

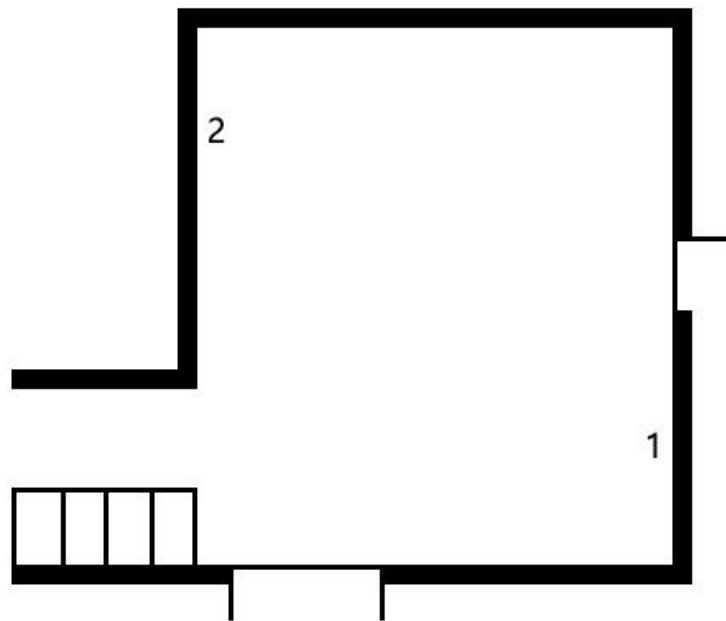
What We Eat and Wear 2019

CICA Museum _ Media Gallery, L Gallery, G Gallery

June 7 - 23, 2019

2019. 6.7 - 6.23

Featured Artists 참여작가: Marielle van den Bergh, Marcos Bonisson and Khalil Charif, Fabien Bouguennec, İrem Çoban, Matthew Dercole, D'ou Studio (Alexandra Hulsey), Melissa Eder, Elena Efeoglou, Whitney Flores, Carrie Fonder, Gao Hang, Łukasz Horbów, Jantus (Marcos Gonzalez Cutre), Keith Kaziak, Dasul Kim 김다슬, Olga Lomaka, Nadia Markiewicz, Bryan Northup, Sam Radford, Younghyun Sun 선영현, Tirtsa Valentine, Sojin Yoon 윤소인



Media Gallery

1. Whitney Flores

"Drips" (2018)

"insert-extract" (2108)

"processing" (2018)

This work is part of an ongoing interactive project that is created and shared via the social media app Instagram. The project is focussed on food as it is presented on the Internet, particularly in cooking ads or instructional recipe videos that are made to be shared via social media sites.

Details are digitally captured from these to create still images or GIFs of the most visually arresting parts and then uploaded for an audience under the name Distastey (a portmanteau of the words "tasty" and "distaste"). The audience's reactions to the images are based entirely on their own ideas of what art is, and their own personal relationships with food itself. The audience of "What We Eat and Wear" will be shown five still images, and three videos made up of GIF compilations sorted into themes based on the actions happening within the videos: drips, insertion/extraction, and processing.

On the internet, food and its preparation, like almost everything else, is not only commodified but also turned into a spectacle through a constant alternation of familiarisation and de-familiarisation.

Ingredients like meat, cheese, starches and cream, which are familiar comfort foods in Western culture, are reworked into recipes that are meant to be new and exciting, then are filmed or photographed in increasingly bold and eye-catching ways. However, it seems the main goal of these videos/images is not truly to instruct the viewer or to create food that is appetising, but instead to create an audiovisual experience that is heightened to the point of dissociation. A most basic human experience is reframed over and over to the point of absurdity.

The heightened visual nature of the internet itself has shaped our most recent generations, and this project highlights the nature that has become characteristic of internet content. The hyperreal slickness of high-definition filming combines with jump cuts and extreme close-ups to create a captivating yet somehow grotesque and absurd modern food aesthetic, which the artist has named "visceral aesthetics". The almost pornographic shots of oozing cheese or cream and dripping grease speak to a visceral reaction within all of us. Whether these reactions are of disgust or pleasure depends entirely on the viewer.

Whitney Flores is an artist based in Düsseldorf, Germany. Born in the United States, she received her BFA in 2009 from Columbia College. She moved to Germany in 2010 and continued to study visual arts and art history while working in Dortmund and Düsseldorf. Her work varies in theme, focussing on issues of identity as well as the esoteric nature of objects and materials. The subject matter of each work determines the materials and forms that are used to create them, with the overarching idea that there should always be a sense of intimacy or interaction between the piece of work and the viewer. This is her first attempt at working with a completely digital medium.

Carrie Fonder

"Sometimes You Eat the Goat..." (2018)

Sometimes You Eat the Goat ... includes footage of a piñata party that was hosted for several goats at an artist residency in New York. The work examines consumption and competition as the goats use an Olympic-style medal award stand to leverage their height and vie for access to a goat-shaped piñata made from vegetables. Using humor as a tool of critique, the work highlights the display of power that often accompanies achievement and exists at the root of cultural consumption.

Fonder is an American sculptor, installation, and video artist whose work uses humor to play with issues of power. 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 an Assistant Professor of Art at the University of West Florida.

Jantus (Marcos Gonzalez Cutre)

"DEMO" (2019)

The concept of DEMO has to do with hyper stimulation. Our contemporary world is saturated by color lights, screens, machines, images, tablets. This makes us be constantly stimulated by different

sources of information. DEMO pretends to produce an artwork that can represent partially this situation in which we are involved nowadays.

By recording color lights with a handy camera dynamic compositions have been created to show the hyper stimulation that DEMO pretends to represent through video art.

Jantus (1994, Buenos Aires) is a painter and video artist from Argentina. He studied in Buenos Aires and left afterwards to live in Barcelona, Spain, where he currently has his studio. During the past years he has exhibited in Tokyo International Art Fair (Japan), Parallax Art Fair (United Kingdom) and BELA Biennial 2018 (Finland).

