

Artist and Location: 지역 - 작가

CICA Museum

September 23 - October 9, 2016

2016년 9월 23일 - 10월 9일

Featured Artists 참여작가:

Adam Trowbridge & Jessica Westbrook, Amelia Johannes, Ana Santos, Ben Comet, Chad Erpelding, CHOKRA, Diane Derr, Emilia Izquierdo, Feng Guo, Isa Bur, Jake Platt, James Anthony Faris, Jean-Francois Lanthier, Jonathan Fisher, Keaton Fox, Keith Roberson, Monique Belitz, Nina Isabelle, Peter Boyadjieff, Quoc Trung Nguyen, Sam Blanchard, S/N (Hassan Pitts & Jennida Chase), Ursula Handleigh, Vishal Kumaraswamy, Wiley Aker, Will Matheso, Yael Toren, Yao Hai, 박양빈 Yangbin Park

Adam Trowbridge & Jessica Westbrook

“unattendedVaporware” (2016)

unattendedVaporware is the world's largest geolocation-based augmented reality network of site specific public artworks. See UnattendedVaporware inside every international airport on the planet including the Gimpo International Airport (GMP) and Incheon International Airport (ICN). For the CICA Museum we would like to develop a custom version of unattendedVaporware that responds to image recognition inside your gallery space. We will send graphics [logotype customized] for your wall or floor [whichever is more suitable] that will trigger the augments that can be viewed through an Android device. We can send an Android device with the app installed. UnattendedVaporware is inspired by security theater [the practice of investing in countermeasures intended to provide the feeling of improved security while doing little or nothing to actually achieve it]. UnattendedVaporware was recently featured in Vice Motherboard IT, and The Creators Project.

Adam Trowbridge & Jessica Westbrook

Since 2010 Jessica Westbrook has been collaborating with Adam Trowbridge as Channel TWo [CH2], an award-winning Chicago-based media art and design studio. CH2 makes critical playware. Their projects intersect play-oriented interface with critical undercurrents and take the form of interactive environments and mobile apps. CH2 is interested in revealing “latent” images, complexity, and underrepresented ideas. CH2 has received a Rhizome Commission, a SPACES R+D Award, a Turbulence Commission, and National Science Foundation funding for their work intersecting new media, code, interactivity, and art. Past CH2 projects [produced 2010-2015] include a global AR (augmented reality) mobile app revealing constructed paranoia called unattendedVaporware; a multi-level playable virtual landfill considering cognitive dissonance with an accompanying scratch-off lotto card system called Episodes; an Open Source Abortion repository distributed on github; an infected 6-channel video and alternate reality game called Protocols; an AR intervention of database error induced home invasions called polyCopRiotNode_; a networked 2-channel virtual cornfield game installation called Find Each Other. Begin there.; and a downloadable collection of computer viruses, inspired by a love story called t4int3d <3. CH2 projects have been exhibited nationally and internationally and CH2's work has been featured in The Creators Project, Motherboard Vice, The Intercept, and Art Papers. In 2016- 17 Trowbridge and Westbrook will be speaking on "Secret Somethings" [accessing the darknet] for AIGA and will have their data-driven documentary work "Barely Legal" in an exhibition on feminist hacking at Carnegie Mellon University.

Jessica Westbrook is an Associate Professor of Design in the School of Design, College of Computing and Digital Media at DePaul University in Chicago, IL. Her prior academic appointments include: Associate Professor of Contemporary Practices and Art and Technology Studies at the School of the Art Institute of Chicago, Chicago, IL (2010-2016), and Assistant Professor of Graphic Design and Photography and Media Art at the University of Tennessee at Chattanooga, Chattanooga, TN (2008-2010).

Amelia Johannes

“mono-land / colour-sea” (2014-2015)

mono-land / colour-sea is an experimental video inspired by a personal experience of migration, inbetweenness and displacement. A coastal landscape made from found photographs is overlaid on a video capturing the rough movement of the ocean. The technique of placing the mono photographic images on the colour moving image is a visual combination that parallels a personal experience of migrant identity and duality of the self: mono/colour, still/moving, land/sea, homeland/diaspora. The video content captures the direction of the sea, moving away from the collaged landscape—this is reminiscent of leaving the homeland. Halfway through the piece, the direction of the sea shifts to moving towards the collaged landscape—this is reminiscent of journeying to a new destination. Both simple directional movements across seas are culturally significant and historically familiar in the formation of new identities and nations. The accompanying soundtrack is made up of recorded family dialogue conversing about personal experiences of relocation and the effects of migration.

Amelia Johannes is a Melbourne based artist, whose practice visually explores identity, uncertainty, memory and tradition. Born in Cape Town, South Africa, Johannes' video and photography works are influenced by research into identity, migration, cultural heritage and anthropology. Her creative investigations re-assemble collected materials in idiosyncratic ways, to emphasize patterns and to transform the original material into visually abstract forms. Johannes recently completed Master of Fine Art (By Research) at Victorian College of the Arts, the University of Melbourne. Johannes video works have been screened as part of Tele Visions (various locations across Australia), Nite Art festival (Melbourne), Nite Art festival (Melbourne), Basement Media Festival (various locations across USA and Canada), Winnipeg Underground Film Festival (Winnipeg, CA), MIA [Moving Image Artist] screening (Chicago) and Filmideo (New Jersey).

