

## Digital Culture:

The international Exhibition on Digital Culture

CICA Museum

July 22 - August 7, 2016

Opening Party: 5pm, July 23, 2016

컴퓨터, 스마트폰, 태블릿 등 디지털 디바이스의 대중화는 현대인들의 일상에 많은 변화를 가져다 주었다. 이는 단순한 취미나 행동의 변화를 넘어서 새로운 사고와 언어, 문화를 창조해내고 있다.

디지털 문화는 예술의 철학적 개념과 테크닉, 시스템에도 근본적인 질문을 던진다. 작가가 손수 만든 작품은 하나 밖에 없는 작품으로서 가치를 지니고 이를 바탕으로 예술 시장이 형성되어 왔다. 하지만 디지털 작품은 작가와 작품 사이에 디지털 매체라는 매개물이 존재하며, 이 매체가 가지는 특성이 기존 매체에 비해 작품에 큰 영향을 준다. 또한 작품은 편재성을 지니는데, 즉 하나만 존재하는 것이 아니라 여러가지 형태로 동시에 존재 가능하며 무한히 재생산될 수 있다.

CICA 미술관에서 7월 22일에서 8월 7일까지 열리는 “디지털 컬처(Digital Culture)” 국제전에서는 34명의 국내외 작가들의 디지털 아트, 사진, 설치, 영상 작품을 소개한다. 특히 Yuanliang Sun, Steven Hughes, McArthur Freeman, Sarah Sweeney, Jason Lahr, H. Cecilia Suhr, Brian Schrank, Peter Christenson 등 미국 미술대학 교수들이 다수 참여하여 국제적 감각의 최신 디지털 아트를 소개할 예정이다. David Van Ness는 자신의 얼굴을 다수 3D 스캔하여 디지털 자소상을 만들었다. 그의 작품은 디지털 파일 및 다수의 이미지로서 존재한다. 한편 Brian Schrank 교수는 3D 아트 게임을 통하여 사회문제를 재조명한다. 관객은 애플 워치와 가상 현실 디바이스를 통해 작품을 직접 체험해볼 수 있다. 한편 Katy Dresner는 침대를 이용한 인터랙티브 아트를 선보일 예정이다.

7월 23일 5시에는 전시 오프닝 파티가 있을 예정이며 국내 및 해외 작가들이 참석 예정이다. 전화나 이메일을 통해 예약 후 누구나 참여 가능하다. (문의: 031.988.6363, 수-일 10:30AM-5:30PM)

**Czong Institute for Contemporary Art (CICA)**는 1994년 김종호 작가가 김포의 작업실을 기반으로 손수 일구어낸 문화공간이다. CICA는 실험적인 아티스트들의 연구 공간이자 누구나 쉽게 현대미술을 접하고 생활 전반에 응용할 수 있는 열린 공간이다. 작가와 관객, 지역주민이 참여하고 소통하며 창작을 통하여 시각문화에 대한 안목과 비판적 시각을 키워갈 수 있는 창의적이고 편안한 공간이 되고자 힘쓰고 있다. CICA 미술관은 김종호 작가의 조각과 그림, 건축 및 국내외 유명작가들의 작품을 소장하고 있으며 기획전시로는 회화, 조각, 뉴미디어 아트를 중심으로한 현대 작품을 전시한다. 또한 예술 문화 교육 프로그램을 통하여 지역의 문화발전에 힘쓰고 있다.

**Amr Alngmah**

“Digital spiritually” (2016)

The Kaaba is a building at the center of Islam's sacred mosque( Al Masjid Al Haram ) in Mecca , it is the most sacred Muslim site in the world Every day Muslims are expected to face the kaaba when performing prayer . The philosophy of my conceptual work is Showing important thing and worth of others and influence them morally and spiritually . In electronic circuit IC is like the heart and the most important element in circuit as The kaaba represents to Muslims . All parts of the electronic circuit can only work if there is IC as the Muslims cannot do praying unless they turning their face to the Kaaba . In this work it has to represent this philosophy , Where i put a cube representing the Kaaba in electronic circuit and you see i Place Kaaba is the same place of IC , Thus merge the two ideas with each . This is Digital spiritually ...

**Amr Alngmah**

My name is Amr Alngmah. I am a Dentist and self-taught artist from Yemen, and I was born in Egypt 1982 and raised in Jeddah Saudi Arabia. I started painting at a very young age, Used different material as traditional , digital or new media .I participated in many art developed my technique and style, and exhibitions

**Yuanliang Sun**

“The Four Noble Ones” (2016)

The Four Noble Ones was created by using Processing, an open source programming language and environment for the visual arts. The four noble ones, in Chinese culture refers to the beauty of four plants (bamboo, orchid, chrysanthemum, and plum blossom) and their blooming seasons. Because of their symbolic natural characters, these plants also represent some of the best traits of humanity—righteousness, gentleness, modesty, purity and courage. The term “Four Noble Ones” has been used in Chinese art and literature since the time of the Song Dynasty (960–1279), and was later adopted by artists in neighboring countries. These programming generated images are rooted in my personal experience of living in an ever-changing world where different cultures, ideologies, and technologies intersect in multiple ways. Focusing on the expressive quality of brushwork and the power of abstract forms used in Chinese traditional ink and wash painting, my work seeks to explore how classical Chinese aesthetics can be analyzed and presented in a new way, and how traditional Eastern cultural values can be integrated into, and inspire our modern lives.

**Yuanliang Sun** is an associate professor of Graphic Design in the Frostic School of Art at Western Michigan University in Kalamazoo, Michigan. Originally from China, Yuanliang's work has been deeply rooted in his personal living experience and observations in both Western and Eastern cultures. His main research areas are the hand-crafted experimentation in design methodologies, the exploration of dimensional and spatial design elements, and the use of digital technology as a creative tool and medium for visual communication. His research projects have been presented and exhibited both nationally and internationally including AIGA Design Education and the Transnational Terrain Conference in Honolulu, HI, the 4th International Conference on Design Principles and Practices in Chicago, IL, the 12th Annual International Digital Media and Arts Association Conference in Orem, UT, Atlanta University Center in Atlanta, GA, Duke University's Power Plant Gallery in Durham, NC, and Fort Worth Community Arts Center in Fort Worth, TX. Yuanliang earned his BFA and MFA degrees at Eastern Michigan University and Michigan State University respectively. He has previously taught at Michigan State University, the University of Michigan, and Beijing Institute of Technology.