2. Marcos Bonisson and Khalil Charif

“Astro-Rei” (2017)

Super 8 film with non-linear narrative that investigates some aspects of different cultural and social heritages. Elements that go beyond the aesthetic concepts. Moving images and sounds with a local-global point of view. Filmed in Brazil.

Marcos Bonisson (b. Rio de Janeiro, Brazil), artist. He has a Bachelor degree in Portuguese Literature and a Master degree in Contemporary Art Studies by the Federal University of Rio de Janeiro (UFF). He published the art books: Arpoador (NAU, 2011), Pulsar (Binocular, 2013), and ZigZag (Bazar do tempo, 2018). He participated in the Sao Paulo International Art Biennial in 2006. His visual art works are part of collections from Museum of Modern Art of Rio de Janeiro, Cartier Foundation, and Maison Europeene de la Photographie among others. His last solo exhibitions took place at the Museum of Modern Art of Rio de Janeiro in 2013, and Maison Europeene de la Photographie (MEP-Paris) in 2015.

Khalil Charif is an artist, born in Rio de Janeiro. In late 90's, studied at Parsons School and New York University. Afterwards, he attended the Escola de Artes Visuais do Parque Lage, in his hometown, and obtained a post-graduate degree in Art History at PUC-Rio (among further studies in Art-Philosophy). He was one of the recipients of the awards: “Premio Interacoes Florestais 2011” (Brazil), “ExperimentoBIO 2013” (Spain), Special Prize “Art Nova 100” in the “Arte Laguna Prize 2017” (Italy). Among his exhibitions are: “Triennale of Contemporary Art”, Czech Rep., 2008; “Dublin Biennial”, Ireland, 2014; “XIX Bienal de Cerveira”, Portugal, 2017; “Print Biennial Lodz”, Poland, 2018.

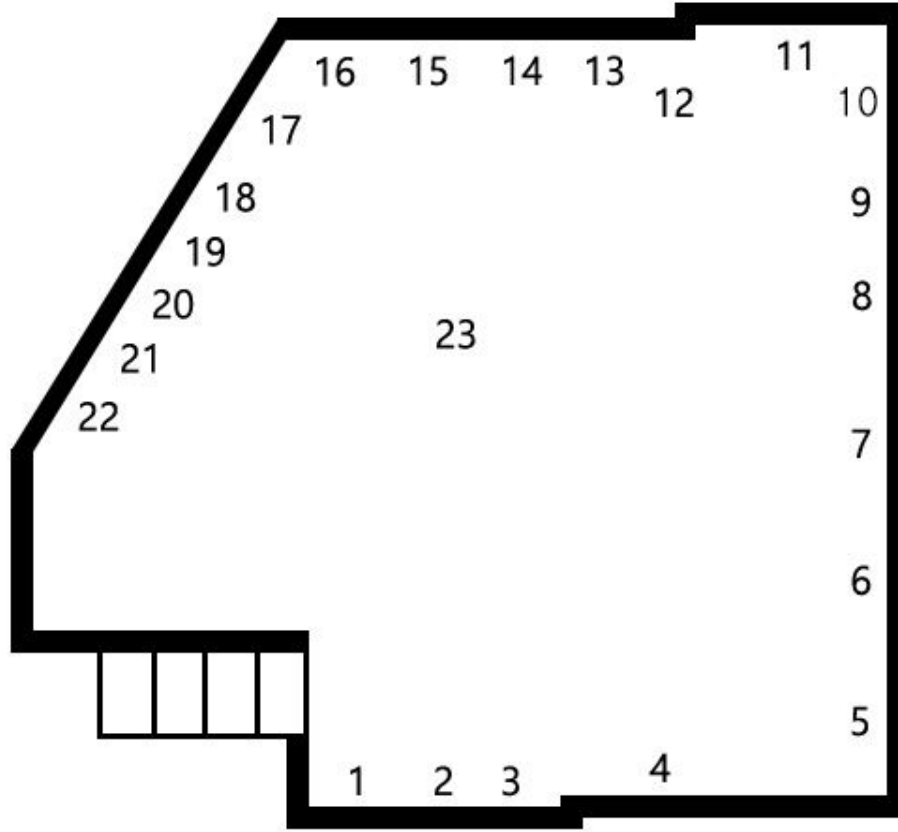
Łukasz Horbów

“Europe” (2018)

My work negates the world constantly bombarded by a series of news programmes and the so-called Fake news spread in virtual space. Blurring the boundaries between lies and truth introduces anxiety and chaos in society, introducing the individual into a sense of manipulation and confusion. Based on the text by Anatol Stern „Europa” from 1929, which has already been used in art, I try to reflect the state of the individual confronted with the reality of news. Through the use of a speech generator I transfer futuristic text to virtual space. The background for the manifesto are overlapping tracks of audio recordings from news services from different countries of the world.

The number of messages merges to form an unpleasant and growing noise, which in the culmination turns into an unbearable noise. A computer monologue of the resounding text of „Europe”, leading to inertia, no hierarchy, no choice, is pierced through the fragments of statements made in this way. This text, although it has already been a source of inspiration for several projects (photomontages by Mieczysław Szczuka, Franciszka and Stefan Themerson's film and the work of the Move Academy [polish: Akademia Ruchu]), is still valid, which I stress through the use of new forms of communication.

Łukasz was born in 1995 in Przemyśl. He is a student of the Academy of Fine Arts in Warsaw at the Faculty of Media Art, completed an internship at the Foksal Gallery Foundation and worked at the Avant-Garde Institute - Edward Krasiński's Studio. His works have been shown in Warsaw (Poland), Los Angeles (USA), Stockholm (Sweden), Lublin (Poland), New York (USA), Stuttgart (Germany), Gimpo (South Korea), Rotterdam (Netherlands), Bristol (England) in Pavilion of Ukraine at the 58th International Art Exhibition and in magazines all over the world.



L Gallery

1. İrem Çoban

1. "Hunt" (2018)

In everyday routines where we are stuck in fulfilling the requirements of the modern world, we only eat each other with zero empathy. Based on this determination, the work focuses on two giant women who look like each other. As a reference to Mother Nature: these two giant women are hunting people who are identical in the routines of modern daily life. The work has a digital drawing feature. The size of the work is 70*100cm.

