

Contemporary Landscape - Part 1

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Featured Artists 참여작가: Amanda Bulger, Nir Dvorai, Katarína Dubovská, Pearlie Frisch, Peggy Gentleman, Anthony Hamilton, Lyrical Seojeong Han /한서정, Nina Sumarac Jablonsky, Soo-man Jeon /전수만, Han Byul Kang /강한별, Sarah Lynn Kelly, (Jessie)Jihyun Lee/이지현, Marc Lee, Alejandro Loureiro Lorenzo, John Morris, Jeong Park /박정훈, Pavel Romaniko, Martina Shenal, Hannah Shimabukuro, Nicholas Skowron, Clinton Sleeper

Amanda Bulger

“Piled Across” (2015)

I construct sculptures from wood, steel, plaster, and twine. I fabricate idyllic poetics of materiality in relationships of form, surface and presence. Using responsive combinations of drawing and photography, I deepen my understanding of objects and the space they inhabit. My artwork resonates with the lifework of farming. It draws upon my connection to cultivated landscapes and the people, tools and systems that transform them.

Amanda Bulger grew up on her family's farm in northeast Wisconsin. She received her MFA in Studio Art from the University of Connecticut in 2016 and her BFA in Art and Design with an emphasis in Drawing from the University of Wisconsin – Eau Claire, where she studied 2006-2010. She has exhibited nationally, in venues such as the ARTgarage in Green Bay, Wisconsin, The Golden Thread Gallery in West Hartford, Connecticut, and Sideshow Gallery in Brooklyn, New York, as well as abroad in British Columbia and London. Her artwork resonates with the lifework of farming. It draws upon her connection to cultivated landscapes and the people, tools and systems that transform them. She currently splits her time between Northeast Wisconsin and Northern Illinois.

Nir Dvorai

“America Structure #1” (2017)

My artistic activity combines the tools and actions at my disposal as a photographer and artist such as wandering, photographing and printing and connecting these tools to the environment in which I live in order to raise questions regarding topics ranging from environment and urban architecture, remnants and fragments, light and shadows as signs of local culture to questions about the analog photography material. The clean modern structure, the American office building that found widely in the suburbs, stand in all their glory as they appear at night: their color is white or the clean gray of concrete, metal and glass, straight lines, paths almost void of humans. An enigmatic cubes and shapes design to be functional with minimum aesthetic. Yet this structures manage to be an architectural vision as defined by architect Munio Gitai Weinraub – “The pleasant optical perceptions are seemingly those which allow our eyes to slide along the body of a building for a while”.

Nir Dvorai is an artist live in Chicago, USA. He finished his M.F.A at Haifa University School of Arts. Between 2015-2017 he teach darkroom photography in Haifa university. in 2015 he won the city of Bremen, Germany artist grant and invited to artist residency with solo show. His works showed in numerous exhibition and found in many art collections.

Katarína Dubovská

“Cloud Study” (2016)

Visualizations of the sky and especially cloudscapes are an established genre in historic as well as contemporary visual culture. In images of the sky humans imagination and theories seems to be mirrored. Current, contemplative nature studies receives in times of clouds as metaphors for decentralized data storages on the internet a reinterpretation. The work „Cloud Study“ shows a doubled fragmented sky piece. The white of the paper gets into a field of possibilities, on which the mirrored and in squares divided world could be assembled and composed in another way hypothetically. The observation of the clouds turns into the observation of the earth and in consequence into the observation of the observer itself, their methods and devices. How do images in digital era change our perception? Which realities do we construct through them? The work challenges a measured, standardised and photographed world, and its state between representation and fiction. Even after this, what kind of skyscape is possible to make? The ambivalent character of digital images and data, both fragile and ephemeral as well as asserting, conjectures images as suppositions.