**Malgorzata Budzynska**

**"Stages of Life, 30" (2015)**

"Stages of life" is an ongoing series of digital graphics exploring the relation between emotions and the passing of time.

**Malgorzata Budzynska**

Jo An - visual artist and writer.

**Barbara Bryn Klare**

**"Neon Buddhas" (2016)**

I was staying at the W Hotel in San Francisco and I became entranced by the glowing buddha statue in my room, sitting atop the drink bar in my room. I drew him and then worked on the image in Photoshop. I have been collecting buddhas for some time. I find it fascinating the intersection of religion and popular culture, and how popular the Buddha is, even in the US which is mostly a secular society.

**Barbara Bryn Klare** is an artist at Marin Museum of Contemporary Art in Novato, California, 20 mins north of San Francisco. Barbara works primarily with rescued textiles, natural materials, and drawings, displaying in galleries and temporary spaces. Her work has been exhibited nationally and internationally, including Hive Gallery in Los Angeles, Site:Brooklyn, and Niagara Arts Centre in Ontario, Canada. She will be artist-in-residence at Icelandic Textile Center in November.

**Steven Hughes**

**"Birth" 2016**

Huldufólk are the hidden folk, trolls, fairies and folklore found in Icelandic culture. The faces in the rocks, hidden pools, smoking earth, and ever-surprising landscape influences some of the characters and mythology inherent in Iceland storytelling. Iceland is a sublime, surreal, and haunting landscape filled with mystery. The piece, "Birth," references this mythology and the story of the elf woman in distress during childbirth.

**Steven Hughes** received his training at Kent State University, earning an MFA in Visual Communication Design with a concentration in illustration. He operates a freelance art studio, Primary Hughes Illustration, and serves as Assistant Professor responsible for the Illustration program at Northern Michigan University. His work has been used by *The New York Times*, American Greetings, Toronto Blue Jays Care Foundation, Light Grey Art Lab, Case Western Reserve University, *Ohio Magazine*, and been displayed in numerous gallery exhibitions around the US. Recently, one of his paintings was acquired by director Martin Scorsese. Hughes' illustrations have won numerous awards, including a Silver Award from the Society of Illustrators of Los Angeles (SILA) in 2014, Merit Awards from 3x3 Magazine's Annual Show, *Creative Quarterly* 100 Best 2013, Art Renewal Center 2013/2014 International Salon Finalist, and a Silver Medal in painting from The National Art Museum of Sport. His work has also been featured in publications that include, *Illustration NOW! 5*, *AcrylicWorks: The Best of Acrylic Painting 2014*, *Drawing Inspiration* by Michael Fleishman, and *Infected by Art Volume 2*.

**Annette Elizabeth Fournet**

**"Anima / Persona Series: Esoterica" (2014)**

This series is based on the expression of the persona (external projection of self) and the anima (inner soul). The portraits were influenced in part by Symbolist paintings. Unfortunately, many of these artists painted from a misogynist fear of the equality of women with men and of women's sexuality. The elements of the Symbolist work that this series is based on the expression of the persona (external projection of self) and the anima (inner soul). I am interested in expressing the exotic, the spiritual, and esoteric qualities of women.

**Annette Elizabeth Fournet** has exhibited her photography in galleries and museums in France, Denmark, Germany, Greece, Hungary, Romania, Kyrgyzstan, Poland, Czech Republic, Slovakia, the Netherlands, Great Britain, Korea, and the United States. Her work is included in public and corporate collections such as the Bibliotheque Nationale, San Diego Museum of Photographic Art, Houston Museum of Fine Art, Prague House of Photography, New Orleans Museum of Art, and others.

Annette Fournet lives and teaches photography in Memphis, Tennessee and in Prague, Czech Republic.

### **Neil Daigle Orians**

#### **“Burly Saints: Julian” (2015)**

*Burly Saints: Julian* is a part of an ongoing project exploring queerness and religion, or seeing queerness as religion. I find photographs (mostly selfies or quick, candid shots) of men I find attractive, or men who are queer, and sanctify them, giving them a spiritual significance and importance. Religion heavily influenced my childhood, as did my queerness. The conflict between the two caused an anxiety that persists today. I'm attempting to celebrate my queerness and effectively worship it to overcome the years of socialization that comes with growing up queer in a conservative environment.

#### **“Tummy Tuesday (Remix 1)” (2016)**

*Tummy Tuesday (Remix 1)* is an exploration of how queer men use social media. The hashtag #TummyTuesday is used by many queer men to show off and celebrate their often pudgy and hairy bodies. What I find fascinating is how hidden-in-plain-sight the whole situation seems. Queer men use incredibly public social media sites like Tumblr or Instagram yet connect using language to create niche and overlooked cultures. I used a photograph I took in public mimicking the more intimate poses used for these purposes. The public, outdoor setting acts as a metaphor for social media, the pose of the subject being available for anyone to find if they look in the right place. I then edited it further to push the notion of a digital space.

**Neil Daigle Orians** (b. Chicago, 1990) is a teaching artist living and working in Hartford, Connecticut. He received a BFA in studio art from the University of Nebraska-Lincoln and an MFA from the University of Connecticut. Daigle Orians explores an interdisciplinary art practice, rooted in printmaking with sculpture, photography, performance and digital practices. His work has been nationally and internationally exhibited, having shown in venues across the United States, England and Egypt. His work is also a part of public and private collections.

### **Erin Smego**

#### **“Screenshot\_2016-05-30-01-31-48” (2016)**

This "photograph" is a screenshot of a photo of a sculpture that I have posted on Instagram. The actual sculpture is made of pipe cleaners, plaster, and acrylic. The sculpture comes alive when it is photographed pertinent to the digital age we continuously explore.

### **Erin Smego**

Smego lives and works in Chicago, Illinois.

She is a sculptor and painter who works mainly with lumber, concrete, and airbrush. Subjects she engages in include: persistence, awkwardness, peculiarity, embarrassment, embracing, gripping, falling (apart), isolation, separation, emptiness, hyper-optimism, and vulnerability. Elements of playfulness sometimes appear, and color (or lack of) is used to reflect emotion. Smego received her Bachelor of Fine Arts from the School of the Art Institute of Chicago. Erin has exhibited in the United States including the Elizabeth Foundation for the Arts in New York, New York 2014; Square Foot Art Basel Miami 2015; The Fulton Street Collective in Chicago 2013; The Greenpoint Gallery in Brooklyn 2014, Eighteen O Five in San Diego and more. In 2016 Smego was awarded the Edna L. Cushing Annual Memorial Prize in Elements of Abstraction a juried show at the St. Louis Artists' Guild and Collective in Clayton, Missouri.

