

Portrait 2020

CICA Museum

January 22 - February 09, 2020

2020. 01. 22 - 02. 09

Featured Artists 참여작가:

Andrew Ackerman, Mic Boekelmann, Mona Bozorgi, Khalil Charif, Clutch Clark, Anil Demir, Nikhil Ghodke, LEMOS + LEHMANN, Rose Materdomini, Jin-Sook Nam / 남진숙, John Harlan Norris, Marija Labudovic Pantelic, Jess Saldaña, Deborah Sfez, Claudia Ungersbäck, Teresita Carson Valdéz, Mengda Zhang

1. Andrew Ackerman

“Specimen PH762” (2018)

Andrew’s artistic practice spans the disciplines of sculpture, installation and new media. His work examines themes of memory, identity, states of vulnerability, and the abject and corporeal body. The artwork entitled Specimen PH762 is fabricated from silicone, pigments, human hair, metal, resin and plastic. The work exhibits a hyper-realistic quality and bodily presence. The exterior of the sculpture, or framing, presents a futuristic or sci-fi aesthetic intended to hint at a possible future. The sculpture can be interpreted several ways, either as a specimen taken from a body, a biological form grown in a lab, or a close up of a particular aspect of the body. While Specimen PH762 clearly references the human form, the sculpture itself remains somewhat ambiguous. Skin represents a boundary between one’s self and the exterior world. When presented in isolation or separated from the complete human form any direct reference to a particular identity is denied, serving to disrupt one’s sense of self and positioning the viewer in an awkward or uncomfortable relationship to the work. As such, the sculpture explores the relationship between identity and the corporeal body, post-humanist thought, theories of the Abject, as raises questions regarding the inherent risks and possibilities associated with new technologies such as DNA sequencing and human genetics.

Andrew holds a BFA from York University and an MFA from the New York Academy of Art, and is currently an Associate Professor in the Department of Fine and Performing Arts at Nipissing University, Canada, where he has taught since 2007. He has exhibited extensively throughout Canada and the United States, with recent exhibitions that include: The Wall: Boundaries between and Within Us, Santa Paula Museum of Art (Santa Paula, CA), The Body Electric / Le Corps Electrique, International Conference on Residency Education (Halifax, NS), Crafting Conscience, Alberta Craft Council (Edmonton, AB), and a sitespecific sculpture and video installation entitled Embodied Terrains for Ice Follies Biennial Exhibition of Contemporary Art, Marathon Beach (North Bay, ON.)

2. Mic Boekelmann

“Not your geisha #4” (2018)

“ Not your geisha #5” (2018)

The Not Your Geisha series is a knee-jerk reaction to the east asian trope which exoticizes and fetishizes women because of their ethnicity. Each painting shows an asian woman posing with a regular yellow rain jacket. There is nothing that would play on stereotypes of the portrayal of asian women in paintings - one must delve deeper instead of staying on the surface.

Mic Boekelmann was born in Quezon City, Philippines and raised in Germany, Israel and the U.S. Due to being uprooted several times, she explores the many aspects of identity. Her work has been shown at the Salmagundi Club, Allied Artists of America, Phillips Mill, Trenton City Museum, Sardenhaus Munich and is part of the permanent Campus Collection at Princeton University. She is based in Princeton, NJ, USA.

3. Mona Bozorgi

“Objet Fatale” (2018)

Contemporary global society too frequently treats women like objects at the expense of their well-being and their human rights. Today’s contested political and cultural climate necessitates a reconsideration of photography as indicator of power, gender, and identity reflecting or deflecting the objectification of women. As an Iranian woman, I am necessarily informed by my culture and by the predominant religion of my country, even though objectification of women is a global phenomenon. I utilize photography as a visual discourse signifying the overwhelming prevalence of female objectification across media, time, and geographies, complicating and dismantling reductive stereotypes of women as desirable possessions. Through my artistic practice, I attempt to reveal the historical influence of photography in creating repressive representations. As an artist creating the photo-sculptural body of work *Objet Fatale*, I reveal the possibility to change (or at least interrogate) the epidemic formula of narrowly objectifying representations of female identity in our global society. While also highlighting the paradoxical nature of simultaneous value and oppression, my work communicates the idea that objectification of women occurs across countries, societies and religions.