Ana Santos

“Prótese, mon amour grau 1” (2015)

Prótese, mon amour grau 1 is an evolution of previously performed grau 0. Walking around the city there's a need to find a possible existence of a threshold associated with the routine and chaotic integration of city life. The persona constructed and present seeks to discuss issues such as identity concealment (such as a release of gender) and personal expression as a form of "personalization process" of self, self-expressive and expansive. Prótese, mon amour grau 1 evolves in a cartoonish sense of self and of the figure represented initially (penis), wearing synthetic fur clothes, this persona assumes himself as a walking young penis and associates the discomfort of his clothes to a state of alert and permanent moral conscience.

"I'm not me anymore, the journey which was proposed to me from the moment I was introduced to the world as Ana, random name that was chosen by someone random and so far unknown, stayed with me. My debut in the world in 1992, was marked by ignorance, except of course, for whom carried me for nine months. Since that moment, I saw, heard, read and lived parallel realities, however, complementary to mine. To make a statement as Myself, being someone as a person, being talkative, I am faced constantly under the watchful eyes of others, an apparent view in relation to myself. It's needed, It's urgent, It's what defines the century, otherwise I wouldn't be writing for someone now, everyone wants to know who you are, and who are you?. What interests me, is reappropriate all that lecture that stands distant from me and incorporate it in my speech. I can be everything, however, nothing is valid. Only I know that. Currently, finishing master's degree in Contemporary Artistic Practices, at Faculty of Fine Arts in Porto, Portugal."

Ben Comet

"couleur de peau - shtroumpf1", "couleur de peau - majin boo 1" and "couleur de peau - simpson1" (2016)

"I attempt to materialize my soul otherwise it would remain in a vapour state. I experiment its passage to a solid state by representing it in a form of cracks like an arid earth without water that is thirsty for life. It's split into multiple elements as perceptions that I explore as I shape my pieces. Wood as a main medium because it's an originally alive material apparently without mind in most of our conceptions. Its veins reveal however a very similar fluid system to ours. It questions me about the location of our spirits. The mystery of life stays well hidden subcutaneous (or maybe elsewhere).

Skin as a bulwark of the invisible. It seems to conceal our soul behind its wrinkles. You'd think of a dry desert but heat it up and it'll drip sweat. So sometimes I let the matter flowing in a form of drops like a liquid intermediate stage of pas- sage from solid state to gaseous state ; sort of answer of the material back to our spirit that arouses an impalpable sensation released after the reverse process of creation where my spirit poured the material. Also I'm attached to hang my works up on the walls so that those drops flow horizontally into the observer's face ; that's a way to tip him over into an unreal dimension and in the same time he has no choice to drink the reality facing him. This reflects in my opinion pretty closely the duality of our perceptions and their complexity when they start to confront image and imagination."

Ben Comet was Born in 1988 in Saint-Étienne (France) His path starts in front of a restaurant sink doing dishwashing, the year after he is behind a fire nozzle extinguishing a fire, 3 years later he is in front of a computer selling fabric worldwide, then another 3 years later in front of a workbench making furniture, working once in Sydney (Australia), another year in Toronto (Canada). Here is his life sequenced in 10 years. That is how long it took me to figure out there is nothing to understand neither about life, nor about what we are doing in it and by syllogism the same applies to art. Uninhibited thus he moves forward confident and sure of nothing into this discipline - mirror of life: useless and essential.

Chad Erpelding

"Topography: Intergovernmental Organization: Group of 20" (2007)

This piece is part of the Topography series, which takes the contour shapes of each country that comprise specific Intergovernmental Organizations (IGO) layering them upon one another. The shapes are all scaled to the same size and centered within the square. Depending on the number of members of each organization, the images range from sparse to almost solid emphasizing both the simple and complex natures of their global connectivity.

Chad Erpelding (b. 1974, Iowa; MFA Southern Illinois University Carbondale 2006) formed an interest with maps through extensive traveling, including riding a bicycle across North America and hiking the Appalachian Trail, which has informed his art practice. He's developing a body of work that investigates globalization and its effects on our sense of place through references to maps and charts. Recent exhibitions include solo exhibitions at Modern Art Museum, Yerevan, Armenia; Pinebox Art Center, Baltimore, Maryland; Nagoya Zokei University, Nagoya, Japan; and Darke Gallery, Houston, Texas. He's been included in group shows in the Philippines, France, Italy, South Korea, Russia, Bulgaria, Hungary, and Mexico as well as throughout the US. He's been awarded artist residencies in arnay-sur-Seine, France; Yerevan, Armenia; and Buenos Aires, Argentina. He is currently an Associate Professor of painting and drawing and Director of the Graduate Program at Boise State University in Boise, Idaho.

