

CONCEPT:**the International Exhibition on Conceptual Art****컨셉: 개념미술 국제전****CICA Museum****May 6 – 29, 2016**

2016년 5월 6일부터 29일까지 CICA 미술관에서 개념미술 국제전 “컨셉 (Concept)”이 열린다. 이번 전시에서는 현대미술과 문화에서 대두되는 “예술,” “성,” “사회 규범”과 같은 주요 개념들을 다룬 작품들을 선보일 예정이며, 39명의 국내외 작가의 비디오 아트, 사진, 프린트, 인스톨레이션 작품이 전시된다. Ali Soltani, Carolin Zöbelein, R. Prost, Francine LeClercq, Stephanie Camfield 등의 작가는 텍스트를 이용하여 작품에서 개념적인 질문을 던진다. 한편, Christina Yglesias, Katya Grokhovsk, D. S. Chapman, Zihui Song, Yuequn Zhang, Monique Grimord는 비디오 작업을 통하여 “사랑,” “트랜스젠더,” “외설,” “나체,” “낙태,” “테러” 등의 민감한 주제들에 대한 생각들을 담았다.

참여 작가: Christina Yglesias, Katya Grokhovsky, Yu Gao, Yuge Zhou, Andrew Payne, Yuequn Zhang, S/N, D. S. Chapman, Greig Burgoyne, Bill Hill, Caitlin Albritton, Zihui Song, Jared Kelley, Gian Cruz & Claire Villacorta, Monique Grimord, 김재욱, Frederico Evaristo, Cindy Hinant, Amy Kelly, 이민정, 이상준, Ali Soltani, Francine LeClercq, Joanna Wlaszyn, Carolin Zöbelein, Nicolas Vionnet, Nicole Lenzi, Josh Sender, Carol Scavotto, Michael Caci, Tanner Rhines, Stephanie Camfield, John Odonnell, Heidi Neubauer-Winterburn, Matthew B. Jenkins & Shawn Taylor, R. Prost, Debbie Millman, 윤송이, Frank Yefeng Wang

비디오 아트 상영 일정:

Video Art Part I (5/6-5/15): Bill Hill, Frederico Evaristo, Katya Grokhovsky, D. S. Chapman, Monique Grimord, S/N, Yu Gao, 김재욱, Yuge Zhou, Andrew Payne

Video Art Part II (5/18-5/29): Cindy Hinant, Zihui Song, Caitlin Albritton, Gian Cruz & Claire Villacorta, Greig Burgoyne, Yuequn Zhang, Debbie Millman, Christina Yglesias, Jared Kelley, Andrew Payne

Bill Hill**“I don’t know” (2015)**

This video work explores the inner dialog human have daily to cope with transgressions and interpersonal conflicts that challenge there understanding of themselves.

Bill Hill is a tenured Associate Professor of Intermedia. He served as Dean of the College of Fine Arts at Jacksonville University for 9 years and as Chair of the Department of Visual Arts and has 20 years of teaching experience. He holds a Master of Fine Arts degree in Electronic Intermedia from the University of Florida. He received a University Academy of Scholars Grant funded in part by the Jessie Ball DuPont Fund to study the learning methodology of electronic media and is part of ITI Think-Tank advisory council examining foundation pedagogy in visual arts. His work has been exhibited internationally, including Thailand New Media Arts Festival in Bangkok, the Venice International video art, experimental dance and performance festival in Palazzo Flangini, Venice, Italy, the Festival Internacional de Video Arts Digitals in Girona, Spain, the V Salon Internacional de Video Arts Digitals in La Habana, Cuba, PixelPoint’s international exhibition in Slovenia, Siggraph’s Annual International Conference, as well as in galleries, festivals and museums throughout the United States. His work has been published in numerous periodicals and newspapers including Computer Arts, Exposure and Leonardo, in addition to the book entitled “Art, Technology, Consciousness: Mind @ Large”. Presentations on his work have been given at national and international conferences including Siggraph, ISEA, College Art Association, International Conference on Computer, Communication and Control Technologies, and Consciousness Reframed.

Frederico Evaristo**“Rastros” (2015)**

A kinetic work, an experimental video art where the images/movements from the past and present are mingled. Bringing a reflection of the influence of the past in the present time of our lives.

Frederico Evaristo

My work is impression of my personality .
Concern with life translating into a poetic element and aesthetic dedication.
Working with photography, sculpture, printmaking and video.

Katya Grokhovsky**“Hotness (approval pending)” (2016)**

A faceless female body spins on her own axis in a digitally manipulated performance for video, forever looped, rendered immobile by the ever watchful society’s gaze, pending approval of her appearance.

“Status Update” (2013)

An urban durational intervention, performed for video, in which a woman holds hand-painted banners, signifying her status update, culled from personal social media sites, in a physical public realm.

Katya Grokhovsky was born in Ukraine and is based in New York City. She is an artist, independent curator and a founding director of Feminist Urgent. Grokhovsky works in many mediums and explores gender, alienation and displacement. She holds an MFA from the School of the Art Institute of Chicago, a BFA from Victorian College of the Arts, Australia and a BA (Honors) in Fashion from Royal Melbourne Institute of Technology, Australia. Grokhovsky has received numerous awards including Studios at MASS MoCA / Assets for Artists Residency, SOHO20 Residency, NYC, BRIC Media Arts Fellowship, NYC, VOX Populi AUX Curatorial Fellowship, Philadelphia, Residency Unlimited, NYC, Saltonstall Foundation for the Arts Fellowship, Ithaca, NY, New York Residency and Studio Foundation, NYC, Santa Fe Art Institute, Watermill Center residency, Dame Joan Sutherland Fund, NYC, Australia Council for the Arts ArtStart Grant, NYFA Mentoring Program for Immigrant Artists, Freedman Traveling Scholarship for Emerging Artists, Australia and others. She has exhibited her work extensively nationally and internationally.

D. S. Chapman

“Mending” (2016)

Through a reflective performance, the artist alludes to the reparative nature of transitioning their body. Confronted with a subtle, visual break with reality, the viewer is asked to navigate and mitigate their relationship to the perceived trauma that has been done, and is being subsequently undone in the video.

D. S. Chapman is a Trans* artist living and working in Dallas, Texas. Their work is invested in representing identity, creation of queer forms, and exploring histories of femininities. D's work seeks to create an intimate space in which viewers allow themselves to be queered out of the binary constructs of gender and sexuality.

