

## **Abstract Mind : the 2nd International Exhibition on Abstract Art - Part 1**

CICA Museum

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**Featured Artists 참여작가:** Peter Abrami, Pierre Ajavon, M. Sylwia Budzynska, Matthew Conboy, Molly Valentine Dierks, Julia Filipchuk, Stephanie Garon, Lei Han, Aaron Higgins, Wednesday Kim, Michael Koerner, Marina Koureli, Tuba Koymen, Ilonamarja Laine, Paul Lorenz, Eric Mack, Udit Mahajan, Beverly Ostrowiecki, Karolina Pach, Irene Pouliassi, Joe Strickland, Myriam Thyges, Anastasios Veloudis, Menthe Wells, Tanya Ziniewicz

### **Peter Abrami**

#### **“Stash” (2016)**

My compositions are made up of forms and colors that rub against each other, paintings that act as visual puzzles or games. I want my work to be active in the sense that the visual “whole” is always presented in parts, a perceptual puzzle for a viewer to shuffle and sort. My most recent paintings contain forms suggestive of bodily shapes; heads, eyes mouths and limbs pile up but aren't fixed into any logical semblance. Pareidolia is the means in which these paintings are activated and reveal themselves.

**Peter Abrami** was born in Brooklyn, New York 1985 . He earned a B.F.A. in painting at the University of South Florida (2010), and a M.F.A. in painting from University of Texas Austin (2015). Peter has exhibited paintings both nationally and internationally in both group and solo exhibitions. Select exhibitions include BRIC Brooklyn NY, The Royal College of Art in London, School 33 in Baltimore MD, La Guardia Community College Queens NY, David Shelton gallery in Houston TX, and Atlantic Center For The Arts in New Smyrna Beach, FL. Peter currently lives in Interlochen Michigan with his wife and daughter where he teaches art and art history.

### **Pierre Ajavon**

#### **“Magic Theater” (2016)**

Roll up, roll up to the Magic Theater - turn off your mind and listen to the color of your dreams...

**Pierre Ajavon** is video Artist, composer/arranger and sound engineer After sociological studies focused on psychedelic culture (Thesis: 'Influence of the psychedelic movement in contemporary culture'). Pierre Ajavon turns to video art and produced many experimental short films in wich he performs the video shooting, the video editing and music creation.

### **M. Sylwia Budzynska**

**“Keep Calm 1” (2017), “Loneliness”( 2017), “Always A Step Ahead Of You” (2017), “I Don't Know” (2017)**

### **Matthew Conboy**

**“GPN-2000-001175” (2016), “GPN-2000-001976” (2016), “GPN-2000-001138” (2016), “GPN-2001-000013” (2016)**

Digital Landscapes occupies a space between the analog and digital worlds. Each image begins as a photograph sourced from NASA's massive archive that belongs wholly in the public domain. The images, whether they are of astronauts John Glenn and Buzz Aldrin, the Earth, the Sounds of the Earth record cover, or the space station from 2001 are digitally manipulated to form cavernous canyons and cliffs. These echo naturally occurring phenomena like those found on Giant's Causeway in County Antrim, Ireland and reimagine the construction of digital images through the use of tens of thousands of individual pixel columns.

**Matthew Conboy** is a multi-disciplinary artist whose work focuses on movement, place, and identity. Conboy was born in Washington, DC and lives and works in Pittsburgh, Pennsylvania. He received his PhD in interdisciplinary art from Ohio University, his MFA in photography and film from Virginia Commonwealth University, and graduated from the Catholic University of America with a BS in architecture. He is currently working on documenting an abandoned building site in Changsha, China. Other recent projects include a conceptual portrait project in Beijing, documenting the Mean Centers of Population that are plotted at the conclusion of every US Census, transcribing the footsteps of Jackson Pollock while action painting, and exploring the world of Skatopia; an anarchist and skateboard commune located in rural southeast Ohio.