### **McArthur Freeman**

#### **“Strange Figuration 2A” (2015), “Strange Figuration 6A” (2015) and “Strange Figuration 7A” (2015)**

Plump gestural shapes that are layered with skins, flaps, orifices, sacs, and appendages are features of my recent works. They allude to abstract patterns, human anatomy, and shapes found in nature. I use the body as a site for exploring the oddities of how identity is formed. Spliced together from bits and pieces of multiple sources, their surreal shapes are familiar but no longer recognizable. As hybrid forms, they are as much about the loss of identity as they are about the concoction of new ones. I develop these works from a daily process of experimental drawing. From those drawings, the works are then digitally sculpted, 3D printed, and sometimes cast in other materials such as resin or bronze. While exploring the edges between abstraction and figuration, they manifest as curious mutations, which are at once beautiful, grotesque, humorous, and sensual.

**McArthur Freeman**, II is a visual artist and designer whose work explores hybridity and the construction of identity. His works have ranged from surreal narrative paintings and drawings to digitally constructed sculptural objects and animated 3D scenes. His most recent works combine three interrelated emerging technologies: digital sculpting, 3D scanning, and 3D printing. Freeman's work has been published in *Nka Journal of Contemporary African Art* and has been exhibited nationally in both group and solo shows. Freeman earned his BFA degree in Drawing and Painting from the University of Florida. He received his MFA from Cornell University, with a concentration in Painting. He also holds a Master of Art and Design from North Carolina State University in Animation and New Media. Freeman is currently an Assistant Professor of Video, Animation, and Digital Arts at the University of South Florida where he continues to use digital tools to address traditional processes as he explores hybrid ways of making and thinking about art.

### **Helen Zajkowski**

### **“Friendship” (1995)**

Found objects, just like words, when disconnected, have little or no meaning as signifiers. By juxtaposing them in ironic ways, I create a new visual language that calls viewers to a new awareness and a new perception not only of what they see, but how they perceive it. The real becomes surreal and the surreal becomes real. Through my sculptures I deconstruct the universal conception of objects and create a new reality that is charged with irony and humor. By playing with objects, I invite viewers to participate in the psychological game where the viewers' imagination is challenged and they intuitively react to each piece. It is this reaction to the objects that makes the objects art and not the objects themselves.

### **Helen zajkowski**

Helen received her M.F.A. degree in 1994 from Mason Gross School of the Arts, Rutgers University of New Jersey. In 1992 Helen was awarded a fellowship from the New Jersey State Council on the Art and the same year she was also designated as a distinguished artist from among over one thousand artists. Her creativity was also recognized by Liqitex Excellence in Art grant from the United States, United Kingdom, and Mexico and by a Gold Medallion in painting category from Grumbacher. Helen is a mixed media artist and works in series. Her work deals with social concerns, where she brings out the humor and irony of our daily lives.

### **Sarah Sweeney**

#### **“Five down at Jökulsárlón” (2015)**

Iceland's tourism board describes their natural landscapes as a contrast between majestic mountains, picturesque lagoons, catastrophic glaciers, and raging torrential rivers. Close to a million tourists overrun Iceland every year hoping to capture and bring home these landscapes in the form of photographs. In the photographic series *Still* I explore the paradox that arises when hundreds of tourist bodies armed with cameras around their necks invade these remote landscapes hoping to capture a sense of wilderness, isolation, and untouched space. In this series I become the hunter following tour buses, shooting tourists, and flattening their bodies into a two dimensional space as they stream towards the waterfalls, glaciers, and lava fields. *Five down at Jökulsárlón* is constructed from dozens of images of the landscape combined with images of tourists taken at the same location. I move and rotate the bodies, digitally repositioning them like theatrical props or mannequins. In the supine position their bodies become vulnerable and suggestive of the aftermath of a disaster. The violent act that precipitated this disaster is unclear—the only weapon visible is the camera, wielded by the tourists and myself. In this moment the camera becomes the gun imbued with the power of colonialism to immobilize and bring home trophies from a land that is not one's own.

**Sarah Sweeney** received her BA in Studio Art from Williams College and an MFA in Digital Media from Columbia University School of the Arts and is currently an Associate Professor of Art at Skidmore College. Her digital and interactive work interrogates the relationship between photographic memory objects and physical memories, and is informed by both the study of memory science and the history of documentary technologies. In her work, she explores the space between information that is stored corporeally in our memory and the information that is captured and stored in memory objects created by documentary technologies including camera phones, stereoscopic cameras, and home video cameras each project makes tangible the deletions and accretions produced through our interactions with these technologies. She is the creator of The Forgetting Machine, an iPhone app commissioned by the new media organization Rhizome, that systematically destroys digital photographs each time they are viewed or refreshed to simulate the theory of reconsolidation proposed by scientists studying memory. Her work has appeared nationally and internationally in exhibitions at locations including the Orange County Center for Contemporary Art, the Los Angeles Center for Digital Art, the New Jersey State Museum, the Black and White Gallery, and the UCR/California Photography Museum.

### **Jie Xu**

#### **“Colorful Day” (2012)**

PART 1 : Imaging of the Ancient Painting Machine

Mainly mechanism structure principal : Ferris Wheel

I was amazed by in the different rotation derived of composed gears .Based on the mechanism of Ferris Wheel,I created this painting machine. Although a lot of gears could offer various rotation,but it also has the limitation of the direction of rotation and it seems antiquated and heavy.

PART 2 : Imaging of the Modern Painting Machine

Mainly mechanism structure : Rubic's cube

In order to make the machine clean, light and flexible while enlarge the painting area driven by the rotation from the whole body. I embrace the structure of Rubic's cube as the core body of the machine to replace the most of the heavy gears. And maintaining the formal Ferris wheel structure as the side painting guns.

PART 3 : Imaging of the painting ability of the Painting Machine (Animation)

The animation shows the components and how these components work together. The animation also showed what can this cute guy do. He is shooting, includes colored smoke,water,and the fireworks ! What a colorful day !

