

Objectified

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Featured Artists 참여작가: Naama Attias, Brandin Barón, Oren Ben-Yosef, Courtney Campbell, Max Cleary, Erik Deery, Abdoul-Ganiou Dermani, Gary Duehr, Malcolm Easton, Melissa Eder, Ben Ehrmann, Richard Gabriele, Jessica Goehring, Kevin H. Jones, Bahareh Karamifar, Hanna Kim 김한나, Nenad Milcevic, Wu Siou Ming, Davide Monciatti, Purple Moustacho, Andrew Norris, Oryan Oren-Galster, Jorge Cases Oyarzaba, Thomas Ruggio, Carol Scavotto, Nathan See, Alix Anne Shaw, Paul Stapp, Ko Tzu-an, Merav Tzur, Lars Vilhelmsen, Charlie Wayne, Nayeon Yang 양나연, Jhou-Yu, Madeline Zappala, Mark S. Zimmerman

Objectified

칸트의 미학과 인간의 대상화에 대한 비판은 현대미술의 중요한 철학적 공간이 되었다. 칸트에게 목적을 가진 아름다움은 더 이상 아름다움이 아니었다. 예를 들어, 우리가 아름다운 자연을 바라볼 때 느끼는 “아름답다”는 감정은 목적이 없는 반면, 이성을 보고 느끼는 “아름답다”는 감정은 배고픈 것과 마찬가지로 목적성을 가지기 때문에 진정한 아름다움이 아니라는 것이다. 물론 포스트 모던 이후 시공간을 초월한 “미”에 대한 믿음은 사라졌지만, 서로의 치수 하나 하나, 주름 하나 하나에 신경쓰는 현 풍토에서 칸트의 시각은 진부하기보다는 오히려 신선하다.

하지만 대상화 (Objectified)가 주는 즐거움이 없다면 인생은 얼마나 무미건조하겠는가. 사람은 각자의 시선으로 세상을 바라보며 세상 전체를 대상화하고 왜곡하며 꿈을 꾸다. “첫사랑,” “이상형,” “연애,” “미녀,” “미남,” “사랑,” 이 모든 것들은 상대에 대한 왜곡이며 환상이다. 사람은 그가 속한 문화에서 환상을 공유하기를 원하며 점점 더 많은 사람이 그 환상을 공유하며 그 환상에 형태와 이야기를 만들어간다. 환상이 시간과 공간을 거치면서 그 거대해진 시선은 결국 사람에게로 돌아와 족쇄가 된다.

서로가 서로에게 대상화되는 과정은 전쟁과도 같다. 결국 서로의 환상의 충족을 위해 스스로를 대상화 해나간다. 결국 대상화의 과정은 사회화 과정과도 흡사하다. 여자로서, 남자로서, 자식으로서, 부모로서, 한국인으로서, 아시아인으로서, 각자의 위치와 나이에서 기대되는 모습으로 순응해간다. 결국 자신의 환상을 위해서 말이다.

-김리진 아트디렉터

Naama Attias

“Stretching Limits” (2015)

“Stretching Limits” is a video diptych. On one side the artist is seen wearing layers of leotards that reduce and restrict the body; on the other side a leotard is cut from the body to enable it to be released from these limitations. This project offers a glimpse into an inner look of the body. The video creates tension between revulsion from the body and reconciliation with it. I use gymnastics leotards which represent thinness, tenderness and discipline of the body, In order to force the body to be part of a regime that is alien to it. The Leotards allow me to examine my body which doesn't fit into the western ideal of beauty.

Naama Attias (b. 1989 in Jerusalem) is a visual artist who creates mainly using still and video photography. Graduate of Department of Photography of Bezalel Academy of Arts and Design. My subjects derive from my personal story to the collective, e.g. body image, journey etc.

Brandin Barón

“L'affaire Du Collier De La Reine” (2016)

In “L'affaire du collier de la Reine”, portraits of contemporary personalities have been reimagined into historicized, fictive spaces to create new dialogues about both our time, and that of the alternative environment. These compositions are “staged” through the process of layering my photographic and hand-rendered imagery with stock photography and digital textures. I utilize experimental printmaking techniques, especially in the play between different surface qualities of ink/paint/pigment. More at www.brandinbaron.com or [@brandinbaron](https://www.instagram.com/brandinbaron) (Instagram)

Brandin Barón is a visual artist and design historian. He currently is an Associate Professor of Design at The University of California Santa Cruz. He has been included in juried group exhibitions at Umbrella Arts/Fountain House Gallery, Artworks NYC (NYC, NY), Barrett Fine Art Center (Poughkeepsie, NY); Monmouth Museum (Lincroft, NJ); Art on 30th/Ashton Gallery, The Studio Door, (San Diego, CA); The Santa Cruz Museum of Art and History; Orange County Creatives (Laguna Beach, CA); Sacramento Art Center, Viewpoint Photographic Center (Sacramento, CA); Richmond Art Center (Richmond, CA); Artworks, Marin Society of Artists (San Rafael, CA); San Fernando Valley Arts & Cultural Center (Tarzana, CA); Verum Ultimum Art Gallery (Portland, OR), Columbia Center for the Arts (Hood River, OR); Core New Art Space (Denver, CO); New Bohemian Gallery, (Brainerd, MN); The Annmarie Sculpture Garden and Gallery (Maryland); Ellington-White Contemporary Gallery (North Carolina); Sulfur Studios (Savannah, GA); UC Blue Ash Gallery (Ohio); Meridian Street Gallery (Indianapolis); Metrospace, (East Lansing, MI); Spectrum/Miami Photo Salon 2015, Projects Gallery (Miami); Northgate Studio (Chester, UK).

Oren Ben-Yosef

“Necromancer 5 - Cerberos Cerberos Cerberos” (2016)

“Cerberos Cerberos Cerberos” is the fifth part of a series of video works titled “Necromancer”, in which images are conjured out of various found footages. With feedbacking the video through itself (no other video or audio effects are being used), each work becomes alien to its original imagery, in an attempt to challenge the eyes and ears of the viewers. In “Cerberos Cerberos Cerberos”, the original video, now lost within the artwork, is played into itself hundreds of times, shifting to the right with each start point of the loop. In an attempt to tap into mythologies and post-humanist enlightenment, all familiar scenery become monstrous.