Depicted and treated as objects, women develop a false identity (or identities), and a false sense of value defined within the context of patriarchal society and male desire. These counterfeit values are limiting, turning women into something less human, less complex and more artificial and object-like. This act of objectification reduces individual identity by defining unattainable beauty standards. Women are programmed to believe that their value is measured by their physical beauty and too often attempt to reach unrealistic standards. The idea of perfection as an ultimate value forces women to reject themselves and their identity and to compare themselves against false ideals that are created and promoted through photographic media.

In response to my examination and critique of exoticization and Makeover culture, I utilize the same medium to redirect the objectification of women toward empowerment, and to celebrate women’s freedom and personal choice. By operating simultaneously on multiple levels of social, cultural, and political complexities, I employ photography’s transformative power to continually shift the register of portrayal between the subject- and object-hood of the feminine. By investigating the relations between the represented female body and photography, I attempt to signify how photography as a multilayered cultural carrier can disrupt the photographic illusion and restore subject-hood through emphasis on materiality.

Mona Bozorgi was born in Iran. She received her BFA in Iran and MFA in Photography in the U.S. Bozorgi utilizes photography to represent the complexities of culture, society, and personal reflection. She has always been obsessed with the body or with eliminating the body and has used these central themes in most of her work. Her background, her beliefs, and her artistic philosophy encourage her to question and challenge the contemporary understanding of self, culture, and identity. She is currently working toward her Ph.D. in Fine Arts at Texas Tech University.

4. Khalil Charif

“Brainstorm” (2011)

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; “BIENALSUR”, Argentina, 2019.

5. Clutch Clark

"My 20's" (2019)

Each part is an abstract depiction of 3 defining moments in my 20's.

The first (left) is myself as a distracted, young adult with no specific goals in mind for what I wanted for the future. I had many interests and thoughts but would never stick with one long enough for it to develop into something that I could make into my future.

The Second, (middle) depicts the hardest decision I made in my 20's. I moved to Paris, in hope to find what I wanted to do with my life. Long story short. I found what I wanted to do, quickly followed by the news my mom was diagnosed with stage 4 cancer. Leaving Paris to be with her was the right decision, yet it was extremely hard to pull myself away from my new home and goals.

The third, (Right) I came home after establishing what I wanted in life in a foreign place. I met someone very special to me who matches my goals for the future. Together we have accomplished more than we ever could alone. As cheesy as it sounds, with her and our accomplishments thus far, it feels as if we are dancing through life, each and every day.

6. Anil Demir

"Sacrificiation"

By combining studio equipment and lights with digital photography, the artist offers a harmonious combination of light with shadow, particularly by drawing on light techniques from the Renaissance to the present. In the basic nature of the photographs, Anil Demir, which highlights the theme of "feeling", highlights the alienation and loss of the feelings, suffering that underlie our life from our existence. Feelings, which are the basis of the mechanism of protection evolutionarily, have been broken and changed by the influence of the concept of morality and socialization.

The selfishness, ambitions, and anger of individuals over time are physical and it caused a deformity of the soul. This may be against the people themselves, against the people or against the masses. Emotions can be characterized as the point of deterioration of individuals and masses in this sense. In most concepts in religion and mythology, it is much more effective on people's concept of emotion. He has turned to this concept, which lacks the ability to evolve within man in order to maintain the mechanism of domination over individuals and the masses. Our phobias bear a great resemblance to these situations. This state of mind, which we cannot control and is an expression of our traumatic throes, makes individuals their own he takes them out of their comfort zones and gives them their own Dungeons and even their own hell.

Artist makes personal interpretation and criticism of these concepts, while also allowing people who experience the works to experience the expression of emotions.

Till Ancient times women always the most powerful creature in the world. They are goddess, queen, hatun, mother, sister... But new era tied up this amazing power with their traditions, old habits, religions. Tied them because they always feared them, because always wanted to control them. They even didn't realise It's impossible to control their wild spirit inside of them.

7. Nikhil Ghodke

"Commuters" (2019)

This experimental video aims to show the interplay between metros and commuters in the world metropolises. It celebrates the similarities and differences in cultures by using showcasing portraits of commuters. Metro and train systems are common infrastructures, found across various cultures, and utilized daily by commuters,

regardless of their nationality, ethnicity, religion, age, and political leanings. Moreover, they encompass intrinsic human trait of commuting to schools, workplaces, and of returning to homes and families. As such, metros and trains act as equalizers and connectors. The video's rationale is inspired by portraying these commuters in the context of multicultural environments. The underlying intent is to allay the rise in recent times of populist movements in vilification of religious communities, demonizing of political leanings, minorities and the general rise of intolerance.