#### **“GROOF” (2015) Merging the ground and roof level**

This design is to use flexible space generated by duplicable structures from Kiyonori Kikutake Metabolism to help create endless and boundary less landscape as described in No stop City by Adrea Branzi.

The current proposal of governor island by west 8 has many drastic mounts that sacrifice much of the ground space.

Therefore, in order to make use of the public space, the design intends to remove the hierarchy through enlarging roof level area, trying to achieving "horizontality". In the meantime, multiple landscape infrastructure typologies are used to blur the edges of the ground and roof, providing broader and richer public space.

The design starts by digital visual analyzing the hill slopes and flooding zones in governors island and obtain areas with different potentials. The proposal uses different combinations of 3 types of arch structures as the primary structure to frame the horizontal space pattern which could adapt to the topography. Then it uses vertical bowls as the secondary structures which hang down from arches. The dome structure works as the tertiary structure to offer circulation and service space, both intersecting the arch and bowl structure.

**Jie Xu** is a Architecture, landscape and urban designer and currently working at SWA Group. Previous, he worked at several award winning international design firms including West 8 in Rotterdam, and AECOM(EDAW)in San Francisco. He has been involved in a number of international landscape projects including the world class projects such as West Kowloon Cultural District Park in Hong Kong; Rio Cali Park in Cali, Colombia; The Qur'anic Botanic Garden in Doha, Qatar and Hexi Fish-Mouth Wetland Park in Nanjing, China and Huangyang river wetland park in Zhuhai, China. Jie is also working as an artist not only in his architecture and landscape architecture projects but also involved both in digital and physical sculpture and other artworks. Jie was the honor graduate student holds a Bachelor of art from China Academy of Art one of the best art collage in China. He also get his Dual Master of Landscape Architecture and a Master of Architecture degree from the world top design school of University of Pennsylvania in the United states.

### **Rachel Sanfilippo**

#### **"Untitled (Site A)" (2015)**

Through visually rearticulating virtual, commercial, and domestic forms in her work, she provokes the viewer to question how these archetypes inform their experience of a space and structure. Blurring the boundaries between synthetic and organic landscapes allows her to search for moments where the illusion fails, emphasizing our desire for the unattainable ideal. Investigating the function of artificiality and the cultural construct of escapism plays out in the recognizable yet peculiar landscapes in her photographs. Her *Untitled (Sites)* series utilizes open sources of information databases, combining 3D modeling, and photo manipulation to create landscapes with environmental political structures placed against post-apocalyptic backdrops.

**Rachel Sanfilippo** (b. 1991) is a Chicago-based interdisciplinary artist. Her process has always had an image-based foundation, but the evolution of her process has evolved past the confines of 2D photography. The core of Sanfilippo's work has studied the thin line between illusion and reality, often times exposing where one realm ends and the other begins. This exploration has been rooted in searching for different modes of artificial representations of the natural, and how these can coexist in one space. Working in this way has allowed her to search for moments where the illusion fails, emphasizing our desire for the unattainable ideal. Through visually re-articulating virtual, consumer, commercial, and domestic forms in her practice, she blurs the boundaries between synthetic and organic landscapes and structures. Chicago is Sanfilippo's hometown, but she grew up in Westport, Connecticut, and returned to Chicago to complete undergraduate degree. She received her BFA from the School of the Art Institute of Chicago in 2015, and has exhibited in Chicago at Filter Gallery, Sullivan Galleries, and has images in forthcoming shows at the Springfield Art Association, Evanston Art Center, and Union Street Gallery this summer.

### **Thomas Graff**

#### **"MUFFIN TOP" (2015)**

My recent work conveys a form of portraiture, in my mind, portraits of food. Through this work, I'm looking to convey an emotional interpretation. Something deeper than just meals and ingredients. I'm storytelling of the effect and impact food has on our daily lives. I photograph digitally with commercial lighting, invoking a fantasy. Like fashion, these food products look posed & stylized.

### **Thomas Graff**

As an American artist based in New York City, I've worked as a fashion & lifestyle photographer and see first hand the combination of working in a fast-paced environment and finding affordable healthy food options. I am surrounded by food fast and fast fashion. All of this is physically and mentally draining & unhealthy, which is why I'm making this work.

### **Oscar Joyo**

#### **"Alchemist IV" (2016)**

Alchemist IV is the fourth entry of my alchemy/photoshop based illustrations first started in 2012 with Alchemist I. I attempt to out do the previous versions by introducing new elements through different rendering and colouring techniques as well as reliance within each ALCHEMIST iteration. Originally a head study, I grew fascinated with the portrait and wanted to add on to it by introducing a body for the head. I continued to make a full body abstraction with various patterns and limbs which were inspired by African & Hindi deities. I change the hands, which were inspired the gestures found in old Buddhist statues to slowly distance myself from continuous symmetry done in past ALCHEMIST paintings. This being far removed the other of my alchemy archive, I found this to be the catalyst in creating cultural based alchemy/photoshop paintings in the near future to understand other cultures and infusing them into a visual representation.

### **“Dial M For Monkey” (2016)**

Dial M For Monkey: Dial M for Monkey illustration was more of an exercise of what I enjoyed drawing, animal life. I seek to understand and investigate the emotional characteristics of members of the ape family in particular, chimpanzees. The approach isn't fair from what I traditionally do with a portraiture but more so focusing on creating a pop surreal motif with the red background and floating head. Specifically, I further applied the pop element with incorporating Gennedy Tartokovsky's M for Monkey character which influenced me to create my version of the character. We often forget the beauty of animal life and it's important to recognize their significance to our world.

**Oscar Joyo** was born in Malawi, Africa in 1992. At a young age, he was introduced to art by his mother but his passion grew through animation, comic books, video games and film. He moved to the United States in 2000 and lived in South Bend, Indiana where he continued to pursue art to serve as means of expression and communication. After graduating high school in 2011, he moved to Chicago to attend the American Academy of Art and explore the creative Chicago art scene.

Oscar graduated with a BFA in life drawing at the American Academy of Art in 2015. Technical training in traditional drawing skills from the Academy led him to find interests in professional illustration, graphic design, photography, and fine art.

He currently lives in Chicago and has been involved in many artist exhibitions around Chicago. He has also been a part of showcases outside such as The Society of Illustrators student exhibition in New York, Congressional Art Exhibition and Art Beat in South Bend, Indiana.