İrem Çoban was born in Çankırı/Turkey in 1986. Throughout her life, İrem has always been fascinated by images and how the world is represented through the eyes of others. Naturally, this curiosity led her to study visual arts. She opted to take her Bachelor's Degree in Cinema at Galatasaray University. After completing her degree, she completed a Master's Degree in Cinema at Galatasaray University as well. She lives and works –as a lecturer in Cinema at Maltepe University- in İstanbul, which is a fascinating city built on two Continents, divided by the Bosphorus Strait. She continues her doctoral studies in Cinema. She has participated several events and exhibitions in the field of digital drawing and video in Turkey, Germany and Bulgaria.

2-3. Nadia Markiewicz

2. "Side Effect" (2017)

3. "Mimicry" (2018)

Side effects

Side effects is the result of two years of gathering medicine packaging - from me and my family - and using it to create assemblages. They embody the large volume, acquire a tech-like aesthetic but also, through color, contain associations with everyday life objects like toys, cosmetics and computers. The work is part of a series that contains 13 assemblages of varied dimensions.

Mimicry

I am trying to make an image about disability that could be attractive to the viewer. By using my prosthetic arm and a costume I fit into a canon of beauty. It is one associated with luxury and power - so the gesture is also an emancipatory one. The image is a trick I also play in real life - only after a moment one sees that the hand is fake. The photo documents a life-long performance.

Nadia Markiewicz

Born (1992) and based in Warsaw, Poland. Attended the Gerrit Rietveld Academie in Amsterdam and the University of Warsaw. Currently a Master's degree student at the Media Art department the Academy of Fine Arts in Warsaw. Works in the field of performative actions, relief, objects, photography and video.

4. Sojin Yoon 윤소인

4. "Empty Playground" (2018)

"A playground in the middle of an apartment complex; there is nothing but an empty slide, a swing and a basketball net. Windows on the buildings, resembling the cells of a honeycomb, surround it. The abandoned playground and the buildings contrast the blue sky above."

As a child, a day would not go by without occupying the playground with my friends. Today, however, spotting children play outside is a rare sight. One day, I saw the playground standing solitarily. It felt more so because returning to our carefree childhood seemed impossible. Suddenly, I felt that the reality that we're living in and this playground were two different worlds coexisting.

Although in solitude, the bright green palm tree and fluorescent pink slide arouse a new atmosphere, in contrast to the surrounding. Then, I started to see the vivid colors of the playground merge with the sky splattered in bright blue. I was standing in the middle of a beautifully colored virtual space.

In this art project, I mostly used pastel shades and hints of fluorescent colors. The simplified structure and shape of the playground give a sense of "unrealistic space."

'아파트 단지 한가운데에 있는 놀이터. 그 곳엔 텅 빈 미끄럼틀과 그네, 농구골대만 덩그러니 놓여있다. 주위에는 마치 벌집을 보는 듯 한 아파트 창문만이 가득하다. 인기척이 없는 놀이터와 아파트 건물 사이로 보이는 파란 하늘은 더욱 더 이질적으로 느껴진다.'

어린 시절, 하루도 빠짐 없이 친구들과 놀이터에서 놀았던 기억이 있다. 그런데 오늘날에는 도무지 놀이터에서 놀고 있는 어린 아이들을 찾아볼 수가 없다. 어느 날, 나는 홀로 고독하게 있는 놀이터를 보았고, 더 이상 아무런 걱정 없이 뛰어 놀 수 있는 어린시절로 돌아가는 것은 불가능 할 것이라는 생각이 불현듯 스쳤다. 그리곤 갑자기, 우리가 현재 살아가고 있는 이 세상과 놀이터의 모습이 서로 다른 세계로 공존하는 것처럼 느껴졌다.

지나다니는 사람이 없어 쓸쓸해 보이는 곳이지만, 짙은 초록색의 야자나무와 형광 분홍색의 미끄럼틀은 삭막한 주변과 대조되어 새로운 분위기를 자아냈다. 그리곤 곧 놀이터의 비비드한 색들과 밝은 파란색의 하늘의 색이 서로 합쳐져 보이기 시작했다. 그 순간만큼은 아파트 단지에 서있는 것이 아닌, 마치 아름다운 색들로 만 가득 찬 가상 공간 한 가운데에 서 있는 듯 했다.

이번 작업에서는 주로 파스텔 톤과 형광 빛의 느낌이 있는 색들을 사용했다. 놀이터의 모습을 단순화 하여 배경색과 함께 어우러졌을 때, '비현실적 공간'의 느낌이 들도록 하였다.

Soin Yoon received a B.A in Art (Sculpture) from Ewha Women's University in 2015 and has completed a Master's program in Art at Ewha. She uses the practice of both three-dimensional and two-dimensional art. Soin has started <Empty Playground> series for the exhibition What we eat & wear. On her walk, she encountered a colorful playground in the middle of a desolate city. She uses vivid colors to elaborate on the distance between the everyday life of today and the playground that seems to have been captured in time and space of the childhood memories.

윤소인 작가는 이화여자대학교에서 조소를 전공하였으며 동대학원 석사과정을 수료하였다. 작가는 입체 작업뿐만 아니라 평면 회화 작업도 함께 다루고 있다. 이번 What we eat & wear전을 위해 <Empty Playground> 시리즈의 작업을 새롭게 시작하였다. 우리가 일상 생활을 하며 살아가고 있는 삭막한 도시공간 속에서 어린 시절의 추억을 담고 있는 놀이터를 바라본 후 느껴진 이질감을 색채를 통해 표현하고자 한다.

5-7. Younghyun Sun 선영현

5. "After-Image V" (2019)

6. "After-Image IV" (2018)

7. "After-Image III" (2018)

본인의 작업은 현대 사회의 각 분야에서 상당한 영향력을 행사하고 있는 대중매체에 주목해 대중매체의 특성, 그리고 이 특성으로 인해 생성되는 대중매체의 이미지를 분석해 비판하고 있다.