Nikhil Ghodke teaches in the Department of Fine Arts at Auburn University at Montgomery, Alabama, USA. He has also taught in Auckland-New Zealand, and Purchase-NY. He has worked for 10-12 years in the industry; in roles ranging from Motion Graphics Designer to Senior Art Director in the United States, New Zealand and India. Some of the projects that he has worked on professionally are- rebranding of ABP news, a national news network in India, animated promos for Sky Tv in New Zealand and HSN network, USA as a Senior Art Director. He is also exhibited video art in juried shows in the US and South Korea.

As an academic Nikhil is always looking to integrate and expand on new media by incorporating cross-disciplinary concentrations, and making the courses he teaches industry relevant.

8. LEMOS + LEHMANN

“THE LIGHT BEHIND 1” (2019)

“THE LIGHT BEHIND 2” (2019)

“THE LIGHT BEHIND 3” (2019)

THE LIGHT BEHIND traces a space of intimacy and a time being shared.

LEMOS + LEHMANN fell in love with photography while falling in love with each other. Using an old Praktica from East Germany, they started taking a picture of each other during breakfast after spending the night together. They were using photography from a, one might say, more Romantic perspective, with the sole goal of capturing time - the pace of a love relationship that was still young and uncertain. They did this over the course of a year and the habit then turned into a ritual, moreover, into their first duo project: The Light Behind, entailing more than three hundred snapshots. From these images of the seemingly ordinary, a rich and personal landscape emerges. Life is shown pure, naked, in what appears to be a distinct scenery of instability, bliss and desire.

Each and every photograph in the series is at once a portrait and a self-portrait. A portrait of whom is in the frame and a self-portrait of whom is shooting.

In the present exhibition, we count with three couples of the whole project, offering us a fragment of LEMOS + LEHMANN story.

For more information: www.lemosandlehmann.com / www.thelightbehindproject.tumblr.com

Pat Lemos and Lukas Lehmann are visual artists with a BA in Fine Arts from the Polytechnic University of Valencia and the Kunsthochschule Burg Giebichenstein of Halle/Salle, respectively; creators and members of the artistic duo LEMOS + LEHMANN, active since 2014. Nowadays, they live between Spain and Iceland looking for a balance across golden, blue skies and Northern energy; across different ways of inhabiting the world. Using analogue photography, as the main tool, they explore the concepts of body, environment and time. A triad in which they get immersed through their relationship and the relation established with the places they visit or inhabit. They start to consolidate their work participating in artists residencies, art festivals and various individual and group exhibitions. Their instants appear in reference online magazines such as HIPPO MAGAZINE, C41, FISHEYE, IGNANT or MINUS37. Art collection MICA (Spain) hosts some of their pieces. After their solo show The Light Behind in Lokal-Int Gallery (Biel, Switzerland), they prepare the upcoming season with exhibitions in Spain, Iceland and Portugal.

9. Rose Materdomini

“Giant” (2019)

Rose is a New York City based photographer and painter. She earned a M.F.A and B.S from New York University and also studied Graphic Design at the School of Visual Arts. 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, PhotoPlace Gallery, the Salmagundi Club, PH21 Gallery, Budapest, CICA Museum, South Korea, LoosenArt, Rome, and the Blank Wall Gallery, Athens. 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.

10. Jin-Sook Nam / 남진숙

“Harden into stone” (2007)

“self-portrait05 autumn” (2005)

“self-portrait06 autumn” (2006)

자화상은 내가 가장 절망적이었을때 그려진 것입니다.

모든것이 사라진 자리에서 할수 있었던 최초의 몸짓은, 있는 그대로의 나 자신과 마주하는것 뿐이었습니다.

그것은 나에 대한 성찰이었으며 그림을 그리는 행위는 죽음과도 같은 시간을 견디는 유일한 방법이었습니다.