Katarína Dubovská (born 1989 in Slovakia, based in Leipzig, Germany) explores the periphery of perception, visibility and media imagery. Her install ative work intersects investigations of natural phenomena with questions regarding the nature of the post-photographic, technical and fluid image. Dubovská has shown her work in group exhibitions, e.g. Halle 14 Center for Contemporary Art Leipzig (GER/2013), Kunstverein Erfurt (GER/2016), C.A.R. Contemporary Art Ruhr Essen (GER/2017), Photographic Collection of the Sparkasse Cultural Foundation (GER/2017) and the National Gallery Prague (CZ/2015). In 2014,

she had her first solo exhibition titled *Maybe the Sky is Really Green and we're just Colorblind* and since this year she is the recipient of the Cusanuswerk scholarship.

Pearlie Frisch

“There Where You Are Absent 6339” (2016), “There Where You Are Absent 1175” (2016)

‘Being there and not there’ is an everyday experience of Pearlie. Confronted with her own physical and the visual perception of the computer screen. The mirror reflects a location that is physically not encounter-able, as is the internet. Our body transcends into a dematerialised presence when going online. The mirror is the metaphor for the transition of actually being there and not being there.

Pearlie Frisch (1986) is a Swiss-born Visual Artist and Photographer working and living between London and Switzerland. She used to be a caretaker at a nursery and then moved to London in 2011 to study Book Arts & Design at London College of Communication and her final piece has been shortlisted for the ‘Graduate Print Awards 2014’. In 2016 she graduated from an MA in Photography at Central Saint Martins. This year she will start her second Master’s degree in Artistic Research at Accademia Teatro Dimitri in Switzerland. She is co-founder of the international, artist led publication ‘None of the Above’. Together with the youth centre ‘vjf’ in Switzerland she is organising art events, including workshops and exhibitions for young people.

Peggy Gentleman

“Kudzu 2” (2015), “Remnants” (2016)

These species dot our landscapes. They change the topography of our country and our planet. They alter the careful balance of nature and the world we are accustomed to living in. These plants modify the state of our world and the environment around us. As the world gets smaller, these foreign species take hold in new places and we must find a new way to approach them. Through these images, I seek to look upon this new life as a beautiful part of our changing world and seek to challenge the viewer to accept and look anew at this change. These images relate to the current debate in the United States over changing demographics, and run parallel to the challenges we face over the immigration and refugee debate. I seek to challenge the viewer to look at these changes in a positive light and rethink the way that we view our culture and society.

Anthony Hamilton

“Black Balsam Knob” (2016)

This digital collage is the third iteration of Hamilton’s photograph “Black Balsam Knob”. This photo is digitally combined with a linear watercolor, to achieve this composition. The digital elements, from the watercolor, interrupt and break up the photo to create a piece that exists in two different worlds: photography and painting. Black Balsam Knob is a mountain in the Appalachian region in North Carolina. This area is currently facing destruction from the expanding technology industry in North Carolina leading to urban sprawl and coal mining.

Anthony Hamilton is an artist from Kingston, Canada that now resides in Durham, NC, USA. His digital collages are rooted in landscape photography and he uses the digital medium to work through many images simultaneously. These are landscape images interrupted by abstract elements and masked to distort the environment. This reflects the tension between the ways we experience the landscape—as an interruption of our digital lives and being fully present in nature.

Lyrical Seojeong Han 한서정

“Orgel; A Music Box (오르골)” (2017), “Cease” (2017)

At their core, photography and video are both fascinating in the sense that they can capture movement. With the tap of a button, the camera can freeze a specific instance in time through the eyes of the photographer that will never exist again. Even more intriguing, however, is the camera’s ceaseless ability to reveal ‘more than meets the eye’. It is a similar feeling to discovering hidden easter eggs as a child. During the moment, the smallest of details can be overlooked, but upon further scrutiny of a moment in its captured form, an unintended scene begins to reveal itself. The Music Box (2017) is a video based on a performer repeating a simple, everyday gesture. It was a breaching experiment* performed at numerous public places and often evoked awkward and uncomfortable scenarios. The paradox that the camera exposes is that while the performer may have been a disturbance to those nearby, those nearby were actually a disturbance to the performer.

*Breaching Experiment: A sociological experiment that seeks to examine public reaction to violations of commonly accepted social rules and behavior.