### **Jason Lahr**

#### **“Side Scroller” (2015)**

Side Scroller is a digital animation designed as a looping narrative. When played on an endless loop, the three lines of narrative text that crawl across the screen can be read in any order to create the micro story. Visually, the piece assumes the look of an 8-bit “side scrolling” video game with a digitized 8-bit version of Death's “Lack of Comprehension” as a soundtrack. The character in the narrative is unable to understand the information on the computer screen in front of him and this is intended as a metaphor for the complex navigation of masculine identity as formed by popular culture.

**Jason Lahr** received his M.F.A. in drawing and painting from Penn State University and his B.F.A. in painting from Clarion University. Since 2004, he has been represented by Aron Packer Projects in Chicago. Lahr's paintings combine darkly comic texts with appropriated images, creating shifting narratives of working class male identity as influenced by popular culture. The images are pulled from a wide range of popular and sub-cultural ephemera while the texts are fragments that suggest their excision from a larger story, and give the reader/viewer flashbulb glimpses at moments of narrative action. Centering on female characters that occupy positions of authority and male characters who are injured, inept, defeated, or perplexed by their dealings with women, the texts and images combine to form narratives which question the wash of expectations and assumptions we experience and create through popular culture. He is currently an Assistant Professor of Painting at the University of Notre Dame, in Notre Dame, IN, USA.

### **Diana Laurel Caramat**

#### **“Diving in Deep With Organized Celebration” (2016)**

‘Diving in Deep With Organized Celebration’ is a video diptych shot at multiple locations and digitally layered by the artist. On one side underwater footage from John Pennenkamp Coral State Park has the artist acknowledging the camera with a peace sign while in real life scuba gear. Atop that footage flashes another video, the artist's gesture repeats wearing a digital scuba mask while in her graduate dormitory at Cranbrook Academy of Art. The adjoining video is also of another underwater imagery, a close up of an ‘Pulsing Xenia’ coral sold at an exotic aquarium shop in Miami, Florida; the subtle acoustics of the store radio become the only clue of its artifice. The movements of coral's polyps opening and closing resembles the strip of video flashing on top it, the clapping motion of a group of senior citizens exercising along side a lake in the artists birth town of Talisay, Batangas in the Philippines. This artwork is the artist's reflection on artificial connectivity and represents the multi-tasked distractions of social media. The underwater sea environment becomes the artist's analogy for our digital existence, where we have evolved technology to allow people to become immersed in environments unnatural to them, a place where we can exist only as technologically dependent version of ourselves among artificially built communities.

**Diana Laurel Caramat** was born 1984 in Batangas, Philippines. She received her Master in Fine Arts in ‘Sculpture’ from Cranbrook Academy of Art in the United States, Michigan and also studied in VCUarts at Virginia Commonwealth University receiving two Bachelor of Fine Art degrees in ‘Sculpture & Extended Media’ as well as ‘Painting & Printmaking’. She is a multidisciplinary artist with a diverse interest in video, installation, sculpture, performance art and new media. She is also an arts manager, previously serving as Associate Department Chair for the Governor's School for the Arts and on the Board of Directors for the Norfolk Arts District in Virginia. She has recently exhibited her work at the Cranbrook Art Museum in Bloomfield Hills, Michigan, The Hermitage Museum and Gardens, in Norfolk, Virginia and the Virginia Museum of Contemporary art in Virginia Beach, Virginia. Permanent outdoor public artworks are in the collections of Operation Smile Global Headquarters and the City of Norfolk, Barron F. Black Library. More info available on her artist website: [www.DianaLaurelCaramat.studio](http://www.DianaLaurelCaramat.studio)

### **Kellie Spano**

### **“Writing the Body” (2014)**

This work is the documentation of a live 3 hour performance that occurred in St. Louis, Missouri at the Des Lee Gallery in 2014. The performance piece is inspired by the writings of Hélène Cixous, specifically the line from "The Laugh of the Medusa" that states, "woman must write her self."

### **Kellie Spano**

Born in the San Francisco Bay Area in 1990. Spano now lives and works in Dallas, Texas as an artist, educator and community organizer.

### **Samuel Domínguez**

#### **“Rats” (2014)**

“Rats” is a project consisting of a series of photographs and one video. Both photographs and video are based on films related to the content of the work. In the video we can see a dehumanized human eating. It is a rat eating his food. The content was triggered by Freud’s essay *Das Unheimliche*, and then an idea of the contemporary society, being characterized by a rat. In other words, humans are rats, rats are humans.

**Samuel Domínguez** (Chile, 1995) has been working in a wide variety of mediums since 2012, arguing that the materialization of an artwork depends on the idea, and not the other way around. From 2015 his work has been shifted into unexplored areas, touching themes such as dehumanization, future and trying to get rid of human ideals. His short trajectory was first recognized in 2015, by being selected to participate on an exhibition at the Contemporary Museum of Art (MAC) in Santiago, Chile.

### **PlantBot Genetics: Wendy DesChene + Jeff Schmuki**

PlantBot Genetics is a parody biotech corporation that satirically looks at the possible evolution of plant species due to the consequences of modern agricultural practices. Genetically modified food technology is so new that we have little knowledge of what long term effects it will have on those who consume it, the lands on which it is grown, what wide-ranging environmental impact may occur. Monsanto, our company’s most widely distributed PlantBot product, is named after the Monsanto Corporation, one of the largest suppliers and producers of genetically modified seed. Like a B-movie *Godzilla*, PlantBots are a hybrid of imagination, possibility, and reality.

#### **“Dueling *Attackartus PlantBot*” (2015)**

These PlantBots are so fierce and hardy that when PlantBot Geneticists find one, they immediately (at great risks to themselves) try to contain it in a sealed container for study. The *Attackartus* is a SuperBug specimen resistant to the inserted *Bacillus thuringiensis* or Bt gene in genetically modified crops designed to kill insects. It is natural that resistance builds with each insect generation yet our excellent team of entomologists is hopeful the *Attackartus* will be contained. These PlantBots are extremely aggressive and when placed side by side, become extremely agitated.

Canadian artist **Wendy DesChene** and American artist **Jeff Schmuki** began practicing as PlantBot Genetics in 2009. Wendy is part indigenous people of Canada and her father built an off-grid cabin in the thick forest of Ontario where the family has spent several months every year since she was a toddler. Jeff was raised in the Sonora Desert of Arizona, an environment of extremes that nurtured a unique relationship to the fragile landscape and a respect for limited natural resources and solar energy from an early age. PlantBot Genetics create installations, interventions, and collaborations that combine activism, research, and social space to foster discussion and generate action in the area of ecological awareness. By linking environmental issues to a diverse array of creative operations and tactics, DesChene + Schmuki extend the “knowledge of the moment”, demonstrates the fragile connection between the natural world and personal action, and offers simple, positive changes that can be enacted to increase sustainability -- an activity that can be replicated long after the artists have moved on.