Jin-Sook Nam / 남진숙

홍익대학교 미술대학원 회화전공 석사

개인전6회(2008~2018) / 단체전 24회(2007~2019) / 수상전 다수 / 아트페어 1회(2018)

11. John Harlan Norris

“Diplomat” (2019)

“Mirror” (2019)

“Youth” (2019)

For the past several years I have been engaged in a project that reimagines the genre of portrait painting in order to speak about our current moment. By stretching the parameters of the genre and magnifying certain elements beyond their typical roles, I seek to make portraits that investigate our rapidly changing sense of ourselves as we encounter new possibilities and challenges. My initial body of work for this project, titled Occupants, offers a new take on the genre of occupational portraiture by engulfing the subjects with signifiers of their daily roles in order to investigate the nature of our daily occupations at a time in which we frequently change jobs, balance multiple roles and face increasing professional precarity. The works included in CICA's Portrait 2020 further explore this notion by layering patterns based on information systems and hierarchal structures onto the portrait subjects in a variety of media including silkscreen, acrylic, spray paint and airbrush. These works explore the sense of disruption and constant reinvention that now accompanies our public and professional lives.

John Harlan Norris is a painter, professor and musician originally from Nicholasville, Kentucky. His work explores alternative approaches to portraiture and investigates notions such as occupational identity and virtual constructions of the self. Norris has exhibited at venues including Christoffer Egelund Gallery (Copenhagen, DE), Trestle Gallery (Brooklyn, NY), Plus Gallery (Denver, CO), 21C Museum Hotel (Bentonville, AR), Jonathan Ferrara Gallery (New Orleans, LA), Institute 193 (Lexington, KY), Greg Thompson Fine Art (Little Rock, AR), Contemporary Arts Center Las Vegas (Las Vegas, NV), The Visual Arts Center of New Jersey (Summit, NJ), David Lusk Gallery (Memphis, TN), Arkansas Arts Center (Little Rock, AR), Florida State Museum of Fine Arts

(Tallahassee, FL), Memphis College of Art (Memphis, TN), Texas A & M University (Corpus Christi, TX), ARC Gallery (Chicago, IL) and others. He is a recipient of an Arkansas Arts Council Individual Artist Fellowship and has participated in residencies at the Millay Colony for the Arts (Austerlitz, NY), Wërkartz (Los Angeles, CA) and the Vermont Studio Center (Johnson, VT). He also records and performs in the musical projects Harlan, Questionnaire and Letters of Acceptance. He lives in Lexington, Kentucky and Jonesboro, Arkansas where he is an Assistant Professor of Art (drawing and digital illustration) at University of Kentucky.

12. Marija Labudovic Pantelic

“She disappeared into the trees ” (2016)

She disappeared into the trees belongs to the series of photographic recordings, performed by the digital printing process. Pre-prepared photos are projected onto a spatial, textile object and only segments are recorded with an analog camera.

The author records segments of new emergent forms from which the recipient attempts to search the expected range of known information. It influences the formation of new aesthetic relations between the visual part and the observer.

Marija Labudovic Pantelic (1981) is Serbian visual artist who lives and works in Belgrade. She is a PhD student at the Faculty of Applied Arts in Belgrade where she research interaction between textile and photography. She had nine solo exhibitions and participated in many international art workshops and group exhibitions. She currently works at the Museum of Applied Arts in Belgrade.

13. Jess Saldaña

“Playing Catch: Trans Landscape 001” (2019)

Working with artist and friend Alex Salerno, this series seeks to render brown, trans, non-binary life in public. The beach, a permeable borderline and fluid landscape, collaborates with the liminality of the performing/posing body. The images are taken using 35mm film and manual camera techniques.

Jess saldaña holds a BA in Music Composition with a Theatre Minor from Columbia College in Chicago, an MA in Performance Studies from NYU and will be receiving an MFA in Fine Art (Parsons) and a certificate in Gender and Sexuality from The New School of Social Research in the spring of 2020. Their work began in the public arts sector as a muralist on the Southside of Chicago— where they were raised. Interdisciplinary in practice, having training in music, theatre, photography/film and sculpture, and theoretical writing, saldaña engages with a wide range of cultural theory, involving critical race studies, queer theory, and Marxist critique. Poetry, photographs, paintings and drawings have been featured in publications like; Boston University’s Feminist Press Hoochi Media (2018), Lambda Lit’s 50th Anniversary of Stonewall Anthology (2019), and Entropy Mag (2019). They have most recently spoken at the conference, Black Portraiture[s] 2019, alongside Angela Davis, presenting—The Archive and Embodiment at the Trans-Edge; Portrait of the Mythic Being, highlighting phenomenological dimensions of Adrian Piper’s work. As well has having been a featured poet for The New Museum’s education programming, saldaña’s photography series Trans-Landscapes—On The Edge of Entanglement will be featured this coming January for ‘Photography 2020’ at CICA Museum.

