

## **The Digital Body: The 3rd International Exhibition on New Media Art - Part 1**

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**Featured Artists 참여작가:** Justyna Adamczyk, Whitney Bandel, Jessica Dolence, Ben Ehrmann, Kun Fang, Eona Jiawei Gao, Daniel Johnson, Kevin H. Jones, Inbar Hagai, Mary Hanlon, Peter Hriso, Wayne Madsen, Kushtrim Mehmeti, Tracy Miller-Robbins, John Mutter, Pat Reynolds, Christian Tablazon, Kamil Tatar, Jessica Tsang, Leah Uchitel, Liliya Zalevskaya

### **Justyna Adamczyk**

**“Fur” (2016), “Rotten” (2016), “Bold” (2016)**

**Justyna Adamczyk** (b. 1981 Opoczno) received MFA from the E. Geppert's Academy of Fine Arts in Poland, Wrocław, painting specialization in 2007. She received an award of Ministry of Culture and Heritage (twice, in 2005 and 2006). Since 2005 she participates in many exhibitions and contests in Poland and abroad. Her works were exhibited on Pyeongchang Biennale & Gangneung Folk Art Festival 2017(Gangneung South Korea), Foksal Gallery Foundation (Warsaw), Vienna Art Fair (Vienna), or on Heppen Transfer Gallery (Warsaw), Gryffin Gallery (London) Berlin Blue Art Space (Berlin) Bestregards Gallery (Frankfurt), EC Gallery (Chicago), BWA (Bielsko Biala and Wrocław) or Steps Gallery, PolArt Festival (Melbourne) Her works were distinguished as part of contests such as: Biennale, Bielska Jesień (2013, Public Gallery, Bielsko Biala), 9th Geppert's Contest (2009, BWA Awangarda Wrocław), Biennale „Bielska Jesień” (2009, Public Gallery, Bielsko Biala), „Promocje” 17th Young Artists Contest (2007 Legnica). She lives and works in Warsaw, Poland.

### **Whitney Bandel**

**“Shoot'em Up!” (2015)**

Shoot'em Up! is an interactive video piece. The interactive components for the piece consist of headphones, buttons, and controllers that users can interact with. To operate the video, users must place the headphones over their ears and interact with the controls. On the button console there are two buttons, one switches out targets that can be fired at, the other switches out firearms. The former changes the person and location in which you can fire at, the latter changes out the audio effect that you can hear when the shots are fired. In order to shoot, the user must pick up one of the two pistol shaped controllers, aim the barrel at their mouths, and speak words associated with firearms, such as “bang” into it. This triggers a microphone sensor that registers the volume as a shot, which then triggers a video effect which visualizes that action. When the shooters speak out their aggressions towards these targets, they are forced to simultaneously direct these negative gestures at themselves. By speaking their aggressions instead of pressing a button mindlessly, they are made to feel cognizant of their actions and take ownership of them. This piece is designed not only for those who actively engage with the controls, but also spectators who can watch from other areas of the gallery as they witness these interactions.

**Whitney Bandel** lives and works in Kansas City, USA. Education: BFA in Drawing and BS in Art Education from Kansas State University; MFA in Time Arts from Northern Illinois University with thesis research in interactive media and controversial technologies. Exhibitions: Social and Politically Engaged Art, 4th annual multi-national 2016 FL3TCH3R Exhibit, Reece Museum, Johnson City, TN; iDEAS Exhibition, International Digital Media and Arts Association Conference 2016, Winona State University, MN; Tactile, Visual Art Exchange, Raleigh, NC; in(finite): Recent Works, Northern Illinois University MFA Group Exhibition, Zhou B Art Center, Chicago, IL; and others. Awards: Jim Asbury Scholarship Award, Jonathan Ryan Lee Studio Art Scholarship, Mark Chapman Award for Artistic Excellence, SLS Arts Material Award. Work: Current Adjunct Professor at Kansas State University in Manhattan, KS and Adjunct Assistant Professor at Johnson County Community College in Overland Park, KS.

