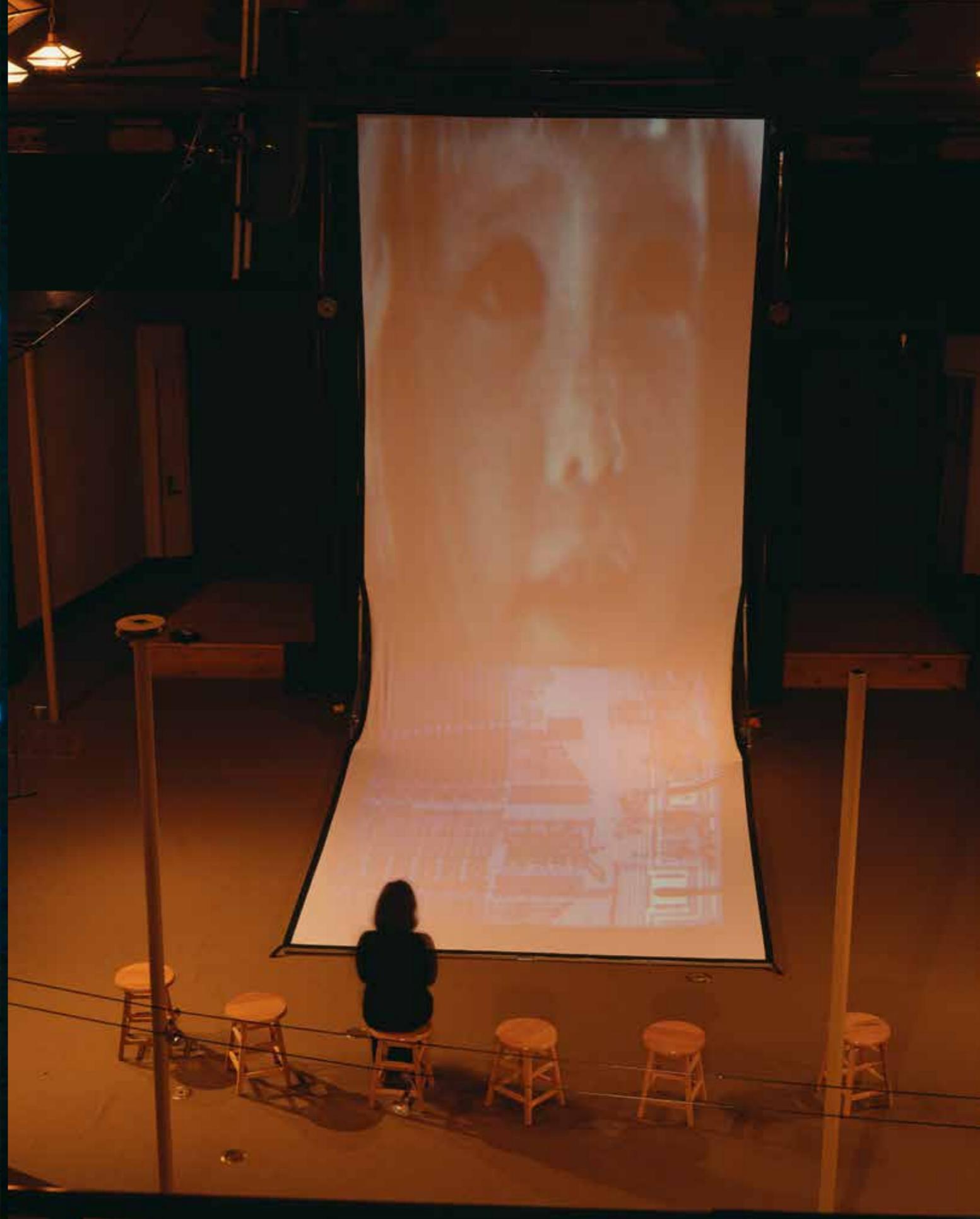
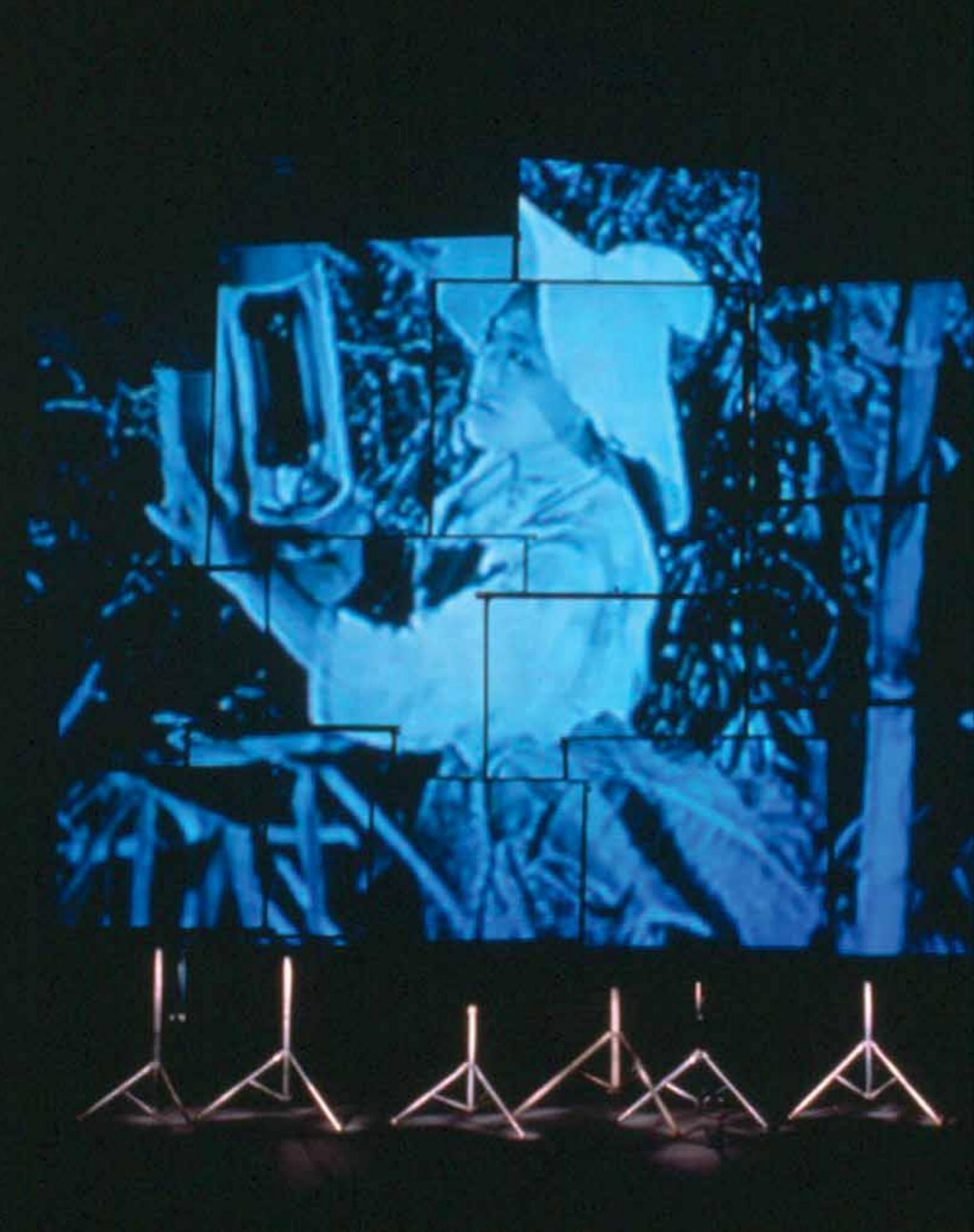
Gold appears again in Bruce Yonemoto's *Hanabi Fireworks* from 1999, this time as subject, not material. In this three-channel video installation, Yonemoto engages the "Golden Age" of Hollywood, a period in cinema history dominated by five major production studios: MGM, Paramount, Fox, Warner Brothers, and RKO. In Yonemoto's work, their logos come into view, assuming a spectral quality as they bend, blur, and flash across the screens—a manipulation that somehow mirrors the manipulation and theatricality of their cinematic productions. Eventually, the logos and accompanying jingles are overcome by the sights and sounds of fireworks. Watching fireworks is often a communal act. Sometimes, to bring us together, something needs to burst. But as *kintsugi* reminds us, breaks and bursts are part of our becoming. Like the neon sign from Yonemoto's childhood memory, the resulting dispersion of firework flames begs the question: Is this a toxic covering or a hopeful reimagining, an act of destruction or one of rebirth?