CHOKRA

"CHOKRA" (2016)

An interstellar fusion, radiant galactic energies, a star is born.

CHOKRA is Multimedia performance artist. CHOKRA harnesses music, rhymes, light, pyrotechnics, video, scents, vivid powders, traditional ceremonial practices and attire, and gender- bending posturing to present performances full of joy—and his queer-spirited challenge to the status quo. Originally from the United Arab Emirates, where his performances were banned, he moved to New York to find freedom to pursue his work.

CHOKRA's work has been presented at MoMA, P.S.1, Saatchi Gallery, The Watermill Center, New Museum, Kumu Art Museum, Kunstmuseum, Centre Pompidou, Caixa Forum Museum, Drawing Center, CICA Museum, Casoria Contemporary Art Museum, Scope Art, Art Basel and appears in numerous prestigious collections worldwide.

Diane Derr

"Four Camels" (2016)

Four Camels is a photographic image from the series "Said, Said". The series explores an orientalist western perspective of the Middle East North African (MENA) region, as defined and outlined by Edward Said in his 1978, seminal text 'Orientalism'. Contemporary representations of the MENA region are fueled, informed, and constructed within the network model of communication. This model, which intersects traditional forms of communication, can potentially provide an alternative lens through which a collective narrative is formed. "Said, Said" juxtaposes contemporary iconic signs and symbols in precarious situations, highlighting a disconnection in contemporary, mediated representations of the region.

Diane Derr is an integrative, trans-disciplinary artist and academic working with a variety of media including video, photography, robotics, computer vision, and interactive installations. She is currently an Associate Professor and Curator of the Innovative Media Studio at Virginia Commonwealth University-Qatar where she teaches in the MFA Design Studies program. Derr's practice investigates the production of narrative as a principle mechanism in our cognitive construction of perception and experience. Her work questions existing and prescribed structures of mediated communication and interaction developed through social and cultural constructs. In doing so, her work addresses the phenomenology of interaction within the inter-textual narrative. Through the use of time-based and interactive media she explores and examines how we, both as viewers and active participants, perceive and experience the representation of event and the event aesthetic. She is currently a doctoral candidate with The Planetary Collegium, Centre for the Advanced Inquiry for Interactive Arts (CAiIA) at the University of Plymouth, UK.

Emilia Izquierdo

"BlindLight/WhiteNoise" (2016)

Blind Light/White Noise is a video loop that explores today's blurry divide between nature and technology, creation and destruction. Using cosmic and terrestrial events it explores how technology affects the way we see and understand the world interchanging between the tactile touch and the digital touch.

Emilia Izquierdo

Chilean/British. Lives works London UK. MFA, Slade school of Fine Art, London. MA Art and Politics at Goldsmiths University, London. Exhibited internationally, among others: (2016) Off The Wall Video Art Festival, Artlab, Madison, USA; Miden Festival of Video Art, Greece (2016); Halka Art Projects, Istanbul, Turkey (2016); 2016 Filmideo 2016 Index Art Center / Newark Museum, USA; 2016 Athens Institute Of Contemporary Art (Athica) Micromedia Fest, USA, 2016 Filmideo 2016 Index Art Center / Newark Museum, USA; International Video Art Festival, Buenos Aires, Argentina (2015); I Can't breathe, Chicago, USA (2015); Lumen III, The Crypt, London UK (2015); Lumen II, Chiesa de San Francesco, Atina, Italy (2015); Video Art Festival, 6th EDITION

Highlights, Dubai, U.A.E (2015), Cairo Video Art Festival Egypt (2014), NAA Video Festival Barcelos, Portugal (2014), Pixels of Identities, Museum of Almeria, Spain (2014). FunctionLab, London (2014), Portas Abertas, Forum Eugenio De Almeida, Evora, Portugal (2013), Pleinairism, Walter Phillips Gallery, Banff, Canada (2013), The Serpentine Gallery Pavillion (2012). Press: Corriere della Sera, The Guardian, the Independent, Art Press.

Feng Guo

"City love" (2016)

Every part of my memory in New York City has its own color for represent. This pink color with image of Empire State Building holds my feeling for certain moments, places and people.

Feng Guo was born in 1989 in China, and now lives and works in Brooklyn NY. Feng received his MFA from the Pratt Institute in New York in 2015. Feng held his first solo exhibition at 57w57arts gallery in New York in 2016. Recent exhibitions include BWAC Gallery, Brooklyn NY; First Street Gallery, New York NY; Silvermine Arts Center, New Canaan CT; and Jacob K. Javits Center, New York NY

Isa Bur

"Snake" (2016)

Isa Bur's Snake, 2016 is a digital composition or digital painting. In this work, digitally fabricated color fields are combined with photographs of screens playing anime and other foreign language media. Taking photographs of the computer screen draws attention to the mechanisms by which global media and popular culture are currently consumed. Bur deconstructs her subjects into their formal elements to focus on basic visual experiences of color, light, composition, and texture as a mutually accessible entry points to the work.

