



MAKING IT



Selections from the **2008 NYFA Mentoring Program**
for Immigrant Artists

A Passion to Perform.

Deutsche Bank



Deutsche Bank Art 2009



MAKING IT

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April 2 – July 31, 2009



“Artists are self-starters by nature, but they also need encouragement. Serious one, not just patting on the shoulder. For an artist, New York is a fantastic opportunity with its high energy and cultural variety. However at the same time it is also intimidating for a new comer. If someone is not already integrated through a school or close friends it is a hard trip to go through. I see this program as a great help for immigrant artists in the process of integration in the city’s artistic life.”

Anna Pasztor, 2008 Mentee

“Being a mentor requires answers to questions I did not know I was so full of until called upon. Working with a foreign artist (my mentee) makes me re-examine the very network/system/business of the art world in which we function in America, as it is new for them and needs to be broken down into some kind of logic.”

Martha Colburn, 2008 Mentor

MAKING IT features the work of twenty visual artists from eleven countries who participated in the **2008 NYFA Mentoring Program for Immigrant Artists**. The Mentoring Program pairs foreign-born artists with NYFA Fellows who act as Mentors to help immigrant artists acquire the skills and information necessary to compete and succeed as artists. Mentors meet regularly to help their Mentees accomplish a specific task, such as writing an artist statement, creating a website, or completing a grant application. The program is free

of charge to accepted applicants who were born outside the U.S., but live and work in the New York Tri-State metropolitan area.

The title of the exhibition highlights the aim of the NYFA Mentoring Program, which is to help émigrés in New York “make it” professionally. The Program reflects **Deutsche Bank’s** global commitment to supporting local communities and fostering creativity through cultural enterprise. At the same time, **MAKING IT** holds up a mirror to the creative processes and multifaceted pursuits of 20 internationally active, contemporary artists.

“I think NYFA has nailed down two key ideas with this initiative. One is the importance of feeling part of a community, and the other is to be able to take advantage of the experience of the Mentors, who are there to help out others in focusing their professional struggles.”

Anton Cabaleiro, 2009 Mentee

OUR MISSION at the New York Foundation for the Arts (NYFA) is to empower artists at critical stages in their creative lives. We do this by providing cash grants, online resources and professional development training. In 2006 we began to provide targeted support to one of New York’s most underserved communities—immigrant and first-generation artists.

We found that many enormously talented immigrant artists come to the city and have difficulty finding outlets for their work, whether due to language barriers or because they are unfamiliar with the arts landscape.

Deutsche Bank and NYFA have had a long and fruitful relationship over the years as a result of the Foundation’s support our Fellowship program. We both knew how valuable it would be to provide in-depth, individualized attention to immigrant artists to help them gain more direct access to New York’s art world. We wanted to create a pilot program to test the theory and we are grateful to the Deutsche Bank Americas Foundation for partnering with us on the endeavor.

Launched in 2007, the Immigrant Artist Mentoring Program was an immediate success. Each immigrant artist is paired with a NYFA Fellow and they work together for a period of six months. The mentors help the artists create a portfolio, work on their presentation skills and develop of network of professional connections. As a direct result of their participation in the program, artists have been accepted into residency programs, received exhibitions of their work and gained a greater understanding of the New York City art world.

We are grateful to Gary Hattem and Alessandra DiGiusto for their visionary support of this program and to Liz Christensen for creating this wonderful exhibition.

Michael L. Royce
Executive Director
New York Foundation for the Arts

“I became involved with the program because it puts a human face on the otherwise self-involved art world, creating community one at a time. The program transforms the broad concept of globalism into something very specific, very real, creating networks of grounded international relationships, the way true globalism should be, not a landscape of sameness but of understanding and generosity.”

Ernesto Pujol, 2009 Mentor

“I am looking forward to creating a dialogue with my peers.”

Jeremy Langdon, 2009 Mentee

CREATING A DIALOGUE

Organizing an exhibition of 20 artists from different countries who work in a variety of mediums posed the challenge: How to avoid creating a visual mess of multiculturalism? As we visited the various galleries and studios of the participating Mentors and Mentees, those concerns grew less imposing. Not only were each of the artists making provocative and extraordinary work, there appeared subtle but noticeable commonalities between many of the artists in general, offering surprising opportunities for visual exchange.

MAKING IT highlights the wide range of positions and hybrid forms that these artists have explored and embraced while making New York their home. While it is impossible to generalize such a large group, or to shoehorn artists' work into tidy categories, overlapping interests often reflect upon the times in which we live. Creating a dialogue between artworks by artists from diverse nationalities and generations is one of the consistent aims of the Deutsche Bank Art program, and is reflected on the many walls of conference rooms, reception areas and hallways in branch offices around the world.

Given that participants in the NYFA Mentoring Program are paired based on common language, cultural background and/or shared artistic discipline, it is worth noting a few additional correspondences across the group as a whole. Three basic areas of investigation stand out that, at the same time, underscore the global awareness and levels of shared information found in contemporary art practice today.

Craft and Process

The influence of Asian philosophies and practices on the artists in this first group is undeniable. The focus on physical materials, craft and process is personal and formal. Kako Ueda, Jihyun Park and Cui Fei respectively, cut, burn, and draw on the surfaces of their works, thereby defying concepts about traditional illusionism. Their commitment to repetitive, labor intensive actions reflects a mindfulness that is also apparent in the work of Mikyung Kim, from Korea and Lucia Warck Meister, from Argentina. Both of these female artists engage in creative processes that are at once intuitive, layered and ritualistic. For them, preparation and treatment of the surface is as intrinsic to the work as the gestural mark or image.

Process is equally important for US artist, Eleanor White, who begins by selectively scratching out the printed inks on playing cards before arranging them into grids or mandalas. Her mentee, Sasaoka Hanae, from Japan, also explores pattern and motif-making, but in an additive rather than reductive way. Creating order informs the work of all of these practicing artists, who cite elements from nature as a source for their art.

Architecture and Dislocation

Interestingly, a large number of the immigrants choose to incorporate the framework of architecture in their work, especially ideas about organizing space. The psychological influence of environment upon the individual is significant in the paintings of Miryana Todorova and Priscila de Carvalho, who portray figures within surrounding architecture. Todorova, from Bulgaria, paints scenes from memory that she encountered at airports, concerts or on NYC streets, places where human access or egress is managed by systems and structures beyond view.

Priscila de Carvalho draws on, among many other things, the architecture of the favelas in her native Brazil, creating collaged hybrids of the two countries where she has lived. Alternately, the fractured worlds created by her US mentor, Carleen Sheehan, are people-less, yet industrial landscapes, cultural iconography and architectural styles are elegantly synthesized together in what she calls “moments of distilled chaos.”

References to displacement and physical disruption are frequently present in the work of the expatriated artists, as they seek to visually reconcile personal experience inside rectangular formats. A take-out menu or a pizza box serve as displaced cultural signifiers for Yoon Jeong Han, from Korea, upon which he draws images of his comfort foods. With a different twist of conceptual wit, Taiwanese artist, Lishan Chang’s piece, “*Id-by Van*” deals with dislocation and physical impermanence by featuring 500 hand-altered notes, directions and bills of lading he saved from his day job as a professional mover of goods and furniture.