Monique Grimord

“The Empathy Bomber Backpack” (2016)

The Empathy Bomber Backpack is a speculative object designed for the extreme activist of the near-future as an empathy-hacker, it is a chemical metaphor of 'empathy warfare', or Europe's relationship with its own permeability. The project is a design fiction and performance that takes place in the urban atmosphere of Turin, a multicultural northern Italian city. In the story, an activist wears an oxytocin detonating device as a backpack. She has a plan to asphyxiate the city with chemical empathy, inducing citizens to shed their assumptions and perceive new societal truths. If today activists use terror to send a blunt and devastating message, the activists of tomorrow have concocted a plan to go straight to the core of their intentions, to enforce genuine understanding through extreme measures.

Monique Grimord is an interactive designer and social prototyper, with a masters in Graphic Design from SCAD, and a background in political science. She lives in São Paulo, Brazil, where she invents objects for socio-political storytelling, using design fictions as a method of cultural commentary.

S/N (Jennida Chase & Hassan Pitts)

“In the Dreams of Others” (2014)

In The Dreams of Others is a fractal-fiction created by S/N, and is the first in a series of location responsive performances that explore gender, class, and race. The performance seeks to question the sway of cognitive and relational impact that location implicates. The narrative is loosely based on creating a narrative within imagined rituals specific to environment, and operates as a fragmented representation of a rural family. The artists begin to inhabit a reality not their own, in the interest of pinpointing the reflection of space on identity.

S/N is an interdisciplinary art group, which works with video, sound, animation, photography and locative media. Members include Jennida Chase and Hassan Pitts who crossed paths in 2007 while attending graduate school at Virginia Commonwealth University, and have been creating collaborative work since 2008. Their works have been exhibited and screened internationally in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, DAS Weekend and the Freies Museum in Berlin. In 2014 were finalists for the MacArthur Grant in Documentary Film. In 2015 S/N were awarded the William A. Minor Grant.

Yu Gao

“What's next?” (2013)

The ruins, tottering and in its death throes, only walls were left. The lost period was hiding in the brick joints, under the eaves. A few barely readable letters pieced a memory over the centuries. It seems that time couldn't continue to move forward in this place. Arrays of crumbling ruins along the Maršala Tita Street (Marshall Tito Street) in Mostar, Bosnia & Herzegovina are at their last gasp. They used to representative a curiosity to the outside world, and formed a street that acted as a symbol of the east side in Mostar. Being untouched since 1990s, these abandoned buildings couldn't afford more burdens of time and history, and went into sleep. One of these ruins is currently under reconstruction, and will be rebuilt into a federal court building. In this process the previous identity and function has been passing away, the upcoming ones will take over the new body. Although it happens on the original site and even the original exterior walls are remained, the situation is starting to change. Artist responded to this change, and “transmigration” is taken as a metaphor for this process. In combination of two pieces of documentary films, the artist aimed to see through the future of these ruins. The first piece is likely to be called a 'first-aid treatment', and the second one is more of a 'condolence', but with a rethink of the past and expectation of future. It is what a doctor will do after witnessing the death of his patient, which is for artist, the 'death of the building with its past'.

Yu Gao was born in 1988 in Shijiazhuang, China. Master of Arts in Nankai University (2013, Mixed Media and Public Art); Master of Fine Art in Bauhaus University-Weimar (2014, Public Art and New Artistic Strategies). He is currently living and working in Tianjin. He always creates art work according to a certain social issue, showing his thoughts on specific phenomena, figuring out his own view perspective on it. He believes that artists have the responsibility to be sensitive on what is happening around us and to rethink and react on it. Artist does not solve the problem directly. It is thinking on the issue that matters. His work shall be a clear mirror that reflects us as well as our surroundings, thus helps establishing conceptual understanding.

Kim, Jaeuk 김재욱

“(master)PIECE - 慰安婦” (2015)

각각의 프레임 속에는 총 207개의 영상 클립들이 반복 재생된다. 동시대의 '관계'라는 연장 선상에서 역사성에 의거한 기록들을 종합하여 비디오 콜라주 형식으로 압축시켰다. “기억 조각들이 모이면 하나의 추억이 된다. 작은 촛불은 모이고 모여 대규모 촛불집회를 만들어낸다. 한 명의 목소리는 여러 입으로 모여 한(恨)을 품은 발언권을 가지게 된다.” 화투는 상징적인 오브제이며, 한낱 껍데기에 불과한 화투 패를 종합하면 새로운 의미가 성립되는 놀이 규칙을 미디어 조각 모음으로 재해석하였다. 이 작업 같은 경우에는 기행을 하는 도중 만나게 되는 위안부 할머니로부터 시작된다. 할머니의 목소리엔 힘이 없었지만 하고자 하는 이야기는 분명했고, 역사는 이들을 감춰두었지만 이미 '그 때'의 치맛자락 마냥 들춰져있었다. 위안부에 관련된 뉴스기사, 다큐멘터리, 인터뷰 등을 종합했고, 우리나라 근·현대의 애국가 배경 영상을 활용하였다. 이를 일본에서부터 넘어와 한국의 민족성이 담긴 명절에 흔하 볼 수 있는 화투에 이입하여, 비록 비가 내리지만 광(光)명한 우리의 일에 대해 재구성해보고자 한다.

김재욱은 인간에 대한 휴머니즘(humanism)을 키워드로 잡고 이에 대한 관계성을 미디어매체를 활용하여 개념적으로 시각화하는 미디어 아티스트이다. 동서고금을 막론하고 언제나 인간은 모든 것의 기준이자 시작이자 끝이었고 이러한 섭리를 또 하나의 인간이라는 입장에 서서 바라보고 이해하여 자신만의 스토리텔링을 써내려가고 있다. 그는 계명대학교에서 비디오, 영상애니메이션 학사, 뉴질랜드 Global Glen Eden Primary School 수료, 미국 Maryland Institute College of Art(MICA)에서 아티스트 수업 후 로컬과 서울을 오가며 활동 중에 있다. 영상을 기반으로

비디오 콜라주, 모션그래픽, 미디어오브제 설치 등 다양한 뉴미디어 기법을 활용하여 작업에 임하고, 동시대의 수많은 커뮤니티 속 존재하는 인간에 대해 본질적인 정체성에 관심을 두고 연구, 실험적인 방법으로 작업에 접근한다. (+82-10-3138-3695)

Yuge Zhou

“To afar the water flows” (2015)

‘To afar the water flows’ reconstructs the city into a high-rise garden utopia, emphasizing a genuine harmony between man-made structures and the natural surround. My cubist treatment of videoed urban landscapes probes the soul of modern cities where the pulse of everyday life and meditative calm converge. Through its endless repetitions, the city inherits the cycles and transcendence of nature.