— Amanda Sroka











## Lenders to the Exhibition

### *Scratching at the Moon* artists

Patty Chang  
Young Chung  
Vishal Jugdeo  
Simon Leung  
Michelle Lopez  
Yong Soon Min  
Na Mira  
Amanda Ross-Ho  
Miljohn Ruperto  
Dean Sameshima  
Anna Sew Hoy  
Amy Yao  
Bruce Yonemoto

### Galleries

Commonwealth and Council,  
Los Angeles, Mexico City  
47 Canal, New York  
Kristina Kite Gallery,  
Los Angeles  
Mitchell-Innes & Nash,  
New York  
O-Town House, Los Angeles  
Paul Soto, Los Angeles

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## Contributors

**Anne Ellegood** has been the Good Works Executive Director of the Institute of Contemporary Art, Los Angeles, since September 2019. She was the Senior Curator at the Hammer Museum from 2009 to 2019 and has held curatorial posts at the Hirshhorn Museum and Sculpture Garden and the New Museum. Recent curatorial projects include *Witch Hunt* (2021, co-curated with Connie Butler), *Made in L.A. 2018* (co-curated with Erin Christovale), and *Jimmie Durham: At the Center of the World* (2017). Ellegood serves on the Board of Directors of JOAN and on advisory committees for the Center for Art, Research, and Alliances (CARA) and Protocinema. She received her MA in Curatorial Practice from the Center for Curatorial Studies at Bard College and was a 2020 Fellow at the Center for Curatorial Leadership. In 2020, Ellegood co-founded the Los Angeles Visual Arts Coalition, which advocates for small to mid-size organizations by providing mutual support and engagement in shared fundraising and professional development.

