

Portrait 2018

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Featured Artists 참여작가: Monika K. Adler, Erin Holscher Almazan, Naama Attias, Maximiliano Cervantes, Indira Cesarine, GURAM Chachanidze, Renée Chevalier, Abdoul-Ganiou Dermani, Alexandra Finkelchtein, Carrie Fonder, Shaun Griffiths, Morgan Hamilton, Mira Hnatyshyn, Ryan Hollaway, Hunyoung Jang/ 장훈영, Nikita Karpov, Rose Materdomini, Dan McCormack, Hatidza Mulic, Olivia Nam, Brandon Olivarez, Joseph O'Neill, Luis Parra, Jake Platt, Jason Robinson, S/N (Jennida Chase & Hassan Pitts), Nathan Seay, Ana Sladetic, Andreas Tomblin, Chris Walker, Emma Walker, Elisabeth Wedenig, Saewoom Yoon/ 윤새움

Monika K. Adler

“Coyote” (2013)

The work 'Coyote' is one in a series portrait works of the artist and her partner made in 2013. The work communicates the intimacy of living together executed in the style of film stills from a movie. The piece employs the convention of the film still, whilst also being a play upon it. The characters and scenes depicted can be read as surrogates around which the viewer can generate their own plot, scene by scene. The series references Joseph Beuys' 1974 action at Rene Block Gallery, New York: 'I Like America and America Likes Me' where Beuys spent several days in a room with a live coyote. From this iconic work an entire series of performance documentation images were issued - later to form arts writer Caroline Tisdall's book about the piece: Joseph Beuys: Coyote (1976). What is interesting here though, is that many of the images were in fact completely 'staged'. Here, then, we are looking at ideas of authenticity, appropriation, and the fabrication of narrative in both film and photography.

Monika K. Adler (born 5 January 1982) is a Polish photographer and film director based in London, United Kingdom, she is currently working on her debut feature film: Sick Bacchus.

Erin Holscher Almazan

“In Red, from Series Pri(Mary)” (2016) “In Yellow, from Series Pri(Mary)” (2016) “In Blue, from Series Pri(Mary)” (2016)

A Mary is a slang term for a perfect, idealized woman. This series portrays women whose features are indistinct, her identity partially concealed by cast shadows. Each sitter is firmly grounded in her own truth, defying the unattainable and vague notion of idealism. Each Mary in the series is composed of a limited palette of umber and hues of a primary color, highlighted only in the sitter's clothing. The sitter herself is conveyed through the duality of light and shadow as both play across the figure and conceal more than they reveal, challenging traditional expectations of portraiture and identity.

Erin Holscher Almazan is an Associate Professor of Printmaking and Drawing at the University of Dayton in Dayton, OH. Erin is a native of North Dakota. She received her BFA in Fine Arts from Minnesota State University Moorhead and her MFA in Printmaking from Rochester Institute of Technology, in Rochester, New York. She taught as an Adjunct Instructor in Foundations at Rochester Institute of Technology prior to teaching at the University of Dayton. She has completed two printmaking residencies at the Frans Masereel Centrum in Kasterlee, Belgium. Erin's work has been exhibited nationally and internationally and has been included in exhibitions in connection with the Southern Graphics Printmaking Council and the Mid-America Print Council. Erin is also an active member of the Dayton art and printmaking community. She resides in Dayton with her husband and two sons.

Naama Attias

“Untitled, Ain't Nothing Wrong with Being Beautiful, Texas, 2016.” (2016) “Untitled, Ain't Nothing Wrong with Being Beautiful, Texas, 2016.” (2016)

Toddler and child beauty pageants have been held around the world in their modern form since the 1960s. “Ain't Nothing Wrong” follows the behind-the-scenes industry of child beauty pageants in the American south. The child pageants mimic very closely the way adult pageants are conducted where the winner is a fake-tanned, heavily made-up adult-looking version of an adult beauty ideal. In this project I accompanied the Elliott's of Houston, Texas during competition weekends. Their 9-year-old daughter Mehayle has been participating in these pageants since the age of 4. During the photo shoots I experienced with Mehayle the routine that is required of a pageant participant. The images exhibited presently are dedicated to the girls' rigorous preparations to the shows.

Naama Attias (b. 1989 in Jerusalem) is a visual artist who creates mainly using still and video photography. Graduate of the department of photography at Bezalel Academy of Arts and Design. Her subjects derive from her personal story to the collective, e.g. body image, journey etc. She is interested in the different ways in which beauty is expressed in multitude of cultures and sub-cultures. Especially, she try to understand what is beauty and how do we address it in various aspects of our

lives? Her works have been exhibited in selected group exhibitions in Israel and around the world, most recently, "Stretching Limits" was screened at CICA museum in South Korea and parts of "Ain't Nothing Wrong with being Beautiful" were exhibited at Central Gallery in Tel Aviv, Israel. Her video works were also screened and won awards in various film and video art festivals, such as Szczecin European Film Festival in Poland and Visionaria international Film Festival in Italy. "Ain't Nothing Wrong" has won the Best of International Experimental of Jukebox Visual at FotoFilm Tijuana.

Maximiliano Cervantes

"Father" (2017) "Son" (2017)

I work as the outsider of society observing what's around me with no interference with my subjects and directly relate these two works shown as the aftermath of "Those Winter Sundays" by Robert Hayden. With this in mind, a question must be raised when viewing Father and Son. Are the subjects aware of the camera looking directly at me, or through me as if I wasn't present? Son is a direct illustration of Hayden's words "What did I know, what did I know of loves austere and lonely offices?" depicting the regret the speaker in Hayden's poem would encounter. Although not one individual piece captured in the same setting, the two works shown have an invisible tie, whether that be due to sacred emotion, equivalent physiognomy or simply because of a Father and Son relationship.