### **Molly Valentine Dierks**

#### **“Test Tube Baby #3” (2016)**

*Test Tube Babies* uses the language of industrialization (aluminum pours, wax beads for casting, spray insulation foam, construction materials, styrofoam) to explore the ambiguous and amorphous territory of human experience through a sensual, experimental, meandering process that counters mechanized productivity. This series is part of an ongoing quest to deconstruct and distill the formal and linguistic qualities of desire, conformity, and love using a collection of cherished commercialized and industrially produced objects, materials, and forms. To make *Test Tube Babies* I poured molten lava into abstract sand 'wombs'

I made using my hands and cups of warm water in a Detroit metal foundry. These castings were combined with objects gathered on hunts in liminal walking spaces like medians, parking lots, and construction sites. Culling, collecting, deconstructing, splicing, pouring, and spraying, glooping, sticking, and smushing a mixture of luscious textures, I created each work by embracing the uncertainty inherent in industrial processes that allow us to meld further with machines as extensions of our bodies. I am interested in the tense and generative space between function and dysfunction, as it applies to human relationships, technological progress, and objects designed to draw us in even as they are doomed to obsolescence.

**Molly Valentine Dierks** explores the expanding field of sculpture through her work across media (performance, installation, and digital media). Dierks received her BA in Behavioral Psychology from Dartmouth College, a Post Baccalaureate degree in Sculpture and Extended Media from Virginia Commonwealth University, and her MFA in Art and Design from the Penny W. Stamps School of Art and Design at the University of Michigan. She has participated in exhibitions nationally (including in New York City, Detroit, and Los Angeles) and internationally (Japan, South Africa). Her work has been included in exhibitions by such prestigious institutions as the Museum of Contemporary Art Detroit, University of Michigan Museum of Modern Art, the Kunsthalle Detroit Museum of Contemporary Art, and the Fort Worth Community Arts Center. Dierks' sculptures and installations have been featured in Southern Magazine, the Museum of Contemporary Art Detroit's 'Post Industrial Complex', the University of Michigan's site on digital media artists, and the Czong Institute for Contemporary Art's Art Yellow Book. She is currently an Assistant Professor of Fine Arts at Tarleton State University, and lives and works in the Fort Worth, Texas area.

**Julia Filipchuk**  
**"Element" (2015)**

With "Element" I wanted to show and explore the collision of natural force, destiny with willpower and choices made by men. A single person can sometimes seem vulnerable compared to their environment. But I think, that every small decision matters. The question is, whether or not one can shape his own reality, surpassing boundaries.

**Julia Filipchuk.** Born in Chernovitz, Ukraine, Julia Filipchuk studied Textile Arts and combined work of an art teacher with an artistic career before moving to Germany. There she studied Visual Arts, at the University of Applied Sciences Zwickau, and finally settled in Berlin as a freelance artist and art lecturer, exhibiting in Germany, Cyprus and Ukraine. Her works show a striving for a symbiosis of realistic and abstract art. Coexistence of nature and mankind in context with the processes of globalization and technological progress. Each picture is a carefully told story, between graphics and painting, with a focus on the visual and sensual impact of colour upon the viewer's perception and experience.

**Stephanie Garon**  
**"Inheritance" (2017)**

Inheritance combines materials with memories, exploring the limits of nature and connection. Organic forms are magnified to capture traces of time passing and the dichotomy of the visible world (concrete) mixed with the invisible memories of it (pinot grigio wine). Each body becomes both corporeal and social – an extension of what it's ingested. Beauty in the simplicity of the form and the metaphor of the imperfections emulate nature. The placement of the domes is tweaked to further represent entropy of time and physical space, a metaphor for the dichotomy of confinement and growth.

**Stephanie Garon** was born in 1972 in Washington, D.C. After graduating from Cornell University with dual degrees, Stephanie started building sculpture in 2004. Her sculptures have been featured in more than 30 international juried group exhibits, including shows at the Lubomirov-Hughes Gallery (London), University of Minnesota Museum, North Carolina's Visual Arts Exchange, Zenith Gallery (Washington, D.C), and The Baltimore World Trade Center. She currently works as an art teacher for MICA's Young People's Studios, The Walters Art Museum and Anne Arundel County Public Schools.

**Lei Han**  
**"Soundscapes" (2014)**

With the intention of observing and recording a new place and space through sound other than sight, "Soundscapes" explores the environmental sound around us that we often forgotten or ignored. What we consider as "background noises" in our daily life indeed formed our unique culture and identity. The recorded sound clips become the inspiration for the creation of the abstract audio/visual animations. This project provides the views a portal to the imaginative landscape where they are free to explore, make connection and imaging beyond. It also facilitates an experience for the views to awaken into their consciousness where sense of place and sense of self can be explored. Sound clips included in the video are: Early morning church bell from Montserrat, Spain; Rain at Llorenc del Penedes, Spain; A GPS sound from a trip around the Catalonia region; Ocean waves from the Balearic Sea, and Celebrations of the San Juan festival in June at a typical small Spanish village, Llorenc del Penedes. These sound clips were intentionally selected to represent the unique and universal identity of the Catalonia region.