### **Jessica Dolence**

**“A View With A Room” (2016)**

*A View with a Room* is a video montage of moving wallpaper and transitional scenes, which consider the relationship between decorated virtual interiors and Cyberfeminism. I reference historical cultural trends from the Victorian Era to contemporary cyber sub genres like Sea Punk. The rooms push and pull from the extension of space created by a digital world. Ambient and subliminal wallpaper forces the background to become the subject initiating a conversation about gender, reality, and ways in which feminism continues re-define itself through technology. Mirrors, archways, and time based media allows my digital work to breath and present passageways between worlds no longer bound by dimensional constraints. I'm interested in digital decoration and ornamentation in relationship to CyberFeminism and virtual interior design. I design animated wallpaper that is ambient, and subversive. The wall, screen, and monitor are all habitats for my work. When projected and mapped onto a wall, the wallpaper alters space and the background becomes the subject. I'm influenced by 20th Century historic cultural trends,

period film sets, and Internet sub genres like Sea Punk. Coloration and pattern design are used to talk about the spectrum of femininity. I use 3D modeling software and After Effects to build sets and decorative architectural models to build imagery. A 3D environment, once built, provides the ability to rapidly modify materials and lifts the restrictions of reality. Time based media allows my work to live and breath. My newest body of work will continue to cross-pollinate material and concept, using projection mapping, surface design and 3D printed objects to further blur relationships between art and technology.

**Jessica Dolence** is a Seattle based artist and designer. She received an MFA from Cranbrook Academy of Art and a BFA in Intermedia at The Herberger Institute of Design and the Arts at Arizona State University. Prior to graduate school at Cranbrook Academy of Art Jessica was a member of SOIL Gallery, an artist run space, and is a freelance visual designer. In July 2015 *The Blue Room* exhibited at Interstitial Gallery in Seattle. In May 2016 EO1 Electric Objects released a commissioned collection of narrative video works titled A View With a Room

#### **Ben Ehrmann**

##### **“Pink-Face-Black-Face” (2017)**

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, 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.

#### **Kun Fang**

##### **“Milk And Honey” (2017)**

#### **Eona Jiawei Gao**

##### **“Talia” (2017)**

"Talia" is a call from Talia self. The dialog is about asking and answering, but viewers can tell that both of two speakers are the same one person – she is "repeating" the conversation over and over. I am thinking about digital technology, new media and new social manners bringing the self-awareness to a new point. Unlike being at the old time, people easily recognize the self-existence now. Taking photos/ videos are easier than before, and we are able to view our photos at any time and any places; friends tag us on the social media. During it, the awareness is becoming strong as well. Most of the being aware of selves activities are happened in digital world. In other word, technology makes it possible. Selfie is one of the results of self-awareness. Nowadays, most people treat the image of selves as an artwork. We make it interesting and meaningful, so the process is becoming close to how we create a piece of artwork. Besides, we spend more time to view the image of selves, which is similar to watching an artwork. Talia is making a video call to herself, but it is more like a self-awareness art viewing. The behavior and the image are being strong, and the content, the language and the voice are getting fuzzy at this moment.

**Eona Jiawei Gao** is an artist and designer. She mainly works on the digital image, video, interactive installation and performance. Most of her work experiences presenting the relationship of time and space, and reveals her intimate thoughts about this world. Eona Jiawei Gao cares about the translation of her thoughts, and position of audiences. She presents what she have seen and thought about through different lens – a visible way and a deep reflection, which brings a strong view to spectators.