Maximiliano Cervantes is a young, Hispanic artist who draws inspiration from the lines and shapes we encounter in our everyday life rather than restricting his creative space to society's standards. "As the outsider, I'm constantly curious about the shapes and lines around me, as a child is of the unknown," Cervantes says. His technical approach to photography consists of using a digital rangefinder, and 35mm film, mixing old techniques with contemporary technology.

Indira Cesarine

"Only You, No. 27" (2011)

"Only You, No. 27" is part of a conceptual narrative portrait series chronicling a woman's emotions as she traverses a metaphorical landscape of loss and betrayal. Each image takes part in the greater narrative of her story and the history of suffering that she experienced through her tragic relationship.

Indira Cesarine is a multimedia artist who works with photography, video, painting, printmaking and sculpture. A graduate of Columbia University with a triple major in Art History, French and Women's Studies, she additionally studied art and photography at Parson's School of Design, International Center of Photography, School of Visual Arts, The Art Students League and New York Academy of Art. Cesarine had her first solo show at the age of sixteen at Paul Mellon Arts Center. Her work as an artist has been featured internationally at many art galleries, museums and festivals, including The Metropolitan Museum of Art, Getty Images Gallery, Museum of Contemporary Art San Diego, French Embassy Cultural Center, Art Basel Miami, Cannes Film Festival and the International Festival Photo Mode to name a few. In 2014, her public art sculpture, "The Egg of Light" was exhibited at Rockefeller Center as part of the Fabergé Big Egg Hunt. Her work was recently auctioned at Sotheby's New York for the annual "Take Home A Nude" art benefit.

GURAM Chachanidze

"Shameless Beautiful" (2017) "The vain Tenderness" (2016)

The works "Shameless Beautiful" and "The vain Tenderness" is the answer to the prohibitions. Every day we are told that we live in a world that strives for the freedom of the individual and for human rights. But in practice we have only bans, stigmas, taboos, violation of rights. Any "uprising" is not allowed by the dominant majority. Today, you can become an outcast easily. In the epoch "ism" and consumption, feel even more lack of personality. We are told that in everyday life there is no place for subcultures and Individual. Personal rebellion helps people avoid unbearable being and monotony. Free expression is what you need to fight for.

GURAM Chachanidze is a Georgian visual artist working with photography, filmmaking and installations. He was born in Tbilisi, where he started experimenting in photography at the age of six. He has been living and working in Athens, Greece since 2006. Guram studied Film Directing at the university of Tbilisi and Photography at AKMI institute of Athens. Society and politics are his main sources of inspiration. He explores the essence of an issue as a matter of philosophy. GURAM has presented his work in four personal shows and participated in many worldwide group exhibitions.

Renée Chevalier

"I Feel Pretty" (2017) "What Becomes of Joan?" (2014) "Joan and the Banner" (2014)

1. I feel pretty: Improve the ordinary by the sublimation of the kitsch! In this context, I chose a self portrait reminding this need to exist by auto proclamation. The title is inspired by the song I Feel Pretty from the musical comedy West Side Story produced in 1961.

2. What becomes of Joan?: I made a full portrait of a transgender to realize an allegory with the great Joan of Arc. The spiritually called heroin, garnished a soldier's suit to lead her troops towards the liberation of her people. The boy began a determining slice of life with surgical operations. In both cases, it is about a metamorphosis. In a similar way as Joan of Arc's life, in his battle, he sacrificed a part of himself to bring to life an internal necessity.

3. Joan and the banner: It is a head-and-shoulders portrait of the transgender sitting in front of a kind of banner symbol of heroism and courage like Joan of Arc.

Renée Chevalier, born in Cap-Chat in the Gaspé Peninsula (Québec, Canada), she holds a Master of Arts degree in painting from the University du Québec à Montréal (UQAM). She had several solos and group exhibitions. She participated in the international exhibition of digital miniature print 9th, 10th, 11th and in 2017 for the 12th editions organized by the Artist run Centre Voix Visuelle, Ottawa, Canada. In 2016 she participated in the Small Print International in the U.K. In 2017, she also participated in The International Contemporary MiniPrint of Kazanlak, Bulgaria where she won the 1st Prize in the category Experimental digital MiniPrint technic. In 2018 she will have a solo exhibit at the Maison de la culture Pointe-aux-Trembles, Montréal, Québec, Canada.

Abdoul-Ganiou Dermani

“Afrikabu” (2017)

The photo "Afrikabu" shows an African man dressed in traditional togolese clothing. The work explores cultural identity and aims to promote african cultures in the world.

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 NSK State Pavilion at the 57 th Venice Biennale 2017; ZKM Museum 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, Los Angeles, 2014; among others. He has 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.

Alexandra Finkelchtein

“The Radian Effect of the Redhead” (2017)

All the time I experienced snow I was fascinated by it and deeply inside searched and found the media that can come close to it. The Radiant Effect of the Redhead-image is from the body of works that are a signature collage. It is made from the silk paper elements that were specially folded and glued to the canvas. Because of the work fragility, the digital format of representation was chosen.