**Lei Han** is an artist, educator and designer. Her work, often inspired by nature and everyday life, explores notions of perception, memory, transience and time. Fascinated by the influences of eastern philosophy in western art, especially in modern and contemporary art, her recent work aims for creating the cohesion between spirituality and creativity, as well as making new connections between the artist, viewer and object/subject. Lei's current work in experimental video, animation, interactive art and installation, has been exhibited at galleries, museums, and film festivals nationally and internationally. Including Shenzhen

& Hongkong Bi-City Biennial, China; the State Museum of Contemporary Art, Thessaloniki, Greece Biennale; D'CLINIC Studios, Zalaegerszeg, Hungary; cinema Cal Marçal de Llorenç del Penedès, Spain; Krannert Art Museum, Illinois; the Arts Center, St. Petersburg, Florida; The {Re}HAPPENING experimental art event, Black Mountain, NC; Asheville Fine Arts Theater, Asheville Museum and the North Carolina Visions program. Lei received her BA from Shenzhen University in China and her MFA from Memphis College of Art in Memphis, Tennessee. She is currently an Associate Professor and Chair of the New Media department at the University of North Carolina at Asheville.

#### **Rachel Hibbard**

##### **“Impossible Object #1” (2016), “Impossible Object #2” (2016), “Proof Impossible-Objects 2” (2016)**

These drawings build on a tradition of graphic inquiry optical illusions, their inconstant perspectives call our awareness to the act of interpretation itself. The work plays with the possibility that all space- public-private, inner-outer, natural-synthetic etc. – is a continuum, made as it is occupied, in either thought or form. The plane is a good place to explore dimensionality. As the delicate paper is distorted by paint and grows the worse for wear the paper becomes an object in its own right, taking my ideas for a ride. On it, this recursive, irrational survey of cubic forms has emerged, phasing between dimensions signaling the surprising potentials of each juncture.

#### **Aaron Higgins**

##### **“Karmic\_Lapse” (2014)**

Karma is the sum of one's actions in this and previous states of existence and is viewed as deciding one's fate in future existences. Karmic\_Lapse uses a camera feed that is processed live and abstracted into the imagery. The camera as both source and sensor allow an element of randomness and serendipity to exist as the viewer becomes part of the work. Viewers stand and move in front of the work causing a small library of videos to shuffle and be re-edited, a series of stills is captured and incorporated into the composition. The effect is one where imagery is altered and recomposed by virtue of one's presence and the act of viewing. Working digitally, with time-based media, I enjoy collaging video and source files together. Throughout the creative process, collaboration ensues between the medium and myself. Decisions bring about an exchange of cause and effect relationships as elements begin to emerge in the work. At the end of the creative process, further collaboration takes place as viewers assume a certain amount of control over the work by contributing their reflections, experiences, and interpretations. Art is a psychological phenomenon that can be empirically reduced to a subject's perception of a constructed sensory stimulus. As such, a work of art exists only in the minds of those that perceive it. This relationship between viewer and art fascinates me and has led me to investigate ways of incorporating the viewer into my work.

**Aaron Higgins.** Born in the U.S. and working in Oklahoma, Higgins earned BFA & MFA degrees from The Henry Radford Hope School of Fine Art, Indiana University, in his hometown of Bloomington, IN. Investigating time-based media as an artform through lens-based representation, digital compositing methods, and interactivity, Higgins explores abstracting source material into aesthetic expressions that focus more on experience than representation. His work has exhibited nationally and internationally, including exhibitions in: Chicago, Detroit, Houston, Indianapolis, New Jersey, New York, Portland (OR), Tulsa, as well as film and media festivals in Sweden, and the Netherlands. Aaron presently serves as Assistant Professor and Area Head of Digital Media in the School of Art, at the University of Tulsa, OK.

#### **Wednesday Kim**

##### **“Nobody Perceived Me Entering The Disequilibrium Room” (2015)**

The hidden forces of the unconscious mind blend with memories and incoherent mixtures from my subconscious mind, forming bizarre images like the world refracted through the prism of a schizophrenic mind.