#### **Inbar Hagai**

##### **“Foot Stretcher” (2017)**

“Foot Stretcher” documents a young artist's determination to become a ballerina while simultaneously creating a film. The artist embarks on this journey with complete persistence, although it is a lost cause due to her physiological build and non-institutionalised practice. Throughout the work the artist forces upon herself the physical aspects of a ballet dancer, such as dietary restrictions and pushing her body into becoming more flexible through daily routine and exercises. The documentation begins when she sculpts and installs in her room a series of improvised ballet devices, for the purpose of stretching her body. Her rigorous training comes to a climax when she auditions for the Israeli Ballet Company. By using different videography methods including frontal interviews, documentation of the digital space, reflexive views of the production process, and formalist photography focusing on inanimate objects - The work combines traditional documentary language with the aesthetics of experimental video, dance films, and the method of the “becoming” films, common on youtube and television. This results in a complex cinematic expression reflecting both cinema and the protagonist's primary motivation - Does she wish to become a

dancer for the sake of producing a film, or vice versa? The work had received a production grant from Yehoshua Rabinovich Foundation for the Arts (cinema project).

**Inbar Hagai** was born in 1992 in Kfar-Saba, Israel. She is currently about to finish her BFA at the Bezalel Academy of Art & Design in Jerusalem. She was a recipient of The Aileen S. Cooper 2015 Prize for "Excellence in Creativity" from the Bezalel Academy in 2015, and of a supporting grant from the Yehoshua Rabinovich Foundation for the Arts in 2016. Hagai's videos and performances were presented in group exhibitions, including Manifesta 11 (pavilion Cabaret der Künstler – Zunfthaus Voltaire) in 2016 in Zurich, Switzerland.

#### **Mary Hanlon**

##### **"The Veritas Technique" (2016)**

Violence towards women in film lives in every genre from every decade. It's only a movie. Our violence is fetishized, tied up in a bow, buried in contradictions and happy endings. It is draped in couture and handed smooth golden statues, minimized because it exists within the boundaries of entertainment. Its perpetrators are not all stereotypical, one-dimensional bad guys, but rather presidents, Hollywood legends, comedic geniuses, style icons. Men other men aspire to be. In Stanley Kubrick's *A Clockwork Orange*, Alex says, "It's funny how the colors of the real world only seem real when you viddy them on the screen," after he undergoes Ludovico's technique, where he is injected with nausea inducing drugs and forced to watch graphically violent films. Veritas, the Roman goddess of truth, was said to have hid in the bottom of a holy well because she was so elusive. The Veritas Technique is a reflection of this malady of our culture, boiled down to its purest state, undressed and vulnerable. By removing sequences of violence against women from the narrative cause and effect chains of their original films and juxtaposing them with examples across genres and decades, this artwork aims to overwhelm the senses in an attempt to lift the veil; remove the filters.

**Mary Hanlon** is a new media artist, filmmaker and writer. She is currently pursuing her MFA at Hunter College's Integrated Media Arts program in New York. She is a graduate of the Riggio Honors Writing and Democracy program at The New School, has been a contributing writer for *The Brooklyn Rail* and *Girls Against God*, and was the recipient of a MacDowell Colony fellowship in 2014. Mary worked as a fashion model and moved on to study method acting before enrolling at the New School in 2007. A mix of media, gender and feminist studies nudged her vision into focus, allowing her to synthesize a chaotic passage through the film and fashion industries with her creative endeavors. Mary's work is driven by a need to identify and question aversion towards women in the media. She currently lives in Brooklyn, and works as an art director.

#### **Peter Hriso**

##### **"Cherries," "Pears 3," and "Cherry Heart"**

In my work there are no messages or hidden agendas, other than to reveal the discoveries made during my investigations. There is a seed of an idea or a bit of a plan when I begin, but I am quickly directed by the work, answering the needs, sorting the puzzles and discovering solutions through the aid of technology. I use food and still lives as a springboard for my personal expression. It is a classical subject matter with a long history that has become somewhat of a cliché. Nonetheless, I enjoy the juxtaposition between digital and nature.

**Peter Hriso** has been an artist and animator now for over twenty years. He has worked in various positions and is currently an Associate Professor of Art, the Chair of the Department of Art and Director of Digital Animation at Missouri Western State University. He teaches graduate and undergraduate courses in animation and design.