Yuge Zhou is an artist and graphic designer from Beijing, China. She currently lives in Chicago, IL and curates the largest public video art installation in Chicago (due to launch in 2017). She earned her MFA from the Visual Communication Design Department at School of the Art Institute of Chicago in 2015. She also holds a masters degree in Computer Engineering from Syracuse University. Zhou's current practice includes video installation, photography and graphic design. Her work originates from a simple desire to make people aware of their surroundings—both the physical and the psychological world they live in. Her cubist treatment of videoed urban landscapes probes the soul of modern cities where the pulse of everyday life and cyclical calm converge. Zhou has exhibited her work nationally and internationally including SIGGRAPH Asia 2015 in Kobe, Japan; Chicago Design Museum, New York State Museum; Angel Orensanz Foundation for Contemporary Art in NYC; The POWERHOUSE Arena in Brooklyn NY; Chicago Art Department; West Bund Art Fair in Shanghai China; and Mexican Digital Culture Centre in Mexico City among others. She will be participating in the ISEA 2016 in Hong Kong and Santa Fe New Media Festival at El Museo Cultural de Santa Fe in June 2016.

Andrew Payne

“Light and Shadows 11” (2015)

This silent film is from a collection a time-lapse recordings of the changing sunlight in a room of a house as the sun sets. It captures the movement of the light and shadows across the walls of the room.

Andrew Payne is a British artist who films the changing movement and light in the landscape near to or in his home in England. His films are non-narrative in form, often retaining the abstract qualities of his earlier photographic work. They have been screened in the UK, Europe, South America and the USA.

Cindy Hinant

“Fit in Your Jeans By Friday (Blue Noise)” (2016)

Fit in Your Jeans By Friday (Blue Noise), 2016, is a video that considers the construction of gendered identities and the aspirational aspects of celebrity culture. The video starts with a clip from a Kim Kardashian exercise video, which is slowly consumed by a blue monochrome color field. As Kardashian begins to describe the benefits of her workout regimen (“fashion demands a hot body”) her voice is overtaken by blue noise, a high frequency spectral sound which is similar to white noise. The work takes its color from the DVD packaging of *Fit in Your Jeans By Friday: Amazing Abs Body Sculpt* and is part of an exercise video trilogy by Kardashian. Monochromes present a utopic space, where no point has more value than another, and they also represent a void, an infinite window to nothing, which is compared here to the ever-present cultural void of reality television. Easily dismissed as low-brow, vapid entertainment, the presence of reality television and the Kardashians have shaped our collective identities, even if it they seem to function as background noise.

Cindy Hinant was born in Indianapolis, IN in 1984 and lives in New York, NY. She received a BFA from the Herron School of Art and Design and holds a MFA from the School of Visual Arts. She has been the recipient of the Robert Beckman Emerging Artist Fellowship and the Edward Albee Visual Artist-in-Residence Fellowship. Her work has been exhibited at the Indianapolis Museum of Contemporary Art, the Massachusetts Museum of Contemporary Art, the Museo de Arte El Salvador, Kunsthalle St. Gallen, the Lehnbachhaus Munich, and the Gezira Art Center.

Zihui Song

“What We Talk About When We Talk About Abortion?” (2015)

Focusing on China's booming abortion industry, “What We Talk About When We Talk About Abortion?” is about a post-abortion support group that includes five women talking about their experiences. Through the issue of abortion, I want to introduce problems and conflicts associated with women's rights and identities. Using five distinct characters, the work depicts women with different social backgrounds and how they interact. The intent of this work is to open a debate on how patriarchal mentality in culture consciously and unconsciously influences women and how they submit to and blindly follow patriarchal social standards.

Zihui Song was born in Xi'an, China in 1990. She received her MFA in Photographic & Electronic Media from Maryland Institute College of Art in 2015 and her BFA in Photography from Xi'an Academy of Fine Arts in 2013. Song is a photographer and filmmaker specializing in fine arts. Her works are investigations of personal artwork, women's rights and identities, as well as the relationship between artists and viewers. Zihui Song is based in Chicago, Illinois.

Caitlin Albritton (2016)

“Nightly Routine”

About “Nightly Routine”: “Nightly Routine” is the recording of my push-up routine before bedtime, with this video showing 10 push-ups for each of the 10 nights (while also serving as an elbow nudge for other “nightly routines”). My aim is to explore these new roles contemporary women are pursuing in gaining physical strength. I was particularly struck by a woman's shirt in the gym that read, “Muscles and Mascara.” I started finding more of these workout shirts geared towards women that posed similar dichotomies like “Lunges and Lipgloss” or “Squats and Stilettos,” to clarify femininity in order to justify muscle growth against the age-old female myth that if you lift heavy, you'll look like a man. Through the dry humor of my chest in the audiences face and the continual wardrobe change, I am interested in challenging these myths. By combining physical actions to gain strength along with sexual connotations of those motions, I also aim at poking fun at the blatant spectacle the female body can be in the gym—and how the way woman can be viewed is chopped into sexualized body parts in motion.

Caitlin Albritton was born and raised in Tampa, Florida, in 1989. She graduated cum laude from Savannah College of Art and Design in 2012 with a major in painting and a minor in ceramics. She has exhibited her works in galleries in Florida, Georgia, New York, Texas, Maryland, and

DC. Eight of her paintings are in SCAD's Permanent Collection. She is currently a low-residency Studio Art MFA student at Maryland Institute College of Art, but lives and works in Tampa, Florida.

Gian Cruz & Claire Villacorta
"City-scape" (2015)

city-scape offers a contemporary perspective particularly to dance as movement because it deals with performance as resistance in a given space where things are stagnant in its everydayness. Dance itself is resistance in a space that is being negotiated in an imagined or filtered reality. And because it is freer in form, there is also a resistance to the mastery of dance. Less mastery would be tantamount to less rigour. This particular video, dance, and performance series involves two bodies negotiating their relationships with their beloved city: an urbane chap freely dancing his love and tension for his surroundings, and the one not seen consciously aestheticizing "third world space"—which passes as any First World Asian city in the mode of the French New Wave.