오늘 날 대중매체는 현실을 반영, 재현하고 있는 것이 아니다. 대중매체는 허구의 이미지를 만들고 그 이미지의 영향력 아래 현대인들을 묶어두고 조종하고 있다. 현대인들은 그 어느 때 보다도 대중매체에 의해 진짜보다 더 진짜 같은 시뮬라시옹의 세계에서 살아가고 있다. 대중매체가 조작한 이미지의 홍수 속에서 현대인들은 자신들의 주체와 정체성을 잃은 채 동일화되어 가고 있는 것이다.

대중매체는 점차 필름을 사용하지 않는 디지털영상기기로 전환되고 있다. 하지만 필름의 발명으로 인해 기록된 이미지의 편집 및 조작(Manipulation)이 본격적으로 시작했다는 점을 염두에 두고 필름을 대중매체의 상징물로서 작품의 매체로 사용하였다.

결국 본인은 대중매체의 영향력에서 벗어날 수 없는 자아와 현대인들이 대중매체가 만들어 내는 허구의 이미지를 이상적인 이미지라 생각하며 맹목적으로 받아들이고 무비판적으로 소비하고 있는 현실을 작업으로 풀어내고 있다.

Taking note of the mass media substantially influencing the respective spheres of modern society, my work analyzes and criticizes the attributes of the media and its images generated through those.

Nowadays, the mass media does not reflect or reenact the reality. It makes up a fictional image to manipulate and bind the modern men under the influence of such image. More than any previous times, people are living in a world of simulation that feels more real than the real thing itself due to this practice. In the flood of images manipulated by the media, they are driven toward identification at the loss of their subjecthood and identity.

The media is gradually shifting to digital image devices that do not use films. But since the editing and manipulation of a recorded image began in earnest with the invention of the film, it has been used as the medium

of artwork to symbolize mass media. Ultimately, through my work, I am unraveling the self that fails to escape the media's influence as well as the reality of blindly accepting and uncritically consuming the fictional images created by the system perceiving that those are the ideal images.

선영현 작가는 홍익대학교 미술대학원에서 회화 석사 학위를 받았다. 3번의 개인전과 약 30회의 단체전을 통해 대중매체를 주제로 한 평면 작업과 설치 작업을 꾸준히 선보이고 있다. 선영현 작가의 작업은 현대사회를 지배하고 있는 대중매체에 대한 비판적인 시선이다. 대중매체의 상징인 필름을 통해 만들어지는 일루전 대신 필름 그 자체가 기계적 장치임을 드러내고 시각적 유희의 일부로 끌어들이는 작업을 지속적이며 반복적인 방식으로 보여준다. 그렇기에 작품 속 장식적으로 보일 정도로 축소된 대중매체를 만드는 도구의 이미지(필름)는 더 이상 환상을 심어줄 수 없다.

Artist **Younghyun Sun** has received her master's degree in painting at Hongik University's Graduate School of Fine Art. Through 3 solo exhibitions and 30 group exhibitions, she has steadily presented two-dimensional works and installation works on the topic of mass media. Artist Younghyun Sun's work embodies a critical eye towards the mass media dominating modern society. It exposes the film itself as a mechanical device instead of the illusion created through a film, the symbol of the media, and displays the work of drawing it into a part of a visual play in continuous and repetitive manner. Hence, the image (film) of the instrument producing mass media, which has been reduced enough to be seen as a decoration in the work, cannot implant fantasies anymore.

8-9. Olga Lomaka

8. "Chelsea Girl" (2013)

9. "Holy Bible Bag" (2015)

Holy Bible Bag

The composition depicts the contemporary interplay between fashion and religious thought. The artist parallelizes between the Holy Bible, the main Symbol of Faith of the western world over the past centuries, and the epitome of the icon of our times — a Chanel bag. The ascetic background entourage only emphasizes the author's conception, which raises a viewer's association of being in a simple monastic cell with the only item on the wall that is important for its dweller. The item wholly comprising her *raison d'être* and giving answers to nearly any questions. Centuries have passed, the tables have turned; yet a man is still in need of faith, God, and their symbols — the holy place is never empty. And here it is — the icon of the modern age meeting the requirements and matching the lifestyle of a contemporary woman. It perfectly replaces the outworn canons in the same void space explicitly suggesting to the audience that it is all they ever need!

Chelsea Girl

The title of the painting talks for itself. I was trying to show the Mona Lisa of 21 century, a posh woman of the richest London's neighborhoods, Chelsea. The robot is "enriched" with unexpected additions — seemingly inappropriate, provocative symbols of modern cultural world of consumerism: recognizable brands and logos; idols of the fashion industry and new attributes of beauty of Western society. Who is she? How can we identify her? What are beauty and fashion standards in modern society? What is she wearing? What are must have fashion attributes for modern successful woman? The answers are in the painting.

Olga Lomaka is exhibiting worldwide with regular participation in global art-fairs and biennales. Earlier this year her new series titled 'Pink Magic' was included in Grayson Perry-curated Royal Academy Summer Exhibition featuring in The Sunday Times and The Guardian. 'Pink Magic' editions is being released by notorious print studio Jealous London, earmarked for Basel Miami. In October 2016, Lomaka presented a new series dedicated to the 90th birthday of Queen Elizabeth II in her solo show "Artefacts" at the Saatchi Gallery, London. Olga's

remarkable personal style is instantly recognisable, enticing the viewer in with the concrete and the abstract, the familiar and the unknown. The work brings light to issues that concern us all - of the world order, the flaws of modernity and the psychology of human consciousness. By viewing them through the prism of pop-art, fascinating parallels and insights are brought into a visual form, unveiling their symbolic and broader meaning. The artist's primary features are to play with recognisable images and products of consumerism, pooling together contrasting beliefs, which give a second meaning to hidden symbols and use unusual colour palettes. Lomaka's sophisticated eye for the unordinary in everyday life allows her to truly reveal spiritual and social themes and concerns. Threads of what we consider reality, along with hidden dimensions of consciousness and possibility, weave their way through.

