



Over the Influence Presents

Cha Yuree

Sunnyside Up

25 September to 20 November



Cha Yuree, *Sunny Side*, 2022, Acrylic on canvas, 101.6 by 152.4 cm, 40 by 60 in, Photo courtesy of the Artist and Over the Influence

Over the Influence is pleased to present *Sunnyside Up*, a presentation of new paintings by Los Angeles-based artist Cha Yuree. This is the artist's first solo presentation with the gallery. *Sunnyside Up* boasts brilliantly colored, exuberant paintings that capture imagination, incite joy, and celebrate the profound relationship between humans and the natural world.

Cha started seriously painting in 2019 after nearly a decade as a graphic designer. The bold, clean lines of design practice permeate the technicolor palettes and voluminous shape of her paintings. Before turning to the canvas, the artist sketches the compositions digitally, focusing foremost on vibrant and affecting color juxtapositions. Rich corals are paired with emerald greens, midnight blues with peachy yellows, and salmon pinks with cool lavender. The complementary combinations are at once arresting and soothing while further emphasizing the hypnotic qualities of the work. Cha shares, "There's a lot of energy in color, I want people to both see and feel something when experiencing the artworks."

Looking toward her Korean heritage, with particular attention to the life and legacy of her 85-year-old grandmother, Cha renders autobiographical moments in surreal, dream-like visions.

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The fish from the factory where her grandmother worked take flight while the ladybugs she looked for as a child, a sign of good fortune, crawl across the sun. Familial female figures with hair styled in traditional braids are immortalized in robust, expansive forms. Classic symbols of femininity, fertility, and vitality, such as eggs and flowers, are re-imagined in the artist's signature poppy style, revitalized, and experienced anew.

In transforming and reimagining the hyper-personal, Cha imbues her work with a mythic, archetypal quality that transcends the boundaries of place and time. The works in *Sunnyside Up* oscillate between what is familiar and extraordinary, historical, and contemporary, American and Korean, reminding viewers that we are never only one thing, while celebrating the multi-faceted nature of identity and experience.

As an anecdote or salve to what is difficult, sad, or terrifying about the current state of the world, Cha turns to the peacefulness of nature and the strength of the women in her life. Two ideas that are for her intrinsically and inexorably linked. (fragment) "There is a reason we call her mother nature," Cha says. To depict this intimate and symbiotic relationship of this notion, the artist depicts women merging with their natural surroundings. As seen in *Warm Summer*, a woman's torso is embraced by brilliant coral morning glories, while in *Diver*, her face is encircled by shimmering fish. In *Sunny Side*, the figure's head disappears behind the limb of a tree, and in *Dew Dip*, where the figure's body is submerged in water, and only her eyes appear beneath a lily pad. While the artist hopes to invoke the feelings of joy, solace, and resolve, that she experiences while in nature, she too acknowledges the disastrous consequences of human action upon the natural world and the danger of neglecting or abusing that relationship, as with *Wave*, where the same fish from the factory is strangled by a six-pack ring—a poignant reminder to protect what provides us with not only peace but the resources needed to survive.

To experience *Sunnyside Up* is to enter another world that is as sensational as it is hopeful. Equally vibrant and energetic, Cha's paintings emanate a warmth that is impossible to ignore.