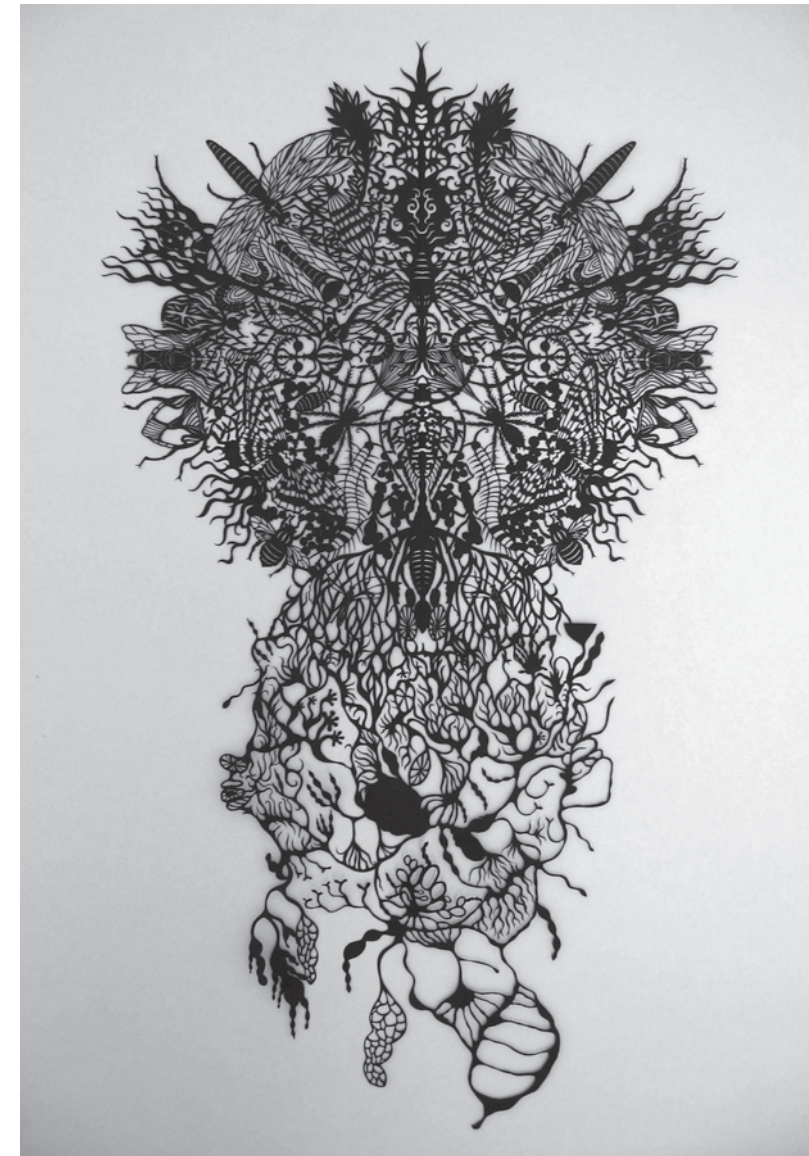
Carleen Sheehan

Wave, 2006

Gouache, digital ink, mixed media on paper

13 x 61 inches

Courtesy of the Artist



Kako Ueda

Allure, 2004-2005

Hand cut black paper

50 x 28 inches

Private collection.

Courtesy of George Adams Gallery



A more traditional, but no less memorable approach to describing the bi-cultural experience is found in the photographic work of Swiss mentee, Regula Rüegg, who captures images of buildings and blurred landscapes from a moving car window. Haunting and beautiful, Rüegg's images are momentary glimpses of a landscape in motion, representing a view "in between" two points on a map, which she considers "like being in between two worlds, cultures, lifestyles or social groups."

Social Narrative

Storytelling or elements based in narrative comprise a third characteristic. Sylvie Müller, also from Switzerland and an accomplished painter, makes Little Red Riding Hood dolls, the universal child heroine, a metaphor for displacement by inverting the females and their corresponding identities. Alessandra Exposito, a U.S. artist, creates fictional identities for animals, from horses to birds, giving them pet names and human families, while fetishizing their painted skulls with decals and jewels. Another U.S. mentor, Saya Woolfalk, investigates social change through fantasy and play by creating open-ended narratives about "No Place," a fictional future created from the communal imaginings of fellow artists, dancers, art historians, anthropologists, curators and students.

Saya Woolfalk

The Ethnography of No Place
Video (RT 30 min.)

Courtesy of the Artist

The narrative framework also allows expression for more overt political and social commentary. Brooklyn based Kent Henrickson uses toile decorator fabric as a literal background for his work, whereby the kitschy scenes picturing idealized activities are motifs upon which he embroiders white hoods, ropes that bind and menacing eyes. With sardonic humor, Henrickson re-arranges history and evokes its dark, flip side.

Using more contemporary history, political inspiration infuses the paper sculptures of Lin Yan, from China, who sources President Obama's pledge to re-create our communities and "remake America, brick by brick, block by block." Anna Pasztor, a choreographer and video artist from Hungary, uses her experience with theater, dance, and the body to also explore the fragile relationship between human rights and the human condition.

Finally, Hatuey Ramos-Fermin, originally from the Dominican Republic, portrays himself in a humorous banana costume to convey ideas about commerce, identity perception, memory and expatriation. His video, "Co-existence," could be the most hopeful articulation of the immigrant community experience, showing how two completely different cultures occupy one space, creatively and peacefully.

Liz Christensen

Deutsche Bank Art, March 2009



Id – by Van, 1997 – 1999 (1st part of TRANSITION)
 About 500 sheets of drawing on documents
 (we will use approx. 60 of them)
 8.5 x 11 inches, framed
 Courtesy of the Artist

Lishan Chang

As Laozi famously responded when asked to explain the meaning of Dao: as soon as an explanation is offered—as soon as it is put into words—it would no longer be the Dao.

I believe it is the same with works of art.

For the artists, the moment they try to explain their works, their works cease to be genuine works of art, but are turned into something else entirely, something that seeks to convey their meanings via language and language alone.

This is especially true when the artists, either out of laziness, conformity, or a mere wish to impress, resort to readymade aesthetic theories to explain their works.

Of course I am aware that, by invoking Laozi, I may very well be falling into the same trap myself. Yet it is a risk I willingly undertake. For, steeped in the Daoist tradition, I tend to view each one of my projects as a Zen Buddhist “koan.” Each entails its own set of questions that I, as its creator, had to ask, and each generates its own unique, and very often paradoxical, answers that may surprise viewers as much as me.

Biography

Mentee, with Alessandra Exposito

Born in Taiwan/Lives and works in New York City

2008 – 2009 Taipei Award 2008, Taipei Fine Arts Museum, Taipei, Taiwan

2008 NYFA Fellowship Award in Architecture/Environmental Structures, New York

Freeman Fellowship for Asian Artist Residencies at the Vermont Studio Center, Vermont

Teaching contemporary art workshop, Queens Museum of Art & Queens Library, New York