**Wednesday Kim** was born in Korea, immigrated to America in her early teens. Kim is a multimedia artist whose work is in the medium of video, performance, installation, and sculpture. Her work has been shown in El Museo Cultural de Santa Fe (New Mexico, USA), The Lodge Gallery (Los Angeles, USA), "PULSE" NEW YORK contemporary art fair, Sinnerei -PILOTENKUECHE (Leipzig, Germany), "Tech Art Expo" / Atelierhof Kreuzberg, (Berlin, Germany), "8th Cairo Video Festival" / Medrar For Contemporary Art, (Cairo, Egypt), Oriel Davies Gallery (Wales, UK), "Digital Exchange" / Galerie U Dobrehó Pastyre, (Brno, Czech Republic), and more.

#### **Michael Koerner**

##### **“Sight & Sound” (2016), “Virginity” (2016), “Pulse” (2016)**

I am exploring tactually how we as humans play an active or passive role in what we personally or as a culture lose. These three entries are excerpts of a series of 30 drawings on this subject entitled Things We Will or Have Already Lost. Within the drawings, color is used as a metaphor for the spectrum of beauty that we lose. Each overlying digital drawing is initially created by hand with ink pen on paper in response to the typed topic and is comprised of thousands of lines that serve literally as a mesh barrier between the color, the targeted subject of loss and our visual perception. Conceptually, the mesh plays a much larger role; inviting us to explore and rediscover the subject of loss as we consider the implications of being physically or emotionally detached from what we lose even before it is lost. The 30 subjects themselves span the chasm between trivial and those dealing with mortality, hitting upon satirical, historical, anthropological and familial points along the way. The abstract drawing language is based around the idea or construct that drawing has only four directions, vertical, horizontal and two 45

degree opposing diagonals and never shall the same direction meet itself within a single drawing. Seemingly overly calculated, the reality of meticulously executing the work means that every line is a direct and improvised response to the adjacent line work.

**Michael Koerner** earned his B.F.A. in Printmaking from Herron School of Art in 1996 prior to embarking on a career in graphic design that led him from a local ad agency to undertaking visually based cultural and marketing research throughout the US, Germany and Slovakia. In 2000 he relocated to Scotland and earned an M.F.A. in Painting from Edinburgh College of Art. Michael remained in Scotland for another 5 years and combined his art practice with adjunct teaching in drawing and painting at Edinburgh College of Art and working at an art center for adults with learning disabilities. In the fall of 2007, Michael moved back to the United States. He is currently an Assistant Professor of New Media at Indiana University. Michael has been involved professionally in the arts for nearly 20 years and has a genuine, long standing record of utilizing an interdisciplinary and socially responsive approach. Satire is the thread that runs through the majority of his art practice. Michael's work has been internationally exhibited and recognized by Sothebys, Bonhams and Phillips Auctioneers and resides in permanent corporate collections in the US, Scotland and Northern Ireland.

#### **Marina Koureli**

##### **"AN" (2017)**

The prevalence of the ambiguous, the undefined over any border, shape or obvious meaning. A feeling of being somewhat broken, busy, asymmetrical, awake and alive but still - an abstract instance of an esoteric state.

**Marina Koureli**, born in Athens, Greece in 1991, studies -and experiments with- images and sounds.

#### **Tuba Koymen**

##### **"Quiddity" (2015)**

**Tuba Öztekin Köymen** is an artist, educator and designer who lives and works in the Dallas/Fort Worth Metroplex. She was born in Turkey and graduated in 1995 from the Department of Graphic Design at Bilkent University. In 1999, she was awarded an MFA in Photography and Digital imaging by the Maryland Institute College of Art. Köymen's art calls attention to human nature by offering candid scenes of everyday life through the media of photography, mixed media and photo based installations. Working across the gamut of photographic processes — from alternative to digital — Köymen art centers on issues arising from place, culture and social interaction. Her perspective is humanistic and universalizing; she regards these issues to be common territory for all human beings. Köymen has had solo exhibitions locally and internationally in museums and galleries including the Center of Documentary Studies at Duke University, Light Factory (North Carolina), Austin College (Sherman, Texas), and the Museum Center in Baku, Azerbaijan. Köymen has organized or assisted in the organization of exhibitions of photography and art — including the Istanbul Biennial — and has led or participated in workshops, collaborative projects, and group exhibitions nationally and internationally. Köymen taught as a visiting professor for spring of 2014 at Austin College in Sherman, Texas. Currently, she is working at the Kimbell Art Museum's Education Department as an educator and facilitator.