10. Gao Hang

10. "Good Times, Bad Times, Give Me Some of That" (2016)

In my work, I am questioning media advancement and influences upon language and image. I particularly focus on the idea of being surrounded by electronic display in terms of electronic devices, exploding social medias, and the Internet. Those elements formed a visual environment which further generate new systems of representation within visual culture.

As a Chinese, I am influenced by eastern philosophy, and in particular the doctrine of Zhongyong, a practice of balance and harmony. I use this as both a conceptual and structural armature, as a result, my works attempt to offer a sense of rational and stable readability.

In contrast to the randomness and overwhelming fast-flow of today's image inundation, by continually reducing the information, dramatically switching the scale of surface, and repeatedly challenging a simple subject, I intentionally shape the possibilities of viewer accessibility.

Gao Hang, a Houston based Chinese painter and currently a Painting/Drawing Instructor at University of Houston. He is also a represented artist by both Anya Tish Gallery (Houston) and The Second Bedroom gallery (San Francisco). His works have been shown in many important galleries and museums around China, America and Korea. Gao received Master of Fine Art degree in Painting/Drawing from University of Houston, and Bachelor of Art degree in Oil Painting from the Capital Normal University.

11. Fabien Bouguennec

11. "H2o" (2017)

At the beginning of a painting by Fabien Bouguennec appears always a face. Always the same and always different. The face of a person, a living ghost who gives us the impression of familiarity with so much to tell but for whom communication is impossible. There is in this canvas and in this person a juxtapose of a multitude of times. Soon the body and the features become blurred, fragile. It's sex and it's kind become no more than memories. A matrix.

The mouth practically disappears, leaving no more than a distant past and we are left to interpret what this person wants to say to us. From what is no longer is born the possibility of a multitude of expressions.

A cry for help without sound. The beauty and the fragility of this person remains even once the artist's brush is no longer and the figuration is smudged by abstraction, that here is striated with now. The canvas is a palimpsest, it holds beneath its skin so many skins of the past, completed canvas, loved yet hidden under new paint, new flesh

because there can never be too much. Flesh and stars. The body and the space. The dancing silhouettes and the mechanical hymn. The look and the emptiness: the same fear of heights.

12. Sam Radford

12. "Dust Strozzapreti" (2018)

This piece is made from excess dust collected from washing machines, and a woven winnowing tray used for drying various foodstuffs, such as salted dried plums, vegetables, fish or in this case hand shaped noodles. The style of noodle presented is known as strozzapreti, or "priest choker." The origin of this name comes from a tale of Italian priests in Emilia-Romagna who enjoyed the pasta so much that they choked on the noodles in their gluttony. This story is likely tied to the Catholic church's extensive and often oppressive land ownership and renting practices in the region, so the name arose as a sort of revolt or mockery of the landlords who were often priests. It is also in reference to how the noodles are shaped by pressing the noodles against the table to create a curl, then twisting or "choking" them to create their distinctive expressive twist.

Both fashion and food have gone through huge transformations over the past few decades, creating new forms and pleasures that would have been unthinkable in the past. However in a capitalist society, newness often exists for the sake of continued profit above anything else, creating an excess of waste and refuse. Many traditional practices arose to fight wastefulness, such as yarn spun from the collected fuzz of old clothing or noodle shapes made from excess dough. This piece seeks to combine both those practices as a work of art that defies our current modes of production and highlights the ephemeral nature of old traditions that are so easily tossed out and discarded for what is new. The material brings a consciousness to the waste we produce, the ephemeral nature of tradition and nostalgic comfort of witnessing familial traditions that have persisted for years and survive if only we choose to carry them with us.

Sam Radford is an artist working in Cleveland Ohio focusing on work that intersects contemporary life, the ancient, the religious and the natural by way of structures and objects born of a sublimation of different elements. Graduating Cum Laude from Kent State with a dual major in art/drawing his work has been displayed in Northeast Ohio and Korea as well as maintaining an online digital practice. His work retains a conceptual backing with homage towards past artists and an embrace of human culture seeking to find commonalities between various structures and rituals across the world to illuminate the unity and perpetuity of man through the diaspora of ages.

13-16. Marielle van den Bergh

13. "Supernova" (2018)

14. "Heart Attack" (2018)

15. "Ancestral Bones" (2018)

16. "Where the Heart is" (2018)

Some time ago I made these photographs, playing with food and all kind of images in order to create cosmic galaxies. I am intrigued by the scale of life: the small life in an human's organs and the vast size of an expanding universe. I tried to combine the opposites in one picture.

For the symbols of human life I carved kohlrabies, carrots and used mushrooms and red cabbage.

Mariëlle van den Bergh

1981-86: Art Academy in Tilburg. Textiles Dept. First Grade Teacher Training cum laude 1986-88: Jan van Eyck Academy in Maastricht. Sculpture Dept. Post Graduate Centre for Fine Arts & Theory. Since then van den Bergh lives and works in Eindhoven, The Netherlands. A major influence on her work have been the residencies in Tasmania, Australia, Québec (Canada), India, Japan, China, Russia, Iceland, Ireland, Scotland, Spain, France, Germany and Romania. She worked with ceramics in the European Ceramic Work Centre in The Netherlands, at the Shigaraki Ceramic Cultural Park in Japan, at the International Ceramic Research Centre in Denmark and at the Kohila Symposium for Wood fired Ceramics in Estonia. Her masterpiece was the commission in public space: Volcano of Nunspeet. The work is built from 3000 kilos of clay, 7 m² of glass, LED's, cement and a stainless steel frame. Each night the volcano will erupt, the melted lava from glass is lighted and shines through the night. Solo exhibitions: "Hana", Van Abbe Museum, Eindhoven/ "Double Dutch 2" Chinese European Art Centre- Xiamen, China/ "Double Dutch 1", Poimena Gallery, Launceston, Tasmania, Australia/ "Homeland" - City Museum Weert. Solo's and residencies are often with partner Mels Dees. Group exhibitions: 2018: Embroidery, Gorcum's Museum, Gorichem/ Papermania! Museum Kunst der Westküste, Fohr, Germany/ "Islands", Custom House Gallery, Westport, Ireland/ Ceramic Biennale, Kadmiun, Delft/ Textile Biennale, Museum Rijswijk/ Kijkduin Glass Biennale/ Paper Triennale, Musée Charmey, Switzerland/ "Decay", Patriothall, Edinburgh Arts Festival, U.K./ Via del Papel, Museo Santa Maria della Scala, Siena, Italy/ Holland Paper Biennale, Museum Rijswijk. Her work is exhibited in sculpture gardens in Holland (Land en Beeld, De Hulenhof) and France. www.mariellevandenbergh.eu www.mmblog.eu www.vulkaanvannunspeet.nl Musschenbroekstraat 69 5621 EB Eindhoven The Netherlands Studio: Ateliers Patagonia Rivierstraat 15 a 5615 KA Eindhoven 0031 6 25566562