As an ongoing project involving dance and movement, each particular installation of city-scape, explore our specific relationship with cities and the intertwined concepts behind them that are a function of travel and growing up with the ideals of cosmopolitanism. Spaces are constantly negotiated as sites of contestation and further exploration of elsewhere as each new space gives out a new context and a new discourse to work with and in the end the currency of gestures, ideas, dialogue, and aesthetics transcend a multitude of spatial configurations.

Gian Cruz, an up and coming artist whose artistic practice is heavily rooted in photography. His major preoccupation is about tracing identities (most often self-referential) in the digital age with the aid of photography and his work does the inevitable crossing over to the realm of performance initiating his work to a more complex spectrum. As his works talk about discourses and processes in relation to his art making, the finished work he creates are often just initiators towards a bigger picture, a bigger discourse.

Cruz has also been shortlisted for the Ateneo Art Awards: Purita Kalaw-Ledesma Prize for Art Criticism in 2014, one of the most prestigious art awards in the Philippines and was a researcher for the National Museum of Modern and Contemporary Art, Korea. He has also previously published research on contemporary art with the Museu Historico Nacional (Rio de Janeiro, Brazil) and Chulalongkorn University (Bangkok, Thailand). His works have been extensively shown across Europe and recently in the US by way of Los Angeles' Los Angeles Centre for Digital Art (LACDA).

Claire Villacorta is a fulltime M.A. student majoring in Art Theory and Criticism. While her pursuits lean towards the writerly, she also has a penchant for the visual side of things, which include photography, short films and comic strips. Active in the practice of zine making (or DIY publishing), her initial exposure to the Manila art world had to do with bringing the aesthetics of zines to a gallery setting. Her interests, research or otherwise, lie in art and everyday experience, cities and spaces, and historical memory. She is currently preoccupied with her Masters Thesis, which documents the creative process of a comic strip about a dog with an affinity for Neil Young songs, whilst exploring the intersections of creative autobiography, artistic collaboration, emotional involvement in music and contemporary art.

Greig Burgoyne
"Bad drawing / paper cell" (2016)

Bad drawing / paper cell is a site-specific drawing performance presented as a film grafted onto the space that is the cell. It takes the notion of drawing as an act of covering and form of measurement, in an immersive act of attempted liberation. Measuring using rolls of paper, the film chronicles what could be seen as a bad day wallpapering a space, no assistants, paste or ladders just a desire to cover and negate the cell. Only stopping when exhausted, Burgoyne offers the viewer a spectacle of endurance undaunted by a failure doomed from the start. In his attempts to be free of the cell, he is potentially submerged in the paper as a result. The outcome is a film projected across the cell walls that unites the tension between the restricted, solid space with a fluidity and potential of the performative act. Consequently, the solid and static of the prison cell could be in doubt and liberation maybe indeed be possible.

Greig Burgoyne makes wall drawings, films, performances and installations that unite office materials ranging from post-it notes, highlighter pens and photocopy paper alongside process led, rule based repetition, endurance, accumulation and duration. Taking anomalies of the space, he seeks to test or expand alternative body/site relations with regard to space and thinking. The results in the form of, propose new dialogues and frameworks that aim to generate a condition of becoming, translation and flux instead of stasis, a site of experience rather than merely location. Greig Burgoyne was born in Glasgow, studied at the HAK Vienna and MA painting Royal College of Art London. Recent Solo projects include *Scapeland*s DrawingBox Belgium; *WhiteNoise* Centre for Recent Drawing London; *Gapfillers* Briggait project spaces 1+2 Wasps studios Glasgow; *Apparatus* L'Escaut Architectures Brussels; *FAX* Karst Plymouth (Curated by The Drawing centre New York). Forthcoming projects in 2016 include *WhiteNoise* the book published by Marmalade visual theory; Patricia Fleming Glasgow; La Confection Idéale Tourcoing France; Centre Culturel Balavoine France in collaboration with VerityDance company Brussels.

Yuequn Zhang
"How to be Naked in Bad Sulza" (2014)

Bad Sulza is a small town 20 minutes away from Weimar. There is a Toskana Therme, which is a complex of swimming pools and several saunas. On my first visit there in 2012, I was asked to leave from one of the sauna rooms because I did not know that it is generally forbidden to wear swimsuits inside saunas in Germany. I have never had the experience of being naked in a mixed gender public bath, as in China public baths are strictly divided by gender. This German sauna became a huge boundary issue for me, on one side of which lies my deep-rooted idea of nudity, and on the other side there are expressly stated rules of german saunas. So I performed an artistic practice in one of the sauna rooms of Thoskana Therme in Bad Sulza. As a performance intervention, I painted parts of my body into red colour with lipstick as if I was wearing clothes. In doing so I intended to experiment my limit of 'nudity' by painting my body with colours, satisfying my needs of being covered to feel secure on the one hand, and enjoying sauna without breaking the rules on the other. In this performance I presented a semi-naked body which is between states of being dressed and undressed. I am trying to create a space or a moment wherein my body neither be here nor be there, My semi-naked body shows not only the stage of in-between-ness, but more importantly, the stage of "beyond". I managed to get rid of social norms from both sides outside of myself, and to test, to develop and to discover my limit; to be close to myself.

Yuequn Zhang was born in Shandong, China. She studied ceramic design in Jingdezhen Ceramic University from 2003 to 2007. In 2010 she got the first master degree in Nankai University, majoring in mixed media and public art. Between 2012 to 2014 she further researched into public art and started to study in the MFA program 'Public Art and New Artistic Strategies' in Bauhaus University in Weimar, Germany. In July 2014 she got her second master degree in Bauhaus University. She is currently living and working in Tianjin, China. Her practice mainly focuses on how

people's consciousness and behaviors can be influenced by the social context where they live in, and the possible conflict in one's life when people move from one society to another. By reflecting her personal experience and dealing with the conflict that arose from cultural difference, she attempts to search for solutions to divergent social and cultural forces at work on her through her artistic intervention.

Debbie Millman

“Seeing Duff” (2013)

“I Stress” (2014)

“Beg For Forgiveness” (2012)

“Watching Beginners” (2011)

Debbie's elaborate doodles have more in common with Ed Fella's work than with editorial design. Though they are illustrative, they are not illustrations but wholly their own. They exist to demonstrate and illuminate, but their complication does not make them easier to read. It makes them significantly more emotionally resonant. These drawings are communication from the heart. And they are the bravest, rawest, and most honest form of communication there can be.

Excerpt from Debbie Millman By Paula Scher

Debbie Millman is a designer, author, educator and strategist. She host of the award-winning podcast “Design Matters,” Chair of the world's first Masters in Branding Program at the School of Visual Arts, the CMO of Sterling Brands, President Emeritus of AIGA, and a contributing editor at Print Magazine. She is the author of two books of visual essays and poetry.