Oren Ben-Yosef (37) is an artist, writer, animal rights activist and an art teacher. He has presented his videos and sound projects in several states, and is teaching video art in Israel. Oren has released different music albums, and his first book, "Behold the Beast", was published in Israel on 2015.

Courtney Campbell

"Executive" (2015), "Recluse" (2015), "Tradition" (2015)

My series entitled, Identity derived from the biological fact that the human brain can recognize an average of 10,000 faces. Throughout history many different aspects of their appearance besides their face have defined people's identity. How are people identified and/or objectified in present day? Commonly it's the brand and style of their clothing, whom they affiliate themselves with or the size of their paycheck. How were people objectified and identified in the past? Typically by their last name, their family's wealth or who was below them on the totem pole. When comparing the past to the present, not much has changed. Everything that biologically identifies you socially is not your identity. From hair and clothing styles; to brand of car and thickness of one's wallet; we are challenged everyday with the complex need to satisfy others with our fake identity. Social media, advertisements, the Internet, reality TV, movies and even cartoons inherently teach us to compare ourselves to others. So, with deep consideration are your views of others subjective or objective?

Courtney Campbell is a visual artist from San Antonio, Texas in the USA. Courtney has worked with ceramics, sculpting, painting, drawing, and graphic design but her true passion is photography. She has been actively practicing the art medium for 8 years. From 2011-2014 she attended the Art Institute in both Houston and San Antonio and earned her Bachelor of Fine Arts in Photography degree. She focuses on many types of photography, primarily fine art, documentary, urban exploration, photo-essay and still lifes. There are many themes throughout her work that aims to make viewers experience visceral reactions that are new to them. Her photography depicts the struggle and meaning of identity, childhood, fears and the creation of narrative fictional characters. Courtney draws her inspiration from artists such as Sally Mann, Jerry Uelsmann, Joel-Peter Witkin, Lori Nix, and Mary Ellen Mark.

Max Cleary

"Understanding Authentic Dwelling" (2016)

Understanding Authentic Dwelling is a single channel video poem written in the style of a self-help mantra and shot like a real estate tour video. It is about the relationships we have with the built world as well as those we experience within it. Where virtual home tour videos normally feature a finished space, staged to appear lived in, I created this video in an active construction site, where the skeletal architecture of future living quarters is all that inhabits space.

Max Cleary I was born in 1991 in Honolulu, HI and moved to Seattle, WA in 2011, where I currently live and work. I earned my BFA in Photomedia from the University of Washington in 2014 and have been exhibiting my work, most extensively in the Pacific Northwest, since then. I make works of visual fiction that allude to a space of perpetual incompleteness, where everything is always in transit and never arrives at its destination. Using the visual and conceptual languages of image production and construction, I explore how and why our conventional experiences, environments, relationships, and understanding come to exist and function - quite literally how they are built.

Erik Deerly

"Objectified No.1" (2017), "Objectified No.2" (2017), "Objectified No.3" (2017)

My series, Objectified, as a triptych created in response to CICA Museum's exhibition by the same name. Each image examines by exemplification the reduction of women to the status of a simple objects.

Erik Deerly is a multidisciplinary artist whose diverse range of works include sound, installation, video, instruction-based art, photo, and Net.art. His work has exhibited across the US, and in Asia and Europe. Reviews have been published in The Chicago Tribune, with features in ArtAscent, and Émigré. Awards include a SXSW 1st Place National Interactive Design Award, a Webby nomination, and a 2016 New Frontiers of Creativity and Scholarship Grant from Indiana University.

Abdoul-Ganiou Dermani

"Ega (Money)" (2014)

The video „Ega“ is about money. Money plays a central role in our daily lives, it has the power to change human life. People work hard to earn money and want more and more money. By money, we can do whatever we want, also, whenever and wherever. Money can build and destroy.

Abdoul-Ganiou Dermani was born in Agou-Nyogbo, Togo and was trained in Painting and Batik Art at the College of Arts and Crafts in Kpalimé, Togo. He currently lives and works in Stuttgart, Germany. His artistic practice takes on many forms, including Painting, Drawing, Mixed Media, Photography and Video. His work has been shown at ZKM Museum in the TIME is Love Screening in Karlsruhe, Germany, 2017; AVI Festival in Jerusalem, Israel, 2016; Pera Museum in Istanbul, Turkey, 2016; Electrofringe Festival in Sydney, Australia, 2016; Galeria H2o in Barcelona, 2016; Facade Video Festival in Plovdiv, Bulgaria, 2016; Sobering Galerie in Paris, 2015; Württembergischer Kunstverein Stuttgart, Germany, 2015; Hazard Gallery in Johannesburg, South Africa, 2015; Los Angeles Center for Digital Art in Los Angeles, 2014, among others. He has been earned numerous prestigious awards for his work, including the Best Video Art Prize at the 17 th Zoom Film Festival 2014 in Jelenia Gora, Poland.

Gary Duehr

"Aureoles"

With their radiant circles, these images of refuse playfully evoke the aureoles (diminutive of Latinaurea, "golden") or halos in paintings of sacred figures. In Christian paintings, a luminous cloud would envelop the whole body or just the head, where it would appear as a round halo or nimbus—a kind of crown. These photographs of trash bins, however, look down instead of up, toward the earthy, random debris at our feet. They are closer to profane than sacred.

Gary Duehr has been chosen as a Best Emerging Artist in New England by the International Association of Art Critics, and he has received an Artist Grant in photography from the Massachusetts Cultural Council. His work has been featured in museums and galleries including the Institute of Contemporary Art, Boston, MA; MOMA PS 1, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; and Museo Nacional de Bellas Artes, Havana, Cuba, as well as exhibitions in Tokyo, Venice, Stockholm, London and Barcelona. Past awards include grants from the LEF Foundation and the Rockefeller Foundation. His public artworks include a video artwork for the Canadian subway system; a photo installation funded by the Visible Republic program of New England Foundation for the Arts, and a commission from the MBTA (Massachusetts Bay Transit Authority) for a permanent photo installation at North Station. Duehr has written about the arts for journals including ArtScope, Art New England, Art on Paper, Communication Arts, Frieze, and Public Culture. Currently he manages Bromfield Gallery in Boston's South End.