17. Dasul Kim 김다솔

17. "Beckon-Possibility" (2018)

Fabric and Plaster

The desire to achieve anything is symbolized as hand. You can catch, hold, force anything with hands. However, I made these greedy hands to only stroke, not grab or chase in this performance. The performance went along with using purpose-built score based on reinterpreting cuneiform character from a tablet related to one of the oldest music, Sumer anthem. It was shot in a way of time exposure.

Dasul Kim 김다솔

A repetitive presence of 'grids' is the main theme of my works. The grids are often recognized as a symbol of civilization. However, I use them as a medium that narrates the duality of modern society's ideology, which suppresses nature and individuals. Through such a notion of 'grids', I make dialogues on how grids can be another great power of capitalistic society that subordinates civilizations, power relations, and even ideas of utopia. In modern society, materialism, rationalism, and more are becoming significant authorities. Such authorities, however, are destroying nature and humans. Gentrification, human-alienation, and depreciation of nature are chronicle drawbacks of those authorities. In my practice, I use a broad range of materials such as sculpture, painting, photography, and performance in order to accentuate various facets of 'grids' and its derived system of capitalistic society.

18-22. D'ou Studio (Alexandra Hulse)

18. "Untitled 2" (2018)

19. "Untitled 1" (2018)

20. "Untitled 5" (2018)

21. "Untitled 4" (2018)

22. "Untitled 3" (2018)

"Dunes" by D'ou Studio is an effort to showcase the ever-changing landscape of Texas and abandon the archaic model of a Southern editorial. While exploring editorial photography, we noted a salient theme in sand photographs; warm-weather wear. We strived to both borrow from and subvert this concept to construct an eccentric fall/winter editorial.

D'ou Studio is a Dallas-based atelier created to produce purposeful content for brands and individuals. The studio marries art direction with creative marketing. D'ou translates to "from where," a memory one can consider, even amidst success, to maintain an air of humility.

24. Keith Kaziak

24. "My Home, Sweet Home" (2018)

My work seeks to explore, navigate, and interpret the contemporary American social landscape. Driving my creative process is the feeling of tension that grows within me as I observe our world. I am challenged by the rampant sociopolitical issues of our time and have something to say. My work is my outlet; a reaction and response to these issues.

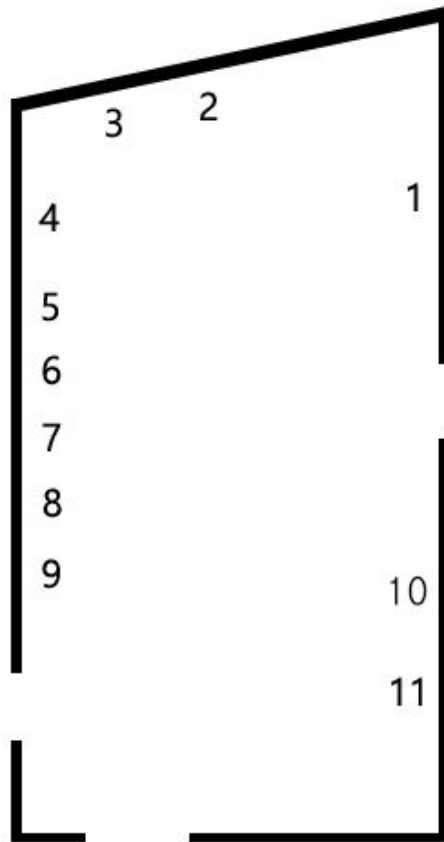
Utilizing commonly consumed materials throughout my work, and infusing them with a sense of aggressive engagement, I attempt to expose these concerns in our precarious culture and times. Structural forms, iconic symbols, commercial culture, and sociopolitical disconnections provoke the viewer to decode and react to my work. I employ sculpture, sound, language, and installations to create an exaggerated view of contemporary American culture.

My work simultaneously delves into the concept of deception. We are exposed to trickery daily in the form of mass media, big business, and politics. Through tromp l'oeil techniques, I juxtapose materials, objects, and language with opposing content in a tongue-in-cheek manner, offering a contemporary interpretation to the precept.

The visual threads that connect my work draw on sociocultural questions confronting our inherent connection and interactions with each other. I desire to share my observations, motivating each viewer to seek meaningful connections. My use of consumer materials offer an accessible language, acting as a catalyst to provoke and relate viewers' experiences to ideas I explore in my work.

Kaziak earned a BFA degree with an emphasis in sculpture from the University of Minnesota-Twin Cities. He has exhibited work nationally, including Sloss Furnaces National Historic Site, Ground Floor Contemporary, DeVos Art Museum, The Pool Art Gallery, The Trout Museum of Art, Franconia Sculpture Park, and the Stevens Point Sculpture Park, as well as organizing numerous iron pour events throughout the Midwest. Kaziak has also participated at the International Conference on Contemporary Cast Iron Art held in Ironbridge, England, and most

recently at the National Conference on Contemporary Cast Iron Art and Practices held at Sloss Furnaces, Birmingham, AL. Currently he is working on a large-scale public artwork commissioned by the Wausau Rotary Club for the City of Wausau River District and is employed by the Department of Art & Design at the University of Wisconsin-Stevens Point as the Safety and Studio Coordinator and Preparator for the Edna Carlsten Art Gallery. Kaziak lives and works in Stevens Point, WI where he maintains an active studio practice.