Christina Yglesias

“Abridged Love Stories” (2016)

Abridged Love Stories by Christina Yglesias is a super-montage of eye contact between lovers in romance movies. Double takes, smoldering stares, and almost-kisses weave together a surprisingly intact narrative that reveals the conventions of the genre's visual language. The footage is drawn from one hundred years of Hollywood's history, with one archetypal film representing each decade. The score was performed by musician Nick Wang as an improvised score for the video's premiere at The Great Wall of Oakland on April 3rd, 2015.

Christina Yglesias is an American artist living in Oakland, California. Using video and installation, she appropriates found sources, providing new contexts for familiar imagery. Through process-driven editing, she subverts, reimagines, dissects, and demystifies cinema. Ultimately, she sees her work as a weapon against a media culture that doesn't have her (or your) best interests in mind

Jared Kelley

“Space Body” (2016)

You are a space body, a liquid, gelatine form delicately held together by gravity, carbon, and will. heated on a burner of amazing density and cooled on a cosmic wire rack, you are crisp and pliable, well done, but perfect golden brown, you are fluffy and substantive simultaneously. you are baked at 375 million degrees fahrenheit and chilled at absolutely zero for eternity.

Jared Kelley is a media artist based in Chicago, IL with a practice founded as a way to understand the tremendous loss, pain, and structural confusion of surviving chronic childhood emotional and physical trauma and understanding the patterns of generational traumatization, through absurdity, comedy, and futurism.

Song E - Yoon 윤송이

“circulation” (2016)

My art has three elements zeitlichkeit, extensivity and materiality. These elements explain the principles of the universe. My work embodies tension between the human and the natural, influence of gravity in our lives and natural energy.

나의 작업은 크게 시간성(Zeitlichkeit), 공간성(Extensivity), 물질성(Materiality) 세가지 요소로 구성된다. 이 요소들은 인간과 자연사이의 긴장감, 우리 삶 속에서 느끼는 중력의 영향과 같은 우주의 본질적 원리를 설명하고 있으며 우리의 일상적인 삶 속에서 이러한 원리를 찾아나간다. Circulation 은 공기의 순환과 저항을 통해 움직이는 에너지를 시각적으로 보여주는 작품이다.

윤송이 작가는 2008년 개인전 '야간산행' 을 통해 회화의 공간적 실험을 시도하는 작품을 발표하였다. 작품활동을 시작한 이후 한국, 미국, 인도네시아 등에서 개인전과 다수의 그룹전을 통해 작품을 발표하였다. 특히, 2011~2012년 지역을 대표하는 유망한 작가로 선정되어 부산시립, 서울 아코, 광주 시립미술관 에서 미술관 네트워크 전'비밀, 오차의 범위' 전을 가진 바 있다.

Minjung Lee 이민정

“blink” (2016)

The artist counted her eye blinks for a day from the minute she woke up in the morning till the moment she fell asleep at night. She blinked 12,225 times in total and typed and printed the same number of the word, blink, on paper to create a portrait screen. Possessing the sense of blindness, the screen that consists of a myriad of word lost images ostensibly, yet 12,225 blinks imply the accumulated light filtered through the approximately 16 hours of the artist's performance.

“점멸” (2016)

눈을 깜빡이다, 혹은 빛이 깜빡거리다 라는 의미의 수많은 blink가 모여 하나의 화면을 이룬다. 작가가 하루 중 깨어있는 시간 동안 총 12,225번 눈을 깜빡였고 그 회수 만큼의 단어를 나열하였다. 흰 종이에 검은 글자의 반복 패턴이 만든 이 회색 화면은 점멸하는 빛처럼, 보이기도 하고 보이지 않기도 하다. 텍스트는 표면 상 아무런 이미지를 가지지 않지만 12,225개 단어가 이루는 화면 이면에는 작가가 하루 동안 체험한 약 16시간의 빛이 담겨 있다.

Minjung Lee is a multidisciplinary artist who explores the relation between physical and psychological realm. She is interested in shaping mental space out of concrete structures in the form of sculpture, installation, photography, or book art. Her work has been shown at various venues and exhibitions including Attleboro Arts Museum(Massachusetts), Joshua Tree Art Gallery(California), London Analogue Festival(London), Barge House Oxo Tower(London). Lee received a MFA in Sculpture from Slade School of Fine Art (University College London), where she was also awarded Julia Wood Prize for excellence in articulating spatial constructs, and a BFA in Sculpture from Seoul National University in Seoul. She

currently lives and works in Brooklyn, New York.

이민정(b.1984)은 물리적 장소와 심리적 공간 사이의 관계를 탐구한다. 조각, 설치, 사진, 북아트, 사운드 등의 다양한 매체를 이용하여 보이는 것을 통해 보이지 않는 영역을 조각하는데 관심이 있다. 미국 메사추세츠의 Attleboro Arts Museum(2014), 캘리포니아의 Joshua Tree Art Gallery(2013), 영국 런던의 London Analogue Festival(2013), Barge House Oxo Tower(2012) 등 국내외에서 다수의 단체전을 가졌으며 뛰어난 공간적인 구조물의 표현으로 Julia Wood Prize(2012)를 수상한 바 있다. Slade School of Fine Art(University College London,) MFA Sculpture(2012)와 서울대학교 미술대학 조소과(2007)를 졸업했으며 현재 뉴욕 브록클린에서 살며 작품활동을 하고 있다.

Matthew B. Jenkins & Shawn Taylor
“The World’s Largest PDF” (ongoing)

We routinely search the Internet for any PDF file with “The World’s Largest” in the title or description. We download any resulting PDF file that is public and recombine those files into one new PDF file. This work is about scale and is inspired by Brancusi’s Infinite Column.

Matthew B. Jenkins is an Assistant Professor of Art at Metropolitan State University of Denver, USA, where he teaches courses in Internet Art, Socially Engaged Art, Performance Art and many other various “post-studio” practices. His work can be seen at b-jenkins.com and his student work is often posted on Instagram.

Shawn Taylor earned his BFA in Studio Art at Metropolitan State University where he studied with Matthew B. Jenkins. Shawn later earned his MFA in Sculpture from Virginia Commonwealth University where he focused his research on the relationship between the Internet and objects.