움직임을 담아낸다는 사실로써, 사진과 영상은 꽤 매력적이다. 찍는 자가 소유하고 싶은 것을 이미지로 담은 동시에, 의도하지 않은 풍경도 함께 소유하게 되는 것. 이런 변수는 촬영 당시에는 자각하지 못하다가 후에 모니터링을 할 때 찾아내는, 마치 Easter Egg를 발견하는 것과 같은 묘미가 있다. 오르골(2017)은 간단한 제스처를 반복하는 퍼포머(Performer)가 화면을 재단하는 기준, 즉 영상에 담고 싶은 피사체가 된다. 하지만 특정 스튜디오에서 배경을 연출해낸 것이 아닌, 일상 현장에서 위반실험(Breaching Experiment)*을 하듯 진행된 퍼포먼스는 의도치 않은 불편한 풍경을 이따금씩 도발한다. 다시 말해, 기계적 운동을 하는 퍼포머에게 도발된 풍경은 방해가 될 뿐이다.

*위반실험 : 일상생활에서의 암묵적인 규칙을 임의로 깬 후 사람들의 반응을 관찰하는 사회학적 실험.

Lyrical Seojeong Han. Bachelor of Fine Arts Certificate from Sunkyunkwan University. Various mediums covered, such as drawings, paintings, photography, video and performances. Main focus on divulging social adversity for minorities and exposing other social phenomena.

한서정. 성균관대학교 미술학 학사를 수료하였다. 드로잉, 회화, 사진, 영상, 퍼포먼스 등 여러 가지 미디움(medium)을 다룸으로써 작업 방식에 크게 제한을 두지 않고 있다. 사회적 소수자를 드러내는 작업을 주로 하고 있으며, 사회현상이 일어나는 인과관계를 가시화시키고 노출시키려는 시도를 하고 있다.

Nina Sumarac Jablonsky

“Nothing Compare To You” serial MULTIVERSE (2016)

The multiverse is the hypothetical set of possible universes, including the universe in which we live. Together, these universes comprise everything that exists: the entirety of space, time, matter, energy, and the physical laws and constants that describe them. The significance of this essence and landscape lies in its narrativization of what we can call ‘true reality’: an ongoing collection of individual realities that interact and shape each other. As Carl Jung said: “The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed.”(Problems of Psychology, published 1933). Nina makes paintings and drawing, photography and digital graphics, various media art. By merging several seemingly incompatible worlds into a new universe, Sumarac aims to amplify the astonishment of the spectator by creating compositions or settings that generate tranquil poetic images leaving residual traces and balances on the edge of recognition and alienation. In her work fiction and reality come together, well-known tropes merge, meanings shift, past and present fuse. Time and memory always play a key role. Taking a conceptual approach, she explores a diverse range of subjects polyphonous. By applying a poetic and often metaphorical language, she uses a visual vocabulary that addresses many different social and philosophical issues. The work incorporates time as well as space – a fictional and experiential universe that only emerges gradually. The possibility or the dream of the annulment of a (historically or socially) fixed identity is a constant focal point. www.ninasumarac.com

Nina Sumarac is a visual artist born in Belgrade. For the past 18 years, her studio is located in Limassol, CY. Sumarac realize ten solo exhibitions and has participated in a great number of international exhibitions among which are 1st and 2nd Santorini Biennale; Palais des Nations, Geneve; SKC, Belgrade; Osten Biennale of Drawing, Skopje; Jankossen Gallery, New York; The Evagoras Center, Limassol; Straw Dogs Magazine, ArtAscent Magazine, and Social Art Award catalogue, Berlin Germany. She received Honorable Mention of the Jury at T.I.N.A. prize Los Angeles as one of “20 Worthy international artist accordingly to the jury” and the 1st Prize in digital art by The Associazione Culturale IL SESTANTE, for Lynx Prize, Trieste. As well, her work becomes part of permanent collections of The State Gallery of Contemporary Cyprus Art, Historical Archive Pancevo, Serbia; Osten Museum, Skopje and The Byzantine Museum, Nicosia.