#### **Ilonamarja Laine**

##### **"Crossroads" (2016), "Flying Upstairs" (2016)**

My works "Crossroads" and "Flying Upstairs" are from the on-going series "The Mystery House". It is a surreal story of an old house that disappeared decades ago and made a sudden comeback in 2016. The house is at crossroads, doesn't know which way to go but finally finds it's way to upstairs. The story behind the house comes from real life. In the beginning of last year I started to research an old house that was built in the 1800's and demolished in the late 1970's. The house looked very unique in old pictures; geometric and big. I was thinking "what would the house look like today?". I never saw the building live (I was born much later), so that inspired me to create a new life for that old house. I've always been interested in a combination of drawing, text and photography. I drew different versions of the mystery house and took photographs of them. Then I made different backgrounds and cut and edited the photographs. The old house was now re-built; it came back in 2016, on a dark winter evening.

**Ilonamarja Laine** (b. 1986 Kerava, Finland) is a mixed media artist, who combines photography, drawing, text and sound. Her works have been exhibited internationally. In 2016 Ilonamarja's work was shortlisted in the International emerging artist award. Ilonamarja lives and works in Tampere, Finland.

#### **Paul Lorenz**

##### **"Penetration, 02-22-17 #3" (2017)**

With an education in Bauhaus architecture and fine art, **Paul Lorenz** has created a unique niche in the international art world: bridging the the principals and immediacy of painting, drawing and sound with the logic and volume of architecture. The three media are a balance of physical structure (wood, canvas, paper), visual structure (brush marks, scrapes, lines), and color, whether overt or atmospheric. Though the work floats between media, the process of creating the image is always the final subject. From his years studying and working in architecture, the drawings, paintings and digital images depict abstraction in its

purest forms, geometry and chemistry. By exploring the nature of materials, the compositions find completion when geometry defines their parameters. Lorenz exhibits with numerous galleries in the United States and Europe. As a member of Pintura Fresca, an international group of abstract artists, he has exhibited worldwide with past exhibitions in Australia, Singapore, Austria, United Kingdom and Sweden. His first solo exhibition in Europe was in Toulouse, France at Galerie Daniel Vignal in 2009. Lorenz was the only US resident to participate in the historic Realites Nouvelles exhibition in Paris in 2012 and 2013. Abstraction is not a style, but a state of mind...a way of thinking about action, time and circumstance, confidence and risk, boldness and subtlety.

#### **Eric Mack**

##### **“SRFC-7115” (2015)**

The most recent solo show was titled "Impossible Architectures" located at The University of North Carolina at Chapel Hill. Recent group shows include "Checkered History", Outpost Artist Resources, Brooklyn, N.Y. 2015; This Postman Collects, Clark Atlanta University Galleries, Atlanta 2016: "Hard Edged: Geometrical Abstraction and Beyond", California African American Museum, Los Angeles, California and "New Grounds" at The International Institute for Art & Theory, Mangalia, Romania.

**Eric Mack** (b.1976, Charleston) creates mathematically based renderings with a distinct post-modern twist. Works are informed with superimposed grids, patterns, and portals. Complex surfaces are created with paint, found objects, natural fibers, and synthetic substrates that explore the ever present systems that make up our visual world.

#### **Udit Mahajan**

##### **“Imaginary Numbers” (2017)**

Imaginary Numbers is an audio-visual piece inspired by concepts of quantum mechanics and neuroscience of free will. We are complex beings in pursuit of our interests, with abilities to generate options, weigh and choose from, in an ever-changing reality. If we are not the ones creating these choices, then our decisions lose the sense of free will altogether. It is not about which choice is better/worse/right/wrong then, but an attempt to free ourselves from the choices themselves, a reality where we exist, observe, feel, stay curious and evolve. The seemingly separated realities then organically flow and overlap, into a consciousness that appreciates and allows for believing in the unreal and imaginary. While observing life at a quantum level, phenomena like superposition, entanglement and tunnel effect, might provide explanations for intrinsic behavior of us in the cosmos. Several hypotheses on quantum consciousness propose questions on how and why we have phenomenal experiences, if problems of consciousness are hard problems or hard non-problems or non-problems, whether we are conscious humans with morality or really philosophical zombies. Neuroscience of free will studies the interconnections, as an effort to understand agency, moral responsibility and consciousness. Both domains of thought invigorate space for believing in complexities and mysteriousness of our reality, extra-ordinary scope for probabilities and perspectives, at different scales of observation and simultaneity, altogether raising questions, on choice, boundary and freedom. Such is a space that lends towards creativity, innovation, openness, intellectual adventures and meta-cognition.