Malcolm Easton

"Harvest" (2013)

This work is part of a series that draws on my collection of found objects and scavenged materials. I create temporary assemblages that exist only for the purpose of being photographed. In this case, the water-filled balloons keep their shapes only briefly. I use light to emphasize the physical reality of my subjects and evoke a tactile sense. My light source is transitory. Reflecting sunlight onto my subjects from a handheld mirror, and triggering the camera by voice command, I capture a moment that is unrepeatable. My prosaic objects are transformed, existing briefly in the world of light yet surrounded by the void.

Malcolm Easton is a photo-based artist from Berkeley, California. His work has been shown internationally and in exhibitions throughout the United States. Recently he shared a two-person show at the Viewpoint Photographic Art Center. His work references our consumer-oriented culture, in which many things are acquired and soon set aside. These objects--typically stained, dusty or patched--carry hints of their connections to the lives of their former owners. His studio work depends entirely on sunlight.

Melissa Eder

"Sense of Herself (Pink Plastic Gun)" (1995-present)

I use photography as a medium to explore notions of female identity, popular culture and kitsch. "Sense of Herself" is an ongoing photo-based work that I started in 1995. It is an installation that consists of over 750 images ranging from a photograph of a pink cupcake, a can of TAB, a package of ground meat, and a pink plastic baseball bat. The objects were gathered from 99 cents stores, malls, fast food shops, bodegas, and thrift shops. All objects, however mundane each may seem, convey a certain beauty as well as a personal and pop cultural relevance to me. "When I was about three or four, I went with my family to see a Pop Art survey show at MOMA in 1967. I can recall my parents pointing out a sculpture of French fries and a painting of a piece of cake. When I got back home to New Jersey, I painted a picture of a piece of cake with a cherry on top. I thought it was great that you could look at everything as art. I guess I still believe that notion to a certain degree. Of course now, I acknowledge the layers of complexities of meaning(s) that create Western culture on both a personal and larger field."

Melissa Eder's work explores notions related to female identity, popular culture and kitsch. She received her B.F.A. in painting from Parsons School of Design and studied with Sean Scully and a M.F.A. in combined media from Hunter College. She has shown in such venues as the Bronx Museum, the Aperture Foundation, the Humble Arts Foundation, the Satellite Art Show in Miami, in Germany, Korea and in London. Her work was reviewed by the New York Times, Feature Shoot, the Huffington Post, and others. She lives in New York City and works in Brooklyn as an artist in residence with chashama.

Ben Ehrmann

"Pink Face Series" (2016)

My practice challenges both my physical and emotional capabilities to communicate the subconscious and the preposterous. The performance arranges my body as the armature and moves to realize the potential of the materials. The questions, though often abstract, have developed from memories of psychoanalysis, intuitive behavior, and social constraints. My work embodies a complex narrative that broadens my present interpretation of the courageous, and at times, humiliating acts.

Ben Ehrmann's performances challenge his sense of self and surroundings by taking uncomplicated acts, such as chewing bubble gum, hula-hooping, or blowing soap bubbles and fully exploiting their potential. Though serious in intent and investigation, his work embodies colorful humor and lighthearted self-mockery. "I regard art making as an opportunity to take risk," Ben states, "...to place myself in an uncomfortable situation and explore what visceral reactions arise." His Pink Face Series, which began as a nonsensical attempt to blend in with his environment, materialized into an ongoing body of work that challenges American consumerism, gender biases, and cultural "norms". Ben is a student in the MFA program at University of California, Davis, in Davis, California.

Richard Gabriele

"Idol No. 3" (2016)

Idol No. 3 evokes the timeless quality of an ancient god while representing the likeness of a celebrity. The Idols are rendered with a level of detail and clarity found in the idealized Egyptian portraits of antiquity and respond to the tradition of celebrity portraiture pioneered by Andy Warhol and inherited by artists such as Chuck Close, David LaChapelle and Jeff Koons who address the cultural obsession with objectification and consumerism of Pop icons in the 20th and 21st Century.

Richard Gabriele is an American artist from Philadelphia, Pennsylvania. Receiving various awards, his paintings have been exhibited in numerous museums. Gabriele's art has been the subject of high reviews including an essay by eminent art historian Peter Selz comparing his work to 20th century masters such as Graves, Marc, Rothko and Klee.

Jessica Goehring

“Amanda Bynes In White Wig” (2014)

Jessica Goehring is a multi-media artist whose work focuses on themes of consumerism, feminist identity, gender politics and social media. Amanda Bynes in white wig is a photograph of the actress taken by paparazzi at a moment of extreme vulnerability meant to make her appear unstable. It exposes our cultures fascination with portraying women as fragile and broken. I re-worked the image to create a transcendent, ethereal moment, meant to elevate the original photo; Ideally giving back power to the actress.

Kevin H. Jones “Placebo 3” (2016)

Kevin H. Jones currently resides in New Orleans, Louisiana. Kevin has degrees from Virginia Commonwealth University (BFA, Painting and Printmaking), The University of Texas at Austin (MFA, Painting) and Yale University (MFA, Design). Over the past four years within Kevin's work, one can see transitions in and synthesis of media including painting, video, physical computing, and more recently, 2-dimensional digital prints. Through this synthesis of media, the conceptual investigation of the natural world through charts, diagrams and systems is a constant theme. His early work used solar energy to power a fictional television station, while more recent work uses sensors to create an interactive video installation that questions entropy. Kevin has exhibited throughout the United States, Asia and Europe and his work has been featured in ID Magazine, Idea Magazine, Neural Online, The New York Times and MSNBC. Most recently, he has exhibited his work at Art Lab AKIBA in Tokyo Japan, Stasjon K in Sandnes, Norway, Ginza Geijutsu Laboratory in Tokyo, Japan and 1708 Gallery in Richmond VA. Kevin was recently awarded Board of Regents ATLAS grant 2011-2012, The Louisiana Division of the Arts Artist Fellowship for 2009-2010; the Louisiana ArtWorks, Studio Residency Program 2009-2010; AIR, Residency, Stasjon K, Sandnes, Norway 2008; the KAT Fund, Houston Contemporary Art Museum 2006 and two Virginia Museum of Fine Arts Fellowships 1995, 2000. He has taught at The University of North Carolina at Greensboro, The University of Oregon, The University of Pennsylvania and currently is an Associate Professor in the Newcomb Art Department at Tulane University.