Alexandra Finkelchtein

I grew up in Transnistria (East Europe) and went to school there. I've been drawing since I first remember myself, and I have design and movie industry work experience before I turned to academics. Upon graduation from Concordia University (Canada), I had been admitted to the New York Academy of Arts, which I graduated in 2012, and have been exhibiting on the international scene ever since: Few times at Art Basel Miami, FL, The Louvre Museum (Paris), London Biennale 2013, galleries in Tel Aviv (Israel) and Milan (Italy), MAGMMA Museum, Italy, CICA Museum, South Korea. My art has been critiqued and featured in following publications: How to Paint Made Easy, EdPrior, Polly, London, Flame Tree Publishing Inc. 2017 Art UpClose, Magazine; special edition World Edition 2016: A Survey of Contemporary Art, Blurb: 2016, Print. ISBN-10: 1364460092; ISBN-13: 978-1364460099 Di Trapani, Laura. Woman's Essence. Milan, Italy .Ed. Musa International Art Space: 2016. Print, Pp. 9 Ed. See.me. The Exposure Award..Amsterdam: Pecho, 2015. Print Pp 3. Donald Kuspit at alThe Figure, New York, Skira Rizzoli: 2014. Print. Pp. 83. ISBN 1000847843750

Carrie Fonder

“OUH HUO” (2017)

My work is invested in the intersection of nature and culture and explores issues of gender, power, and complicity through the use of humor and kitsch. The work highlights trade-offs, both willing and coerced. Formally, it slips between two and three dimensions as it revels in the slippage between the real and the fictive. In OUH HUO I have assumed the role of famous curator Hans Ulrich Obrist and intervened in his TED talk. The piece creates a parody of the use of TED to share ideas, while examining the opacity of arts speak, made even denser through the inaccurate YouTube subtitles. The accompanying “stills” correlate to scenes from the original talk reinterpreted and reimagined through the subtitles. The self-conscious nature of kitsch creates a space for humor to expand the boundaries of serious consideration. I conflate real with dimensionality and representation with the flat picture plane and often create a play between two-dimensional and three-dimensional elements in single works. I elaborate on untruths as I question cultural motives and meanings. Yet, much of my work is stilted, caught between spaces—not fully real yet not a culturally constructed fiction—the space in which art engages with, and occasionally trips over, reality.

Carrie Fonder is an American mixed media artist whose practice focuses on hybrid works that often combine two and three dimensions. Her culturally motivated pieces are driven equally by material and conceptual exploration. Fonder earned her MFA in sculpture at Cranbrook Academy of Art and her BFA in sculpture at Milwaukee Institute of Art and Design. In 2010 she was

awarded a Fulbright Nehru Award to explore the influence of culture on gender identity via depictions of the feminine in India. Currently, a member of Good Children Gallery in New Orleans, Louisiana, she has exhibited her work nationally and internationally from Detroit to New Delhi. Fonder is a lecturer at the University of West Florida.

Shaun Griffiths

“Mask” (2015)

Mask is a deadpan self-portrait repeatedly downsampled and upsampled until on the verge of managing to represent the original subject. The process reveals the pixelated structure of the digital image and explores the minimum threshold of necessary information to represent the essence of an individual.

Shaun Griffiths is an interdisciplinary artist currently teaching photography, video, and performance at Sam Houston State University in Texas. He received his MFA from Alfred University in New York in 2014. In 2009, he received a MA in Glass at the University of Sunderland, UK as part of a Fulbright Postgraduate Award, and his BFA from San Jose State University, California in 2008.

Morgan Hamilton

“The Ascension” (2017)

I have to meet someone in their delusion and, with them, walk along it (to convince them it's just a story they were told and that they are retelling), while remembering not to fall for my own. Some artists try to make state-of-the-art, I want to make art of the State. My work is public, it is federal, it is philosophical, and it tends to be procedural. Procedure as a distortion of the practicality of an institution. Though I make individual performances, videos, and installations, they are all united: part and parcel of an expanding realm that I am in the process of creating. I create facsimiles of everyday experiences: web pages, newspapers, flags, even people. It is a parallel narrative of the American experience, of a personal experience. The Ascension is a painting based on the biblical text The Nastroism which I created to spread scientific and environmental literacy. The Ascension is a painting that depicts the events of the first chapter of The Nastroism in The Document of Origins. The prophet Alan Shepard creates the path to the celestial vault and enters the realm above. The Alpha, Beta, Gamma, Omega series is a portrait block that places world powers of the 80s and recontextualizes their roles in pop culture and the fall of the Soviet Union. Each player is slightly re imagined and interact with each other.

Morgan Hamilton is a visual artist from Pensacola, Florida. He currently resides in Delaware and is an adjunct professor at The University of Delaware where he received his MFA. He is also the Associate Curator at The Delaware Contemporary. Hamilton received his BFA from Florida State University where he was exposed to artists like Laurie Anderson, Stan Douglas, and Mary Reid Kelley, all of whom influenced his approach to video in art. He worked for several artists groups and collaborated with a local gallery on behalf of his Alma Maters. His work ranges from performance and video to sculpture and installation, regardless the material, his projects orbit future realms whose bedrock is in our present experience. Hamilton has exhibited internationally and at home from sea to shining sea.

Mira Hnatyshyn

“Melody” (2017)

My work reflects a passion for exploring patterns in socio-cultural development that define the female condition in contemporary and historical times. Referencing women in everyday scenes, I seek to present an expression within the realism of the subject whose image I photograph and then paint as portrait. In my oil painting “Melody”, I have created a small and unassuming painting on panel of Melody Cueller, a hairstylist in San Antonio, Texas.

Mira Hnatyshyn is a Texas based artist who uses art to explore issues of culture, gender and identity. Mira received her Master of Fine Arts at the University of Texas at San Antonio, 2009. Her work has been in New American Paintings #96, Studio Visit, Spring 2014 and 100 Curators 100 Days, Saatchi Online Gallery. Mira's solo shows include Euroscapes at Blue Star Contemporary Art Museum, San Antonio, Texas, 2014; Dear Garden: Anonymous Letters from You at Gallery 23 UTSA, San Antonio, Texas, 2012; Happiness is Easy at UTSA Satellite Space, San Antonio, Texas. Her group shows include 300 Common Currents 2018, ArtPace, San Antonio, Texas; Meet The Future, McNay Art Museum, 2016; Conversations, French and Michigan, San Antonio, Texas, 2015; Women and Politics, AP ART Lab, San Antonio, Texas, 2015; Another Layer: Selections from the Portable Works Collection, Alliance Gallery, Houston Texas, 2014; Amalgamations 25: 28 Artists for 25 Great Years at Blue Star Contemporary Art Museum, San Antonio, Texas, 2010. Mira's work is included in the Saatchi collection in London; Houston Art Alliance for Bush Intercontinental Airport in Houston, Texas; Holocaust Memorial Museum of San Antonio, Texas; UTSA Collection San Antonio, Texas and other private collections.