### **Sean Smith**

#### **“Performative Learning 1” (2015)**

I use 3D printed sculptures in this performance to form dress elements that function as extensions of my body. Through them, I attempt to mimic and exaggerate daily parts of my identity in order to understand them more deeply and unlearn the gendered roles that I have had enforced on me. In this performance, the process of eating is dissected and reconstructed as a newly complex task that takes pain and patience to be relearned within the new boundaries of my body.

#### **“Performative Learning 2” (2016)**

This performance uses a 3D printed sculpture to limit my body and to cause me to relearn a common task, just as it does in *Performative Learning 1*. Unlike *Performative Learning 1*, this extension serves as a threat and punishment for using my body and voice in a particular range. As a queer person whose gender is, at times, ambiguous, where I choose to keep my vocal range is an active thought that influences how I will be seen and perceived.

**Sean Smith** graduated with BFAs in both Studio Art and Apparel & Textile Design from Michigan State University. Sean’s work explores gendered identity through performance and dress. “Fit is a constant, reoccurring theme in my work. I feel that dress (in all its complex elements that extend far beyond garments) never seems to fit me in all of the ways I need. Further, I have little context for how I am interpreted and how I should interpret my own identity. I exist in space and have to navigate

through it, so I need to see and understand my body in the context of space as I want it to be. Art allows me to create a space to observe myself. Creating exercises with rules is an essential part of my process. Rules provide a structure for the exercises as well as barriers to overcome. These barriers are often in the form of repetitions of pain and are built to last only as long as I can tolerate them. Through this pain, I look to understand the performative elements of my identity and unlearn forced roles. Ultimately, I look to learn new roles and establish a fully autonomous body.”

### **Kimberly Ruth**

#### **“Off White on Off White”**

Off white on off white is an experimental video made of purchased stock videos and sound effects and an original voice over. The imposition of a narrative—a futuristic story that travels through memories of a protagonist named Maria, whose remembered past is primarily a collection of corporate-owned images—questions the legitimacy of the archive as a means of obtaining a truth.

**Kimberly Ruth** is a New York based multi-media artist. Her work explores the failures and inconsistencies of language, especially in the digital age. Through text, photography, video and performance, she works to unveil, de-construct, poke fun at and critique the way words and images fail each other and their promise of an objective truth. She has recently exhibited at Galapagos Kunsthalle, Woodstock Center of Photography and SOMA in Mexico City. She has attended residencies such as LMCC Swing Space, SOMA Summer, Byrdcliffe in Woodstock, NY and Vermont Studio Center.

### **Matthew Keff**

#### **“Air Castle” (2016)**

Air Castle is a software driven visual about absurdity and nonsense. Built upon game development software the work pays homage to early 3D design aesthetics and looks at how people connect emotionally with objects and abstract concepts. Various items are placed in the scene randomly with basic physical properties flung about in space.

**Matthew Keff** was born in 1985 in the Hudson River Valley of New York, US. He received a BFA at the School of Visual Arts in 2007 focusing on experimental cinema. Since, he has worked on various projects including live projection and animation but predominantly displays work online, which has been featured on RNE Radio 3, Noisey MX and Feeel BTV. Matthew currently lives and works in Brooklyn NY, US.

I am interested in how people engage with objects in an emotional context. To explore this, I develop absurd scenarios in which the viewer must establish their own logic and meaning. Drawing my aesthetic inspirations from digital culture, I intend on creating dream-like and mesmerizing experiences.

### **Roc Parés**

#### **“His Master’s Voice” (2007)**

His Master’s Voice. A robot dog plays tricks and dances responding to “his master’s voice” which is no other than the analog recording of human voices and music playing on an old gramophone.

“his master’s voice”, an original Media Performance by Roc Parés was produced by “Robots at Play” Festival and premiered at Barndts Museum, Odense, Denmark, 2007.

### **Roc Parés**

If I were asked to define my work in a single word, I would call it interstitial. The concept of interstitial allows me to metaphorically refer to my passion for looking into the cracks and in-between spaces; places in which -in an almost imperceptible way- we can find examples of the fragility and relativity of what we sense, belief, think, do, say, or appear to be.

### **Woo Jae Lim**

#### **“The Flaneur” (2015)**

I place myself as a flaneur and try to observe and capture the traces and memories we can easily miss in the city. The Flaneur explores unfamiliar or trivial traces in the modern city and the other side of the aspect in daily life, having an objective view. By observing and registering, it reveals the duplicity and diversity of our surroundings.

**Woo Jae Lim** is a digital artist living in New York City. She spent most of her time in Korea and she moved to the United States in 2013. She received her BFA and MFA in Painting and Printmaking from Ewha Womans University in Seoul. She recently completed an MFA degree in Digital Arts at Pratt Institute in Brooklyn. She had her solo exhibitions in Seoul and St.Petersburg in 2012. She also has participated in many group exhibitions and shows in USA, Japan, and Korea. Recently, she works on video, interactive installation as well as photography by using diverse digital media.

### **Peter Christenson**

#### **“30 Seconds of Conversation at the Jute Cafe in Dundee, Scotland” (2015)**



Single-channel loop animation detailing 30 seconds of conversations through basic geometry. Made in Dundee, Scotland during Christenson's US-UK Fulbright Scholar award period at Duncan of Jordanstone College of Art & Design, University of Dundee.

**“Tate vs Overgate: Lessons in Consumerism” (2015)**

2-channel video loop documenting an uninterrupted 10 minutes of people moving through space at Tate Modern in London, England AND at the Overgate shopping mall in Dundee, Scotland. Made in Dundee, Scotland during Christenson's US-UK Fulbright Scholar award period at Duncan of Jordanstone College of Art & Design, University of Dundee.