14. Deborah Sfez

“MIRABELLA” (2018)

The video work “Mirabella” is a self portrait of the Artist in twenty- two different identities. Mirabella is a woman who changes and transforms, presenting herself each time as someone else speaking another language. Mirabella speaks twenty two languages.

Deborah Sfez is an Israeli artist born in 1964, working in Israel and Cote D'Ivoire, focusing on the fields of Photography and Video in all their creative configurations. Deborah is considered a self-taught Artist. She studied French and English Literature in Haifa University, Fashion Design in Esmod Paris, and Scenery and Costume Design at Rakefet Levi school of Theater Design in Tel Aviv. She has been practicing the profession of Fashion Design and Theater Costume Design for over twenty years before she decided to concentrate exclusively on Art. Deborah has been exhibiting photography and video works in Israel, France, Germany, Belgium, The Netherlands, Italy, England, Korea and the U.S.A in the last six years, gained acknowledgment and won several photography and art prizes. Her video work is archived in several Museums. Deborah mainly focuses on the ups and downs of the human existence. She talks about the experience of existence, partnership, overcoming a sickness, fear of life, beauty of being a woman, the impossibility of being perfect and Identity. Photography, for her, means a creative research. She has started her photography research with a series of hundreds of self-portraits in many different characters using heavy makeup costumes and wigs to transform her looks. She started, later, using these various self-portraits in a more complex way as a part of larger photography or video Installations including text and sound written and composed by her. In our present world, where people migrate all over the world having different cultures, the main goal would be to find the one common ground of being Human. It does not matter where we come from, we all are born one day under the same sky and must die.

15. Claudia Ungersbäck

“Lat Copiare” (2006)

“Lat Copiare 01” (2006)

“Lat Copiare 02” (2006)

“Lat Copiare 03” (2006)

Lat. copiare thematizes the question of originality in a world of DIY reproduction. The work was first presented as animated sculpture, the looped film built in a copymachine in 2006.

Claudia Ungersbäck studied printmaking at wiener kunst schule and philosophy at University of Vienna. She lives and works in Vienna, Austria.

16. Teresita Carson Valdéz

“She Let Herself Go” (2017)

She Let Herself Go was made with a 16mm with Bolex camera and each frame was hand painted with ink. As the aging body performs for the camera, the camera mechanism mutilates, interrupts and transforms movement, gradually merging in as a performer itself. Carson's work engages the intimate act of translation and freeing her immigrant memories from exile. She is drawn to the palimpsest and the creation of new traditions to add knowledge to intersecting histories. Through repetition, layering, and fragmentation, she creates autoethnographic work to mine displacement, feminist and not-belonging discourses. The process of unmaking to make destroying and building on top of ruins, is at the forefront of her investigation. How are images and objects degraded, covered and uncovered by the passing of time and place Her work is characterized by a participatory, serial and repetitive approach that link art, memory and transcendence.

Teresita Carson Valdez is a Mexican, Chicago-based artist working in film, video, photography, printmedia, fiber, sound and installation. She is director of the alternative project space INTERSECT, which aims to foster relationships with a wide range of communities. Carson is invested in facilitating artistic and educational gestures propelled by empathy and generosity. Her experimental films have been shown at festivals around the world and at curated film exhibitions at the Museum of Contemporary Art of San Diego. Recent venues presenting Carson's work include Adds Donna Gallery, Mana Contemporary, Sullivan Galleries, Moving Image and Spudnik Press. She holds a Bachelors in Fine Arts from the School of the Art institute of Chicago.

17. Mengda Zhang

“The Sequel of the Sequel of What the Master Would Not Discuss” (2019)

Co-Director: Yucong Lu

Mengda Zhang (b. 1993) has a research based practice wherein she creates performances, installations, and videos, engaging with critical issues involving in labor, technology, and modernity. Her work unpacks personal, social, and historical complexities of the subjects and searches for a non-binary perspective.

Her individual and collaborative work has been exhibited internationally at Museum of Modern Art New York, London Design Festival (2019), Studio 10 New York, Icebox Project Space Philadelphia. Also, her group project, Living Ruins, has been extensively covered by Chinese media, devoted to commemorate Ludian earthquake in 2014. Zhang received her BFA degree from the School of Art Institute of Chicago in 2016 and her MFA degree from the University of Pennsylvania in 2019.