Ryan Hollaway

“Self” (2017)

This self portrait represents stress and physically and emotionally. I currently work 70+ hours a week. Much of my work are self portraits done anytime throughout my busy life and schedule.

Ryan Hollaway a Californian born, Texan raised. His work is meant to be seen as unfamiliar in familiar places. Ryan's photography is inspired by his environment and emotional senses.

Hunyoung Jang/ 장훈영

"Figure of Black #08" (2016) "Figure of Pain—Memento Mori 2" (2017)

Here, anywhere, there are the faces. There are suddenly rising faces every time I think about what to paint in the flood of numberless images and concepts. They are the suffering faces. They are the figures of pain, which cast the shadow of suffering, are the sum of life and story of a human being. If painting is a visual formative language of a person's view of the world, I would like to start my work from painting human beings. I cannot leave the 'Figure of pain'. I start my paintings from ordinary people around me and focus on the feelings of anger, hatred and sorrow about the pain and reality of those who have been sacrificed to the absurdity of society, the marginalized ones. I do not forget their pain and their presence in my heart. Like a rock standing firmly in place despite weathering and erosion, like the fire burning the whole body, I create a portrait with a brush-stroke and paint on the canvas. I dare want to throw myself all over the screen and be one with them by brushing my face, and the portrait of those countless people.

Hunyoung Jang/ 장훈영

I was born on 1982 and graduated from Seoul National University of Education on 2005. Currently I am enrolled in Master of Fine Art (MFA) at Hongik University Graduate School of Painting.

Nikita Karpov

"Bodyprint" (2016) "Bodyprint" (2016) "Bodyprint" (2016) "Bodyprint" (2016) "Bodyprint" (2016)

I wondered man conscience and soul in portrait, it's impossible to capture them flat and shallow. The biological processes taking place in human body were inspiration. That happened after defining the pictures that I conceived an idea to make print of my chest on photographic film, after moistening it in the fixing agent and developing as normal film. There was evidently something anthropomorphic in the print I got as final result, one could discern the face. Probably, it contains no "traditional beauty", it bears no subject. Considering spiritual it is more materialistic and authentic than any classical portrait. Moreover, in my opinion, this portrait gives more evidence of options of capturing person in photograph. It isn't necessary image that may serve as a portrait of a person, but the image of "internal mechanism", which enables existing and function; or picture obtained with help of "mechanism".

Nikita Karpov

I was born in Saint-Petersburg, in Russia. During school time I also attended photo school and successfully graduated in 2011. After graduation the school in the same year I joined the course Informatics in Media- design in St.-Petersburg State University of Arts and Culture. In 2014 I finished Foundation course in British Higher School of Art and Design in Moscow. During the learning process I took part in FaB Open Prize - Fringe Arts in Bath, 'Just Do It» at Garage gallery in Moscow. I joined The Russian Union of Art Photographers as Candidate in 2015. I am 1st Category winner in ipaRUSSIA-2016 Fine Art, 3rd category winner - ipaRUSSIA-2017 Landscape.

Rose Materdomini

"Washington Square Park" (2015)

Street photography is often a starting point for my photographs. My images utilize photography for diverse and contemporary cultural issues. By including visual symbols to portray conceptual content, I include unfinished fragments of objects, which are moved and rearranged to represent ideas and conjure a human presence. The human figure is a point of shared identity and to start a conversation about the human experience.

Rose Materdomini is a New York City based photographer and painter. She earned an M.F.A and B.S from New York University and also studied at the School of Visual Arts and the Parsons School of Design. Her work has been exhibited in group exhibitions nationally and internationally including the Smack Mellon Gallery, Williamsburg Art & Historical Center, Upstream Gallery, Aljira, A Center for Contemporary Art, A.I.R Gallery, the Salmagundi Club, PH21 Gallery, Budapest and the CICA Museum, South Korea

Dan McCormack

"Keely_M_04-30-17--5147" (2017) "Lana_H_10-05-17--2145" (2017) "Jayme_S_10-05-17--2850" (2017)

The cell phone is the newest camera that I have recently begun to explore. Working with it's ease of use and spontaneity. I have done figurative straight captures. This series of images has been with a focus on the hands of the model with something in her hands against her torso.

Dan McCormack

I studied Photography from 1962 - 1967 at the Institute of Design in Chicago and at the School of the Art Institute of Chicago from 1967 to 1970. I began photographing the nude with Wendy, my wife, while in graduate school. Then for over forty years I explored various techniques and processes while photographing the nude as a central theme. In 1976, I joined the Board of Directors of the Catskill Center for Photography and served as Vice President of the Board for ten years. One of my