Jeon Soo-man 전수만

“Wheel” (2016)

특정한 존재를 완전하게 이해하는 일은 있을 수 없다. 완전한 이해에 가까워지려는 노력만 있을 뿐, 불행하게도 완전한 이해는 허구이다. 여기서의 ‘이해’란 단편적인 정보의 습득으로서의 이해보다는 온 감각과 상황을 동원 하여 모든 것을 총체적으로 받아들이는 일을 뜻한다. 이해의 종류나 방법은 수도 없이 다양하고 이런 다양성들의 현재의 세계를 낳았다고 생각한다. 나는 이런 이해의 완전성에 조금 더 다가가기 위한 노력과 그로 인해 필연적으로 발생하는 불안전성에 주목을 했다. <wheel>은 가족 간의 이해에 대한 개인적인 감상에서 출발한 작업이다. 우리 가족은 책에서 묘사하는 듯한 평범하고 화목한 가정이지만, 그럼에도 불구하고 서로를 완전히 이해 할 수는 없으며 은연중에 타 구성원을 타자화 하거나 배제하기도 한다. 나는 이에 대한 불안전성을 특정 구성원이 목적지를 공유하여 반쯤 강제로 같은 공간에 소속되는 공간에서 풀어보려 했다. 영상에서의 시공간은 주행 중인 바퀴에 소형 카메라를 달아 촬영함으로써 화려하고 매력적으로 왜곡되나, 때로는 현기증을 유발시킨다. 이를 통해 내가 부모님을 이해하는 방향 뿐만 아니라, ‘함께 있던 고향’에서 출발하여 ‘내가 떨어져 나가게 된 도시’로 진입하는 감정적 시공간 또한 보이려 했다.

전수만 1989년 서울 출생. 2016년에 서울대학교에서 조소와 영상매체예술을 전공으로 학부 졸업을 했습니다. 주로 사진과 영상 매체를 이용한 작업을 조금씩 해왔습니다. 이해의 문제에 대한 것들에 관심이 많습니다.

Han Byul Kang 강한별

“Orange On Cube” (2012)

작가는 자신이 처한 환경에서 벌어지는 회화성과 물질의 경계들에 주목했습니다. 사물을 관찰하면서 평면과 입체 그리고 공간적 조건의 경계들에 주목했고, 작가의 시선은 그 경계를 넘나들거나 따라다니면서 공감각적인 심상이 작가를 통과하여 다시 구현됩니다. 이번 CICA에 지원 하게 된 분야는 전시 된 적 없는 사진 작업입니다. 드로잉과 같이 작품의 연상선에 있는 공간과 회화적 경계 탐구한 사진 작품들은 실제 전시 현상이 되기도 합니다. 사진이라는 매체를 통해 작가가 다니며 선택한 어떤 장소에서 만나는 작가의 회화적 고민을 단면적으로 드러냅니다. 회화와 풍경 사이의 모호함과 혼재가 현대의 실제와 가상의 이미지의 혼재를 작가의 방식으로 보여지길 기대 합니다.

Sarah Lynn Kelly

“Fearing The Female Planet” (2017)

Fearing the Female Planet (2017) is an investigation into the role of gender, agency and power in the construction of male and female identities. I transform the landscape to question role reversal and societal expectations. I utilize collage and repetition to deconstruct persistent ideals for masculine and feminine behavior and construct new possibilities for feminine expression.

Sarah Lynn Kelly is an artist living and working in Seattle, WA. She received her BA in Film and Media Arts from The University of Tampa and her MFA in Studio Art from the University of South Florida. Her work has been exhibited at the HERE Arts Center in New York City, Creative Alliance in Baltimore, The Front Gallery in New Orleans and The Tampa Museum of Art in Tampa. She is an active member in the all-female Eye Splice art collective.