**Udit Mahajan** is an experience-interaction designer, creative technologist and new media artist based in New York, with a background in electrical engineering from India. He is interested in the use of design and technology for multi-modal digital and physical interactions, narratives, experiences and interfaces. He graduated from MFA Design and Technology program at Parsons School of Design in May 2016 and since, has been working as Experience Designer at AV&C, teaching at Parsons School of Design and Learning Community Charter School, and involved in select projects with creative groups, labs and friends around the world.

#### **Beverly Ostrowiecki**

##### **“Twilight 어스름” (2015)**

Inspired by color, texture, and the artist Agnes Martin, I used precise measurement and attention to detail to create Twilight. In Twilight, the blue pigment exhibits high luminescence. Its atmospheric quality invites one to enter and pause. The sharp ink adds a fine grid that emerges up close and diminishes from afar. Twilight is the ephemeral time between day and night. Twilight explores spatiality with a porous grid that suggests and boundary and sides.

색상, 질감 및 아티스트 인 Agnes Martin에서 영감을 얻은 필자는 정밀 측정 및 세부 사항에 주의를 기울여 황혼을 만들었습니다. 황혼에서는 파란색 안료가 높은 발광을 보입니다. 그것의 대기 질은 들어가고 멈추기 위하여 사람을 초대한다. 날카로운 잉크는 멀리 떨어져서 나타나고 멀리 떨어져 나가는 미세한 격자를 추가합니다. 황혼은 낮과 밤 사이의 일시적인 시간입니다. 황혼은 경계와 측면을 제안하는 다공성 격자로 공간 성을 탐구합니다.

**Beverly Ostrowiecki** is an American artist born in Detroit and based in Ann Arbor. She works in watercolors, colored pencils and ink on paper. She received her BA in Communications and MBA from the University of Michigan and is self-taught in art. Her artistic role models include Agnes Martin, Matisse, Kwon Young-Woo, and Park Seo-Bo. "I paint and draw to express concepts of beauty, simplicity, and relationships." In 2012, she founded Glacialpool, a company and website with a mission to make, display and sell art that fuels life. Visit <https://glacialpool.com/artist/> to see more art.

**Beverly Ostrowiecki**는 디트로이트에서 태어나 앤아버에 있는 미국인 예술가입니다. 그녀는 수채화, 색연필 및 종이에 잉크로 작업합니다. 그녀는 University of Michigan에서 커뮤니케이션 및 MBA 학위를 받았으며 예술 분야에서 독학했습니다. 그녀의

예술적 역할 모델로는 아그네스 마틴, 마티스, 권영우, 박서보 등이있다. “나는 아름다움과 단순함 및 인간 관계의 개념을 표현하기 위해 그림을 그리고 그립니다.” 2012 년 그녀는 Glacialpool 이라는 회사와 웹 사이트를 설립하여 인생에 활력을 불어 넣는 예술을 만들고 전시하고 판매하는 임무를 수행했습니다. <https://glacialpool.com/artist/>

### **Karolina Pach**

#### **“About Me” (2016)**

The image is remarkable. This is something that can not be described any words. I cannot. Painting is for me a very intimate sphere. The words the emotions that accompany at the time of the formation of the image is impossible, because they are too strong and complex to describe it in words.

**Karolina Pach**, born on 1994 in Katowice, a third year student of painting at the Academy of Fine Arts. E. Geppert, Wrocław. The artist continually seeking its fully conscious painterly expression. One of the winners of the main prizes in the international drawing competition LABYRINTH. Participant of many exhibitions in Poland.

### **Irene Pouliassi**

#### **“Ashen Fleece” (2016)**

Ashen Fleece demonstrates the omnipresent lingering of the existential idea that sets the human existence as a vessel one incidentally fell upon, and thus has no conscious awareness of his ballpoint-sized place in the timetable of infinity. Pelts lying in the space are amorphous, colorless and unrecognizable, determined from their presentation and depend solely on their position in space. These empty bodies act as limits reincarnated in landscapes. The Flesh lying as an object of disintegration shows the viewer the realistic aspect of life. As subtle forms become transformed through boundaries of the human mind, the viewer is left with an epitaph for one's real material substance.