**Kris Kuramitsu** is an independent curator and educator in Los Angeles. She is Senior Curator at Large at the Mistake Room, where she has organized exhibitions of works by Matsumi Kanemitsu, Cao Fei, Sky Hopinka and the Karrabing Film Collective, and Gaëlle Choisine, among others. In 2019, she worked with the Under the Sun Foundation to launch the biennial Candlewood Arts Festival, a community-centered public art program in Borrego Springs, California. Kuramitsu was the 2022 Curatorial Resident at Occidental College and Oxy Arts, where she organized the exhibition *Voice a Wild Dream: Moments in Asian American Art and Activism, 1968–2022*.

**Caroline Ellen Liou** is Curatorial Associate at the Institute of Contemporary Art, Los Angeles. She graduated from the Rhode Island School of Design in 2014 with a BFA in Painting and the Courtauld Institute of Art in 2017 with an MA in Contemporary Chinese Art and Geopolitics. In 2018, she received a degree in Curatorial Studies from the Fondazione Sandretto Re Rebaudengo, where she was Curatorial Fellow in 2018–19 and was awarded a grant to curate for the Associazione Barriera in Turin. Her writing has appeared in *Burlington Contemporary*, *CARLA*, *Flash Art*, *Frieze*, *Hyperallergic*, and the *Los Angeles Times*.

**Anna Sew Hoy** is an artist and educator living in Los Angeles. She has participated in solo presentations of her work at the San Francisco Museum of Modern Art, the Aspen Art Museum, the San Jose Museum of Art, the Orange County Museum of Art, and, in Los Angeles, at the Museum of Contemporary Art and the Hammer Museum. She received a grant from the Foundation of Contemporary Arts in 2023, a Guggenheim Fellowship for Visual Art in 2022, and an Anonymous Was A Woman award in 2021. Sew Hoy is an Associate Professor at the University of California, Los Angeles. See the curators' essay "Beautiful Entanglements" (pp. 13–29) and Sew Hoy's artist entry (p. 71) in this volume for discussions about her sculptural practice.

**Amanda Sroka** is a curator whose creative work focuses on global histories of contemporary art with a specialized interest in interdisciplinary practices that operate at the intersections of our personal, political, and material worlds. She is the Senior Curator at the Institute of Contemporary Art, Los Angeles, where she has organized presentations dedicated to the work of Carmen Argote, Chris Emile and No)One. Art House, Christine Sun Kim, Trương Công Tùng, and Alberta Whittle, and supported with *Milford Graves: Fundamental Frequency*, *Barbara T. Smith: Proof*, and the 2024 PST ART exhibition *Scientia Sexualis*. She was previously Associate Curator of Contemporary Art at the Philadelphia Museum of Art, where she organized solo projects with Lawrence Abu Hamdan, Martine Syms, Zoe Leonard, Senga Nengudi, Marisa Merz, Yael Bartana, and Jitish Kallat, as well as group exhibitions such as *Fault Lines: Contemporary Abstraction by Artists from South Asia*. Prior to that, Sroka was a curatorial assistant at the New Museum.

**John Tain** is an art historian, and Curator of the 2024 Lahore Biennale. As Head of Research at Asia Art Archive (AAA, 2017–23), his projects included AAA's contribution to documenta fifteen (2022); the *Art Schools of Asia* seminar and symposium (2021–22); the exhibition *Crafting Communities* (2020), devoted to Thailand-based Womanifesto; and MAHASSA (Modern Art Histories in and across Africa, and South and Southeast Asia, 2019–20), a collaboration with the Dhaka Art Summit and the Institute for Comparative Modernities at Cornell University. He served as a series editor for *Afterall's Exhibition Histories* and is a co-editor for the *Intersecting Modernisms* project. He also serves as an advisor for Asia Forum, an ongoing collateral event at the Venice Biennale. From 2007 to 2017, he was a curator for modern and contemporary collections at the Getty Research Institute in Los Angeles.

**Sarah Wang** is a writer, editor, and creative writing professor at Barnard College whose writing across genres focuses on mass incarceration, psychoanalysis, surveillance, colonized bodies, contemporary art, class, and race. Her work has appeared in the *New Yorker*, *The Atlantic*, the *London Review of Books*, *The Nation*, the *New Republic*, *Harper's Bazaar*, *n+1*, *BOMB*, the *Los Angeles Review of Books*, *American Short Fiction*, *The Believer*, *McSweeney's*, and *Lux*. She has been awarded fellowships from PEN America, MacDowell, NYSCA/NYFA, the Center for Fiction, the Asian American Writers' Workshop, and Kundiman. She is a Sewanee Writers' Conference Tennessee Williams Scholar and the winner of a Nelson Algren prize for fiction.

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