#### **Kevin H. Jones**

##### **"Concerning Things That Can Be Doubted #1" (2016)**

Kevin Jones combines the curiosity of artist and scientist in his exploration of the natural world. With such works as *Concerning Things That Can Be Doubted #1*, he builds upon the structure of the periodic table and combines moving images that when seen together, fluctuate between meaning and nonsense.

**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.

#### **Daniel Johnson**

##### **“Orion the Hunter” (2016), “Shroud” (2016), “Balloon (Confessions)” (2015)**

**Orion the Hunter\_2016**, Site specific installation using tap lights, created in a barn. Created as part of a residency at the Grunewald Guild in the Pacific Northwest. It responds to the falling stars of the outside Orionid Meteor Shower, which was occurring at the time of this residency. Orion the Hunter is brought down to the ground, remaining a constellation yet becoming an encompassing labyrinth for the viewer to walk through. The installation explores the divide (and longing for synthesis) between the rational and the aesthetic, and between nature, culture, and the unknown. The tap lights add another dimension to the work, implying an indwelling force of unification that can be "tapped" into. Housed within a barn, a structure used for the penning up and holding of animals, and gazing out into the void, the installation is a meditation on the human condition.

**Shroud\_2016**, Installation using encaustic paint on layers of plexiglass, and other mixed media. Objectification creates a shroud in relationship, harming society. It is a denial of one's autonomy. But we can begin to relate with others in meaningful ways by learning to see them as individuals. This push towards wholeness in our relationships can help create a healthy organism where all complement and magnify one another, a body that shimmer with color, depth, and luminosity.

**Balloon (Confessions)\_2015**, Installation using expanded air from my lungs, balloons, string. This installation, Balloon (Confessions) is about the process of arrival. I blew up several balloons, filling them with air from my lungs. I then arranged the balloons into a sarcophagus like figural form. Over time the air I expended into the balloons will leak away, destroying the form, and releasing the air into the outside world. This work is a meditation on my own limits, and how my actions will outlast my bodily presence in the universe.

**Daniel Johnson** is a mixed-media artist currently based in Tucson, Arizona; where he earned a Master of Fine Arts at Southwest University of Visual Arts. Born in Kansas City, Missouri in 1987, he attended College of the Ozarks in Point Lookout, Missouri, earning a Bachelor of Arts in Computer Art. His work has been included in exhibitions throughout the United States and abroad. Most notably, his work was included in the *2015 Arizona Biennial* at the Tucson Museum of Art, curated by Irene Hoffman, *Phillips Director and Chief Curator* of Site Santa Fe. He was an Honorable Mention in the *11th Semiannual Competition of the Dave Bown Projects*, juried by Curators Katherine Pill of the Museum of Fine Arts, Ron Platt of the Grand Rapids Art Museum, and Kelly Shindler of the Contemporary Art Museum St. Louis. Additionally, he was featured in *Expose Art Magazine's 2016 Next Generation of Artists* competition and in *Studio Visit Magazine*, Volume 29 and 36. Internationally, he is slated to exhibit his work at the Czong Institute for Contemporary Art Museum in Gimpo, South Korea in 2017. His expanded studio practice explores conceptions of consciousness, semiotics, interconnectivity, longing, mortality, and becoming in the ecology of culture. He is a free spirit and nomad, chasing the horizon.

#### **Wayne Madsen**

##### **“Bloom” (2016)**

Perlin noise is a form of randomly generated values in a computer that look more organic than traditional random seed values. Referred to a 'procedurally generated', the random values build on previously assigned computations. This approach has been used in computer graphics to do things like automatically creating natural looking landscapes in video games. This html5 canvas project unfolds based on a number of external variables, including screen resolution, to create a unique time-based visual each time the piece is visited. I see myself as curator of the art generated by computer algorithms. The computer art I create uses generative algorithms and small, random variations to develop unique views each time the work is visited; I have written the system, but it is the computing device which applies it's own 'creativity' into the creation of what is seen. It is amazing to me that altering just a few key variables can have drastic affects visually, just as people are connected but infinitely varied. There is beauty in these small differences, these small moments, these defining characteristics.