2007 Fellowship for Artist Residencies at ISCP, by Council of Cultural Affairs, Taiwan

2004 NCAF Artist Grants, National Culture and Arts Foundation, Taiwan

Group exhibition: *Nexus-Taiwan* in Queens, Queens Museum of Art, New York

2003 – 2004 Studied New York Institute of Technology, New York

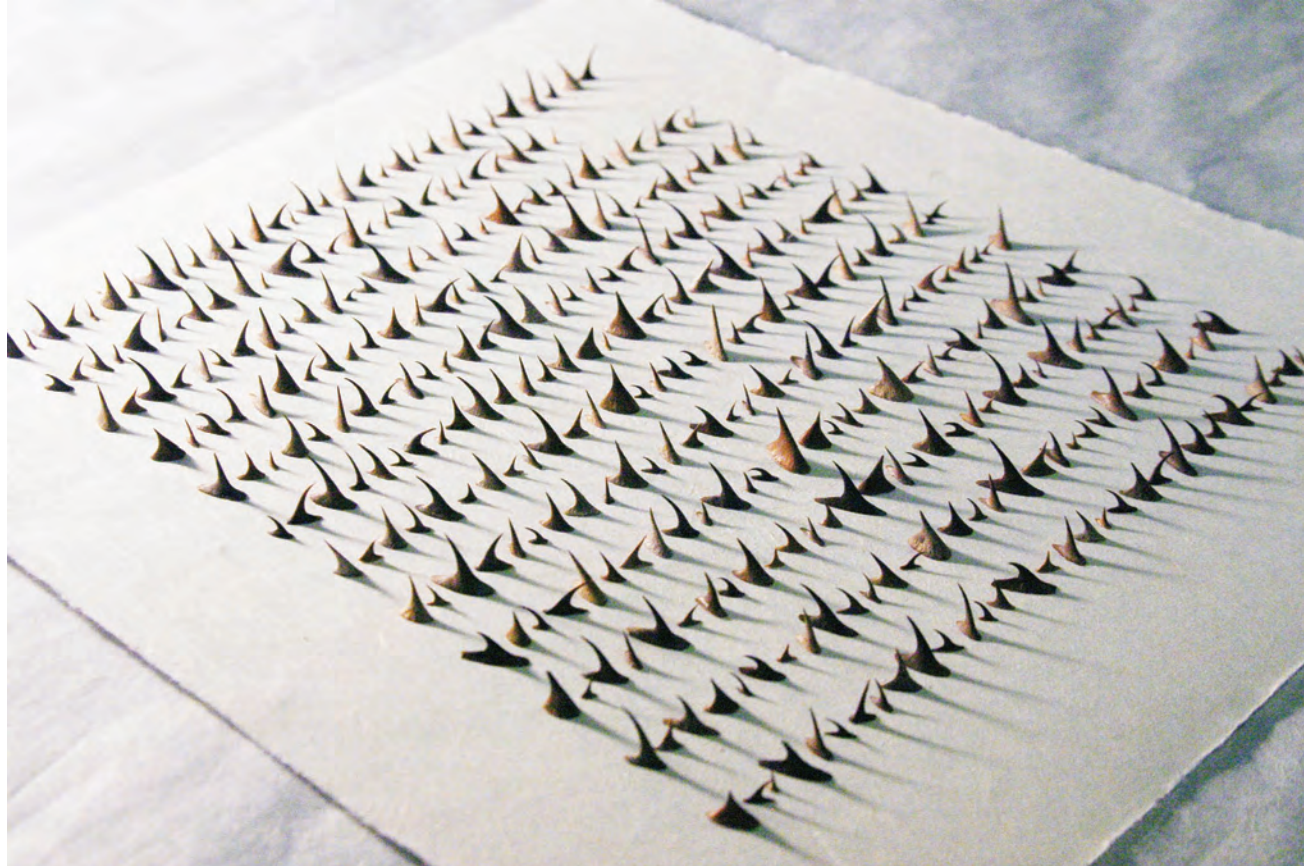
2001 – 2005 *Stop Transition*, third part of 8-year long project TRANSITION, The World

1999 – 2001 *Bridge—by Truck*, second part of 8-year long project TRANSITION, New York

1997 – 1999 *Id—by Van*, first part of 8-year long project TRANSITION New York

1996 Studied Taipei National University of the Arts, Taipei, Taiwan

1997 First solo exhibition: *Metamorphosis on Earth*, Teh-Ching Hsieh’s Earth, New York



Read By Touch
 2005 – 2006
 Thorns on rice paper
 9.25 x 10.75 inches, total 11 pages
 Courtesy of the Artist
 Photo by Zheng Lianjie

Cui Fei

As a Chinese artist active in the United States, witnessing radical social changes in China and experiencing cultural differences in the United States, I find that my thinking has been permanently altered. In response to a continually changing outside world, I seek the underlying essence of our lives, something that is real and permanent, which cannot be altered by social, political, cultural, or geographic conditions. I see nature as consistent and ordered, thus providing a therapeutic agent for healing and harmony in an otherwise chaotic world. I utilize materials found in nature, such as tendrils, leaves and thorns composing a manuscript symbolizing the voiceless messages in nature that are waiting to be discovered and to be heard.

Both the concept of nature in my Chinese heritage, which emphasizes the interconnectedness of all beings, and the Western theory of Transculture, which stresses living beyond the limitations of any particular culture, offer me a unique vision to view the relationships between cultural differences; between culture and nature; and between nature and human beings.

Read by Touch consists of 11 original panels. It records part of my personal history. Each panel represents a calendar year; each thorn marks a day. It's my contemplation on loss, grief, and love.

Biography

Mentor, with Lucia Warck Meister

Born in Jinan, China/Lives and works New York City

2008

Chinese Gardens for Living: Illusion into Reality, Kunstgewerbe Museum (in cooperation with the National Art Museum of China, Beijing), Dresden, Germany

2007

NYFA Fellowship, New York Foundation for the Arts, New York

2006

Assistant curator, *New Chinese Occidentalism*, Ethan Cohen Fine Arts, New York
Objects of Desire, Chelsea Art Museum, New York

2000

Graduate Student Travel Grant, IUP
 First solo exhibition: *Master of Fine Arts—thesis exhibition*, Kipp Gallery, IUP

1998 – 2001

MFA painting, Indiana University of Pennsylvania

1993 – 1996

Assistant Professor of drawing and painting in Shandong Academy of Fine Arts, Jinan, Shandong, PR China

1989 – 1993

BFA painting, Zhejiang Academy of Fine Arts, (now China National Academy of Fine Arts), Hangzhou, PR China



482 Approaching Mermaid Parade
September, 2008

Acrylic, pencil, ink, foam, photograph collage on canvas
18 x 88 x 2.5 inches

Courtesy of the Artist

Priscila de Carvalho

Via large-scale installations, paintings and drawings, I create dynamic architectural landscapes that are inspired by the sprawling, decaying and massive uncontrolled urbanization of the shantytown communities throughout my native country Brazil.

My work depicts the speed of global cities and overly populated urban environments, which I seek to convey by layering abstract and figurative images of winding streets, stairways, network of lights, overhead lines, intense color and infinite energy. I juxtapose my observations about the emergence and co-existence of sub-cultural communities, urban decay, consumerism and global environmental issues by embedding personal and found photographs that inhabit the spaces and are manipulated in a way that obscures the particular identities of the figures.

Simple materials, ranging from vinyl and wire to shoe boxes and paint, are used to convey the urgency and energy of building community with what is at hand. In these inner cities I create, there a sense of vastness of the communities that look out from thousands of windows everyday, while raising the question of whether the condition of poverty will also be infinite.

Biography	Mentee, with Carleen Sheehan Born in Brazil/Lives and works in New York City
2009	Solo exhibition, "Passageways" Jersey City Museum Site-Specific Installation (March-August 2009), curated by Rocío Aranda-Alvarado
2004 – 2006	The Arts Student League of New York
2002	UC Berkeley Extension Painting Program
1997 – 2002	City College of San Francisco—Fashion Marketing and Merchandising



Ginger, 2005 – 2008
Mixed media on cat skull
5.75 x 5 inches

Courtesy of the Artist and Mixed Greens Gallery

Alessandra Exposito

In recent years, I have created a series of embellished chicken skulls with tiny antlers. These skulls interplay the image of the hen and all her connotations with the rugged machismo associated with large, exotic, mounted game. In a new series I have broadened my vocabulary to construct a “trophy wall” of farm animals and beloved pets. These larger skulls are adorned in a fashion similar to the smaller pieces. Each skull is candy-coated in hues of glossy enamel and decorated with a memorial portrait of the animal along with a fictional name, habitat or owner.