responsibilities was the installation of every show during those formative years. I have taught photography at Purdue University, Pratt Institute, SUNY New Paltz, Bard College, Ramapo College and Mercy College before I came to Marist College twenty-six years ago. I currently head the photography program at Marist College in Poughkeepsie, New York. In 1998 I began to work with pinhole photography. I use an oatmeal box pinhole camera to make 8x10 inch B&W negatives. With its extreme wide angle and distortion, the camera gives me results that are constantly a surprise. I develop the B&W negatives, scan them into Photoshop, and then colorize the image by pulling curves in each of the channels. I make an images rooted in 16th Century pinhole optics juxtaposed with 21st Century digital print manipulations. These newest photographs of mine are a hybrid of Photography and Digital Printmaking. In January 2010 I had a solo show at the Photography Center the Capitol District in Troy, NY. I showed over fifty images from ten diverse series made from 1990 to 2010. Then in May 2013 I have a solo show, "Nude at Home", twenty-six images made from 2003 to 2012 at the Barrett Art Center in Poughkeepsie, NY. Then I have a solo show at the Beacon Artists' Union in Beacon, NY in the Beacon Room showing the "Nude at Home" in January 2016 and newer work from the "nude at Home" series at the "Arts Upstairs Gallery" in Phoenicia, NY in June, 2016. In May 2017, I am showing about twenty new cell phone explorations from straight captures to panoramas and grids of the nude at the "Arts Upstairs Gallery in Phoenicia, NY

Hatidza Mulic

"Nasty Women" (2017) "Peaceful?" (2017) "Birds in the Shadows, Love in the Air" (2017) "Bosnian Resurrection" (2017)

Through my paintings I am exploring the visible and invisible about the human nature. I am fascinated by the essential unreality of the human condition. What starts out as hope soon becomes corrupted, leaving only a sense of nihilism and the dawn of a new beginning. I always had a curiosity about someone else's point of view and how to arrive at another's viewpoint. This destination represents the key to wholeness... Each of these oil paintings represents a whole, a whole persona. We all desire respect, inclusion and recognition from others, while often in return we only offer sarcasm, sexism and cynicism.

Hatidža Mulić (Hatidza Mulic) was born in 1976 in Banja Luka, Bosnia and Herzegovina. She immigrated to the United States in 1995 subsequent to Bosnian War as a political refugee. With her paintings she often address autobiographically consequential experiences along with xenophobia and bigotry that are ever-present in the 21st century. These works were part of national and international exhibitions in: Dubrovnik, Croatia; Seattle, Washington; Louisville, Kentucky; Indianapolis, Indiana; New York, NY; Atlanta, Georgia; Kumla, Sweden; Ghana, Africa; Orebro, Sweden; Sarajevo, Bosnia and Herzegovina; Colmar, France. Her art is represented by Amos Eno Gallery in New York and she is currently teaching in Drawing and Painting Department at the University of Georgia.

Olivia Nam

"Who Am I? (1)" (2017) "Who Am I? (2)" (2017)

I see the world through various moments. My artworks are the expressions of those moments where at least two different sides are met. Both "Who am I?(1)" and "Who am I?(2)" represent me in other people's perspective. We sometimes tend to be defensive when building a relationship with others. We feel afraid to be open our inner side more than outside and want other people to see the only positive side of ourselves. I tried to capture the moment here in "Who am I?(1)" and "Who am I?(2)". The black and white photography of my face represents my inner side, and the other graphic parts represent my outside or how I want other people to think of me.

Olivia Nam, growing up with an artist mother, I've always had a chance to challenge myself to be more creative in a way of seeing the world. I received BFA in Graphic design in 2014 from University of Illinois at Urbana-Champaign and experienced in some professional design fields after graduation. With a broad range of both digital and non-digital art experience(illustration, photography, infographics, identity design, web design, ceramics, sculpture, painting, drawing, and etc.), I love to use various mediums to visually express what I believe.

Brandon Olivarez

"ANXIETY" (2016)

I chose my piece titled "Anxiety" as it's story is one of my personal favorites. At the time I was having a hard time with anxiety and always got asked to describe it but never could with words. With makeup not only did I get to show and exhibit what anxiety feels like to me but I had to sit down, identify, and truly understand my own anxiety. I took what anxiety felt like on the inside and brought it to life with makeup. Since I had given anxiety a new life with makeup I was able to take it away as well.

My name is **Brandon Olivarez** otherwise known as "VAREONS". I'm a creative and unconventional makeup artist and photographer. Through my art I convey emotions, thoughts, and propaganda, for a creative rebellion. I see art in everything, almost like my eyes are a camera. I find beauty in just human nature itself. To live life courageously and without regrets. Makeup has brought out not only confidence in myself but self love, and being able to bring those out in other people as well is something worth wild. I now have come to see makeup as performance art, a literal painting on a human that comes to life. A story book that contains no words. Colors dance around and shapes become second limbs.

Joseph O'Neill

“Nude Women” (2017) “Venus” (2017) “Fauness” (2017)

I call this series “Classical Nudes”. Wanting to capture the essence of sculptures from the 18th and 19th centuries through photography, I posed my models in an effort to capture in flesh the elegant simplicity of a particular statue. As I started thinking of people I knew who had the body to express the art I was looking at, and who might also have the right amount of confidence (or the right amount of trust, which is almost the same, or more valuable in a model when vulnerability is needed). At the same time, I began looking at other sculptures that would also translate into photographs, and in the process other people I knew came to mind who would be by nature the right fit for the attitudes that had inspired another artist to capture them in sculpture. The nature of sculpture is architectural; both require the ability to stand through careful planning and engineering, and both rely on line to express themselves. Since my other subject matter is often architecture, I chose to capture my models as if they were architecture. Using prior architecture shooting, helped me to distance from the fact that this was a person, and focus on portions of the human form as opposed to portraiture. This approach makes this series more like sculpture than portraiture. This process involves the model looking at the art, internalizing the art, and then expressing what they saw as the pose. Because art often lacks words while expressing complex emotion, the different models express slightly different focus in each pose based on what they felt was the stronger, more important body gesture. After this is established, I can then adjust lighting, and adjust the model so that the final image is a combination of what they interpreted, and what I felt looking at the same piece of art. In this way I use the conversation between the muse piece of art, the model, the photography and myself to create a new sculpture.