R. Prost

“Enchiridion No. 37” (2015)

“Enchiridion No. 48” (2015)

“Enchiridion No. 62” (2015)

These pieces come from a collection entitled "Enchiridion." The title "Enchiridion" was borrowed from a work by Stoic philosopher Epictetus (55 - 135 C.E.). The word enchiridion translates from the Greek as "in the hand" or "handbook". The Enchiridion of Epictetus is a compendium of practical advice and ethical precepts for living a moral life. This version is somewhat different. The pieces are comprised of instructions which have been gathered from a wide range of sources and reassorted algorithmically. The instructions arrive from everywhere – from toothpaste boxes to fire extinguishers, from microwave meals to electrical wiring diagrams. This abundance has been distilled into what is most useful and presented in simple, easy-to-understand doses, unfettered by common sense.

R. Prost

I was born and raised in Chicago. My background is in literature more than the visual arts. I have always been interested both in the visual aspects of language and the contexts in which language is found.

Early on, I began experimenting with typography and visual poems. My explorations of language led to making what I term "literary objects" -- small constructions of wood which incorporate words, thereby forming a new entity. Being interested in language inevitably leads one to the book, so I also make artist's books and book objects. I have been fortunate enough to have participated in a number of international exhibitions and have my work in private and public collections in several countries.

Ali Soltani

“Untitled” (2006)

“Un-titled” (2015)

Both works: Untitled-2006, and Un-titled-2015 address the fundamental questions of meaning and sufficiency in relation to a work. In Untitled, the appearance of an almost fully embedded zipper in white acrylic points to the dimming possibility of metaphor against an essentially tactile presence of the work in its blunt materiality. Alongside the larger question of thingness in art, “Un-titled” exposes the representational aspect of semantic signs hence the contradictions and credibility of a written message as a substitute for authentic truth.

Born in Tehran, Iran, **Ali Soltani** lives and works in New York. He is a principal of Soltani+Leclercq, an architecture and design firm since 1991. With his own firm and in collaborations with others, notably USA Group and with Gaetano Pesce, he has worked on award winning International projects and competitions. He has taught architecture and design at Parsons School of Design- NY, NJIT-New Jersey Institute of technology and Rensselaer Polytechnic Institute-Troy, NY. His writings on art and architecture have been widely published in the United States and Europe

Carolin Zöbelein

“I was here” (2016)

If you are using a cryptography system for communication and digital signing you have a unique fingerprint. In the analog life you are using your name to show 'I was here'. In the digital world you are using your fingerprint to identify yourself and your work.

“Signing” (2016)

GnuPG is a cryptography system for encrypted email communication which also includes the digital signing with a unique fingerprint for documents of every description. This fingerprint identifies your work and email address as the ones which belong to the right person.

Carolin Zöbelein was born in Germany. After reaching the Bachelor degree in physics at the University of Erlangen she found her passion for number theory, algebra and cryptography. Hence she started her studies of math and spends her time with the research of encryption algorithms and their implementations in open source software. In May 2015 she also started her career as an artist. Her aim is the connection and integration of scientific phenomena into artwork to bring the fascination of science to the people. In addition she makes every kind of artwork about math, cryptography, privacy and digital security.

Tanner Rhines

“Condention A” (2016)

My style, "Condention," is self defined as a psychological labyrinth. Creativity holds infinite possibility. I create these pieces to visually express my moods and thoughts over a period of time into a singular happening. In my eyes, art serves as an eclectic outlet for the public, to spark

imagination and wonder, but to also ponder our places in the world and the purposes that we follow. I hope someone viewing my art can see a bit of themselves in the visual life I've created, through character representation or by reflecting that we are all part of a world that we've created for each other. It's important that I focus on the collective, the overall quality and mood of the whole piece, and to blend how I feel internally with the external world. I live vicariously through my work, and through the stories my characters tell.

"Condention B" (2015)

Condention B is abstract life spreading and growing into larger abstractions.

Tanner Jackson Rhines is visual artist from Fairbanks, Alaska who specializes in black and white cartoon works, a style he refers to as Condention, self defined as a psychological labyrinth of visual life. He has exhibited nationally in America, and currently serves on the advisory board of Florida based startup DineSafe, a company that specializes in digitizing food menus for people with food allergies and dietary restrictions. Tanner is currently undecided on art school.

Carol Scavotto

"Andre' at the Easel" (2014)

Andre' at the Easel is one photo from the 1st generation of the Continuum project. I am fascinated with the creation of manmade human forms. 36 years ago I began a project that involved 8 life sized sculptural people, creating the 1st generation of the Continuum project. Their pseudo life activities were documented via photo's and a video. All that remains of the 1st generation are the family photos of the lives they led. Much like what is left of any of us after we are gone. Early in 2013 I began to create the 2nd generation of the Continuum. The two generations of a sculptural imaginary family are tied together through me, the artist. I become a sculptural member of both generations created 36 years apart. Both the generations are life-sized and are created with a variety of mixed mediums. Staying true to the human form, the sculptures have been created using stable but not archival materials.

Carol Scavotto is a multi medium artist, who lives and works in Rhode Island. The main theme of her art is identity, relationships and human instinct. Her work often incorporates several elements: 2D visual, video and performance. Working with collage has allowed her to push the boundaries of her work. These works develop slowly in a process of construction and deconstruction, images and objects intertwine as the work takes on an identity. Scavotto received her BFA from University of Massachusetts Amherst. In June 2014 she took part in Art Mora's residency program. In February 2015 she took part in Dacia Gallery's NYC intensive residency program. She has shown her art at Fountain Art Fair, Clio Art Fair, Fridge Art Fair, Affordable Art Fair NYC, The WAH Center and Call for Chelsea, establishing a presence in New York. Internationally Carol's is work has been shown with Dacia Gallery's Universal Art Project, Buenos Aires Contemporary at the Affordable art fair Amsterdam and in Korea with Art Mora at Art Busan

Leettoking 이상준

"Worship" (2015)

"Friendship" (2015)

"Trust no one" (2015)

인간의 내재된 반항심을 유발하는 작업이다. 나조차 설명하기 힘든 이름 모를 감정을 최대한 재연하여 관조자들에게 선사함으로써 무의식적인 반항심을 고집어 올리하고자 하는 방향의 작업이다. 이 방향은 나의 궁극적인 창작 목표와도 맞물린다. 전시를 통해 아직까지 이름이 붙여지지 않은 더욱 정제된 감정을 환기시키고자 시도할 것이며, 그 작품들이 정제된 감정을 느낄 수 있는 관조자들에게 말로는 표현할 수 없는 미묘한 감정을 부여할 수 있도록 할 것이다.