Biography

Mentor, with Lishan Chang

Born in USA/Lives and works in Brooklyn, New York City

2008

Solo exhibition: Mixed Greens Gallery, New York City

2007

NYFA Fellowship in Sculpture

1998

First solo exhibition Disentangled, Mason Gross School of the Arts Galleries, NJ

1997

Full Fellowship Summer Skowhegan School of Painting and Sculpture

1996 – 1998

MFA Visual Arts, The State University of New Jersey

Mason Gross School of the Arts Rutgers



Co-Existence, 2007
Video

Countless Monument, 2008
Video

Courtesy of the Artist

Hatuey Ramos-Fermin

I am a multimedia artist who uses photography, video, installation, graphics, performance and text to creatively investigate migration and globalization. I describe my practice as a combination between the documentary and the fine arts. My work is layered with theatrical-like imagery and challenges social and artistic conventions with drama, humor, and irony.

Countless Monument (1.06 mins.) is under the umbrella of the project; "The walls of my skin are the limits of my home." This project consists of a creation of a fictional character, Benito Banana that appears and communicates as a blog and in the city streets interacting with people and places. He is the personification of a satirical migrant character that reflects on migration. The phrase "A banana from my country can travel easier than me." is the statement used as the foundation of these performances.

In *Countless Monument*, Benito Banana renders tribute to the unknown victims of the plane crash of Flight 1862, a Boeing 747 cargo plane of the Israeli airline El Al in 1993. The plane crashed into the Bijlmermeer neighborhood (part of Amsterdam Zuidoost) of Amsterdam, Netherlands. A total of 43 people were killed, and many more were injured. The total death toll is still a mystery due to the fact that there was an unknown amount of undocumented immigrants living in the area.

Coexistence (4.5 mins.) portrays how a Latin American immigrant Pentecostal church shares their worship space with a ping-pong club in Amsterdam, Netherlands. The space has been transformed every weekend since 2000. Even though the two cultures share the same space they never meet each other.

Biography

Mentee, with Ricardo Miranda Zuniga

Born in the Dominican Republic/Lives and works in New York City

2008

Night School, Core participant, project by Anton Vidokle at New Museum of Contemporary Art, New York

2007

Master in Fine Arts, Photography, AKV St. Joost, Breda, The Netherlands

Seven, Graduation Show MFA, LP2, Las Palmas Cultural Center, Rotterdam, Netherlands

2002

Bachelors Degree in Fine Arts, University of Puerto Rico, San Juan

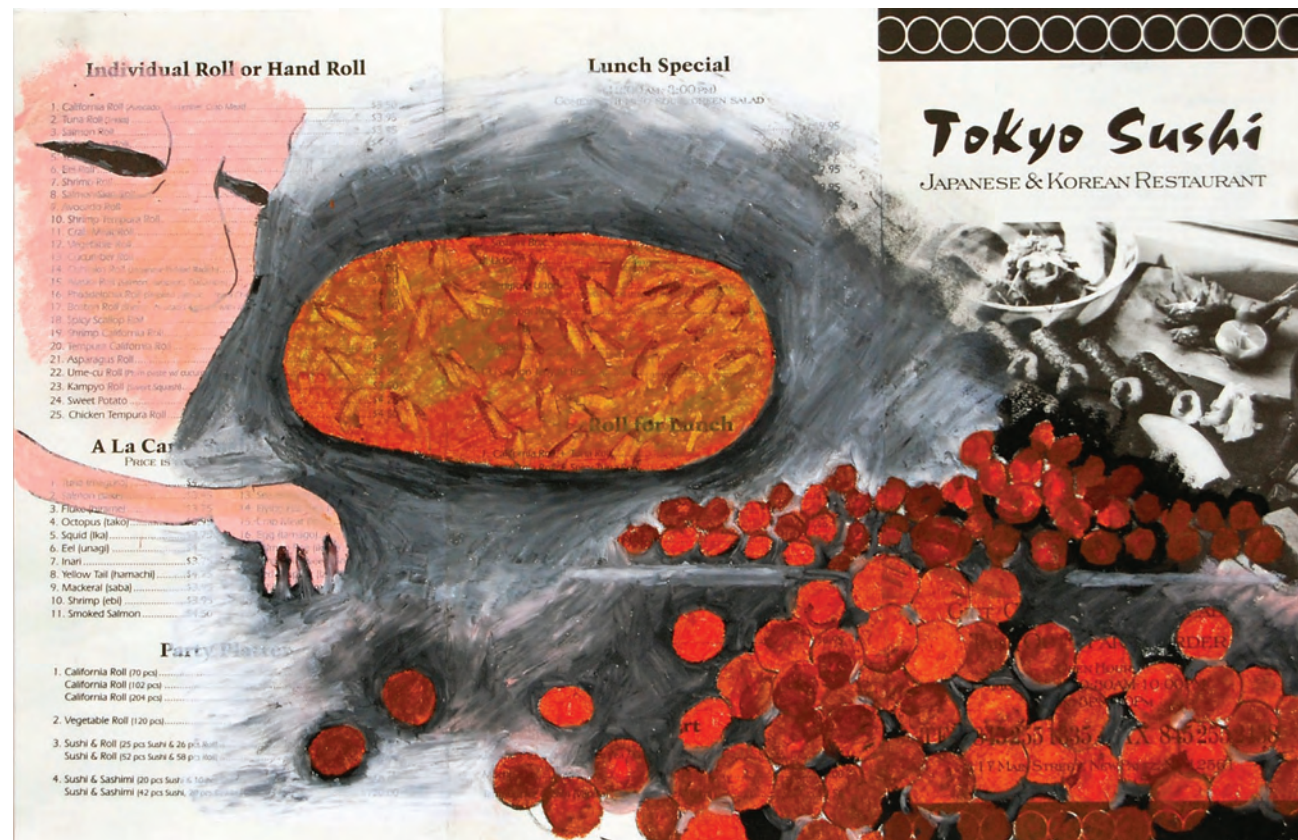
1998 – 1999

Exchange Student, Art Department, Hunter College of the City University of New York, New York

1995 – 1997

Art students, San Juan's Art League, San Juan

A Durian and Lychees, 2008
 Gouache, oil pastel on menu paper
 16.5 x 10.5 inches
 Courtesy of the Artist



Yoon Jeong Han

I am always both mentally and physically hungry. I could satisfy my hunger by dining with my housemates. We often fall into a sweet mood, miss hometown, and remember our moms. Whenever I stay in the kitchen, I feel alive and my existence. My eyes look at the things around me.

Here I am. And there are noise, feelings and moves. Friends, food, and things are floating around me. Above all, food has close relationship with our life. Eating the food is just as exploring a new world and the food is tangible foundation of every being's existence.

My drawings tell the mystery of existence that I experience from my daily life. In that time, this allows me to think over who I am. My drawings portray not only the moments that I see, but are both the witnesses and the objects that I interacted with.

I always have my digital camera with me because it is very well-suited to capturing the moment. To depict a moment, I choose a drawing which I can produce quickly. I used mixed media such as crayons, pens, water color, gouache, oil paint, and oil sticks on various colored papers, menu papers, food boxes—whatever I find that deals with food. Half-consciously, half-unconsciously, I include some images from the photo while others leaving out. In this way, I put the existences I encounter into drawing.