**Wayne Madsen** is a new media artist and educator specializing in algorithmic practices and human computer interactions. He earned his MFA at the CADRE New Media laboratory, where he participated in exhibiting at and organizing the Zero1 International Art Festival. Wayne has taught digital art at Bowling Green State University and Dakota State University focusing in virtual environments and physical computing. He currently teaches new media and web design at Indiana University, Kokomo and resides in Indiana, USA.

#### **Kushtrim Mehmeti**

##### **“Technology” (2016)**

What did the technology bring to the humankind, humans are becoming robots and we are losing the most precious source of knowledge known to the human kind the books. Humans a being of limited knowledge. The composition presents to us a platform where the human shortcomings are put on surface, a chair of books built to change their real purpose, also a desk of books built from the books who are desecrated from the feet standing on top of them. iPad on my hands shows the disregard towards books, whereas the smoke from my cigarette expresses the fog that has been created in the minds of us people.

**Mehmeti** was born in Kosovo on 16.01.1988. In his early teens he developed an interest in Arts, in 2011 he was accepted at the Academy of fine Arts in Pristina. Mehmeti made the next step forward in his career when he accepted at Faculty of Arts in Kosovo, where he was taught by Prof. Elmaze Nura., Mehmeti's conceptual artwork in 2011-17; consist of "Unsecured Paper", "Hope dies last", "Death of Kosovo", "Man in Cross-book", "Reality", "Waiting for nothing".

#### **Tracy Miller-Robbins**

##### **"Strange Neighbours" (2014-2017)**

Created as a site specific animation installation, strange neighbours is an animated drawing that creates a space for the viewer to enter into, to contemplate. As the viewer spends time with the work, it becomes a dialogue of isolation and connection.

**Tracy Miller-Robbins** is an interdisciplinary artist working with drawing and experimental forms of animation as installation. She received her MFA from the University of Cincinnati and her BFA in Painting and Drawing from the Art Academy in Cincinnati. Her animated installation works have been exhibited in the US, and most recently as site-specific three panel animations on the façade of the Museum of Contemporary Art in Zagreb, Croatia. Ms. Miller-Robbins is a Professor of Animation, having developed a course of study in Experimental Animation at the Columbus College of Art & Design in Columbus, Ohio.

#### **John Mutter**

##### **"My Dad" (2016)**

Active in both visual art and music, I continue to seek an effective convergence between audio and visual mediums. Humans are the common focus of my work, often depicted in brief moments of an orchestrated alternate reality presented in video format combining video, animation, still photograph, original music and sound. The detailed and immersive scenarios question humanity's role on earth, drawing attention to both the positive and negative; exaggerated symbols and classic scenes from literature and film celebrate the extensive history of humanity's creative output, while content and theme sarcastically and satirically point to popular culture's disconnect from reality and mankind's withdrawal from nature. The temporal context of each scene is often omitted, allowing audiences to animate their own narrative based on their understanding of clichés in human storytelling. Hints, however, are given in visual clues in fabrics, patterns, animals and objects that play recurring roles. "MY DAD" is from a series of portraits based on misinterpreted information. My actual father is portrayed, but his personality and character is misconstrued. Items and clothing belonging to him are incorporated into the portrait, but out of context, creating an unrealistic and misinterpreted persona.

**John Mutter** is a Vancouver-based artist, photographer, director, producer, and composer. He is an active performer of both improvised and composed music, and is the leader of experimental alternative ensemble *we just stole a car* and alt-rock / weird pop project *JOHN MUTTER w/ WAR DOGS*. He studied composition with Giorgio Magnanensi and Jon Siddall in Vancouver and with Benoit Delbecq in Paris after receiving a grant from the Canada Council for the Arts. He also studied visual art at the University of British Columbia and The School of Visual Arts in New York city. He has exhibited photo and video work internationally in critically acclaimed solo and group shows.