Jihyun Lee 이지현(Jessie)

“Media Meditation - Anxiety In Peace 1” (2012), “Media Meditation - Anxiety In Peace 2” (2012), “Media Meditation - Anxiety In Peace 3” (2012), “Media Meditation - Anxiety In Peace 4” (2012), “Media Meditation - Anxiety In Peace 5” (2012)

The people of today's society seem to be restless. We consider the busy life as a virtue as we break down our life into every minute and second. People run like a race horse who had been blinded to run faster for the outcome and medical coverage around the world does not help with the issue. Without any effort, or desire to understand, tremendous amount of information about the world is thrown at us through TV, newspaper, and social media. The exaggerated medial imagery **infiltrates** into our minds resulting an even more miserable and busier life. I desire to be happy and healthy but how do I protect myself from the immense amount information thrown at me? As an artist, I would like to suggest a new visual window; to step back and 'view issues at a distance'. Even disastrous Tsunami, and oil spill sites are faced with a peaceful sky after the accident has passed. People, after the miserable experience, are eager to find hope for tomorrow. Although the vestige of the unfortunate event still remain, people find hope in the new day to come. I would like to heal myself and share the healing method with the audience through multiple meditative visual frames.

현대인은 피로하다. 그들은 시간을 분단위, 초단위로 쪼개가며 일상을 바쁘게 보내는 행위를 미덕으로 여기며 성과를 내기 위해 마치 경주마처럼 앞만 보고 달려간다. 미디어 매체는 그들의 누적 피로를 가중시킨다. 굳이 공급하지 않아도 소파에 앉아 TV를 틀면, 신문을 넘기면, SNS를 통하면 세계각지의 소식을 엄청난 양의 정보로써 흡수하게 된다. 이렇게 미디어 이미지는 종종 실제 사건보다 강력하게 현대인의 뇌리에 스며들어 그들의 부산한 삶을 더욱 시끄럽고 불행하게 만들곤 한다. 나는 행복하고 건강하고 싶다. 쏟아지는 정보로부터 나 자신을 지키려면 어떻게 해야할까? 나는 작가로서 사건을 바라볼 때 '떨어져 보기'라는 새로운 시각적 창을 제안하고자 한다. 쓰나미가 휩쓸고 지나간 재난의 현장, 기름 유출 사건 이후 파란 하늘이라는 평화가 찾아왔으며 재난의 파편 더미 속에서 사람들은 내일의 희망을 찾고자 한다. 불운한 사건들의 잔재는 남아있지만 그 속에서 내일의 태양이 뜬다는 '희망'을 찾고자 하는 사색적인 시각의 창을 통해 나 자신을 치유하며 나아가 이 시각을 많은 사람들과 공유하고자 한다.

Jihyun Jessie Lee is a South Korean, Toronto based visual artist. Lee, a self-declared 'soul healing' artist, uses painting as a tool to actualize her visual window to heal her psychological wounds from external stimuli such as social pressure and media coverage, and furthermore hope to share her healing methods with the audience. She utilizes painting as a medium to re-frame the outer world in a more acceptable way and blends positive and negative scenes of imagery to paint the method to her healing. Her art consists of media portrayed imagery and self-reflected imagery and through this, she ultimately peruses balance between the inner and outer world.

작가 **이지현**은 대한민국 사람으로 현재 캐나다 토론토로 활동 무대를 옮겼다. 자신을 영혼을 치유하는 아티스트라고 칭하는 이지현 작가는 페인팅을 사회 압력과 미디어 매체와 같은 외부 자극으로 인한 정신적 부상을 치료하기 위한 시각적 창을 실현하는 도구라고 생각한다. 더 나아가 이 치료 방법을 사람들과 공유하고자 한다. 자신을 치료하는 방법을 그리기 위해 부정적인 장면과 긍정적인 장면을 혼합하는 방식을 사용하며 페인팅을 외부 세계를 좀 더 받아들일 수 있을 만한 방식으로 재구성하는 매체로 사용한다. 작가의 작품 구성요소들은 미디어 매체가 반영된 이미지들과 자기 자신이 반영된 이미지들에서 유래되며 외부 세계와 내부 세계가 서로 균형을 이루는 것을 추구한다.