To extend my work, I want to observe people including myself. Most of all, as a starving artist, I want to see what, how, how long, why, where and when people eat. I believe that by portraying people while they are eating, I will be able to capture their presence. And, to me, presence equals life.

Biography Mentee, with Kent Henriksen
 Born, lives and works in Korea

2009 Grant from Seoul Foundation for arts and culture

2007 MFA, Painting & Drawing Dept. SUNY New Paltz
 Group exhibition: *Yummy, Food Show*, Nexus Foundation, Philadelphia

2006 First solo exhibition: *I am Hungry*, The Sojourner Truth Library gallery, New Paltz, New York

1995 BFA, Printmaking Dept. Hong Ik University, Seoul Korea



Kent Henricksen

The figures and landscapes that I employ in my new work are appropriated from random sources, such as historical volumes, old newspapers, children's books, or even French prints from the time of the Musketeers. The Mexican artist Jose Guadalupe Posada, Albrecht Dürer, Mercer Mayer, and Max Ernst are some of the artists I constantly refer to. I keep an archive of these images that I use as type of memory bank of past events, which I continually build upon and cull from in creating my own histories and narratives. As much as I combine imagery from opposing eras, I also try to create a broader dialogue by focusing on the interplay between both high and low culture. I'm interested in constructing a discourse or new history by taking bits and pieces to create an enduring narrative or non-history. I think of it as form of memory recollection or memory re-arrangement. In the same way that a person collects or keeps random experiences as memory, and mixes them up in their mind, I take random images and mix and re-arrange them on a single canvas. It's more of a caricature or a hyper reality. On their own, the images are insignificant or relatively trivial, but combined with others a paradigm is formed.

Taken from longer interview with Bob Nickas.

Past Presence, 2008
 Embroidery thread and gold leaf on cotton
 60 x 48 inches
 Courtesy of John Connelly

Biography

Mentor, with Yoon Jeong Han

Born in New Haven/Lives and works in New York City

2008

Absence of Myth, Gallerie Glance, Turin, Italy

2007

"Playing with Feathers", Public Art at Seward Park, New York

NYFA Fellowship Award, New York Foundation for the Arts, NY

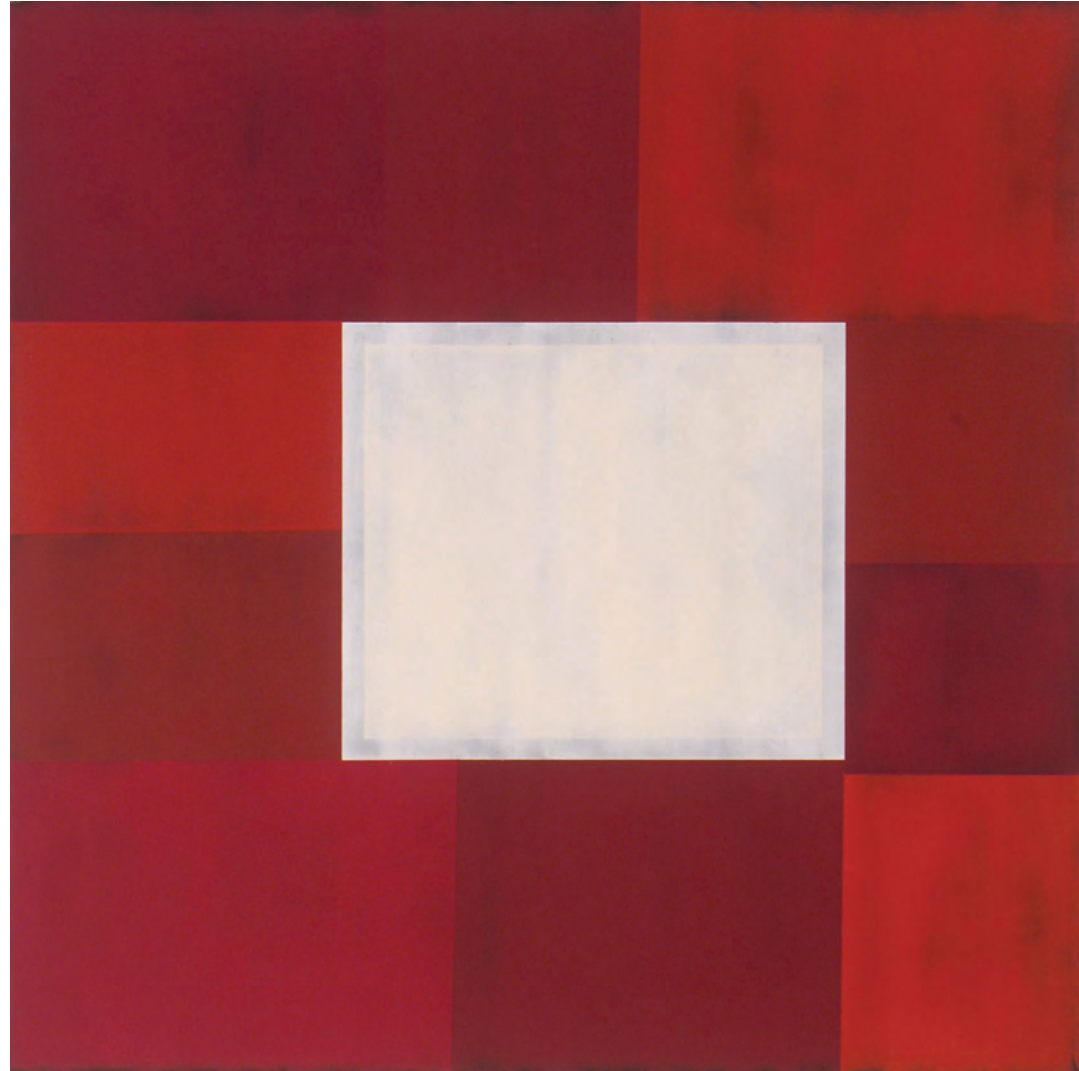
2005

Group exhibition: Greater New York 2005, P.S.1 MOMA, New York

2004

First solo exhibition: Country Epics, Kitchen Art Space, New York

BA in English Literature, University of Colorado at Boulder



His Heart, 2008
Oil and wax on panel
24 x 24 inches
Courtesy of the Artist

Mikyung Kim

My inspiration began with the goal of truly understanding my mother.

With my pieces, I want to express the things in life that are unnamable or unexplainable.

In my work, I have been inscribing or writing the numbers 1,2 and 3 repetitively. The making of the surface is a long process building layers on top of another. The surface of my painting is like a mirror in my mind.

The original motivation of using the numbers is from my mother who has three children and to her, they were everything and the only world in life. At the turning point of my life, I felt that I was in her situation.

I began to imagine what if I knew only three numbers and that would be the whole world that I knew. That's the way I started my number pieces.

The working process is important. The act of writing or inscribing numbers takes on a spiritual, ritualistic aspect.

Those actions and gestures are close to the ritual performance invoking and making a voice. It becomes like a universe making a connection between my art practice and the world. With my work, I am experiencing the accumulation of time and time allows me to understand life more.

I saw the image of piled stones along the street and I felt, as if I am painting like somebody who piled the stones. The process of my painting seems to be the same one as the one who piled stones with care and a heart. The feeling of touch and the very act of painting guides me to reach the moment in which the painting is done. The work is finished when it reflects my way of being and my way of seeing.