이상준

공학을 전공하던 도중 불교미술에 뜻을 두고 전공을 바꾸면서 미술을 시작 하였다. 전통불화기법만을 고집하는 과에서 조교를 할 정도로 말 잘 듣는 모범생의 탈을 쓰고는, 졸업 후에 교수님과 학회의 뜻과는 다르게 이단적인 작업을 진행하였다. 작업은 크게 둘로 나뉜다. 불경 속의 신과 친한 친구가 된 시선에서 세상을 바라보는 회화 작업, 그리고 인간의 내재된 반항심을 유발하는 디지털 작업이다..

Nicole Lenzi

"Conglomerate (Lichens)"

The Conglomerate (Lichens) series are 3D geometric construction "drawings" that grow out of their environment. I relate them to the growth processes of the lichen plant and the Tao. In these works, as in the Tao, male and female are interdependent. Similarly, lichens are two plants living together as a single unit; the fungus and the photobiot. Each needs the other to survive. These opposites grow together and spread. Lichens are site specific, flowerless plants forming where land borders water. Likewise, Conglomerates are built at odd intersections in a room; like where the floor meets the wall. Their environment informs their material and structure, creating a symbiotic relationship.

Nicole Lenzi's interest in nontraditional drawing began in an undergraduate course called Experimental Drawing. She takes a multi-dimensional approach that includes installations, 3D, relief, and 2D works. Eastern philosophy serves as a guide to propel works forward. Lenzi earned B.F.A. from Carnegie Mellon University in 1995 and an M.F.A. from the Maryland Institute College of Art in 2007. Recent shows include solo shows at VisArts in Rockville, MD and the John Fonda Gallery at Theatre Project in Baltimore, MD. She has also exhibited in Drawing Lines Across Mediums at Site: Brooklyn, Brooklyn, NY; and The Drawing Board at the District of Columbia Arts Center, Washington D.C. Lenzi also maintains a blog about contemporary drawing practices called Expanded.

Nicolas Vionnet

"Rock'n'Roll" (2014)

Nicolas Vionnet is fascinated by irritations: interventions that approach and create a non-hierarchical dialogue with the environment. This dialogue opens up a field of tension, which allows the viewer an intensive glimpse of both these phenomena. For his work "Rock'n'Roll" Vionnet combines an overpainted canvas with a inconspicuous old walking stick and a small rubber wheel. In doing so, he works with carefully selected materials and manages to merge different elements into a natural unit.

Nicolas Vionnet lives and works in the Zurich area. He graduated from the Hochschule für Gestaltung und Kunst Basel. He graduated in 2009 from the Bauhaus-Universität Weimar with a Master of Fine Arts degree after studying on the university's Public Art and New Artistic Strategies

programme. Vionnet has participated in various exhibitions at home and abroad since 1999, including at The Wilson, Cheltenham Art Gallery and Museum (UK), the LACDA (Los Angeles Center for Digital Art, USA) and the III Moscow International Biennale for Young Art (RU).

Francine LeClercq

"This Page Intentionally Left Blank" (2012)

Self referential by its implicit verbal description, "This Page Intentionally Left Blank" is a tautological work about nothingness.

Francine LeClercq

"There is no white picture. And there is no old picture. It is always a question of current experience and current perception."

- Rainer Borgemeister on Rémy Zaugg

Born in France, Francine LeClercq completed her education in interior architecture and fine arts with honors from the School of Decorative Arts in Strasbourg/ France. Recipient of the Ritleng Prize, she was invited to collaborate on works with the International architect/artist/designer Gaetano Pesce in New York. Her art work is grounded on the thematic of perception and has been exhibited in galleries and museums in Europe, Asia and the United States. She has had the privilege to see her work selected by eminent curators and historians such as Peter Blum/Peter Blum gallery, James Cuno/Art Institute Chicago, Lynne Warren/ Curator, Museum of Contemporary Art of Chicago, Maxwell Anderson / Whitney Museum, and Janne Siren/ Albright-Knox Gallery, to mention a few. She has lived in New York City since 1992, where along with art, she also practices architecture and design with Soltani+LeClercq.

Josh Sender

"Oy! On Time!" (2015)

A digital image from "Oy! On Time!", a solo show that was held in two parts. The first part took place on the web browser—where one can look privately, and the photographic truth of the images is obscured. The second part existed in a gallery space—as cheap xerox transfer prints, poor translations of the digital ideal. After the show, the digital images are viewed primarily as photographs of sculptural artifacts and not the digital fabrications that they are.

Josh Sender received his BFA from The College of New Jersey and is currently an MFA candidate at the Mount Royal School of Multidisciplinary Art at the Maryland Institute College of Art. Sender has been featured in solo exhibitions in Baltimore and New Jersey, and his work has also been included in group shows in New York, New Jersey and Baltimore. His work is published in the art magazines Pothook and Special Collections.

Stephanie Camfield

"Education" (2016)

This piece plays on the Detroit's teacher sick outs, declining education system, deteriorating city, broken society, school system bribes, poor economy, and how this will continue to affect the children. The figure is made up of quotes, some direct, some sourced, interviewed, or researched. The text is painted in the red, the color of fire and blood associated with power, war, and danger, opposing the emotions of passion and love.

Stephanie Camfield

I was a teenager living near Detroit when my nation's economy began to unravel. I, like others, witnessed a bustling metro area fall into a joblessness, material decay, and widespread human depression. I have always been motivated by a desire to help others, with my inspiration being Detroit, Michigan located in the USA. This is one piece from my Third World America organization — that displays the devastation that continues to plague Detroit and other urban areas. My hope is that this organization will create an ongoing documentation of the social problems that continue to plague America and other counties. As an individual living in America, I cannot enact sweeping social change. However, as an artist with an affinity for typography and a need to serve her community, I can produce works of art and a creative corporation that can bring attention to our most compelling social issues.

Michael Caci

"I wear my hear on my head" (2015)

This Photographic Print is derived from a book created by the artist in 2014. This book is titled "Searching May for Courage" and is a collection of collages with a somewhat sarcastic but curious interest in human evolution.

Michael Caci is a Seattle based artist. Born and raised in upstate New York, he began developing his artistic interests behind the camera. In Seattle he began painting and printmaking. In recent years he's combined these mediums into a collage based processes utilizing large format printers and a variety of media.