Bahareh Karamifar “Untitled” (2016)

In this series of photography, my attempt was to challenge objectification of spirituality and religion. I rearranged all meditation objects which existed in a real meditation place to create my own way of practicing meditation as a revolutionary act, and to question conventionality of those practices. We, as human beings are sometimes more attached to the objects of a spiritual path and a religion rather than seeking the truth. We tend to follow rituals and certain settings in order to practice spirituality. We rather not to see out of box and understand the essence of spirituality.

Bahareh Karamifar was born in Shiraz, Iran in 1984. In the summer of 2008, She received her B. A in Graphic Design from University of Art located in Tehran, Iran. She completed her M.F.A in Studio Art in painting in 2014 at Michigan State University. In Fall 2014, she began her M.F.A in Sculpture with a graduate fellowship at University of Florida in Gainesville, FL. Karamifar has exhibited nationally and internationally including shows at Eli and Edythe Art Museum, Cowel House and (SCENE) Metrospace in East Lansing, USA, Loosen Art gallery in Milan and Giulio Cavazza gallery in Bologna, Italy, Club Solo in Breda, Netherlands, and Nami Gallery in Tehran, Iran. Her work has been reviewed and featured in magazines including Muse and Code-Switch Journal of Visual Arts and Culture. He has won awards including Vermont Studio Center Artist Residency Fellowship, James J. Rizzi Academic and Artistic merit scholarship, Special Research and dissertation completion Fellowship. In 2013, Karamifar received a summer research abroad money to travel to Mexico which was followed by a research enhancement award to further intensify her research. Travelling there and researching on Aztec and Mayan ideologies as well as experiencing various healing techniques led her to the idea she developed for her MFA thesis show. She currently live and work in Florida, USA.

Hanna Kim 김한나

“인공적 판단 1” (2016), “인공적 판단 2” (2016), “인공적 판단 3” (2016), “인공적 판단 4” (2016), “인공적 판단 5” (2016)
인공적 판단 (artificial judgement) 우후죽순 생겨나는 인형뽑기 가게 폭신하고 귀여운 모양을 한 인형들과는 대조되게 차가운 유리창 박스 안은 마치 개월 수를 채우지 못하고 나오려는 아기의 자궁 같다. 기계로 조립된 집게들이 움직인다. 다른 곳에 부딪혀서 떨어져 나간다. 잡히지 않는다. 진심없는 승부욕이 끌어오른다. 수십번의 실패 끝에 얻어진 인형들은 어디로 가게 되는 걸까? 진심이었던 걸까? 가볍게 장난처럼 시작된 행위들은 결국 인공적인 판단이었다. 조작된 기계, 믿을 수 없는 인간들...

Nenad Milcevic “All Will Be Happy” (2012)

The title of the video is All Will Be Happy. It is extracted from Grand Inquisitor parable that is told by Ivan to Alyosha in Fyodor Dostoevsky's novel The Brothers Karamazov. In the tale, Christ comes back to Earth in Seville at the time of the Inquisition. The people recognise him and adore him, but Inquisition leaders arrest him and sentence him to be burn to death the next day. The Grand Inquisitor visits him in his cell to tell him that the Church no longer needs him. The main part of the text is the Inquisitor explaining to Jesus why his return would interfere with the mission of the church that has chosen the correct path for humanity. The Church must correct the evil work of Christ by offering the miserable mass of humanity the gift they most desire and need: absolute submission. Every day we are presented with images that are offering us illusory choice, meaning that the choices we have cannot be the object of debate but only of consensus. With the words of Grand Inquisitor and propaganda, advertising and marketing images, slogans are created. Presenting how mystery, magic, fear, and even joy are manipulated so as to make people feel that they must be subordinate to others. Grand Inquisitor or utopian sadist, must “vanquish freedom” so as “to make men happy” and provide the total “community of worship” that they avidly seek. In the modern secular age, this means worship of consumption. The people must be kept in ignorance, reduced to jingoist incantations, for their own good. By the forces of miracle, mystery, and authority “to conquer and hold captive for ever the conscience of these impotent rebels for their happiness” and to deny them the freedom of choice they so fear and despise. Maybe the old Inquisitor of Seville was right, maybe we are incapable of handling freedom of choice, of accepting the moral responsibility of conscience or living with

differences, and that's why we are ready to accept the predefined choices even that we know that they do not correspond to our will.

Nenad Milcevic. Educated at Funen Art Academy (2013), Denmark. My artistic production over the last year has been concerned with the socio-political topics with a focus on media and identity. Personal experiences from my youth during the war period as a refugee has created a critical approach to reality as often reflect in my works. In my practice I try to investigate the cause rather than the consequence of the socio-political issues that we are facing. Often I use banality to de- and construct ideas and mechanisms that create perceptions of ourselves and others. By reusing familiar visual signs and languages and arranging them in new conceptual layered works, I want to explore and challenge social norms and standards. Although I try to focus on the specific issues, my artistic expression is not bound to a single medium, but moves from the video works of installations to sculpture and photography.