Biography

Mentee, with Jihyun Park

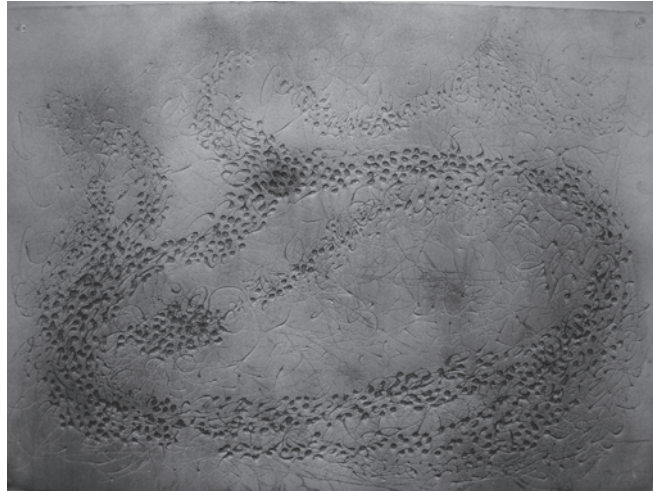
Born in Seoul, Korea/Lives and works in New York City

2006 Group exhibition: *The Square*, The Temporary Museum of Painting, Brooklyn, New York

2005 First solo exhibition: *The Closer*, Amos Eno Gallery, New York

2001 AS, Graphic Design, Parsons School of Design, New York

1999 MFA Parsons School of Design, New York



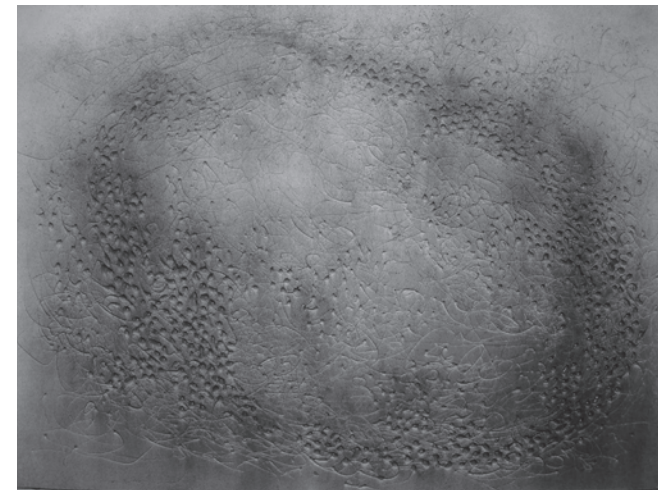
Flux I, 2005

Hot glue and charcoal on paper
22 x 30 inches

Flux II, 2005

Hot glue and charcoal on paper
22 x 30 inches

Courtesy of the Artist



Lucia Warck Meister

I am interested in exploring individual and collective memory and how they build the foundation for our identity. I'm specially attracted by the vulnerability of memory: what happens when a disorder disrupts the patterns that code our thoughts, skills and sense of who we are.

Fragility, displacements and transformations are integral components of my art.

Biography

Mentee, with Cui Fei

Born in Buenos Aires, Argentina/
Lives and works in New York City

1998

Deutsche Bank Prize, Buenos Aires

1992

First solo exhibition: Vincent's
Obsession Gallery, Boston, MA

BFA Escuela Nacional de Bellas Artes,
Buenos Aires

Little Red Riding Hood in Mont Gunnbjørn
Plexiglas, salt, sugar, wood, clay, acrylic, fabric, and plastic
10 x 10 x 10 inches

Little Red Riding Hood in Tombouctou
Plexiglas, sand, organic material, clay, acrylic, fabric, and plastic
10 x 10 x 10 inches
Courtesy of the Artist



Sylvie Müller

The Little Red Riding Hood is a children's tale belonging to the oral tradition, but it is more known for its two written versions—one by Charles Perrault (1628-1703), and the other by the Grimm brothers (1785-1863), which is a bit more optimistic than the Perrault version.

I am staging the tale in 3-D, like a square & still snow shaker, in which the life and movements come from the viewers walking around the boxes.

Little Red Riding Hood at Mont Gunnbjørn

Little Red Riding Hood at Timbuktu

From one period and continent to another, the tale's climate changed and metamorphosed.

The Fresnel lenses which covers each installation express the mutation of the tale and it's intangible alchemy...

- Biography** **Mentee, with A.C. Berkheiser**
Born in Switzerland/Lives and works in New York City
- 2008** Group exhibition: *Sunset/Sunrise, a metaphor*, Micromuseum Brooklyn, New York
- 2003** *Absurdations 2*: Gallery Projekttrum M54, Basel, Switzerland
- 1991 – 1992** SCE Degree, Film & Video Department New York University, New York
- 1981 – 1986** Master of Graphic Design School of Visual Arts, Biel, Switzerland
- 1986 – 1990** Graphic Designer for Paper Magazine, Swiss Institute and Han Feng, New York



Manhattan, 2008
Mixed media on canvas
36 x 48 inches
Courtesy of Gana Art New York

Jihyun Park

After reading the books *Gulliver's Travels*, *Utopia*, and *Erewhon*, and seeing the Japanese animation "Castle in the Sky", I became inspired to develop a relationship between the concept of utopia and the materials I use in my work.

My recent work, "Incense Series", focuses on this relationship while searching for the promised harmonic balance that utopia brings. Ironically, the word "utopia" in Korean is "Yi Sang Hyang" and "Hyang" also means "incense." In my current incense drawings, I use lit incense sticks to burn holes in rice paper. Then I mount the final drawings onto varnished canvases.

The burning of the incense sticks creates emptiness where once was substance, both in the stick and the paper after their usage. At the same time, the emptiness creates space in the paper and empty spaces show new image. The holes in the paper allow one's eyes to see shadows. Light is reflected from the varnished canvas through these holes. This balance between light and dark, substance and emptiness is the essence of 'Yin' and 'Yang.' Through this balance, utopia is achieved.

The subjects addressed in my work, which range from the natural world to memories of the past, reflect the constant physical and emotional changes in our environment. It is my hope that the "moments" I capture as subjects are the ones when they are at their most ideal (or true) utopias. While drawing them with the incense, I am "holding" a split second of the harmony in my hands.

Biography

Mentor, with Mikyung Kim

Born in Korea/Lives and works in New York City

2007

NYFA Fellowship Award, New York Foundation for the Arts, New York

2002

Skowhegan School of Painting and Sculpture, Skowhegan, Maine

MFA School of Visual Arts, New York

1997

First solo exhibition: "Verbal Fun", Duck Won Gallery, Seoul, Korea

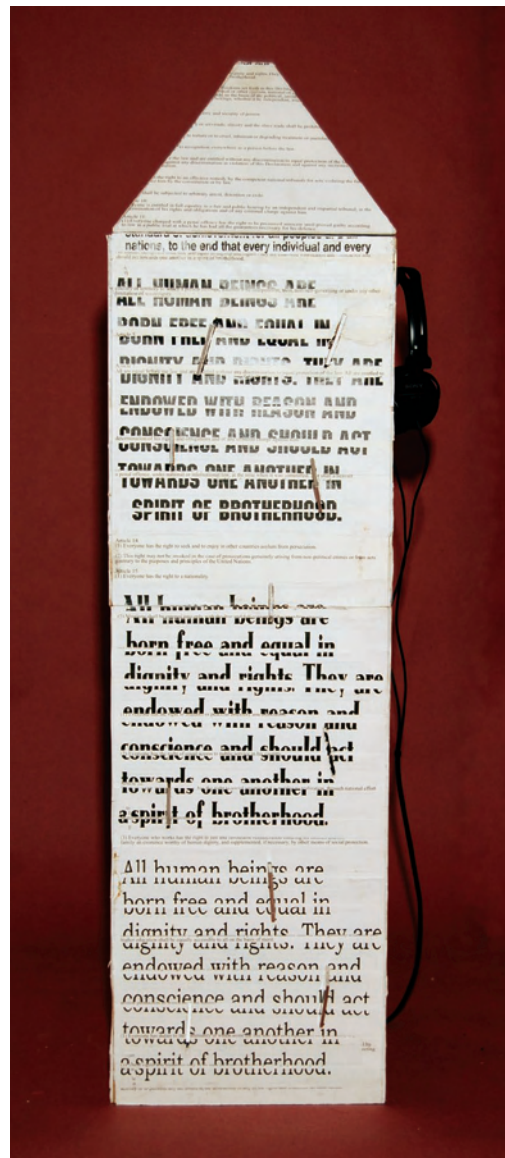
1996

MFA Fine Arts, Graduate School of Hong-Ik University, Seoul, Korea

1994

BFA Fine Arts, College of Fine Arts, Hong-Ik University, Seoul, Korea

Group exhibition: Korea Grand Art Exhibition, The National Museum of Contemporary, Gyeong Gi-Do, Korea