Joseph O'Neill was born in Brooklyn, New York, in 1965. He has no formal education in art, but did study to become a chef. In the process of becoming a chef, he was forced to develop the habit of trying, tasting, and experiencing things in a different way. He has been an active photographer throughout the last decade, but only began exhibiting in 2012. Because he is self taught, he is never afraid to try different techniques. His photography has been influenced first by the works of Eugene Atget, and later by Man-Ray. His earlier work in photography was an unplanned documenting of things that are taken for granted as he passed them. Since deliberately moving toward photography as fine art, he has been experimenting more with architectural abstracts and nude studies. His work has appeared in numerous group and solo exhibitions around the world, predominantly in New York City and Europe. Has been published in art journals, and art magazines, digitally and in print. His work is on display in the U.S. Embassies in Oman and Latvia, and is an active member of New York City's oldest artist collective, The Phoenix Gallery.

Luis Parra

“Untitled” (2016) “Untitled” (2016) “Untitled” (2016)

In the images I create I bring to light secluded subcultures and people who usually wouldn't get much recognition through popular media. I explore the idea of the street portrait by mixing the art of the formal portrait with the spontaneity of street photography.

Luis Parra, born in 1998 in Houston, Texas, Luis Parra is a Houston based photographer and artist. Being of Cuban/Honduran decent, he grew up in south Houston and had many art influences around him as a kid, including many Houston artists and Hispanic artists like his father. He has always had an interest in the art, he experimented with many artistic mediums but found photography to be his passion. He developed his photographic skills later in his high school years where he found a teacher who shared his passion for photography and facilitated him to better his art. Luis was selected to be an artist on view in Aether Space gallery in The Heights of Houston, Texas. He then was nominated and selected to be a resident artist for The Project Row House Summer Studios Artist residency 2017. He finds Black & White analog Photography as the best way to create his art and spends many hours a week in the darkroom creating images. His style is a mix of the spontaneity of street photography with the beauty of portrait photography. Now his work deals with documenting subcultures and photographing the spaces they occupy.

Jake Platt

“Massive Compact Halo Object” (2017) “Wrong Side” (2017)

The portrait has historically been a way for the wealthy to immortalize themselves, for the citizen to identify themselves, but is rarely considered as a way to capture how the individual is subsumed into its background. Rather than the subject being identified for bureaucratic or self-congratulatory purposes, the subject is subsumed by location, environment. Whether the subject hides behind or takes on the costume of what is adorned is undecidable.

Jake Platt is an Interdisciplinary artist based in Milwaukee, Wisconsin. He is currently a PhD candidate in the Literary, Musical and Visual Thought program at the European Graduate School. He received his MFA from the School of the Art Institute of Chicago in 2016 and his BFA from the Milwaukee Institute of Art and Design in 2014. Recent exhibitions include “Reclaim” at the St. Louis Artists Guild in St. Louis and “Small Works 2017” at Main Street Arts in Clifton Springs, NY. Recent publications include poems appearing in the 00000 Ghost \$how VII exhibition zine and Spy Kids Review Issue I.

Jason Robinson

“Walkalong” (2017)

Walkalong is an experimental observational documentary that follows a police officer on his Friday night shift and into the next morning as his leisure time and work life begin to blur together.

Jason Robinson makes films, videos, sounds, prints, performances and gifs about family, friends, and the materiality of analog video signals. His work has screened at festivals and galleries both nationally and internationally including The Virginia Film Festival (Charlottesville, VA), Luxus (Corning, NY), The Asheville Art Museum (NC), and the Transmission Art Festival (Athens, Greece). He is an assistant professor of Digital Art at the University of Mary Washington in Fredericksburg, VA.

S/N (Jennida Chase & Hassan Pitts)
“Other Dreams” (2016)

Other Dreams is the second chapter in Dream Sequences, a poetic series of character studies told in chapters. Each chapter is a location responsive performance. In Other Dreams The location explored is a Frank Lloyd Wright house in Virginia Beach, Virginia called the Andrew B. Cooke House. The performance seeks to question the sway of cognitive and relational impact that location implicates. The narrative is loosely based on creating a story life within rituals specific to environment, and operates as a fragmented, cinematic representation of multi-racial families. Chapter one explores the depiction of a rural family and chapter two explores an upper middle class suburban couple. The performers inhabit a reality not their own (both in domestic space and social class) in the interest of pinpointing the reflection of space on identity. The series explores space, and performance in relation to gender, class and race.

S/N (Jennida Chase & Hassan Pitts) is a multi-disciplinary art group, which works extensively with, but not limited to, video, sound, animation, photography, and mobile media. The exhibitions often include performative elements and mediated footage, pushing both experimental and conceptual ideas around media. S/N members include Jennida Chase and Hassan Pitts who have been collaborating since 2008. Their work has been exhibited and screened world wide in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, DAS Weekend, the Freies Museum in Berlin, and the Czong Institute for Contemporary Art in Korea. In 2014 S/N were finalists for the MacArthur Grant in Documentary Film. In 2015 S/N received the William Minor Grant, and the Pollination Project Seed Grant in 2016, and in 2017 received the Puffin Grant. Currently, Jennida serves as an Assistant Professor in the Department of Cinema and Photography and Hassan is the Technology Coordinator for the College of Mass Communication and Media Arts as well as the Executive Director of the Big Muddy Film Festival at Southern Illinois University Carbondale.