John Odonnell

"Pizza Hulk" (2015)

Photography Chris Randall

This is a photograph taken by photographer Chris Randall from a conceptual performance called Pizza Hulk. Pizza Hulk begins with the artists singing an endearing song to a frozen pizza. The box specifically says it is a "Pizza for one." The artist serenades the cooking pizza and when it is finished baking, the artist attempts to eat it with a hulk mask and and hulk gloves. The pizza is demolished and the masculine exaggeration the artist embodies is left hungry and messy.

John O'Donnell is a multidisciplinary artist and performer. His practice as a new media artist addresses artifice, awkward transitions, humor, gender and media representation through video, installation and performance. He is an assistant professor of printmaking at the University of Connecticut. He has created performance pieces for the Museum of New Art in Detroit, MI, Proof Gallery in Boston, MA, FluxSpace in Philadelphia, PA and SOHO20 Gallery in New York, NY. He has exhibited his prints at the Print Center in Philadelphia, the International Print Center in New York and Seoul Museum of Art in Seoul, South Korea. His videos have been exhibited at the Chelsea Art Museum in New York and at film festivals in Boston, Los Angeles, Minneapolis, Atlanta, Moscow and Saint Petersburg, Russia.

Joanna Wlaszyn**"HF#9 from HIDDEN F@CES SERIES" (2016)**

HF#9 from HIDDEN F@CES SERIES explores the overexposure of self-images, flooding today the social networks. This exponential phenomenon can be seen as a search for identity in the post-digital era. The series Hidden F@ces proposes to go against the current trends and to self-hide behind the veil of pixels. Made by using cross digital techniques, the hidden portraits are conceptually reconsidering the true value of stylish self-images.

Joanna WLASZYN is an interdisciplinary artist who comes from architectural background. Drawing on theoretical concepts indirectly involved in her work, Joanna Wlaszyn realizes hybrid artworks and installations. Her artistic practice demonstrates an active engagement with continually evolving post-digital culture. By merging various traditional and digital techniques, she explores different modes of perception based on various phenomena such as visual simulation, conceptual speculation or ubiquity and simulacra. Creating the possible interpretations of what's real, Wlaszyn's work melds the visual language and conceptual experiment in alternative representations. Her works have been shown internationally, including recently 12th ADAF Athens Digital Arts Festival and LACADA Los Angeles Center For Digital Art Snap to Grid Exhibition. Joanna Wlaszyn has studied architecture, art and new media design. She holds a PhD in Critical Theory of Architecture from University Paris-Est and a master degree MS in New Medias Art & Design from Ensci in Paris. She is also the author of scientific publications, which explore the multifaceted impact of digital technologies on the disciplines of art, design and architecture. Born in Poland, she lives and works in Paris.

Amy Kelly**"Flight" (2015)****"Assertion" (2015)****"Taking off" (2015)**

As tangibility becomes less desirable in our world, what happens to making objects?

We obviously still require actual things. I continue to be fascinated by objects and the ways in which they communicate.

Is an object a gift or a burden? In making sculptures out of temporary and found materials, I try to thwart permanence and involve time creating an object that is also an event.

Amy Kelly currently works from her Michigan studio and holds a Masters of Fine Arts from the Rhode Island School of Design as well as a Bachelor of Fine Arts from the College for Creative Studies. She studied with Ellen Driscoll, Jerry Saltz, Ron Jones, and Clifford Fears among others. Amy has exhibited widely and taught art history, ballet, time arts, and modern dance. From large installations, performances, or an assemblage quietly gifted to stranger, her work and practice strives to provoke humorous, thoughtful and ironic interactions. Amy's life is one of seeking and sharing, research and teaching: an artist striving to understand this world and herself.

Heidi Neubauer-Winterburn**"The Universe" (2016)****"Do Your Teeth Miss the Taste of the Sky..." (2015)**

Heidi Neubauer-Winterburn is an internationally traveled mixed media artist and documentary photographer who now makes her home in Denver, CO in the US. For more information, please see her website: www.heidineubauerwinterburn.com.

Frank Yefeng Wang**"The Drifting Stages" (2016)**

I work with the digital visual culture and our ecstasy of the superficiality in post-modern society. The fascination with digital virtual images for art making does not derive only from exploring the alluring possibilities, but also working with its problematic. The digital virtual world is cold and isolated but never lack of fun experiment. The superficiality of consumerism is absurd, spectacle, overwhelming, and ironically profound and effective. Both of them are the sequence of calculation for utmost efficiency. Both of them are the glamor and outrage inherent in the system of mathematical binary. Both of them are my biggest addictions and fear. My digital avatars are the products of this system of mathematical binary, and created as my personal incarnation. I am fascinated with my virtual characters because they eternally pursue a status of peaceful meditation but always end up as neurotic grotesques. The digital worlds I fabricate often appear as dramatic stages, and contain fragments from the real world I live in. They assist me with the process of exploration. My narrative is an uncanny complex of my Chinese foundational inheritance, a blurred memory of political outrageousness, and the extensive influence of Westernized consumerism. The juxtaposition of these seemingly contradictory facts reflects me as a Chinese who is immersed in the vortex of both a social and personal dilemma.

Yefeng Wang is a Chinese media artist. Hewas born in 1984, in Shanghai, China. In summer 2011, he finished his MFA studies in Art and Technology Department at the School of the Art Institute of Chicago (SAIC), and has taught digital related courses in the Department of Film, Video New Media and Animation as well as Art and Technology Studies at SAIC as an instructor until 2013. He currently teaches in the Art Department at Rhode Island College as an Assistant Professor.

Yefeng actively pursues his artistic career in both China and America, and continues think and work critically across the medias among Experimental 3D, video installation, Performance in Virtual Environment, and Art Game. Yefeng has had extensive experience exhibiting and working in prestigious venues internationally, which include InVisible (Co-prosperity Sphere Culture Center, Chicago, IL), Currents 2012, Santa Fe International New Media Festival (El Museo Cultural de Santa Fe, Santa Fe, NM), Hypercapitalism – East meets West (Herald Square, NY), Power of Copying (Xuzhou Museum of Art, China), Impersonal - solo exhibition of Yefeng Wang (HEREarts Center, New York, NY), There is A Body On Screen! (The Museum of Luxun Academy of Art, Shenyang, China), Post-photography (99 Art Space of Shanghai University, Shanghai, China), Myth and Mutation (Reverse Art Space, Brooklyn, NY), solo exhibition – I- generation (Hong Kong Art projects Gallery, Central Hong Kong), etc. He was also a residency artist and juried panel member in New York Artist Residency and Studios Foundation in summer 2013 and 2014.