Wu Siou Ming

"Insufficient Memory - Old Amusement Park 01" (2016), "Insufficient Memory - Old Amusement Park 02" (2016), "Insufficient Memory - Old Amusement Park 03" (2016)

The pictures were taken from the old children's amusement park in Taipei (now it was closed), in the perspective of sitting on the recreational facilities. There had been operating for 80 years. Once there were many glorious facilities, and full of memories of joys, now everything turned to be a ruin. I took pictures of the old amusement park when it still worked in few years ago, and later, the images were produced into a kind of similar screen of CRT television. The thing is, in the historical process of modernity, nothing is real existence, and the memory of civilization is always insufficient to run. But there are different ways of carrying the presence.

Wu Siou Ming is a Kaohsiung-based media artist. Born at 1988 in Taipei, Taiwan, M.A. of Interdisciplinary Art. His multi-disciplinary works in sound, digital video, installation and electronic music have been widely presented across Taiwan. Ming's site-specific projects explore phenomenology and human perception along with social issues facing urban spaces in his hometown: economic injustice, youth protest and unsustainable environmental practices. His artworks have won him numerous awards from prestigious organizations and been presented in U.S, U.K and Europe.

Davide Monciatti

"11.03.15.22.48" (2015), "13.02.15.23.55" (2015), "14.11.15.19.07" (2015), "18.12.15.19.55" (2015), "11.09.15.23.33" (2015)

Photographies taken from the series "on land" Silent spaceships, just landed on a desolate land. Short light heavens sunk in the night. Landscapes that stop time in a state of grace: gas stations, shops, supermarkets caught in the sleeping hours in an abnormal form of life. Bright islands in dark parking lots and deserted sidewalks, almost to forget the crowds, the noise, the worries of the intense day, to free itself from the icon of consumerism that they represents. Architecture that becomes non-place in a landscape never georeferenced, but regains its aesthetic dignity in a monumental and alienating dimension, within a silence of solitude and lack of communication. A metaphysical paradox, where the places of our daily routine contrasts with the absence of civilization. The light outlines the boundaries of familiar buildings in a silhouette with no horizon, exalting the voids and the full and reverberates on the asphalt; artificial neon glows of which you might just hear the hum.

Davide Monciatti. I was born in Siena in 1980 and graduated in Architecture in Florence in 2007. In photography, as in architecture i focus my research on the investigation of the relationship between the built and the identity of the place, between the artificial elements and the landscape in which it is inserted through the experimentation of new dialogues between the real and its representation.

I mainly work with analogue techniques, controlling the entire imaging process, from the idea to shoot, from development to the work in the darkroom.

Purple Moustacho (Sissy Reyes & Jorge Mansilla)

"Boy Girl, Girl Boy" (2016)

Purple Moustacho is an Art collective conformed by two Australia based Mexican artists Jorge Mansilla & Sissy Reyes. These humans joined forces in order to produce complex, surreal and striking aesthetics with themes of gender, sexuality and consumerism which aim to expose the absurdity within these cultural constructs.

Andrew Norris

"Toxic Masculinity"

Andrew Norris received his Bachelor of Fine Arts degree from East Tennessee State University in Johnson City, TN. His work has been recently curated into exhibitions such as Metro Montage XVI at the Marietta/Cobb Museum of Art, the 2016 Annual National 2-D Competition at the Cape Fear Studios and Gallery, and the 6th Annual Armstrong National 2-D Competition at Armstrong State University for which he won 3rd place. His work has recently been published in Starry Night Program's publication Artist To Look Out For Vol. III with 100 artist from around the world. Andrew recently accepted to attend the Arts Letters & Numbers artist residency in Averill Park, NY.

Oryan Oren-Galster

"Artist Statement" (2014)

The work "Artist Statement"; is a video art made at 2014, after "The Onion" by Marina Abramowitz. This work comes from the heart of the conflict that postmodern religious feminist female artist experience: the impossible combination between life in the current art world and yet living and being a part of the traditional religious world.

Oryan Oren-Galster, 32, born in Beit-El, lives and creates in Jerusalem, Israel. She graduated her BFA studies at the multidisciplinary art department of Shenkar College for Engineering and Design on 2012. Since then, alongside with her studio work she co-curated an annual multidisciplinary project as a part of the "Between Heaven and Earth" organization, striving to

form a new structure of artistic activity, inspired by the "Beit Midrash" – the Jewish companion learning method. Her work dills with the tension between the worlds she lives in: she is a woman, an artist and a religious individual. Oryan lives in Jerusalem and works at the "Artist studios" Her work is multidisciplinary, she creates installations built of sculptures, video and painting. She participated in exhibition in Israel and around the world.

Jorge Cases Oyarzabal

"For Bruegel" (2016)

Thomas Ruggio

"Organ Music" (2009), "You And The Pale Horse You Rode In On" (2009), "Sun God" (2009)

Realistically painted images are both composed and isolated against a monochrome backdrop to tell equivocal stories that are at times, disturbing and slightly sarcastically humorous. By combining unexpected visuals such as the mythical sasquatch, bombs and the Hammurabi Stele, viewers are given a dreamlike glimpse of a very real world filled dirty secrets and the omnipresence of consumerism. The objective of the series is not to provide answers, but rather to address certain perceived realities, thus giving the viewer an opportunity for a second glance at circumstances that may have contributed to the current social and environmental state of the earth.

Thomas Ruggio's artwork has been exhibited in galleries and museums throughout the United States, Italy, Germany and Mexico, some of which are included in American and European public and private collections. After studies at the New York Studio School of Drawing, Painting and Sculpture in New York City, he went on to receive a BA and an MFA from Queens College, CUNY. Exhibition highlights include participating in two exhibitions in New York's legendary Alternative Museum and the 2008 Human Rights Exhibition, a traveling exhibition of work shown in multiple locations in both the U.S. and in Mexico. As an art educator, Thomas Ruggio has been teaching and writing courses in Fine Art and Art History for more than 15 years on the college level. In 2011, he founded the Studio Borgo art program in Lucca, Italy, for which he serves as director and lead faculty. Spending part of the last several years living in Italy has allowed Mr. Ruggio to happily pursue a great passion—researching and teaching about the history and techniques of the great Italian old masters. Thomas Ruggio is currently the lead faculty of Visual Arts at Iona College in New York, USA.