Isa Bur is a cultural producer living and working in Chicago, Illinois, U.S.A. Isa has received degrees in Aesthetic Theory, Photography, and Sculpture, attending University of Texas, Ox-Bow School of Art and Artist Residency, SMU, School of the Art Institute of Chicago, and SOMA Mexico. Isa did not attend Yale. Isa's work is collected at a large variety of price points by a wide array of investors, including museums. Isa's experimental studio practice is known for its marked inconsistency, often exhibiting dramatic shifts in style, medium, technique, and format between bodies of work. Thematically, Isa's work investigates the formal aesthetic expressions of identity politics. This includes individual context, post colonial cross-cultural consumption, and how multiracial or multicultural identity positions relate to visual popular culture.

Jake Platt

"Hiding" (2015), "The Corpse of John Divola" (2015) and "A Banquet for Baldessari" (2016)

These works were made in different U.S. states over a course of time I didn't plan, something like two years. Gravity is palpable; there will always be moments of temporary rest before floating away. The studio is on both sides of Lake Michigan or in the desert in Nevada, near a Double Negative. Plugged into the world, a node in a logical data space, physical location is

irrelevant. Or it is, I'm not. The studio is an inside out sock. Wind can carry ashes away, blow old dust over old dust, air can fill any and all containers without prejudice. Locations are assembled through the lens and dispersed again through them, ending up places that are never initially anticipated. It isn't possible to say what the constant is, but it can be presumed to exist. Variables abound.

Jake Platt is an Interdisciplinary artist based in Milwaukee, Wisconsin. He received his MFA from the School of the Art Institute of Chicago in 2016 and his BFA from the Milwaukee Institute of Art and Design in 2014. His work examines the inherent precariousness of thingness by blending photography and sculpture with the language of painting, examining liminal mental, physical and pictorial spaces.

James Anthony Faris
"711 South Main Street" (2011)

This installation examines themes related to manufacturing space, permanence and time. The work is inspired by an approach heavily reliant on concept, the dematerialization of works and a dependence on documentation to relay a story. This sculpture is created by casting empty space with an ephemeral material that acts as a stand-in for a more permanent structure that has disappeared through decay or demolition. This "stand-in" also disappears over time, albeit over the course of a much shorter period, making the alteration of space more obvious than gradual dissolution of structure. This work concerns space, permanence and time, embodied by use of impermanent materials that reflect the transience of physical forms.

James Anthony Faris is a sculptor, writer, photographer and mixed media artist from Southeast Georgia living and working in Fargo, ND. Mr. Faris graduated from the Savannah College of Art and Design with a BFA in Photography. In 2014, Mr. Faris completed his M.F.A. from Georgia Southern University in 3D Art. Mr. Faris is a co-founding member of the Stillmore roots group: a rural arts advocacy group. He has worked in community development as Education and Outreach Director of Gallery RFD and Director of Downtown Development for the City of Swainsboro. He currently works as Gallery Coordinator & Curator of Collections/ Instructor for North Dakota State University.

Jean-Francois Lanthier
"Forbidden Love" (2012)

A couple kissing in a park at night, nothing more banal. But it is next to a police car with sirens turning. This creates a narrative that can be interpreted in several ways. I chose one where Police put a stop to the love of a couple. Could it be this is the sign of a totalitarian regime? Or at least a government, or even a company, that would have the will to control the privacy of people in society? What is certain is the police car has a metaphorical function in this photograph being in this unusual environment. An object in an unusual context, which is used for its original purpose for creating a metaphor is the center of my artistic approach.

Jean-Francois Lanthier

My current practice focuses on large format photography, but there has been a journey to get there. I began a Bachelor's in Visual Arts at the University of Quebec, Montreal (UQAM) in 1997 and finished my degree in 2007. In addition to my specialties in video art and photography, I took many contemporary art history courses. I was very interested in the transition from analogue to digital ; new aesthetic territories to explore, new work reflexes and how to rethink the relationship with matter. Between 2006 and 2011, my video work was seen in several festivals in Europe and the U.S.

Jonathan Fisher
"Jurisdiction" (2014)

His recent body of work explores the idea of systems and growth patterns. From maps, biological cells, planets and constellations of the solar system, He is fascinated by the way his neighborhoods, world and universe are structured.

Specifically, he finds interest in the differences between man-made systems such as political boundaries, versus the more organic developmental arrangements such as bacteria. For his, maps tell a story of our mobility and social stratification. They document a record of human objective and place-making.

Looking under a microscope, he sees patterns and schemes of microbes that seem to have a plan regardless of the intention of humans. Biological structures and solar systems hint to phenomena that often exist outside of our human control or understanding. Some systems organize by the human hand, others do not. While recalling the symbols and identifiers of these various systems, his work may not clearly document anything in particular. Often, he will include text elements that signify classification and identification. Yet, again, the specific meaning of the text is more symbolic than literal. Further, his goal is not to reconstruct those systems and patterns, but to hint at them. From that point, a new narrative may emerge.