G Gallery

1. Tirtsa Valentine

1. "Breakfast for 2" (2019)

How many people were working so you can have your breakfast? When you think about it, you come up with a very long list : The wheat farmer, the mill worker, the baker, the coffee grower, the crew of the ship that bring products from afar, the salt miner, the factory workers that make the dishes, the supermarket workers and so on and on...

I immediately came up with 30 and there are dozens more. The artwork includes two tables with tablecloth, one is set for two people to eat, and the other is the people "behind" the breakfast. pictures printed on canvas and handmade embroidery around it. The 'workers' are cast using handmade paper with eco-prints.

Installation details:

The artwork should be put on two stands that the top is 90X90cm, and it is the average height of a table.. It has to be next to a wall, (one side not to be seen.) I am planning to bring the art and install it.

Tirtsa Valentine

Live in Israel Practiced social work for 25 years. For the last 10 years a fulltime artist. I'm making paper, eco printing on my own paper and other paper, photographing, printing, embroidery on paper, and painting. Also I'm beading ethnic necklaces.

2. Melissa Eder

2. “Still Life With Tiger and Plate of Fried Eggs” (1998)

I am interested in documenting and exploring the complexities of issues related to female identity/my identity, popular culture and kitsch. As a visual artist, I create photo-based works. I make large-scale, 30"x40" (and larger) still life photos and digitally printed large scale (4ft. and larger) vinyl banners. But these works have a twist. The objects used are atypical. Instead of the conventional apples and oranges of Cezanne, I may use junk food, plastic fruit, tchotchkes and items obtained from 99 cents stores. Quite often, my work references my upbringing in the suburban New Jersey of the 70s. In this place, I have found a dystopia of broken promises – a land where modernity, comfort and technology helped to maintain the emptiness found within the banal and status quo. As part of my working process, I collect and document these things on bright backgrounds of polyester spandex. When I was about three or four, I went with my family to see a Pop Art survey show at MOMA in 1967. I can recall my parents pointing out a sculpture of French fries and a painting of a piece of cake. When I got back home to New Jersey, I painted a picture of a piece of cake with a cherry on top. I thought it was great that you could look at everything as art. I still believe this. In an ideal world (or this one!), the democratization of media/imagery/art is accessible to ALL and all is encompassing!

Ms. Eder received her B.F.A. in painting from Parsons School of Design in New York City where she studied with Sean Scully and a M.F.A. in combined media from Hunter College in New York City where she studied with Robert Morris and received a Meritorious Award from the Alumni Association. As a visual artist, her work has been shown nationally and internationally in such venues as the Bronx Museum of the Arts, New York University's Broadway Windows Gallery, Art in General, the Aperture Foundation, the Humble Arts Foundation, the Whitney Houston Biennial, the Parlor Gallery, the Charlotte Street Foundation's Paragraph Gallery in Kansas City, Missouri and in Berlin, London and Korea. She was an artist-in-residence at the Henry Street Settlement in New York City, the Saltonstall Foundation in Ithaca, New York and the Atlantic Center for the Arts in New Smyrna Beach, Florida as selected by photographer Graciela Iturbide. In 2011, her work was selected by Eric C. Shiner, the former director of the Andy Warhol Museum for his curated exhibit on CurateNYC. Her work was also chosen by Sarah Hasted for Photography Now, 2004, for the Photography Quarterly, Woodstock, New York. Her photo book "Can You Dig It? A Chromatic Series of Floral Arrangements" was included in a group show at the Davis Orton Gallery in Hudson, New York. During the summer of 2014, her work was included in the Aperture Foundation's Summer Open and was chosen from over 860 applicants. She was selected to design a piano for the public art project for Sing for Hope during the summer of 2013 that was displayed at Lincoln Center. She has received numerous grants including funding from the Puffin Foundation and two Manhattan Community Arts Fund grants from the Lower Manhattan Cultural Council. Her work has been reviewed by the New York Times, highlighted in Feature Shoot, Co Design, the Huffington Post, the Collector Daily, VICE magazine and various other publications. She participated in the Satellite Art Show during Art Basel Miami 2016. She lives in New York City and works in Brooklyn as an artist in residence through the chashama studio residency. She was born in Long Branch, New Jersey.

3. Elena Efeoglou

3. “Markets - Budapest. The Great Market Hall” (2018)

The Great Market Hall (or Central Market Hall) is the largest and oldest indoor market in Budapest, the capital city of Hungary. Besides the amazing architectural design of the 1986, it's also interesting the vendor's care on their products, which place them almost in a ritual way one next to the other. The colors of spices mixed with aromas of meats so the market becomes an authentic Hungarian meat heaven, full of meat, game, fish and pickles, strings of paprika, garlic and salami.

Elena Efeoglou is a visual artist whose practice includes photography and video installation. She studied Fine Arts at the Department of Visual and Applied Arts, School of Fine Arts, Aristotle University of Thessaloniki, Greece and she has an MFA in Photography from the University of Belgrade, Serbia. Her work has been presented internationally at museums, galleries and festivals in Greece and abroad including Argentina, Austria, The Netherlands, Turkey, Croatia, Philippines, USA, and more. She is a Laboratory Teaching Staff Member at School of Film Studies, AUTH, Greece.

4. Matthew Dercole

4. “Banana” (2017)

I develop story lines stemming from the exploration of our relationships with ideas and imagery that are often overlooked, taken for granted, sometimes disturbing, and usually misunderstood. Within these stories, I approach and investigate the dull, banal, and the obvious aspects of everyday life with a new curiosity.

The exploration of the self, the understanding of others, and the dynamics they create are an underlying theme throughout my work. Drawing from a fascination of biology, I create forms based on principles of nature coupled with the experience of thought and feeling. The work become combinations of the natural progression of life, such as growth and decomposition, and the human aspects of reason and ability. I am reacting to the way people think and feel about their identities, how the act of learning and the responsibility of knowledge affect our everyday lives.