Nathan Seay
“Brayden” (2017) “Jacob” (2017)

These current works on display are suspended moments from Nathan's everyday life. In the first image, Nathan's friend, Jacob, rests comfortably on the sofa. A television is playing outside of the image directing his gaze. The second image depicts Nathan's friend Brayden as he sleeps after returning from a late-night shift at the grocery store stocking shelves. With only a brief moment to work before Brayden stirs in his sleep, a complicated image must be condensed into a few brush strokes. By working from life, it is his intention that the relationship between artist and sitter, mood of the environment, and ever-changing circumstances infuses in the image to crystallize an ephemeral moment of everyday life.

Nathan Seay, in the 2012 Faces and Figures exhibition, judge Edward Jonas, co-founder of the National Portrait Society described Nathan Seay's painting as "a thoughtful study. Fresh and not overworked." While this criticism is in reference to one painting, it reflects the process and intention of Nathan Seay's work as a whole. During his first few years of college, Nathan practiced diligently in an atelier setting in order to learn painting from life. Using his technical training, Nathan focused his efforts on spontaneously capturing his subject in a method that is intuitive, yet informed by nature. During his time as a student at Polk State College and the University of South Florida, Nathan entered both local and international shows, and has many awards to his credit. After graduating with a BA from the University of South Florida in December 2013, Nathan studied briefly at the Repin Academy in St. Petersburg Russia. Nathan has been awarded a tuition scholarship from the Portrait Society, and the prestigious John F. and Anna Lee Stacey Scholarship Fund for artists painting in the classical tradition. Nathan strives to integrate traditional drawing and painting techniques with contemporary notions of composition and abstraction. He currently lives and works as a professional artist in Portland, Oregon.

Ana Sladetic
“Preserving” (Ongoing) “Preserving (1 Month After)” (Ongoing) “Preserving (3 Months After)” (Ongoing) “Preserving (6 Months After)” (Ongoing)

The author has spent all day with a camera on her head. She wanted to see, as the days go by, what will be remembered. Electronic, digital devices are recorded everything. The slightest movement will be properly recorded. Using them there is no need to remember lot of information, different numbers and dates. Every week from that recording day, the author made a drawing from her memory without previously checking the drawing or video. Then, after a month, she made every month new drawing. And after a year, every year, until completely forgotten content of that day. It will remain just a memory of the day which was spent with the camera. Scientists have discovered that the human memory is not only imperfect, but variable. Psychologists Christopher F. Chabris and Daniel J. Simons wrote in a New York Times article from 2014, "We get a lot of details right, but when our memories change, we only hear the most recent version of the message, and we may assume that what we believe now is what we always believed." Therefore, details and the flow of the event can be drastically changed. By looking through the viewpoint of a young woman, it could be seen what kind of conditions she has, what are implanted expectations of what she should do and, at the end, what will she remember.

Ana Sladetić born 1985 in Vukovar. She finished PhD 2016 and MFA 2009 at Academy of Fine Arts in Zagreb. She participated in numerous group and solo exhibitions in Europe and abroad. She won several awards, from which here selected are: in 2016 Ex Aequo, 25th Slavonian Biennial, Museum of Art, Osijek, 2010 1st Award Celebrate Originality, Adidas & Museum of Street Art, 2009 GRAND PRIX on 30th Youth Salon, Croatian Association of Artists, Zagreb. She held several public lectures and workshops in cooperation with domestic and foreign cultural institutions, museums and galleries. She was artist in residence in Germany, Belgium, France, Finland and United States. From 2017 she is an assistant professor at Academy of Arts, Josip Juraj Strossmayer University of Osijek.

Andreas Tomblin

“Flying Away” (2017)

Lost memory, lost identity, lost hopes, lost dreams. A chaotic interconnected layering of information and codes that are partly erased, and partly jumbled together are the result of the progressive brain disorder known as *Alzheimer's Disease*. Worldwide, 46.8 million people are believed to be living with Alzheimer's disease and Every 3.2 seconds, a new case occurs somewhere in the world. The subsequent 5 portraits selected from a larger body of work is the resulting response.

Andreas Tomblin, born in England and of English and Greek-Cypriot descent, Tomblin now lives in Nicosia, Cyprus. His work explores Visual Perception and Unorthodox approaches to image making. A noted visual Artist, painter and Assistant Professor at the University of Nicosia, Cyprus, his art has received international exposure in many International Biennale's, Juried and invited exhibitions and in public and private collections worldwide including UK, USA, Cyprus, Japan, China, Germany, Poland, Belarus, Finland, Romania, Lebanon, Italy, Albania and Egypt.

Chris Walker

“Michael and Jordan; Peru, Indiana” (2012) “Ben and Anthony; Little Falls, Minnesota” (2015) “Kaleb and Alexis; Harrisburg, Illinois” (2013) “Anthony Lowe, 18; Lincoln, Illinois” (2005) “José and Heather; Boaz, Alabama” (2008)

The rural communities of the American Midwest are, in the words of many, “a great place to raise a family.” But for the family being raised, the greatness often wears off as puberty sets in; no longer children, the youth from these households are eager to play adult games. Teen clubs don't exist in the country, and the ongoing generation of players is too young to gain access to bars. Then, for six or seven nights each summer, away from the watchful eyes of their parents, the county fair comes... The early years of this project, now approaching its 30th season, were based the search for one's own sexual identity – or the willing means through whom it might be expressed. But that theme became an undercurrent as these rural teenagers' need to find their place within the ever-encroaching urban landscape became the more prominent, anthropological theme. The subjects I photograph confess these lingering uncertainties, these repressed emotions that sometimes ache within. This body offers a discerning view of what lies behind the guise of mediocrity in these youth on the edge of adulthood.

Chris Walker works exclusively in photography, typically using a wooden, 8x10" view camera. His work has been featured on Smithsonian Magazine's web presence, and his own website, chriswalkerphoto.com, is on The New York Times' list of “Must See: Most Provocative Websites.” Walker's current work blends engrained journalistic sensibilities with his deeply rooted concerns for the United States' rural countryside. Chris lives in Fargo, North Dakota, where he teaches journalism at North Dakota State University.