Jonathan Fisher is an American artist and educator based in Atlanta. He serves as Assistant Professor of Art and Coordinator of Studio Foundations at Kennesaw State University. He holds a BFA in printmaking from the University of North Carolina at Asheville and MFA in printmaking from Ohio State University.

Keaton Fox
"Proofs" (2015)

The work by Keaton Fox investigates the fragility of human perception in the digital age by questioning the interaction of visual representation and their preservation strategies.

Cameras as well as mirrors are important devices used to compartmentalize our overwhelming reality - feeding our contracting attention spans to create a numbing sense of trust. We grow accustomed to this filtered perception and its rigid gaze but the slightest offset in such an elusive system opens horizons that are drifting out of focus.

Merely a shattered reality remains, occluding the actual intrusion vector and the extent of damage within the supervising structure.

Keaton Fox is a multi-disciplinary artist whose work reflects and distorts the varied realities of the Information Age.

Keith Roberson**"Fractal Trail Ride" (2015)**

This experimental animation combines algorithmic fractals and video of our local Apalachicola Forest trails. The work was created as part of an exploration of the connections between technology and consciousness. Fractal patterns and our visual perception system share many similar textural traits. This video represents an "internal perspective" of being a conscious animal in a natural environment. The soundtrack is a live performance composed from custom instruments made from electronic toys.

Keith Roberson is an Associate Professor of Digital Arts at Florida State University, and is currently the BFA Program Director of FSU's Studio Arts Program. He has been creating digital, interactive and kinetic sculptures for more than 20 years. His work has been shown in venues like the PULSE art+tech Festival, SIGGRAPH, and The Venice Biennale and his work has been exhibited extensively in the US, as well as in the UK, Australia, and China. His Science Education exhibits have been shown in over 25 venues in the Caribbean and the US.

Monique Belitz**"Frozen Soul" (2016) and "Below the Surface" (2016)**

"When working on what I call "poems", small pieces on cradled board, I am surrounded by a sea of torn drawings often eroded into tiny slivers. The magic starts, when my thoughts interact with the marks until they meld into a new reality that orders the world according to its idiosyncratic logic. Its own truth is communicated in tesserae of texture, colors and marks.

In my current work landscape functions as a map, a place where my concerns are situated. Among other apprehensions, there is the human concern, daily aroused by divisive and dehumanizing remarks by politicians: The plight of thousands of fugitives around the world in need of a helping hand and a place to recover their humanity and dignity. Whether they are the survivors from Syria or the children walking from Nicaragua, my artwork wants to stress their humanity, embrace their cultural diversity and offer them a voice. I show them in diaspora, taking with them their memories and losses."

Monique Belitz

I am currently Assistant Professor of Art at Doane University in Nebraska, teaching studio art and art history. I see myself as a combination artist/teacher/scholar; I have been fully engaged as an exhibiting artist since my undergrad years at the Ludwig-Maximilian-University in Munich, Germany. Since my long standing interest in the history of art deepened through the academic study of art history at the University of New Mexico, the changes in my perception of landscape added depth and complexity to my art. As a landscape artist, the various places I resided- Maryland, Oregon, New Mexico and now Nebraska- influenced the presentation of the land, while the art historical focus on the interconnected layers of the past allows me to perceive the land as a palimpsest. For example, Nebraska beguiles with peacefully undulating hills, fields, farms and creeks, yet this is overlaid by a canvas of conflict historically between settlers, the U.S. Army and Native Americans, and currently between the Anglo descendants of pioneers and groups of immigrants from all over the world.

Nina Isabelle**"Certain Solutions For Dissolving Problems" (2016)**

Certain Solutions For Dissolving Problems compiles digital imagery, audio, photography, and writing from The Superfund Re-Visioning Project into a video that addresses the failure of language and processes used to confront social and political issues such as environmental contamination. Using subtle neurolinguistic programming tactics combined with inaudible frequencies this video implants the idea of psychic reprogramming as a possible solution to artistic process displacement and underutilized artistic visions within the financial and political structures intended to remediate environmental contamination.

Nina Isabelle is a multidisciplinary artist working with photography, video, sculpture, abstract painting, and performance. Using a Maximalist approach to action, language, and art making she pushes material and information past the point of recognition in a way that forces a shift in meaning revealing new information that can transform and challenge the limits of materials, perception, and belief. Sensory input is deconstructed to the extent that meaning becomes shifted and interpretations become a phenomena of psychic imprint. Her work often references the inability of communication which is used to visualize reality, the failure of dialogue, the dissonance between form and content, as well as the shortcomings of literal language.

