

firstdraft

Gallery 4

9 Sep – 16 Oct 2022

댄싱머신: Dancing machine

EJ Son

댄싱머신: *Dancing machine* came to birth parallel to EJ Son's fascination with the story of the artist-king Pygmalion of Cyprus and his sculptural *waifu* – fictional femme characters from non-live-action visual media (typically an anime, manga, or video game) to whom one is romantically attracted and/or whom one considers their significant other – of Galatea.

In Greek mythology, Galatea comes to life through the blessing of Aphrodite and has been replicated for centuries, and is mirrored contemporaneously in the commercial industry of love dolls: life-sized dolls in the shape of a human partner that are sought for companionship and/or sexual aid. These commercialised, silicone bodies reflect the demands of their market, with almost every aspect of the dolls being customisable: your wish is their command.

#zerotwodance was a dance challenge that went viral in South Korea in 2020; people filmed themselves imitating a clip of an anime character to a Vietnamese pop song, swinging their hips like a pendulum with their arms behind their heads. It was especially endorsed by the BJs (Broadcasting Jockeys) on a Korean live streaming site called Afreecatv. They would dance in celebration to 'star balloons' the users would send them.

The word 'robot' comes from the Czech word *robota*, coined by Karel Čapek in his play *R.U.R.* (Rossum's Universal Robots) in 1920. It is directly translated as "serf labor", and figuratively as "drudgery" or "hard work".

EJ Son likes to imagine the idea of the creator behind these dolls to be a woman. They believe it's of utmost importance to have diverse voices in visioning the future and are curious to see their imaginings. In their new exhibition, *댄싱머신: Dancing machine*, they ask, *If robots were in service to the 'workers' would that liberate them from 'labour'? Is it possible to be free from the power structure? and Why do we apply human traits to non-human entities?*

Gallery 1

so hot right now now now

Co-curated by Amala Groom,
Kris Townsend, and Alex Wisser

Gallery 2

Telesm

Shaye Dương

Gallery 3

Just Guzzling

Gabriel Curtin

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the traditional owners of the land on which firstdraft is built and operates.**

**firstdraft is supported by the NSW
Government through Create NSW; and
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EJ Son is a multi-disciplinary artist, working across new media, sculptural installations, video and ceramics. With a focus on provocation and humour as a device to interrogate the complexity of power in the construction of gender, sexuality and race. Their practice is often paradoxical, arousing the tension created by our subconscious tendencies to binaries; they aim to deconstruct and create space for new feelings to be considered.

They completed a Bachelor of Visual Arts (Honours) at Sydney College of the Arts in 2018 and are a recent recipient of the Parramatta Artists' Studios on-site residency at the Powerhouse Museum. They were awarded the 2020 Emerging Artist Prize from the Gosford Regional Art Gallery, and commissioned in 2021 by MAMA Albury to make *titty tower, 2021*, to be presented for SIMMER 2021. They have exhibited at 4A Centre for Contemporary Asian Art, Bus Projects, Cool Change Contemporary, Verge Gallery, PARI and will be showing at the OZAsia Festival x LEXUS gallery, The Lock-up and The Substation in 2022.

Artwork

For sales enquiries, please email
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댄싱테디: *Dancing Teddy*, 2022

192 × 107 × 55 cm

steel, perspex, tennis ball, motor, wood,
synthetic fur, led lights

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