**Peter Christenson** is a socially informed multidisciplinary artist and filmmaker originally from metro Detroit. He is co-founder of Left of Centre, a guerrilla-marketing firm and artist collective, and he is publisher of Null Set Magazine. Christenson has lectured, exhibited, and screened his work across the United States and internationally including venues like Sydney Non Objective, Museo Valenciano de la Ilustración y la Modernidad, the Armory Center for the Arts, and at festivals including Edmonton International, Detroit-Windsor International, and at Cinequest. He is the 2015 recipient of a US-UK Fulbright Scholar Award in Art & Design and is currently an Assistant Professor of Fine Arts at Washington State University.

**Christopher Thompson**

**“Ralph Fiennes (1995)” (2014)**

In Ralph Fiennes (1995), a torrent of a Hollywood blockbuster adapts a futurist narrative for the advancement of moist reality, in which the hierarchy between “real life” and “virtual reality” becomes obscured and or irrelevant. VR functions not only as an escape, but as a rapturous resolution for the new millennium, a means to an end for a world always on the brink of collapse. In the video, time has collapsed into a perpetual non-linear Hollywood trailer. The incessant drone builds to an elusive climax while the original dialogue from the film Strange Days is replaced by exchanges of apocalyptic revelations. Melodramatic and superficial, the subtitles borrow from various prophetic texts and blockbuster films, which in turn foreshadow the Fin de siècle.

**Christopher Thompson (1990), USA.**

Christopher spent his formative years online, using Netscape as his preferred browser. He graduated from University of Southern Indiana with Bachelor of Arts, majoring in Communication Design and Printmaking. He completed his Masters of Fine Arts at Sam Fox School of Design and Visual Arts at Washington University in St. Louis. He lives and works in NYC.

**Lynn Bianchi**

**“Prayer for the Dead” (2015)**

In A Prayer for the Dead, subjecting the body to the purifying power of water evokes ideas and feelings of renewal and cleansing. This project started as an impulse to communicate through water. It slowly took form in its attempt to portray the universal experience of release. Unexpectedly, the work mirrored rituals of which I wasn't aware, like the Buddhist funerals, where “water is poured into a bowl placed before the monks and the dead body. As it fills and pours over the edge, the monks recite: ‘As the rains fill the rivers and overflow into the ocean, so likewise may what is given here reach the departed’.”

**Lynn Bianchi** is a New York City-based fine art photographer and multimedia artist who has shown work in over thirty solo exhibitions and in museums worldwide, including the Tokyo Metropolitan Museum of Photography, Japan; the Musée de l'Élysée in Lausanne, Switzerland; CICA Museum, South Korea; Musée Ken Dany, Brescia, Italy; 21c Museum, Louisville, Kentucky and the Art Gallery of Ontario in Toronto, Canada. Her photographic art has been featured in over forty publications, including The Huffington Post and the Encyclopedia of Food and Culture in the U.S., Vogue Italia and Zoom in Italy, Phot'Art International in France, and GEO in Germany. Bianchi's work resides in numerous private collections across the globe, including Manfred Heiting's and Edward Norton's, as well as in museum collections including The Museum of Fine Arts in Houston, Texas; the Brooklyn Museum, New York and the Bibliothèque Nationale de France, Paris. She has recently exhibited in New York City at the Armory Show at Salomon Arts Gallery, in a two-person show at One Art Space, and in a two-person exhibition at Shchukin Gallery.

**H. Cecilia Suhr**

**“The Valorization of 'Like' Culture” (2012)**

This experimental video reflects on the forces that contribute to shaping collective aesthetic tastes in music. In doing so, it describes the potential scenarios whereby the subjectivities of musical tastes are shaped and controlled due to digital capitalism and the logic of the market. The eye symbolizes the constant surveillance on the web while the “like” button on social media epitomizes the paradox where our “liking” activities as a democratic expression subsumed under digital capitalism. “Like” is essentially a tool that embodies both choice and control. The movement of ropes and its disintegration infer that we are both chained and unchained in this digital era where control exists in a subtle, paradoxical way. It is also a symbol of the decentralized and connected nature of the web. The pyramid is the symbol of hierarchy, which is being re-created as a control mechanism. The Greek sculpture and building epitomizes the classical era where the beauty of control displayed in classical art serves as an ironic juxtaposition to this era's meaning of control. Finally, the video ends by implying how dangerous it is to have our subjectivities controlled in the digital era.

**H. Cecilia Suhr** is an Associate Professor in the Department of Humanities and Creative Arts at Miami University Hamilton and the Department of Media, Journalism and Film, Miami University, Oxford, OH. She is also a three-time award-winning interdisciplinary and multimedia artist whose work spans mixed media paintings, digital art, video art, sonic art, and music. Her work has been exhibited in New York City, Washington, D.C., Los Angeles, Cincinnati/West Chester, OH, Fort Thomas/NewPort Kentucky, Laurel, Maryland, and internationally in cities such as Moscow, London, Seoul and Tokyo. It has been publicly collected by the Marina Tsvetaeva House Museum in Moscow, NamSeoul University, Sisters of St. Paul of Charities, and KT Korea. She is the author of two academic books—*Social Media and Music: The Digital Field of Cultural Production* (Peter Lang Press, 2012) and *Evaluation and Credentialing in Digital Music Communities* (MIT Press, 2014)—and an editor and contributing author of *Online Evaluation of Creativity and the Arts* (Routledge Press, 2014). In 2012, she was the recipient of a MacArthur Foundation Research Award for Digital Media and Learning.

## 인터미디어

### “Perception.01” (2016)

When recognizing something, people understand and make decisions by grasping its relations and interactions with around. <Perception.01> is an artwork that presents questions about perception of human-being.

인간이 무언가를 인지할 때, 그 주변과의 얽혀 있는 관계와 상호작용을 통해 상황을 판단하고 확정 짓는다. <Perception.01>은 인간이 갖고 있는 인지에 대해서 의문을 던지는 작품이다.

인터미디어의 작업은 시각언어를 통해 일상 속에서 당연하게 받아들여지는 인지의 과정을 얘기하고자 한다. 관계와 맥락이 배제된 조형 요소들은 각자의 위치와 의미를 잃고 부유하는 객체가 되지만, 조형요소들의 위치의 변형은 움직임을 만들고 이야기를 만든다. 같은 공간에 다른 소재의 출현들이 또 다른 관계와 맥락을 만들면서 단편적이고 획일적이었던 의식들은 또 다른 의미를 부여하게 된다. 우리는 이러한 상황들을 변형, 왜곡, 반전, 과장, 확장시키며 인간이 갖고 있는 인지에 대해 의문을 던지는 작품을 기획한다.