Peter Boyadjieff**"Allegories Habitat" (2014), "Allegories Misfit" (2015) and "Allegories Opportunity" (2016)**

An allegory's basic component remains its symbol: although it contains in itself an immediate and sufficient meaning, the elements from which it is assembled reveal its second and intentional significance. Through analogy, the concept's reception is reinforced and the link between what's real and what's implicit is intensified. It is somewhere between this physical realism and this conceptual process that Allegories are situated. Intersecting between form and content, each work is a study that brings to light an impression by superposing and contrasting it against our expectations. The image will always provide an immediate and coherent meaning, but it's at the second degree that the observer truly grasps its intended connotation: an abstract scheme of a personal analysis, judgement or inner state of mind. In other words, the spectator consents to take part in a substitution exercise to find another dimension beyond its original figurative representation. My approach, away from conventional or common paths, has led me towards mediums such as 3D modelling, digital art and photography. With interests often associated with advertising and photojournalism, I present a reinterpretation of our daily condition, an individual testimony always sustained by convincing graphics to maximize its impact.

Peter Boyadjieff was Born in Bulgaria in 1951, Peter Boyadjieff holds a Masters in Visual Art and Design at the National Academy of Fine Arts in Sofia. His interests have since led him to pursue further specialization in Computer Graphics in Montreal, Canada, where he lives and works since 1993. He has previously worked in a number of art related fields as a creative and art director, including corporate identity development and integration of public art in architecture. In the last several years he began a new photographic and digital art career, creating allegorical images that combine physical realism and poetic

imagery in order to critically engage the viewers and conveying ideas in a broader context. His work has been show both in solo and group exhibitions in Europe, North America, South America and in Asia.

Quoctrung Nguyen
“MAPPING THE VOID” (2016)

My work explores identity and cultural displacement using my own history as a vehicle. Painting has become a venue in which to communicate my experiences of moving. I realize that migration has completely changed my life, forming many blank spaces in my soul that I could never fill up. My identity is “broken apart” and left in pieces as a result of “placeless-ness”. Bringing that concept into my painting, I use the canvas as a platform, reconstructing my identity through marks, brushstrokes, texture and colors. My paintings are an imaginary place where I explore and define myself without any limits. That imaginary place is also where two cultures come together and interweave, merge, and sometimes clash. My paintings connect past and present, Eastern and Western, traditional and contemporary. I investigate identity as a means to finding a balance between cultural beliefs and values in life. I am inspired by the unusual orientation and format of historic Chinese painting. I also carry into my studio practice traditional Eastern ink wash painting and calligraphy. Moving away from representation toward abstraction, I’ve created a transitional zone in which to express my emotions and house the metaphor for my identity. Figurative images are removed and replaced by the blank canvas suggesting the idea of visible and invisible, everything and nothing.

Quoctrung Kenny Nguyen was born and grew up in South Vietnam. In 2007, he went to Ho Chi Minh University of Art and Architecture for BFA in Fashion Design. In 2015, he earned a BFA degree in painting at The University of North Carolina at Charlotte, United States. Nguyen’s artwork often draws on the elements of personal experiences to explore identity and cultural displacement. The painting has become a venue to communicate his experiences of moving, reconstruct identity through spaces, marks, brushstrokes, textures, and colors. Nguyen’s paintings connect memory and reality, traditional and contemporary by incorporating various traditional materials and techniques into his studio practices such as silk, ink, and calligraphy. His work has been exhibited nationally and internationally in various galleries, art centers, and museums.

Sam Blanchard
“Googled Sculpture” (2016)

Using only tourist photos culled from Google image search results for “Michelangelo David”, a flawed and incomplete likenesses of David is stitched together in photogrammetry software, rendered and 3D printed. The resulting jagged and mottled figure is a physical manifestation of web presence. Areas of high and low resolution speak to the focal points and perspectives frequently captured by visitors to an icon of western sculpture history.

Sam Blanchard is currently Assistant Professor of Studio Art in the School of Visual Arts at Virginia Tech in Blacksburg, VA. He received his Bachelor of Fine Art in 2002 from Ohio University and Master of Fine Art in Sculpture from the Rhode Island School of Design in 2004. Past research includes hybrid sculptures, installation, performance, and video artworks. Sam utilizes technology based fabrication methods to interweave everyday materials and objects to become extended metaphors of experience. He has an active international exhibition schedule, with solo exhibitions of his artwork at such venues as the Las Vegas Contemporary Art Center, Delaware Center for Contemporary Art and Indianapolis Art Center.

S/N(Hassan Pitts & Jennida Chase)
“Handy-Video Remix Collection”

The Handy-Video remix collection is a new media project in which S/N Coalition remixed the urban landscape of Berlin during the winter of 2011. The remixes were video/sound-hybrids, which visually feature street art and sonically feature various neighborhoods, transportation systems and markets. Over 150 remixes were installed back in to the cityscape via QR-Codes. The paper codes scanned and are accessible via internet enabled CCD devices (such as cell phones and mp3 players). Participants are encouraged to scan the codes and enjoy the video/sound remixes. Maps were supplied and guided walking tours arranged. The physical installation addressed the weathering that all street art is subjected to. The Interactive map was created in 2016 to negate the temporal elements of the streets and let viewers participate in the the project remotely. Accessibility plays a key role in S/N’s work. By placing video and sound works into public space, engagement with the public becomes possible. The use of common, personal technology such as a cell phone to access public art addresses technological hierarchy and public access. This works to negotiate personal, virtual and public space simultaneously. The project seeks to blend artistic interpretations and responses with the aid of an ancillary means of experiencing a sense of place.