Carol Scavotto

"Am I Pretty YET?" (2016)

This project has been approximately 10 months in creation. The focus of this work has been to allow woman the opportunity to anonymously write their personal stories of how each of us come to terms with the body we are born with. I have shared my story via video and a performance piece. Unexpectedly I touched on a very raw nerve. I found asking woman to anonymously discuss their personal body issues is still taboo. Not only was I asking them to share their information with me, I was asking to share it publicly!!!! I was asking them to confront some very buried feelings and issues. From numerous conversations.....it was the confronting of themselves that was the taboo.

Carol Scavotto is a multi medium artist, who lives and works in Rhode Island. The theme of her art is identity, relationships and human instinct. Her work often incorporates several elements: 2D/3D visual, video, photography and performance. Scavotto received her BFA from University of Massachusetts Amherst. She has an established presence in New York and Rhode Island. Internationally she has shown in Korea, Amsterdam, Hong Kong, Romania, France and Germany.

Nathan See

"Imperial Blah/ Politics as Unusual" (2016)

Nathan see is a visual artist based in New York, whose work deals with themes of political discourse and established power. Using photographic imagery to create multiple layered collages that create visual patterns and new forms of meaning.

Alix Anne Shaw

"Scraping By" (2017)

This piece includes photos, a creative essay, and video documentation. This work examines the marginalization, objectification, and outsider status of anything non-commercial by bringing an aspect of wilderness into downtown Chicago.

Alix Anne Shaw's work uses a wide range of media to explore the interaction between technology and the most ephemeral moments of human experience. "As an artist living in urban Chicago," she says, "the question I am always asking is how we can continue to be human in the face of conditions that threaten to overwhelm and obliterate." Both a sculptor and a poet, Shaw uses object-making, writing, and performance as ways to ask questions about the human body and about our predominate modes of encountering the world around us." Co-opting, disrupting, destabilizing, opposing, holding forth, building small fires of meaning and protest in the cracks," she says, "this is what I want my work to achieve." Shaw is graduate of Yale University and the School of the Art Institute of Chicago; her work can be viewed online at www.anneshaw.org

Paul Stapp

"Beam Me Up" (2015), "Encantada" (2013), "Venus" (2013), "Elbow" (2012), "Three Graces" (2010)

The photographs exhibited here are from my Sirens series. Mannequins by their very nature have an un-natural, aloof quality which is a jarring dissonance within the atmosphere of desire (either commercial or erotic) that their human forms are designed to engender. I try to unmask the perfect environment the mannequins are meant to inhabit by including reflections of the outside world, giving the photographs a surreal, slightly disturbing edge.

Paul Stapp. Photography has been my passion my whole life. For years I've been seeking out things overlooked by most people to create complex compositions of unassuming subjects. My interests led me to pursue a BFA in photography at the

Rhode Island School of Design. After graduating I soon was drawn to reflections in store windows, attempting to construct unified compositions from overlapping elements and a wide field of view. After ten years or so I went back to school and got an MA in Art History from the University of Chicago. Insights gained there have added some conceptual depth and direction to subsequent projects. I have worked in all the usual formats, starting with 35mm film, then moving to medium format, and then several years with a 4x5 camera (still trying to achieve the offhand, active compositions normally associated with a handheld camera). During a period when I had small children I took a hiatus from photography, eventually returning to the digital realm. I am working concurrently on three projects: Main Street, which presents smallish towns exhibiting either prosperity or decline; Sirens, a series of photographs of mannequins; and a continuation of Hortus Conclusus, a long-term project which shows enclosed or contained plants as a metaphor for the natural vs. man-made dichotomy.

Ko Tzu-an

“Super Perfect Working Robot-Rich Ann” (2014), “Super Perfect Working Robot-Looking For The Job In Shou-Ho” (2015), “Super Perfect Working Robot-Magical Experience In Shou-Ho” (2015), “Super Perfect Working Robot-Selling Lunch Boxes For Ten Days” (2015), “Super Perfect Working Robot-Payroll For 3 Years” (2016)

Thus I personify to another identity: Super Perfect Working Robot Rich Ann. Since 2013, I started the “Super Perfect Working Robot” project. In this project, I worked with a new identity as a robot called Rich Ann which is considered by fortune teller as a name suitable for finding good jobs. Robot expresses the “hypothermia” both internally and externally during working. Such hypothermia comes from a dilemma situation resulting from unable to identify with myself consciously as well as a twisted employment environment in the current society. I hope viewers could project more and better imagination on works by reflecting into their own life experiences upon watching from a distance over the ridiculous and yet real-happened progress of being robot and job-seeking. I further adopt performance art approach to tightly connect with public audience via daily life conduction.

Ko Tzuan (b. 1986, Taipei, Taiwan) pays attention to mass consumer culture and the conflict between personal identities and constructed social values. Primarily working with performance, and usually in public spaces. I like to use a humor and relaxing way, and it's just like play a game to explore how young generation navigates self-awareness and decisions when their various desires contradict with social values.

Merav Tzur

“Contemporary Sync #1” (2016)

Anthropologists and sociologists have speculated that rituals involving synchronous activity may produce positive emotions that weaken the psychological boundaries between the self and the group. Contemporary Sync looks at the spectrum of new gestures that have entered our daily repertoire in the past decade due to the use of personal devices like cell phones. This is a synchronized choreographic work that demonstrates the new forms of social bodily movements that are taking place both consciously and subconsciously around the world. It looks at patterns, aesthetic traditions, and formalities common to collective rituals and ceremonies: in this case, the Israeli Kibbutz where I spent my childhood.