Emma Walker

“Field Study #4” (2014)

This work, as with all the artist's work, explores the relationship between nature and man. It is an investigation into the human psyche and the connections that we make with natural places and objects. The Artist's practice involves the fictionalisation of traditional landscape theories and concepts, such as the sublime and transcendence, and creates narratives often using the veil of scientific truth and the deceptive properties of the photograph. This work, from the series 'Dr.Hermans Field Studies', is a portrait photograph called 'Field Study #4'. This series of photographs follow the scientific studies of Dr.Herman who has discovered a way for Humans to transform into and merge with the natural landscape, a process he calls trans biospheric mutation. Each photograph is a document/study of a field test where Dr.Herman attempts to undergo the transformation from human form to landscape. These photographs are self portraits. The artist takes on the role of fictional scientist Dr.Herman and acts out the narrative where human and landscape become one, harmonious and natural.

Emma Walker educated at the Royal College of Art and living and working in London, UK.

Elisabeth Wedenig

“Star Gardener 1” (2009) “Star Gardener 2” (2009) “Star Gardener 3” (2009) “Star Gardener 4” (2009)

The four portraits out of the series Sternengärtner / Star Gardener are painted on found objects – on handkerchiefs. Each portrait is showing a person – blurred - as if seen in an unclear dream, - or like a fading memory not remembering how that person really looked like - trying to bring it back in mind - on that small textile.

Elisabeth Wedenig, born in 1980, currently lives and works as visual artist in Carinthia and Vienna (Austria). Her work, mostly painting and drawing, is rooted in abstraction and narrative. Most of her current works are the results of her interest in

perception; what is real, true and important to each one of us; the flexibility and elasticity of reality. Elisabeth Wedenig studied in the painting department of the Latvian Art Academy in Riga, at the Academy of fine Arts in Vienna / Austria and the Art Academy of Athens / Greece. Since then, she did solo exhibitions, projects and participated in both national and international exhibitions.

Saewoom Yoon/ 윤새움

“전쟁속 아이들, Children in War” (2016)

Modern society is rife with rumors, informations of doubtful origin, and inculcated ideas. Besides, we can almost tell that it is a sum of those, rather than a sum of actual human beings. We often form images out of unsubstantiated informations, and we easily believe what we haven't actually seen. What we might think we know is often merely a belief. We tend to believe what was instilled in us to be true. What we see is not always true. Furthermore, sometimes our knowledge may even constrain our vision. The painting's surface segmentalized by tetrahedrons represents the limitations of our vision. Well-known images could be defamiliarized by being composed of triangular segments, but viewers can potentially find out figures that are familiar to them. Triangles are stable structures and they can mesh well together. The surface divided with fixed rule represents limits of people's fixed point of view. People tend to see and feel things within their personal frame of reference. Accordingly, one can be locked up in his or her own world. I paint certain people or objects divided by triangular shapes. Certain figure becomes more ambiguous as the painting proceeds. Instead, group of tetrahedrons grow distinct. Whether the viewers recognize what's in the painting or not depends on the power of the original image.

현대 사회는 실존하는 인물들의 사회라기보다는 그들을 둘러싼 정보들과 출처를 알 수 없는 루머, 그리고 주입된 감정들로 만들어진 이미지들의 합과 같다. 우리는 그 출처를 알 수 없는 이야기들로 이미지를 구성하게 되고 실제로 본적도 없는 것을 본 것처럼 알고 있다고 말한다. 우리가 알고 있다고 생각하는 것들은 때론 그러하다는 믿음에 더 가깝다. 우리는 주입된 정보에 대해서 사실이라고 믿게 되는 것이다. 우리의 눈에 보이는 것과 우리가 알고 있는 것은 다르다. 눈에 보이는 것이 전부는 아니며 때론 알고 있음이 우리의 시각을 제한하기도 한다. 사면체로 분할된 화면은 우리의 시각의 한계를 표현한 것으로, 삼각 면으로 나누어진 제한된 시각 이미지를 통해서 우리는 익숙한 모습을 발견하기도 하고, 때론 익숙한 대상을 낯설게 바라보게 된다. 삼각형은 가장 안정적인 도형으로 대상을 완전히 분할하며 화면을 완벽히 채운다. 빈틈없이 일련의 규칙성을 갖고 나누어진 화면은 사람들이 갖고 있는 시각의 한계성의 성격을 대변한다. 우리는 각자의 시각을 가지고 각자의 세상을 만들어 그 속에서 살아간다. 자신이 만들어 놓은, 스스로는 인지하지 못하는 틀 속에서 보고, 느끼며 살아가는 것이다. 특정 대상의 이미지를 가지고 평면작업을 주로 하며 인물의 모습을 삼각 면으로 나누어 형태를 불분명하게 한다. 작업이 진행 될수록 고유 이미지 보다는 삼각형으로 이루어진 사면체가 뚜렷해진다. 완성된 작업은 사면체로 구성된 화면이 되며 그 안의 대상의 이미지가 갖고 있는 힘에 따라 관객들은 그들을 알아보기도 하고 못 알아보기도 한다.

Saewoom Yoon/ 윤새움

I continue to question the truth about the truth behind the image of images in the modern society. My work is to divide the target into a tetrahedron, and the fixed image is broken down in the process and facing the truth behind the image.

저는 이미지 범람기인 현대사회 속 이미지에 가려진 진실에 대한 의문으로 작업을 이어가고 있습니다. 제 작업은 사면체로 대상을 분할해 가는 것이고, 그 과정속에서 고정된 이미지는 해체되며 이미지속 가려진 진실과 마주하게 됩니다.