## Esmeralda Kosmatopoulos

### “life and death of a smartphone” (2014)

life and death of a smartphone(Dramatized reenactment) is an installation that plays with the concept of technology anthropomorphization to investigate the new emotional relationship we have created with our communication devices. The artist applies the format and codes used by news TV reports to relate scenes of extreme violence and tragic human death in the analogue world to recreate the last 20% of battery-life of her old iPhone. Displayed in loop on the phone itself, the piece turns viewers into physical witnesses of the slow one-hour-long virtual agony of the phone leading to its death. The inclination to ascribe human qualities to disposable unanimated objects can be traced back to Antiquity but the modern anthropomorphization of technology has taken an all-new meaning, as communication devices are playing greater roles in our day-to-day lives, progressively becoming an extension of our own identity. Phones die over and over thru the course of their overall lifespan. While the linguistic twist helps us make more sense of technological evolution, “life and death of a smartphone” (Dramatized reenactment) questions their further implications in the way we think about technology and about death itself.

**Esmeralda Kosmatopoulos** is a multi-disciplinary conceptual artist working around language and identity.

Born in Greece, raised in Paris, she now lives and works in New York. Her work investigates the definition and construction of identities, personal memories, culture and collective histories in the post-Internet age. She places herself as a translator, building connections between past and present, physical and virtual and ultimately between one and another.

Her work was exhibited in galleries, institutions and public spaces in North America, Europe and Latin America including Kunsthall Charlottenborg (Copenhagen, Denmark), Künstlerhaus Wien (Vienna, Austria), AMA | Art Museum of the Americas (DC, USA), Palazzo delle Arti Napoli (Naples, Italy), Kunsthall Aarhus (Aarhus, Denmark). Kosmatopoulos also worked alongside socially charged entities such as the Organization of American States (United States) and the Museum Louis Braille (France) to create large-scale installations that raise awareness on social issues.

Her collaborative project with Sean Naftel, *Mastering the Art of Contemporary Art*, was exhibited at Kunsthall Aarhus, Denmark in the Spring 2016. Her upcoming exhibitions include a large scale outdoor installation at the MUBE Museum in Sao Paulo and a multi-location olfactive project with the Institute for Art and Olfaction in Los Angeles both in the Fall 2016.

## Kathryn Dresner

### “Telepresence” (2015)

Telepresence (2015) is a physical and web based installation on a bed. Upon contact with the mattress, visitors trip a sensor that initiates audio playback of dreamlike narratives through the pillow. The audio was sourced while the artist improvisationally browsed the Internet. A camera\* above the installation live streams at [katyresner.com/telepresence](http://katyresner.com/telepresence) enabling visitors to simultaneously exist in bed and online. \*Terms of Service may apply

**Katy Dresner** is a Detroit based new media artist. Using interactive installation, her work navigates the boundaries that separate our digital and real-life worlds. From doodling in KidPix to constructing elaborate layouts for her MySpace page, Dresner's adolescent use of digital media and the internet is a tremendous influence on her current practice. With video, sound, and interactivity she questions the fear that personal computers and smart devices are compromising our ability to identify with ourselves and engage with our communities. She creates non-traditional art experiences that encourage participation with and contemplation about our use of technology.

#### **Brian Schrank**

##### **"A Moment Free from Darkness" (2016)**

A Moment Free from Darkness is an art game about feeling empathy for a girl sold into sex slavery by her parents. Situations are presented through her subjective experience ranging from the hopeful to the horrific. The game has four acts that represent a cycle that repeats many times everyday of her life. The experience does not flow like a normal game. Each act feels distinct and demands cognitive work from players to thread one moment with the next and understand the game as a narrative whole. The game is played on four platforms sequentially to evoke an increasing sense of immersion through the first three acts (played on mobile device, desktop computer, and Oculus Rift 2, respectively) and a drop off of immersion in a final act of healing and recovery (played on the Apple Watch)

#### **Brian Schrank**

Inflatable Reality ( <http://InflatableReality.com> ) is an artist group based in Chicago, USA that blends tragicomic performance with experimental technology to create award-winning games and playful art. Inflatable Reality is founded and led by Brian Schrank ( <http://BrianSchrank.com> ) assistant professor and co-chair of the game program at DePaul University who wrote the book Avant-garde Videogames: Playing with Technoculture published by MIT Press.

#### **David Van Ness**

##### **"Self Portrait" (2009-2012)**

Created from multiple scans of the artist's head, scans of a highly polished sculpture and parts from another digital sculpture.

**David Van Ness** was born and raised in Dallas, TX. His father was a famous mathematician and his mother a computer scientist. David has been making art as long as he can remember. David earned his MFA from Cranbrook Academy of Art in 2013. Since then he has had a variety of jobs that eventually led him to teaching at Northern Arizona University. David has been part of many national and international exhibitions on 3D Printing including being invited to be one of the inaugural artists at the 3D Printshow in London.

In 2001, David created the original Stacking Cow based on a concept of a mass produced animal that would be easier to ship for consumption. That cow was built by hand using a toy cow and some two part urethane. In 2005, David was asked by a gallery in New York for 500 of the stacking cows. In order to produce that number David turned to a Dallas based medical design and 3D Printing Company. From that experience David became fascinated with the notion of material and subject when it came to a 3D print. He began exploring this notion if the physical print or the data file was the actual art. This would lead him to begin wondering what the point of 3D modeling was and if there was a native aesthetic to the medium of 3D printing. In 2010 while working at University of North Texas, David began experimenting with data bending, a technique taught to him by his New Media majors. At Society of Manufacturing Engineer's Rapid Conference David had a conversation with a small 3D Printing firm from San Francisco. The company agreed to print one of the experimental objects for David. "Glitched Dog Fight" would be the first of several 3D glitched models to be printed or carved. In 2011, out of interest in how 3D printing vs CNC carved would affect the resulting physical form David then had his "Glitched Trophy" CNC'ed at a firm in Norman, Oklahoma. David has been refining his glitching technique since these initial pieces. This refinement can be seen in the "Homage to the West/Glitched Buffalo". Not only was this piece printed for the Brown Symposium at Southwestern University in Georgetown, TX, it was also CNC'ed and is currently being coated and painted for exhibition in Dallas, TX.

David lives and works in Flagstaff, AZ. Though only 20 miles from the Grand Canyon it took him 3 years after moving to Flagstaff to visit the canyon. David was recently married in June 2015.