#### **Pat Reynolds**

##### **"Reflecting Pool 1" (2017)**

Reynolds' *Reflecting Pool* series uses digital and photographic portraiture to explore themes of bodily isolation, experiential alienation, and the passage of time.

**Pat Reynolds** was born in Hanson, Massachusetts, and currently lives and works in Brooklyn, NY. Pat is an artist, writer, and musician working primarily in photography and various digital and sculptural media. He is particularly interested in how we use lens-based tools and simulation technologies to engage with both ourselves and one another.

#### **Christian Tablazon**

##### **"Untitled Diptych From The Series "Holotype" (2017), "Untitled Diptych From The Series "Holotype" (2017)**

Mostly shot using 2G camera phones and smartphones, "Holotype" is a series of diptychs that notate place and the human body in both the natural and fabled contexts of anthropology, natural history, geology, and architecture. These representations poised as tableau-vivant pairings aim at probing and reworking the codes and rhetoric of colonial naturalist and ethnographic discourse, offering indices to contact zones and encounters, and to the long and complex 'romance' between colonizer and indigene (and their often permeable borders) within contemporary and fictionalized images. The series seeks to explore the convolutions of representation in the name of empire and truth-making, in the blurred lines between art, science, and superstition, the relationship between epistemology and colonization, and the intimate link between fascination and violence.

**Christian Tablazon** (b. Manila) works mainly with text, photography, and video, with particular focus on memory studies and visual culture. He is a recipient of several national fellowships in creative writing and cultural criticism, and an international fellowship in transdisciplinary art from Plymouth University. His works have been published and exhibited in 12 countries, and his videos were also screened as part of the second edition of The Wrong–New Digital Art Biennale. He lives and works in Manila and Laguna, Philippines.

### **Kamil Tatara**

#### **“Color Studies Series: Vincent - Sunflower” (2016), “Color Studies Series: Vincent - Sunflower” (2016)**

Colour theories are fascinating topic for me, same as they were for Vincent Van Gogh, back in his time. That's why I decide to start my series using his Sunflowers works, analyse them and create my own studies based on colours. It became very interesting to do such simple thing as disintegration of artwork just to see pure colour scheme and compare them to other settings made by same author, on same topic and same composition. I decide to use original Sunflowers size as in his pieces, 92x72 cm and set them together as a diptych. That way of seeing those repetition together allow us to see and compare colour compositions he have made. First thing I did was divisioning eight different major colours that are present at painting. Analysing them using web engine colour summariser. Next step was to convert them to NCS colour values and then use those parameters to prepare specific paint in colour laboratory. I decide to use horizontal stripes in combination as it goes from top: 2-4-6-8-7-5-3-1. Setting biggest percentage value stripe at the bottom of a painting.

**Kamil Tatara.** Born in 1981. Artistic studies Universitas Nicolai Copernici - Torun / Poland Master of Fine Arts - Drawing media. Diploma 2006 / Mechanical organisms Work and live in Poznan - Poland. Paintings / Installations / Conceptual Art. Exploring digital aspects of human life.

### **Jessica Tsang**

#### **“Yes, No, Maybe” (2014)**

Yes, No Maybe was created during a residency with the IMS group (mathematicians and artists) at Flat Time House, London. Our framework was to consider making falsifiable statements in our work i.e. a statement that can be answered with either a 'yes' or a 'no'. A filmed interview with a transgender performance artist investigates multi-value logic. Multiple go pros are strapped to the interviewers body enabling uncontrolled bodily perspectives. Swinging camera movement, quick cuts, and off centre framing result. The domestic setting and presence of pet animals, add other layers of incongruous logic to the film. These stylistic constructs form the backdrop to the performance artist's own ideas of falling outside of two-valued logic and not fitting into sexual norms.