Marc Lee

“Pic-Me – Fly to the Locations Where Users Send Posts” (2016)

With Pic-Me you can virtually fly to the locations from where users send randomly selected posts to Instagram, thus creating another view on how the media handles posts on social networks. One might describe these posts – images or short videos accompanied by comments, tags and geolocalization – as a kind of digital small talk or personal conversation. Different than face to face conversations, these fleeting thoughts are accumulated and archived by governments, corporations, and research institutes and then transformed into everlasting stories as well. We can't tell yet, what the consequences of archiving these often personal and emotional posts are in the long run.

Marc Lee's works, which focus on real-time processed, computer programmed audio visual installations, have been shown in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz. <http://marclee.io>

Alejandro Loureiro Lorenzo

“Untitled 2017 P1” (2017), “Untitled 2017 P3” (2017), “Untitled 2017 P4” (2017), “Untitled 2017 P6” (2017), “Untitled 2017 P7” (2017)

My current series of work begin with spontaneous hand made graphite drawings and photographs documenting discarded materials and overlapping residual architectural and landscape elements. The materials collected are digitalized and manipulated integrating traditional media as drawing with digital and film photography, subsequently producing imagery that avoids any medium distinction and homogenize the source material creating images where there is an harmony between discrete objects apparently belonging to different categories. The present works are essentially photographic as all the materials are photographed, or scanned. I realized that the results seem to have archetypal roots – fundamental imagery that we unconsciously recognize, and that I link to the massive processing of materials that takes place in our current “post-industrial” manufacturing of goods, where some kinds of trash and discarded materials due to its complexity could be looked at as art, not only in shape but in terms of content due to all the complexities and politics behind their creation, and giving us powerful critical tools to analyze current concerns on art production and the reception of it.

Alejandro Loureiro Lorenzo is a Galician artist and curator living and working in New York City. He received a BFA in Sculpture from Polytechnic University of Valencia in 2006, and BFA in Painting from Middlesex University London in 2007, and is completing his PhD in Art Production and Art Research at Polytechnic University of Valencia. His work has been exhibited in Germany, Spain, and the United States. His curatorial debut, “Gary Indiana: From The World of Entertainment,” appeared in conjunction with the Louise Bourgeois Foundation at Envoy Enterprises in 2015.

John Morris

“Shadow Of The Cave” (2014), “Fourth Wall” (2014)

When our experiences are being mediated and shaped through virtual realities and planned communities, it is important to re-examine the context and effect of escapism, artifice, and the suspension of disbelief in architecture and planned landscapes. 32830's imagery depicts spaces through which humans escape while engaging fantasy, early memories, and visions of ideal states of being. As the boundaries between fantasy and the everyday begin to dissolve, the two begin to merge creating a confused and insulating effect. 32830 is an ongoing project that explores the nexus of these converging realities by recording the dioramas, facades, and the translated fabrications of fairytale landscapes. The representational aspect of photography, acting as a stand-in of a place, becomes more questionable when the places being depicted are themselves representational of distant spaces. It is the uneasy notion of photographic truth and implementation that directs this work and illuminates my efforts.

John Morris b.1974 is an artist currently residing in Atlanta Georgia with his wife and often times collaborator Christina Ayala. He holds an MFA from the Maryland Institute College of Art and a BFA from the University of Georgia. Morris enjoys working in a variety of mediums, including photography, drawing, and sculpture, with the central themes in his work usually stemming from his interest in contemporary pop culture and the desire to initiate discussions on craft, and the participation of the viewer, in the art making process. Morris is an Assistant Professor at the University of West Georgia and over the last decade he has exhibited extensively throughout the US and his work can be found on file in the Artist Registry at The Drawing Center in New York City.