**Irene Pouliassi** was born in Athens Greece in 1989. Pouliassi's work is predominantly experimental, creating installations deriving from the principles of painting as well as sculpture. She has completed an B.A in Design at Akto College in Athens and in 2016 she received her Bachelor in fine arts (honours) from Fine Arts school of University of western Macedonia, Greece, having Harris Kondosphyris and Thomas Zografos as her main supervisors. She exhibits her works internationally and many times she was chosen to represent Greece in Biennale and International art fairs such as Incubarte international art fair, Spain and Tirana International watercolour biennale.

### **Joe Strickland**

#### **“Vandyke Landscape 1” (2011), “Vandyke Landscape 2” (2011), “Tree” (2012), “Sugar Factory” (2012), “Steamscape” (2012)**

These works are an exploration of process and personal balance. They are a willful departure from efficient image making. Typically my photographic interests involve a focused attention on observing and creating order within the frame. Architecture, one of the main sources of my inspiration, suits this obsession well. However, these images are a reprieve from those sometimes-constrictive parameters. By experimenting with less familiar subject matter and processes, I am able to better recognize strengths of the photographic medium that are not always readily apparent in today's world of instant gratification. Tree was made by converting a broken Polaroid Land Camera to an “instant” pinhole camera; Sugar Factory is a double exposure in a toy camera. Processes such as these take much of the control away from the photographer. I enjoy finding my own balance by creating and exploring an abstract world that seems to contradict the sterile, automated one we interact with otherwise.

**Joe Strickland** is an artist working in the photographic medium. His photographs are of minimalist, contemporary design utilizing line, depth, and balance. Strickland's work is exhibited internationally and has been featured in many juried, group, and solo exhibitions. He was also selected as a featured artist in Rich Community: An Anthology of Appalachian Photographers published by Sapling Grove Press. Originally from North Carolina, Strickland earned a Bachelor of Science degree in Technical Photography from Appalachian State University. He then worked professionally in commercial and retail photography for several years in the Charlotte area market before returning to academia to pursue an advanced degree. Strickland earned his Master of Fine Art in Photography from Utah State University in 2012. Now residing in Bristol, Tennessee he pursues his passion for photography along with a rewarding career in higher education. Strickland is Assistant Professor of Photography and Digital Media and serves as Chair of the Digital Media Art & Design department at King University where he enjoys advancing student's skills and knowledge in photography and art.

### **Myriam Thyès**

#### **“Sophie Taeuber-Arp's Vanishing Lines” (2015)**

Many works by the swiss artist Sophie Taeuber-Arp from 1940-1942 manifest a symbolism of war, persecution and flight. The animation, which combines 8 of her drawings with photographs from WW2, shows the connection and the discrepancy between Taeuber-Arp's activity and the world of war. The video thereby highlights a dilemma facing artists to this day, of making art in a time of injustice and violence. There is good reason to animate Taeuber-Arp's compositions, because movement and rhythm play an important role throughout her oeuvre.

**Myriam Thyes** is a new media artist from Switzerland, living in Germany. Studies: 1986-92 Academy of Fine Arts, Dusseldorf, with Prof. Nan Hoover. Since 1994, Thyes participates in exhibitions and festivals internationally. Fundings by: City of Dusseldorf, State of Northrhine-Westfalia, Swiss Federal Office of Culture, Swiss Arts Council Pro Helvetia, State of Luxembourg. AIR: Cité Internationale des Arts, Paris (1990); Glasgow, UK (2008); Styria AIR, Graz, Austria (2015). Awards: Depict Award 2005, Encounters Festival, Bristol, UK; MultiMedia Prize 2006, Avanca Festival, Portugal. Publications: UmBildungen / ReVisions (2007); Glasgow Styles / Magnify Malta (2012), both Kehrer Verlag Heidelberg. Artistic media: video art, animation, digital imagery. Realizes as well participatory media art projects.

#### **Anastasios Veloudis**

##### **“InMotion 2” (2014)**

“In Motion” is a series of digital images taken with my CANON EOS 500 digital camera. The project is a result of an experimental, unusual way of shooting images. Leaving aside any effort for a perfectly focused and framed shoots, the aim was to explore the outcome of non-ordinary effect, with unpredicted result of motion. This project is partially driven by my ongoing research on glitch effect and fault aesthetics, as well as monochromatic synthesis. The concept involves images taken in the nature, inspired by the contrast of land and sky. This body of work was inspired by my visit to the Axios Delta National Park on the west coast of the Thermaic Gulf, one of the most important ecosystems in Greece. Under the calming view of sea, river and trees, an underline battle of resistance of nature against pollution is taking place, leaving its traces in every direction. The deterioration has created a «pattern» of distortion incorporated by the environment, creating an altered contradictory scenery. In the macro-scale, our collective consciousness as humans has been affected in the same way. By incorporating a «polluted», negative way of thinking, our individuality has been progressively altered.