S/N is a multi-disciplinary art group, which works extensively with, but not limited to, video, sound, animation, photography, and mobile media. The exhibitions often include performative elements and mediated footage, pushing both experimental and conceptual ideas around media.

S/N members include Jennida Chase and Hassan Pitts who have been collaborating since 2008. Their work has been exhibited and screened world wide in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, DAS Weekend, the Freies Museum in Berlin, and the Czong Institute for Conmporary Art in Gyeonggi-do, Korea. In 2014 S/N were finalists for the MacArthur Grant in Documentary Film. In 2015 S/N received the William Minor Grant.

Currently, Jennida serves as an Assistant Professor in the Department of Cinema and Photography and Hassan is the Technology Coordinator for the College of Mass Communication and Media Arts and the Executive Director of the Big Muddy Film Festival at Southern Illinois University Carbondale.

Ursula Handleigh
“44°38'59.692"N63°35'40.3788"W”, “44°38'59.692"N63°35'40.3788"W” (2016)

Using cameraless photography to create documentations of site, these negatives survey the materiality of land, while seeking to reexamine the photographic tool and formal practices of image making. This work seeks to invert the inherent fleeting nature of photography. Expanding the photographic object from a passing moment to an expansive span of time. These photographs record the course of an event, responding to time and place all within a single frame. They no longer speak of a specific site,

but become a reference to a collective experience, serving as an attempt to collapse a durational experience within a medium reserved for transitory moments.

Ursula Handleigh is a conceptual artist who works with experimental photography, film and historical processes of image making. Her practice explores questions of identity, perception, memory and familial relationships. After earning a Bachelor of Fine Arts from OCAD University in Toronto, Ontario she became a Masters of Fine Arts candidate at NSCAD University in Halifax, Nova Scotia. Her work has been exhibited across Canada, the United States and Europe.

Vishal Kumaraswamy

“Let me tell you a story” (2016)

When we imagine the Internet to be an intelligent being, we often tend to forget that the power to sort out the information it contains still rests with us. What if the Internet took the form of a post human digital consciousness? Will it undergo the same stage of evolution mirroring the stages of human evolution? If the Internet could impart knowledge to other Internets or other beings of its kind, how would it do that?

“let me tell you a story” is a three part installation piece that utilises dis-integrated cinema, a narrative audio voiceover and the presence of a physical being who has just exited the space. Set within the larger context of my hypothesis “what if the internet was a sentient being?” it explores notions of failure of cinema in a linear format by jarring the audience’s experience of it. Cinema’s ability to shift one’s state of mind is brought together by breaking out of a representational format where the viewer is unable to concentrate on any one piece of information that is being presented to them. This overload of information is a mirror to the Internet’s nature as a “web of chaos” that is ultimately left to us to decipher.

Vishal Kumaraswamy (b.1988, Bangalore, India) is a multi disciplinary artist working with moving image, constructed soundscapes and installation art. Currently on the MA Photography program at Central Saint Martins, his work explores notions of failure and non-representational photography by using dis-integrated cinema to create immersive experiences. As one of the founding members of the artist collective “Now You Have Authority”, he has co-curated and produced a series of shows at The Flying Dutchman, London and his work has been exhibited at several shows in Pondicherry, Mumbai and London. Vishal lives and works in London, United Kingdom.

Wiley Aker

“Thy Glad Beams” (2016)

This piece draws from footage created during recent conflicts, most of it recorded from U.S. or ‘coalition’ aircraft. This footage was created using public funds and as such where it is not classified, it is made freely available to the public through various archives such as the Defense Video and Image Distribution System created by the U.S. military’s Defense Media Activity. In this work videos are placed one atop the other creating undulating unified landscapes; axes of time and space that are meticulously indexed in the source archive are here collapsed into a simultaneous and continuous plane. The formal qualities of the pieces serve to distract from the content of the source material, creating an oscillating condition of apprehension and misapprehension. This echoes American society’s relationship with endless war as background noise; even when you seem to grasp a whole, the specificity and context of any given image remains elusive.

Wiley Aker’s work in video, sound, and new media explores the psychological landscapes that mediate reality in the post-internet world. A Pennsylvania native, he currently lives and works in New Orleans, Louisiana.

Will Matheso

“Seasteading”(2016)

Seasteading conveys two overlapping narratives: the recounting of a dream concerning a failed oceanic seasteading community, coupled with information about the empress Tz’u-Hsi, whose kingdom dissolved at the end of the 19th century. Both accounts involve collapse and dissolution, both on the ecological scale and more minutely, on the emotional/psychological scale. In each narrative precarity of place comes to the forefront, suggesting an unresolved fragility.