UDHR-2005 (Universal Declaration on Human Rights), 2005
 Video, Mixed Media
 Courtesy of the Artist

Anna Pasztor

My current mixed media work is a natural consequence of my former work as a choreographer, as much as my theatrical training had influenced my work in dance. There is a thread that interweaves, in an unclear way, my life and my art. My art is certainly rooted in the values of the society that I grew up in, Hungary before the Berlin Wall fell down. After so many years I had to realize that even when we refuse something our refusal is the clear proof that thing influences us.

The theatre gave me the key to understand more about how to dissect human relationships, and dance helped me to come within reach of the abstract meaning of creative work and the infinite ways to present the human body. I always have been eclectic, enjoying mixing together apparently mismatching peoples, meals, music and films, finding in them the occult possibility and secret longing for unification.

My work is less of a product of cautious choices, and more of the dissatisfaction with the limitations inherent with one style and one medium. It is also probably about the wish to live more than one life. Being an immigrant, the "Other", since I left Budapest in 1991, has certainly influenced my vision about the Human Condition.

This exhibition shows the second part of a project that I started to work on in 2005 and that I later decided to develop into a series of ten pieces of mixed media work about Human Rights.

Biography

Mentee, with Lanre Olabisi

Born in Budapest, Hungary/Lives and works in New York City

2002

MA in Communications at the New University of Lisbon, Portugal

1997

Founded the "Accent", a nonprofit organization to foster dance activities with non-dancers

1994

First choreography presentation at the Center of Modern Art, Gulbenkian Foundation, Lisbon

1991

Studied dance with Ann Papoulis, Meg Stuart, and Jeremy Nelson in Lisbon

1989

MA in Italian and Portuguese Literature at the University of Lorant Eotvos, Budapest, Hungary



Country Road, 2004
Pigment ink on paper
20 x 16 inches
Courtesy of the Artist

Regula Rüegg

My main interest focuses on developing a visual language that expresses being in motion, physically or mentally in between points, stations or worlds. Reading signs of an unknown city or a foreign culture challenges my values and ideas, my understanding of life. A landscape in motion. Sitting in a car or a train, the outside world is sliding in front of the window and seduces the eye with blurry forms, patterns and colors—coming in and out of focus in a dreamlike floating. The camera focuses on one detail in a blurry surrounding, reflecting the movement, being in between two points on a map, in between two worlds inside and outside. “In between” also means the experience of traveling and the challenge of leaving Europe, living in a city as big as New York.

Biography	Mentee, with Mark Napier Born in Switzerland/Lives and works in New York City
2003	Studying Stone Sculpture with Barbara Segal at SVA, School of Visual Arts New York
1999 – 2005	Studying Stone Sculpture with Franziska Dora, Art School of Wetzikon, Switzerland
1991	PhD in Germanic language and Literature, University of Zurich
1981	Licentiate in Germanic Language and Literature, University of Zurich



Moth Installation, 2009
Mixed media on wall
Site-specific installation
Courtesy of the Artist

Hanae Sasaoka

The imaginary world I create is inspired by and a reflection of my time in New York. I've come to be influenced by the power from its diversity and mixture of people. I strive to capture and express this in my work at both a macro and micro level. Metaphorically relating the individuality of small and unnoticed elements such as people, animals, reptiles, bugs, bacteria, etc. into something larger and more powerful as when such a variety kind of creature are grouped together. Through the formal composition of my work, I explore such the nameless but energetic "chemical reactions of lives in New York."

Biography	Mentee, with Eleanor White Born in Saitama, Japan/Lives and works in Long Island
2006 – 2008	Art Students League of New York
1994 – 1999	Aoyama Gakuin University, Tokyo Japan—BA, International Business
1997 – 1998	Renmin University of China, Beijing China—Auditing student, Law Faculty



Bungalow, 2006

Gouache, digital ink, mixed media on paper
12 x 39 inches

Courtesy of the Artist

Carleen Sheehan

I create open-ended narratives that depict particular moments of distilled chaos, fusions of the built and natural worlds that allude to the impact and imposition of technology and industrialization on the cultural and environmental landscape. Weather as atmosphere, form and effect weaves through the images, while imposed structures support and organize space. Images sampled from a range of sources are synthesized into layered spaces that hum with ambient detail and embedded imagery. I focus on the inter-connectedness of visual forms and processes across categories and disciplines, and on the descriptive qualities inherent to different levels of information.

Biography	Mentor, with Priscila de Carvalho Born in USA/Lives and works in New York City
2007	NYFA, New York, NY, Artists Fellowship, Drawing
1995	Collector's Circle Viewing, Museum of Modern Art, New York First solo exhibition: "Coba: New Works on Paper", Karen McCreedy Fine Art, New York
1989	MFA Pratt Institute, Brooklyn, New York
1986 – 1993	Worked at Jill Newhouse Gallery, New York
1984	BFA Villanova University, Philadelphia



Effusion, 2009
Acrylic and oil on canvas
30 x 40 inches
Courtesy of the Artist

Miryana Todorova

My paintings depict crowds and situations of social interaction in relation to temporary structures in public space. I am interested in the shifting role of the spectator/participant as well as in the unclear boundaries between public and private behavior. I draw my content from the proliferation of images, signs and spatial obstacles, of the masses of people rushing and gathering on stations and crossroads in cosmopolitan cities like New York. These environments create a sudden flow of suspicion and panic of human saturation, misleading actions and potential danger. Fascinated by the hypnotic and nebulous noise of that type of space, I explore the relationships between Americans' social awareness and private ethical limits and the way doubt plays an important role in setting and resetting people's movements.

The settings I depict in my paintings are formed to suggest an organized event, concert or protest in which the scene has been taken over by an unexpected accident or invasion. Individuals emerge from blurs, objects stripped of personal identity, neither involved nor detached from the situation but displaced and claustrophobic. The impermanent architectural forms in the paintings maintain a semblance of order in the chaos. They suggest grids, poles or barriers that can function as organizational markers or as a formal pattern to be followed without giving absolute definition to the altered reality.

Biography	Mentee, with Martha Colburn Born in Sofia, Bulgaria/Lives and works in New York City
2008	<i>"No Deliveries Today"</i> , an interactive performance on 14th St, New York; part of the public art festival—"Pedestrian" October 2008; organized and curated by Art in Odd Places, in collaboration with Hatuey Ramos-Fermin
2007– Present	School of Visual Arts, New York, MFA candidate
2004	Fine Art Foundation Degree at the Central Saint Martins College of Art, London



PJS (portrait series), 2006
Hand cut paper with acrylic
28 x 18 inches
Courtesy of George Adams Gallery

Kako Ueda

Cut paper exists in many cultures and is normally perceived as a craft medium. In Japan, where I was born, this medium is used for stencil making—a way to make patterns for kimono wear. I became attracted to the medium because of its history as well as its process of cutting to make images. Cut paper has a look of a drawing and at the same time has its own physicality.