Jeong Park 박정훈

“서울의 백과사전적 이미지 Part 1 - 길” (2015)

<확장되는 경계: 서울의 백과사전적 이미지>는 서울의 이미지를 총체적으로 기록하겠다는 의도로 기획되었다. 카오스 속에서 코스모스를 발견하고자 했다면 지나친 자의적 해석일까. 촬영은 거의 무작위로 진행되었지만 온갖 것들이 뒤섞여 있는 공간 속에서 하나의 계열을 선택해 이를 떠받치고 있는 이미지들을 줄 세우는 방식, 즉 백과사전의 목차와도 같은 방식으로 이미지들은 분류되었다. 이 가운데서 ‘길’이라는 하나의 테마를 뽑아 이 프로젝트의 첫 번째 전시로 풀어놓는다. 수집의 대상이 물건이 아닌 이미지가 된다면, 그리고 그 이미지를 양산하는 곳이 메트로폴리스라고 한다면 이 수집의 행위는 매우 오랜 시간이 요구될 것이다. 그 대도시가 드러내는 듯 숨기는 듯 꾸준히 자신의 모습을 바꾸는 동시에 영역을 넓혀가고 있는 서울이라고 한다면 말이다. 하여 확장되는 경계는 단지 공간에 국한된 것이 아니라 시간에도 해당되는 것이라. 오늘과 다가올 또 다른 오늘의 서울이 ‘백과사전적 이미지’라는 타이틀이 충족될 만큼의 이미지로 축적된다면, 그때의 서울은 지금과 무엇이 얼마나 같고 다를 것인지. 이 질문은 훗날 이 이미지들을 들춰 볼 이들에게 넘기기로 하자. 이 프로젝트는 여전히 어디로 향하고 있는지 막막하기만 한 길 위를 걷고 있는 중이다.

Pavel Romaniko

“No Title (Grass)” (2017)

The work in the project Nostalgia, submitted here consists of large photographic prints, objects, and video projections. With this work I explore solidity of perceptions based on images and their impact on collective memory and forgetting. The project that began as a documentation of internal and historical identity crisis of a culture has been in development for nine years. I rely on an archive of existing images when I revisited some of the iconic, historically, and politically significant spaces (collective and private) in Russian history and recreated them as photographs. The images presented in this submissions are documents of paper and chipboard miniature sets.

Pavel Romaniko was born in Pereslavl-Zalessky, a small town outside of Moscow, Russia, in 1980. He came to the United States at the age of seventeen. Romaniko completed a BA in Studio Arts from Northwestern College in Saint Paul, Minnesota (2002), and an MFA in Imaging Arts from the Rochester Institute of Technology (2009). Recent solo exhibitions include Harriman Institute, Columbia University, New York, Nostalgia at Art Center, Tyler Gallery, Northern Virginia Community College,

Annandale VA, Orange Coast College, Costa Mesa, CA, and Gallery Kunstler, Booksmart Studio, Rochester, NY. His work has been featured as part of Museum of Contemporary Photography Midwest Photographers project. Romaniko is currently on faculty at the University of Massachusetts Lowell, MA.

Martina Shenal

"Mt.Omuro (Yamayaki), Shizuoka Prefecture" (2014), "Mt.Omuro (Haze), Shizuoka Prefecture" (2014), "Aftermath (Typhoon), Kanagawa Prefecture" (2014), "Enoshima (Ladders), Kanagawa Prefecture" (2014), "Enoshima (Island), Kanagawa Prefecture" (2014)

With an interest in mining concepts related to isolation, natural phenomena and the constructed environment, the photographs included here represent a small segment of work produced on a series of Japanese islands (2010-ongoing) from the series borrowed views. The five images included in the Contemporary Landscape exhibition coalesced during my year-long sabbatical leave from the university based in Fujisawa, Japan in 2013/14. This body of work is an exploration of the peripheral, the insignificant and sometimes monumental spaces. I'm drawn to intersections of public and private, natural vs. the built environment, literal and metaphorical boundaries that protect as well as isolate. Acknowledging that place suggests an experiential encounter and space points to the unknown, these images invoke the dichotomy of an intimate encounter against the distanced backdrop of foreign observation. They are, in one sense, more about the act of looking than a narrative about place. The title of this series is loosely based on shakkei (Japanese, translation: borrowed scenery/views) a stylized perspective strategy used in traditional eastern landscape painting and seventeenth century Japanese garden design. Though they involve highly detailed transcriptions, they operate within a perpetually passing moment—ambiguous fragments of the material world. All images are film based, 6cm x 7 cm medium format negatives that are drum scanned and output as archival pigment prints.