Will Matheso

Originally from Los Angeles, William Matheson recently obtained his MFA from Virginia Commonwealth University. He received his BFA from Pacific Northwest College of Art in 2013. He has exhibited nationally, including several solo shows at Nationale in Portland, OR. Matheson is the recipient of the Milton and Sally Avery Fellowship Award from the Vermont Studio Center in Johnson, VT and he was recently awarded both a residency to the Öró program in Finland, which he will attend in winter and a position for Mass MOCA’s residency program in spring.

Yael Toren

“THE AND” (2015)

A slow process of disintegration/dispersion of a human body into a vast, infinite space... human existence, turning into gilded flecks of dust, illuminating the darkness. Between pain and beauty time flows slowly and evenly, silence is violated only by the resonance of a human voice, floating and sinking in turn. Isolated fragments, perhaps flesh, perhaps clay sculptures, floundering and intersecting each other, revealed as dry and brittle, on the verge of annihilation. Borderless, the “And” signifies the imagined inner voice, unending entangling of times, histories and spaces.

Yael Toren is a multi-disciplinary artist born in 1960 and works simultaneously in the fields of painting, sculpting and computerized video art 3D animations. For many years, as part of her family tradition, she has been deeply involved in ancient illuminated manuscripts, researching these rare documents in archives around the world.

Toren did her Bachelors with honors at Bezalel Academy of art and in addition, she studied stage design at Tel Aviv University. She has recently won first prize in the final exhibition of MFA studies at Haifa University for her 3D animation art work.

Toren draws on large canvases and her paintings are charged with an epic and surrealistic dimension. The human image won a massive presence, texture and 3D volume, by way of computerized animation, developed by her since 2014. In these works she has arrived at a unique point of view, using the advantages of the 3D digital camera to manipulate every detail of the texture and movements of points of observation.

In the series of video works using 3D technology Toren deals with issues of time and history, birth and extinction, emigration and a situation of being a refugee, coming to fruition and disintegrating while the human imagery and his fate in the 21 century, are at the heart of the experience of living.

Yao Hai

“YHPTG#0000005” (2016)

Yao Hai uses colored acrylic sheets as a prop to acquire ink-painting-like image under multiple light sources. In the exploration of this work, he displays ingenuity in adopting stage design approach to setup the scene, at the same time he emphasizes a painterly aesthetic. This work leads audience to ponder the many possibilities using camera and lights as the painting tools.

Yao Hai was born in 1980 in Gansu, China. He works and lives in China and New York. Since 2009, he has visited several countries – Japan, England, East Africa, Thailand and Australia, to experience the cultures. Yao Hai is currently based in Wuhan, China where he is part of the Artist Residency Program at K11 Wuhan Artist Village hosted by K11 Art Foundation Hong Kong. His works have been exhibited internationally including "Art Yellow Book", CICA Museum in Seoul, "Queens Art Connection", Queens Museum of Art in New York, "Over the Edge: Paperworks Unbound", Williamsburg Art & Historical Centre in New York, "Legend of China - Yao Hai's Contemporary Ink Exhibition", Hong Kong Visual Arts Centre. Yao Hai's practice has encompassed installation, sculpture, painting, video, performance, sound and photography. In recent years, Yao Hai has focused on exploring oneself, as an energy unit, its latent relationship with selected media. His acute sense allows him to extract and discover the mysterious energies behind things, thereby to develop and construct his works. He deduces the reincarnation of the media's souls through his works. He engages the audience with unique perspective on creation of the arts through the understanding of energetics. Yao Hai emphasizes on color, structure, rhythm, visual, music and the incorporation of these elements into his works, giving it poetic interpretation. His understanding of the universe in a poetic way also reflects on his obsession with freehand shaping materials during the creation process.

박양빈 Yangbin Park

“U.S Airlines” #1 (2011), “U.S Airlines” #2 (2011) “Continental Airlines” #1 (2011) and “Continental Airlines” #2 (2011)

This series of work began as a personal documentation of traveling. I wanted to explore a sense of distance and the passage of time through a duration of flight. So I started recording my flight information when I traveled in conjunction with photography taken in the corresponding places. However, the image of photograph itself does not focus on the specificity of the places, but instead, emphasizes the subtle passage of time suggested by minute differences and changes visible in the photos. It is an attempt to understand the passage of time in relation to how we experience time which is exemplified by recording my traveling history.

박양빈 Yangbin Park born in Seoul, Korea currently lives and works in Seoul, Korea. After fulfilling his term of mandatory service in the South Korean military, Park relocated to the United States to continue his studies at School of the Art Institute of Chicago (BFA) and Tyler School of Art (MFA). He was a 2014 recipient of an apprenticeship program at Fabric Workshop and Museum.

Park has had three solo exhibitions in Korea and abroad. His numerous group exhibitions include “In front of Strangers, I sing” at Woodmere Museum of Art in Philadelphia, PA and “Pushing Boundaries-Expanding Horizon” at Janet Turner Print Museum in Chico, CA. Park was honored with the 40st Artist in Residency Program in 2013. Public Collections include El Minia University, Egypt and Contemporary Center for the Arts, Hanoi, Vietnam.