This piece, banana, is from a small series I've been working on dealing with a loss of appetite and general discontent with necessity. I am working through thoughts about the act of overthinking and how it affects actions. I decided to start with simplicity and necessity, as they are often the most contemplated aspects of my daily routine. A loss of appetite is a state of mind, but food is a necessity. Asexual appetite, the name of the series, is simply referring to the ambiguous. The expected but impossible. The necessary for the sake of being necessary. The idea of choice and the lack of want. That upon closer inspection, things that we want or need may not have the qualities we expect, or are simply unappetizing. Asexuality can be taken here in a general way as a lack of desire. I used worms in these pieces mainly for the sake of an unappetizing food source, and have used them in other sculptures for varying reasons.

all of that boils down to the fact that I wanted to make pieces that visually represented a loss of appetite, an unappealing snack or food item that is edible, but unappetizing. The subtle lie of this piece is being drawn in and repelled within a few seconds of realizing what you are looking at and what you thought something was.

Matthew's emotional and sometimes disturbing sculptures incorporate illustrational and narrative qualities, reflecting the viewers' own psychological complexities. The work is an attempt to highlight our instinctual behavior

in regard to everyday aspects of our lives, creating a starting point for a dialogue based on our intentions and our actions. Matthew received his MFA in Ceramics from the University of Iowa. He has participated as Artist in Residence at the Lux Center for the Arts in Lincoln NE, Lillstreet Art Center in Chicago IL, and Arrowmont School of Arts and Crafts in Gatlinburg TN. Matthew has worked for Chicago artist Theaster Gates and Rebuild Foundation and has held Instructor positions in ceramics at multiple art centers and universities across the US. His work has been exhibited across the US, and in Spain, Croatia, and Slovenia. Currently, he works at the University of Hartford. matthewdercole.com @mattdercoleart

5-9. Whitney Flores

5. “untitled” (2018)

6. “untitled” (2018)

7. “untitled” (2018)

8. “untitled” (2018)

9. “untitled” (2018)

This work is part of an ongoing interactive project that is created and shared via the social media app Instagram. The project is focussed on food as it is presented on the Internet, particularly in cooking ads or instructional recipe videos that are made to be shared via social media sites.

Details are digitally captured from these to create still images or GIFs of the most visually arresting parts and then uploaded for an audience under the name Distastey (a portmanteau of the words “tasty” and “distaste”). The audience’s reactions to the images are based entirely on their own ideas of what art is, and their own personal relationships with food itself. The audience of “What We Eat and Wear” will be shown five still images, and three videos made up of GIF compilations sorted into themes based on the actions happening within the videos: drips, insertion/extraction, and processing.

On the internet, food and its preparation, like almost everything else, is not only commodified but also turned into a spectacle through a constant alternation of familiarisation and de-familiarisation.

Ingredients like meat, cheese, starches and cream, which are familiar comfort foods in Western culture, are reworked into recipes that are meant to be new and exciting, then are filmed or photographed in increasingly bold and eye-catching ways. However, it seems the main goal of these videos/images is not truly to instruct the viewer or to create food that is appetising, but instead to create an audiovisual experience that is heightened to the point of dissociation. A most basic human experience is reframed over and over to the point of absurdity.

The heightened visual nature of the internet itself has shaped our most recent generations, and this project highlights the nature that has become characteristic of internet content. The hyperreal slickness of high-definition filming combines with jump cuts and extreme close-ups to create a captivating yet somehow grotesque and absurd modern food aesthetic, which the artist has named “visceral aesthetics”. The almost pornographic shots of oozing cheese or cream and dripping grease speak to a visceral reaction within all of us. Whether these reactions are of disgust or pleasure depends entirely on the viewer.

Whitney Flores is an artist based in Düsseldorf, Germany. Born in the United States, she received her BFA in 2009 from Columbia College. She moved to Germany in 2010 and continued to study visual arts and art history while working in Dortmund and Düsseldorf. Her work varies in theme, focussing on issues of identity as well as the esoteric nature of objects and materials. The subject matter of each work determines the materials and forms that are used to create them, with the overarching idea that there should always be a sense of intimacy or

interaction between the piece of work and the viewer. This is her first attempt at working with a completely digital medium.

10-11. Bryan Northup

10. "Trap of Excess III" (2018)

11. "Trap of Excess" (2016)

I am attempting to blur the lines between appetizing consumables and anatomical dissection, exploring layers of meaning in an age where plastics have saturated our environment and penetrated human-kind to the cellular level. These organic forms and textures suggest perishable matter, "flesh", likely to decay or go bad quickly, but because these objects are created with plastic, they will never decompose.

Explorations of "the inner" through cutaways and cross-sections force an interaction with ubiquitous plastics of modern life, suggesting surgical practice and precision, while simultaneously manipulating the viewer's appetites for a delicious meal. These works also record a material fingerprint, a time capsule, that implicates contemporary social values and attitudes surrounding environmental conservation, consumption, waste and how these effect our own bodies.

Bryan Northup is a California native, living and working in Oak Park, Illinois since 2008. Bryan graduated from California College of the Arts in Oakland, California with a BFA in Fine Art Photography in 1998. As an environmental artist Bryan has turned his attention to the problem of single-use plastics. Since 2015, Bryan has used these plastics and foam that litter our daily lives to create wall relief and sculpture works that mimic and abstract food. His current work forces an interaction with the ubiquitous plastics of modern life, manipulating the viewer's appetites while recording a material fingerprint that alludes to contemporary social values. By creating work with these plastics, he hopes to bring awareness to the environmental issues caused by this material.

Bryan exhibits his current body of work nationwide in galleries including Chelsea's Gallery 524, Gallery MC, Beloit College's Wright Museum of Art, Treat Gallery, ArtPrize, St. Louis Artist's Guild, Bridgeport Art Center, Evanston Art Center, Highland Park Art Center and the Oak Park Art League's Carriage House Gallery.