Martina Shenal is currently an Associate Professor of Art in the Photography division at the University of Arizona in Tucson, Arizona. She earned her MFA from Arizona State University and her BFA from The Ohio State University. For her professional work, she has received numerous grants and fellowships including a 2015/16 Faculty Collaboration Grant from the University of Arizona Confluence center for Creative Inquiry, a Western States Art Federation/National Endowment for the Arts Regional Fellowship in New Genres, a Visual Art Fellowship from the Tennessee Arts Commission, and two Professional Development Grants from the Arizona Commission on the Arts. Solo and group exhibitions of her work have been held at Place M Gallery, Tokyo, Rutgers University, New Mexico Museum of Art, Scottsdale Museum of Contemporary Art and the Phoenix Art Museum, among others.

Hannah Mitsu Shimabukuro

"Islands" (2017)

Hannah Mitsu Shimabukuro (b.1991) earned a Bachelor of Arts degree in Studio Art from Yale University in 2013. Upon completion of her undergraduate degree she worked as the printmaking studio technician for the University of Tennessee School of Art in Knoxville from 2014-2017. Shimabukuro has shown nationally and internationally, with her most recent show at the Tiger Strikes Asteroid Gallery in Philadelphia, PA, and has an upcoming residency sponsored by the Women's Studio Workshop in Malmo, Sweden at the KKV Grafik Studio and Sculpture Workshop Monumental. She was born and raised in Hawaii and is currently relocating to Asheville, NC to study weaving.

Nicholas Skowron

"Owner's Expense" (2016)

owner's expense represents my most recent works that investigate the use of Photoshop as a drawing tool. Each piece begins with one or more cellphone photos that are collected around my neighborhood and surrounding areas. Most often the snapshots are of misplaced or often overlooked objects: traffic barriers, vacant lots, random ephemera, etc. Once chosen, the photos undergo varied steps of alteration. Some steps are very conventional (cropping, deletion, level adjustments, etc.) while other steps obscure and distort the original images, sometimes beyond recognition. An analog-type approach is taken with the manipulation process, meaning that once an action is made, it is very hard (and at times impossible) to reverse or reclaim the image to its original state.

Nicholas Skowron received a Bachelor of Art degree in Architectural Studies from Kent State University in 2011 and received his MFA in Printmaking from Kent State University in 2014. He has exhibited work in a number of juried exhibitions, including the New Prints exhibition Somewheres and Nowheres juried by Nicola Lopez at the International Print Center New York in November 2014. He was awarded the Thomas D Little Prize for Excellence in Printmaking in 2013, and the Ohio Arts Council Individual Excellence Award for 2015. His art practice focuses on themes of entropy, structure, accumulation, repetition, historical reference, memory and the breakdown or reimagining of those systems.

Clinton Sleeper

"Teaching Capitalism To Nature" (2016), "Teaching Capitalism To Nature" (2016)

Documentation from performances reading the entirety of Adam Smith's "Wealth of Nations" to the natural world. In the ongoing dispute between the environment and the political economy, it occurs to me that nature fails to understand the fundamental characteristics which define recent economic developments. Perhaps if we could teach our environment about the prosperity of

a capitalist model, then nature might surrender its unreasonable demands, which have up to this point, inhibited economic growth. We certainly cannot teach environmentalism to capitalists.

Sleeper is a media artist, performer, and maker, whose work humorously ponders an end to capitalism and seriously considers alternative possibilities for picking up the pieces and moving forward. This is a process of oscillating between old and new technologies, between art history and art unlikely, between political and impossible. This effort exploring technology, interdisciplinary collaboration and activist art is toward a practice where works hold up a sense of responsibility not only as statements loaded with critical and political ideals, but as objects and practices which impact our communities and everyday lives. Sleeper teaches at Florida State University and holds an MFA from Simon Fraser University. His installations, books, and videos have shown in festivals and galleries internationally.