**Anastasios Veloudis** was born in 1980 in Greece. In 2013 he received his Master Degree in Digital Media Arts at the university of Brighton. Veloudis has already been included in various exhibitions including The Other Art Fair at Victoria House in London, in Phoenix gallery at the digital art festival in Brighton and Inspire Festival 2013 at the Macedonian Museum of Contemporary Art in Greece. He is currently working on collage and painting in an attempt to provoke the viewer to decode an unknown dimension of reality. He is guided by the belief that any kind of creation is a channel that influence in a deep unconscious level. His work reflects radical approaches of mind, body and spirit in an indirect narrative way. Veloudis currently lives and works in Brighton and London. Aiming to incorporate glitch into the practice of art, the work transforms something that should be discarded into source of inspiration. The visual disturbance of a digital error, becomes a container to catch the moment in motion; a brief, short-lived fault is kept forever.

#### **Menthe Wells**

##### **“The Californian Reclining Dude” (2017)**

“The Californian Dude” Imagery of artistic blending of expectations in a photographic montage actively shows steel and strength in portrayal. The beginning of the welded steel subject, first introduced as a key work in Synergy in Menthe Wells’ exhibition in the San Luis Obispo Museum of Art in California, began as a simple prototypal model of a reclining form. As every artist (perhaps) seems to portray a reclining figure at one time, this artist instead, portrays an emerging cultural symbol in the prototypal figure of a reclining form. Yet, the reclining form remains in metamorphosis within the photographic change evidenced in the montage as it is reaching out for strength in a new emerging environment. The photographic images combine to clearly state the symbolic subject in the expectations of Menthe Wells as an artist portraying a reclining form.

**Menthe Wells** is an international museum exhibiting artist whose interests are in multi-varied media of photography with light, form, and sound which are used to create artworks. Using synaesthetic techniques, the process allows all the senses to merge as metaphors in the creative process using photographic imagery, painting, sculpture. The recent European Tour of Solo Individual Exhibitions include University/Uniwersytet Marii-Curie- Skłodowskiej W Lublinie, University Zajezdnia Gallery, Lublin, and a separate Solo Exhibition in the Municipal Contemporary Art Gallery in Zamosc in Poland. Other Solo Exhibitions include Beverly Hills Sarir, San Luis Obispo Museum of Art SENERGY, The U.S. Lutz Museum, The Californian Brewery (largest art center in America), and The Laguna Design Center. Other exhibitions include University of Chiang Mai Museum of Art Thailand, The Shelfhault Gallery in the Shintaro Akatsu School of Design, Tampa Art Museum, The Jane Voorhees Zimmerli Art Museum and The Wadsworth Atheneum Museum of Art where Menthe created the first photographic sight- sound intermedia ever held at a museum. This year-long Event used music and art in the neuropsychological and psychophysical phenomena synaesthesia. Menthe Wells is exhibited in museums, worldwide, and extensively in international galleries. Midcareer, Menthe Wells currently is developing a “biblotec series” in photography, painting, folios and sculpture extensively in Asia: Korea, Japan, Hong Kong, Thailand, and Vietnam. Europe: Germany, England, Wales, France, Russia, Spain, Poland, Czech Republic, Ireland, Scotland, Greece, Italy, Holland, Belgium. Other: Australia, Mexico and in North African Arab countries.

#### **Tanya Ziniewicz**

##### **“Enchevêtré 1” (2016)**

**Tanya Ziniewicz** investigates subtleties of human interaction, imagination, and transience through a network of organic linear forms that are continually emerging, growing, reaching, and intertwining. Her images build and traverse paths between

observation and invention, logic and emotion, similar to a mind filled with thoughts that sprout and extend, curl and unfurl, tangled like a mass of unwound string or a clustered mound of roots. The forms are invented, stemming from things such as rhizomes, ribbons, neurons, or strands of muscle tissue. Tanya earned a BFA in Drawing from Cleveland Institute of Art in 2003 and an MFA in Printmaking from Rhode Island School of Design in 2006. She currently resides in Baltimore, MD and has been teaching at Towson University since 2008.