I am interested in organic beings—insects, animals and human bodies—how they are born out of nature but are constantly being influenced and modified by culture. *Allure* consists of a flower in the center of the upper part and different kinds of insects & arachnids gathering around it. It could be read as it is or symbolically—it is up to the viewer. I wanted to play with symmetry and asymmetry, figuration and abstraction within one piece. *PJS* is my first attempt to make a portrait. I wanted to update a classical silhouette and turn it into my own contemporary version—I chose my husband as my first model and asked him a bunch of questions like “What is your favorite animal/insect?” or “What is your least favorite animal/insect?” His birth sign is Cancer, thus a crab on his shoulder (doesn’t mean he is crabby), his favorite bird is an owl. I included some musical notes since he is a musician. Based on his answers to my questions, the final image was created.

Biography

Mentor, with Lin Yan

Born in Tokyo, Japan/Lives and works in New York City

2008

Fellowship recipient from the Urban Artist Initiative, New York
“Totem”, George Adams Gallery, New York City

2007

First solo exhibition: “Kako Ueda and April Vollmer: Flowers and Insects”, Steinhardt Conservatory Gallery, Brooklyn Botanical Gardens, New York
NYFA Fellow for Printmaking/Drawing/Artist’s Books, New York

1999

MFA, Pratt Institute, New York

1989

BFA, Tufts University/School of Museum of Fine Arts, Boston



Card Variations
 Scratched playing cards
 34 x 35 inches (framed)
 Courtesy of the Artist

Eleanor White

My work involves using materials in unusual ways that push the boundaries of one's associations with them. Obsessive repetition is often present in my sculpture along with a tinge of humor or creepiness. I enjoy the psychological context that comes out of using familiar, found, and mass-produced objects. I often use ephemeral elements in my sculpture which exemplifies the play in my work between structured form (the traditional notion of sculpture as a fixed and impervious thing) and the ever-shifting territory that is real life, organic substance and process.

In my most recent series of "Playing Card" drawings I add elements or subtract them from playing cards. For the scratched card pieces I isolate a specific portion of the face card (King, Queen, Jack) and scratch off the rest of the ink. I then join several drawings together creating intricate patterns that function as whole compositions and transform familiar recognizable objects into a visual play of geometric forms. The numerical cards of one suit (hearts or spades) provide the system I use to make the free flowing, organic, ink on playing card drawings.

Biography	Mentor, with Sasaoka Hanae Born in USA/Lives and works in Beacon, New York
2005	Van Brunt Gallery, Beacon
2002	First solo exhibition: Gallery 13, Danbury
1998	LIGHT IN THE GARDEN, Aldrich Museum of Contemporary Art, Ridgefield, CT
1991 – 1993	Full scholarship Jacob Javits Fellowship student attaining a Master of Fine Arts, Rinehart
1987 – 1991	BFA from Virginia Commonwealth University, Richmond



The Entertainment Complex
 Gouache on paper
 20 x 26 inches
 Courtesy of the Artist

Saya Woolfalk

My work considers the idea that symbolic systems that order people's lives can be activated and re-imagined through play. To effect this re-imagining, objects, bodies, and landscape are constructed in the studio from a fantasized "No Place."

Drawing material from various realms of the visual—pop-culture, ritual, street-spectacle—I use art as a laboratory to catalogue and explore our socio-visual landscape. A black, white, and Japanese woman, my work is inspired by feminist, ethnographic, and psychoanalytic theory. I spent two years going back and forth between Brazil and the United States and have recently resumed travel to Japan. All three countries have had an enormous influence on my practice.

My current project, "No Place", is about a fictional future created to explore our social imagination. Stories are repositories of knowledge about human conditions: concerns about the family; love; death, nature, mortality, and morality can be extrapolated from our communal tales. To create "No Place", dancers, artists, curators, students, art historians, and anthropologists have helped to imagine this place. From their communal imagining, I have created a series of drawings, paintings, installations, and an *Ethnography of No Place* (with anthropologist Rachel Lears) to suggest what it might be like to live in this place.

Biography

Mentor, with Laura Baker

Born in USA/Lives and works in New York City

- 2009 AIM 29: *Living and Dreaming*, Bronx Museum, Bronx, New York
- 2007 NYFA Fellowship—Cross-Disciplinary/Performance
- 2006 Whitney Independent Study Program, Whitney Museum of American Art, NY, Studio Art
- 2004 MFA, The School of the Art Institute of Chicago, Chicago, IL, Sculpture
 Skowhegan School of Painting and Sculpture, Skowhegan, Maine
 First solo exhibition: *Paradise Imagined, 12x12 New Artists/New Work*, Museum of Contemporary Art Chicago
- 2001 BA, Brown University, Providence, RI, Visual Art & Economics, Honors in Visual Art

Brick by Brick, 2008
Chinese paper, ink and plexiglas
36 x 60 x 8 inches
Courtesy of ChinaSquare Gallery



Lin Yan

While traditional Chinese painting medium (paper and ink) is the foundation of Lin Yan's sculptural paintings, the crumbled layers of soft, handmade paper create a paradoxical post-industrial feel. Her work investigates the relationship between the medium of painting's own history and modernist image, as well as that between postmodern appropriation and ancient technical rigor, encompassing memory, time and history. "Brick by Brick" is a piece from her recent "Remaking" series inspired by the words of Barack Obama.

- Biography** **Mentee, with Kako Ueda**
Born in Beijing, China/Lives and works in New York City
- 1998** First curated show: *Three Generations of Chinese Modernism—Qiu Ti, Pang Tao, Lin Yan*, Soho20 Gallery, New York; National Art Museum of China, Beijing, and Art Beatus Gallery, Vancouver, Canada
- 1988** First solo exhibition: *Lin Yan—Tai Chi in Painting*, Haas Gallery, Bloomsburg University, Pennsylvania
- 1986 – 1989** MA in Studio Art Bloomsburg University of Pennsylvania, Bloomsburg, Pennsylvania
- 1985** Group exhibition: *National Youth Art Exhibition*, National Museum of Art, Beijing, China
- 1985 – 1986** Atelier of Technique of Painting, L'École nationale supérieure des Beaux-Arts, Paris
- 1980 – 1984** BFA in Department of Oil Painting Central Academy of Fine Arts, Beijing, China

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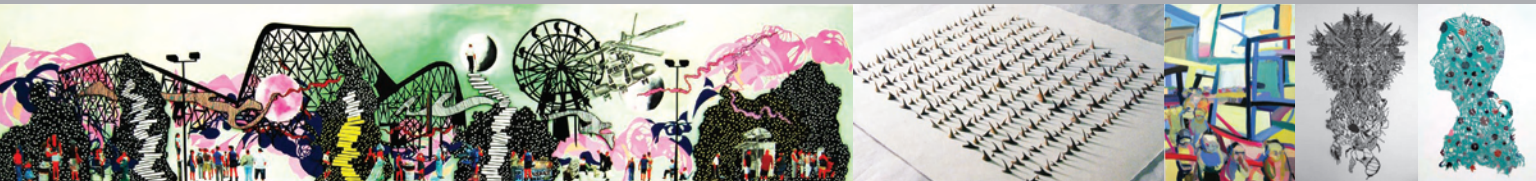
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