Informed by her experience as a child with the unique pedagogical concept of the Israeli Kibbutz ‘Junkyard Playground’—where children use objects diverted from the landfill to build temporary environments and interact with them—**Merav Tzur** disrupts the construction of personal, cultural, and political narratives by creating temporary circumstances that encourage new perspectives. Using platforms from social engagement and performance to installation, photography and video, Tzur address’ collective issues such as identity, how history is recorded and scientific theories. These constructed environments allow participants to explore their capacity for transformative play. Whatever the method of delivery, Tzur’s work aims to encourage viewers to challenge assumptions and use creative thinking to inform and expand their viewpoints. Tzur received her MFA from UC Berkeley and BFA from California College of the Arts. Her work has been shown at the Contemporary Jewish Museum in San Francisco, Kroswork Gallery, SOMArts Gallery, SFPAL, YBCA, SFMOMA and in Israel. She teaches sculpture and media at California College of the Arts, Ohlone College and San Francisco State. A recipient of the 2012 Dorothy Saxe Invitational Award for Creativity in Contemporary Art from The Contemporary Jewish Museum, she lives and works in Oakland, California.

Lars Vilhelmsen

“Sacttoldingmental” collection (2016/2017)

Lars Vilhelmsen is a Danish artist born in 1970. He has exhibited widely in Denmark, including the well-known Charlottenborgs Juried Spring Show in Copenhagen, where his work was shown for three years running from 2000 and again in 2015. Vilhelmsen has also participated in several distinguished exhibitions, shows, projects and releases in Denmark as well as internationally. His work has been supported by both the National and International Arts Committee - State Arts Foundation in Denmark. Since 2010, his works mainly concentrated on photography and mix media. Today, Lars Vilhelmsen has a great focus on the work-oriented. Vilhelmsen’s works are powerful and contain many layers of interpretation. Lars Vilhelmsen’s work is characterized by the notion of creating a unique art space where the traces of human comings and goings intersect with the pristine, empty spaces in which he places them. Using the medium of photography in a conceptual way, he creates narratives that are personified through the juxtaposition of various objects. The resulting images become descriptions of the detritus of lives lived - stories told which appear to hover in space, somehow suspended in time. - Text piece by Charlotte Mosen/ Karen Ay

Charlie Wayne

“Dean Excl. VAT” (2016)

This portrait of James Dean is composed of pictures of American dollars and photographs of James as children. This adulate «pop culture» star was forced to hide, disguise and mistreat his privacy to please the masses. He is the symbol of humans transformed by entertainment industry, into marketing objects, even after death.

Charlie Wayne is an artist born in France where he currently lives. His fascination for photography arises from feelings experienced at the age of 14 when he discovers the work of photographer Anton Corbijn for the Depeche Mode’s World Violation Tour. Teenager, his parents give him his first Polaroid camera, which probably led to his affection for the square

format. His passion for music brings him to concert halls where he gains his first recognition as a photographer. For over 10 years he tames the constraints of the genre, light and the instant, that still mark his work. While leading a scientific, white-coat-consultant and a « too narrow suits » suits career, creating artworks that he keeps confidential is a loophole. Leaving province for Paris, visiting New York, artistic collaborations, his influences and inspirations evolve along the highlights of a life where late adolescent crisis and early midlife crisis merge ... Often made with double reading, his work exhibited worldwide (Venice Art Festival, Monaco Art Prize, London contemporary art prize...) is inspired by pop culture and seduces with its « dark new wave » aesthetics. Through his work, he questions the identity, the fame and the place of reality in a world where image and marketing are kings, even after death. He draws his material in fragments of real life, faces, magazine covers, movies, he plans on his studio wall, and he photographs from various angles in order to symbolically capture energy in the manner of « souls thieves ». Imperfects like humans, deformed by the camera angle, more or less intense according to the exposure, he uses these hundreds of pictures as many pixels he assembles in mosaic to recreate the final image, usually inspired by mythical symbols, works and media. The accumulation and proliferation of photographs in his work questions the power of images in our society and echo the mass consumption mechanisms of our world. By this means imposing a double reading, he invites the viewer to both movement and introspection: if the overall « superficial » picture is made to be quickly seen at distance (as we sometimes fly over our own life), the deeper meaning is perceptible as we approach it, until we « touch » the real. Each work can thus be seen as a lighting of the duality of the human, between image and identity, between passive consumption and a quest for truth.

Nayeon Yang 양나연

“Bodybuilder: The Architecture Of This Body” (2016)

나는 Bodybuilder: The Architecture of This Body (보디빌더: 이 몸의 건축 양식)를 통해서 사회가 부여한 젠더와 인종같이 작위적으로 분류된 평면적 정체성이, 개인 그리고 개인의 몸이 가진 자유로운 정체성을 통제하며 대상화시키는 문제에 질문을 던지고자 한다. 이 작업은 12분 31초의 반복 재생되는 실물 크기(254x508cm)의 비디오 인스톨레이션으로 열린 공간에서 관객과 대면한다. 비디오는 두 장면으로 나누어져 있다: 왼쪽 장면에서의 나는 두 주먹을 골반 위에 놓고, 오른쪽 장면에서의 나는 팔근육을 보여주는 듯, 양팔을 들어 구부리고 있다. 왼쪽에서의 나는 흰 수건을 남자처럼 허리춤에 두르고 있고, 오른쪽 장면에서는 그 흰 수건을 손에 쥐어 들어 올리고 있다. 역설적으로, 내 성기를 가릴 때 가슴이 드러나고 가슴을 가릴 때는 성기가 드러난다. 힘으로 상징화된 남성성을 강조하는 포즈는 아이러니하게 내가 가진 여성의 가슴과 성기를 강조하면서, 첫 번째로는 섹스와 젠더의 분리를 시도했고, 두 번째로는 남성성이란 것 역시 작위적이며 모방적인 힘의 구조임을, 사회적 인식임을 강조하고자 했다. 이 작업에서 진짜 ‘힘(Power)’은 단순히 가리지 않은 내 가슴과 성기에서 나오는 것도, 혹은 내가 취한 권위적이고 상징적 포즈에서 나오는 것도 아니다. 힘, 관객이 느낄 수 있는 그 긴장감은 그들이 거의 실재하는 듯한 내 모습과 대면하고 눈을 마주할 때 형성된다. 예술에서 관례로 슬하게 그려지고, 찍히는 누드의 인물은, 보는 이의 관음적 욕망을 충족시키는 대상이 되지만, 비디오 속 나는 환영임에도, 관객들은 실제로 그들의 시선을 인지하고 대면한 듯한 나를 보게 된다. 이런 관계에서, 나의 존재는 관객이 편하게 즐길 수 있는 고정된 사물, 혹은 이미지가 아닌 관객의 시선을 마주 바라보는 거울 혹은 카메라와 같은 역할을 한다. 하지만 비디오 속 ‘나’는 실재하지 않기에 관객의 시선을 응시하는 듯한 나의 시선은 주객의 대립적 구조를 만들기도, 관객 자신의 시각을 자각할 수 있는 공간을 만든다. 나는 이러한 마주함을 만들어가며, 관객과 함께 각기 다른 ‘나’라는 주체가 내재한 대상성, 그리고 대상(타인)의 주체성을 인식하고 소통할 수 있기를 희망한다.