**Jessica Tsang,** b.1984 and raised in Brunei, is a London-based artist who graduated from the Goldsmiths MFA in 2011. Recent exhibitions include Concerning the Bodyguard at The Tetley, Leeds, Cash Nexus at AS Gallery, Krakow; Staged Relations at Impakt Festival, Utrecht; and Continuum at V22, London. Jessica is a member of working group Institute for Mathematical Sciences, who try to find intersections between art and science. Her film Erdős-Bacon Number was entered into Polish film archive, Ninateka. Recently she has been the recipient of a grant from the AHRC and has completed production residencies at EKWC, 's-Hertogenbosch; Chinese Arts Centre, Manchester; and Flat Time House, London. She is currently working on a film project about an incident of mass hysteria occurred at two all-girls secondary schools in Brunei. This is a story about a particular incident of mass hysteria but it is actually a story about a place with no stories, captured against a backdrop of the country on the process of introducing sharia law.

### **Leah Uchitel**

#### **“Broken Cisterns #1” (2016), “Broken Cisterns #2” (2016), “Broken Cisterns #3” (2016)**

**Leah Uchitel** Graduated from an Art School in Jerusalem (BA) in 2016. Presently I am a second grade (MA) student in Culture Studies at the Hebrew University of Jerusalem. I studied Japanese calligraphy for two year by Master Kazuo Ishii. I am greatly inspired in my artistic work from the ancient Near Eastern and traditional East Asian aesthetics. I combine then with the contemporary aesthetics and arts. The main subject of my work is the establishment of inter-cultural dialogue. Through my work, I am deconstructing and reconstructing collective stereotypes, and challenging to build what seems to be impossible connection between cultures in context. In search for a broader and overarching cultural context, I adopt visual and aesthetic images in art history. The field of visual and aesthetic images has largely been under-appreciated in conventional art discourse, and those aspects which have managed to remain in the mainstream have evolved mainly through contemporary and personal angles. In today's increasingly globalized world, ethnic identities are gradually becoming blurred, the humankind is challenged by the fear of loss of individuality, and there have been repeated attempts it. Using this background as a point of anchor, I try to extract these identities in the form of visual symbols to serve as their definitions. My attempt creates tension between the universally recognizable symbols and their unconventional combination, challenging our ability in cultural identification. This tension is not confined to the general collective self-definitions, but also includes personal identifications in such fields as gender and religion. In this search, I try to extract from the common pool of cultural ideas and images interacting in a hybrid fashion, to their original components in order to reconnect their sequences.

### **Liliya Zalevskaya**

#### **“Hope Deferred Maketh Something” (2016)**

Hope Deferred Maketh Something, 7 minutes in length, in Russian and English with English subtitles. Three characters explore vulnerability of chaotic existence and the Absurd. When faced with a meaningless universe, there are three options to resolve the dilemma. According to absurdist philosophy the first option, not very practical, is suicide. The second is spiritual or religious

transcendence, believing in the reality beyond the absurd. And, the third solution is the acceptance and even the embrace of the absurd. The three possible positions: of escape, transcendence, and acceptance, are used as the points of departure and correspond with each character in this particular iteration and uses Samuel Beckett's *Waiting for Godot* as a jumping off point to explore identity and gender roles.

**Liliya Zalevskaya** was born in Kiev, Ukraine. As a young teenager, her family immigrated to America, as the Soviet Union fell apart. This continues to inform her interest in how social structures are perceived versus how they are experienced by the individuals living within them. In essence the work is the artifact of play, through which she interrogates the roles as a director, actor, and editor in the construction of a fantasy that questions reality. The fantastic emerges from the anxiety caused by the search to understand the differences between reality and perception. The work attempts to explore this gap, in which the normally mundane may begin to appear strange or unfamiliar. Liliya received a BFA in Printmaking from the University of North Carolina at Charlotte and an MFA in Digital Media from the University of North Carolina at Greensboro. She currently teaches Printmaking and Digital Photography at Gaston College, Dallas, NC.