양나연은 인터디스플리너리(interdisciplinary) 아티스트로 ‘나’와 ‘너’, ‘우리’와 ‘그들’같이 상대적이며, 고정되어 있지 않은 주체와 객체의 관계를 탐구한다. 작업을 통해, 개인 그리고 개인의 몸이 가지는 입체적 정체성과, 사회적 감정, 문화, 정치 등이 어떻게 얽혀있는지, 그 구조에 대한 질문을 한다. 양 작가는 스타트업 아트페어, 디휘브릴레이터 퍼포먼스 아트 갤러리, 미드웨이 페어, 비벌리 아트 센터 (시카고, 미국), 얼반 아트 스페이스, 로이 지 비브 갤러리 (콜럼버스, 미국), 퍼포먼스 아트 베르겐 (베르겐, 노르웨이) 벅커 프로젝트 (피츠버그, 펜실베이니아), 켄터키 주립대 뮤지엄 (렉싱턴, 미국), 켄터키 컬리지 오브 아트 앤 디자인 (루이스빌, 미국) 라티튜드 53 (에드몬튼, 캐나다) 등에서 작업을 선보이며, 활발한 활동 중이다.

Jhou-Yu

“The Infinity of Lists” (2015)

In *The Infinity of Lists*, Italian scholar Umberto Eco makes reference to the epitaph on Immanuel Kant's tombstone in the Kaliningrad Oblast, "Two things fill the mind with ever new and increasing admiration and awe, the more often and steadily we reflect upon them: the starry heavens above me and the moral law within me.", to describe an infinity that can neither be grasped by our senses nor embraced by our imagination. Making an almost perfect list wishing for something that we cannot have is "an uneasy pleasure which makes us feel the greatness of our subjectivity." While we attempt to overcome our own limitations through thinking, the pretence brings an uneasy pleasure. This work is a list about lists. Please take a pen and write down your desires to enjoy the "uneasy pleasure" brought by this list.

Artist **Jhou-Yu**, 1990 born in Taiwan, now Lives & works in Taipei. Jhou-Yu's creations mostly take conceptual art as main body, whose materials include performance art, mixed media, and site-specific installation.....etc. Recently concerns about issue of language sign with archive, to explore the possibility of the Taiwanese modern colony operating beyond bio-politics. I release myself in repeated performance, by self-archiving, through the becoming of the archives, repeat and hyperplasia of symbol, trying to do translation to the necessary stimulation of life. To do something to shape a kind of withdrawal meaning, deconstruction the origin of the meaning in the process of diffusion, the meaning generate, escape, random, messy, weaving conversion and disappear, in the vicinity of infinite extreme state to escape from the control of the meaning system.

Madeline Zappala

“December 4, 2016 9:51 AM” (2016)

My work comes from an instinct to turn a photographic lens on my experiences in digital realms. I work on deconstructing narrative structures within traditional photographic practices, because I want to discern the aesthetic, psychological and emotional impacts of vernacular technologies on how we image ourselves and our experiences within our culture. I hope to illuminate the nuanced and subtle textures of this impact, to invite exploration and questioning of the audience's own experiences using these tools. My process starts from a close examination of my own behavior, habits, and tools; the finished work aims to translate my personal technological practices as a reflection of a more universal, cultural behavior. In this project, Self-Surveillance, the images document a surveillance camera at my place of work, a non-profit gallery in a privately-owned

public space. The project acts as a documentation of my public-facing self and a measurement of the value of my time. I observe myself become an object in a public space, as well as the layers of distance, mediated by technologies and performative masks, between the image and my conception of myself.

Madeline Zappala is an interdisciplinary artist from Boston, Massachusetts. She received her BA from Vassar College in American Studies, focusing on art history and literature before pursuing her MFA at the School of the Museum of Fine Arts/Tufts University. Her work is largely informed by her background in photography and her interest in the intersection of collective culture, conscience, technology and identity. Including photographs, video, installation, text and web-based work, Zappala's work has been exhibited internationally as well as in online exhibitions and publications.

Mark S. Zimmerman

"McRib Is Back" (2016)

Sentimentality has become a lost ideal. The significance of a secular object, something ephemeral, simply existing in the moment, can contain similar emotions, which are attached to something sacred. Clara Armour was one of the first African-American switchboard operators. Her story is fascinating, and this piece exists in her memory. An object, action, or even a sound, and definitely a scent can trigger a memory. Whether that memory is positive or negative, simply having a memory is a good thing. When that is gone, what do we have? It is important to remember the good times, and the bad times. The good times are like little weightless trophies, while the bad times teach us a valuable lesson. Remaining optimistic in the face of failure, that gives us character. To smile, have a laugh, tell a story, new memories can be made. These stories can evolve as the story of Clara Armour grows. At no point should we stop remembering, our stories can only evolve if we have someone to talk to.

Mark S. Zimmerman was born in Louisville, KY. A graduate of the Savannah College of Art & Design (BFA) and the University of Florida (MFA), Mark has been an active internationally exhibiting artist and arts educator for more than ten years. As the founder and Director of the Jacksonville, FL based Art Collective, The Temporary Solution; Mark is very interested in the notion of hope and radical optimism, in relation to ways in which we remember and memorialize. Mark makes work, which includes but is not limited to installation, performance, video and interventionist practices, but the crux of the work almost always returns to the photographic image as a finished product or as evidence of an action.