

Opening Reception
Friday, April 29
6–9 PM

iscp

Open Hours
Saturday, April 30
1–8 PM



Artists and Curators in Residence:

Kiichiro Adachi, Japan; Judy Anderson, Canada; Pat Foster & Jen Berean, Australia; Carl Boutard, Sweden; Joseph Buckley, United States; Elaine Byrne, United States/Ireland; Naomi Campbell, United States; Lourdes Correa-Carlo, United States; Donald Hài Phú Daedalus, United States; Andrés Durán, Chile; Kevin Ei-ichi deForest, Canada; Sara Eliassen, Norway; Nicole Franchy, United States/Peru; Ghost of a Dream, United States; Jude Griebel, Canada; Francesca Grilli, Italy; Berenice Güttler, Germany; Mark Hilton, United States/Australia; Hsiang-Ning Huang, Taiwan; Franziska Jyrch, Germany; Marja Kanervo, Finland; Dokyun Kim (KDK), South Korea; Maartje Korstanje, Netherlands; Cheon Pyo Lee, United States; Richard Ibhgy and Marilou Lemmens, Canada; Yi-Kuan Lin, Taiwan; Calori & Maillard, Italy; Ragnhild May, Denmark; Satu Oksanen, Finland; Liutauras Psibilskis, United States; Anushka Rajendran, India; belit sağ, Turkey/Netherlands; Maximiliano Siñani, United States/Bolivia; Tove Storch, Denmark; Misha Stroj, Austria; Aarti Sunder, India; Maki Toshima, Japan.

Vieno Motors: How to Prepare 2.0

Ragnhild May at *Vieno Motors: How to Prepare 2.0*, 2016. Project by Ilona Valkonen, curated by Satu Oksanen.

ISCP's off-site exhibition *Vieno Motors: How to Prepare 2.0*, a project conceived by Ilona Valkonen and curated by Satu Oksanen, is on view at El Museo de Los Sures, located at 120 South 1st Street, Brooklyn, on Friday and Saturday, from 4 to 6pm, with guest artist Gabriel Specter. This project reflects on anarchist botany, engages fellow artists and the public, and involves the creation of sculptural

adornments made from flowers and found materials. These wearable pieces are made specifically with the visitor in mind, as part of a conversation and exchange. Each visitor leaves the space wearing these gifts. An earlier version of this project was shown in the fall of 2015 at Helsinki Art Museum, Finland, and is now part of the museum's permanent collection.

101

United States, Ireland

Artist

Elaine Byrne

Elaine Byrne, *Tested*, 2016, steel, 170 x 72 in.

Byrne's research-based practice examines overlooked histories, texts and artworks as platforms to mobilize history relating to current social concerns. Directing attention to language, she employs sculpture, video and photography to open new questions that highlight present day urgencies. She shows new video work from *Hellgoer*, which examines corruption through medieval accounts of hell, and *Dante's Inferno, Pure Codology* and *Racozky's March*, which focus on the untranslatable in words and music. Recent exhibitions include Montoro12 Contemporary Art, Rome; Elizabeth Foundation for the Arts, New York; and Limerick City Gallery of Art.

102

United States

Artist

Naomi Campbell

Naomi Campbell, *Untitled*, 2015, photograph, 20 x 28 in.

Campbell's practice explores humanity's living environments and the relationship between nature and science. Based on nature's sculptural forms, Campbell introduces new definitions of everyday natural systems through fragmented objects and bending forms. For Open Studios, Campbell shows photography and sculpture that create immersive environments and speculative models. Recent exhibitions include Scope Miami; Asian Contemporary Art Week, New York; and Tokyo Metropolitan Art Museum.

107

United States

Artist

Cheon Pyo Lee

Cheon Pyo Lee, *success (video still)*, 2016, HD video, 10 min. Image credit: Cheon Pyo Lee

Lee's collaborative practices involve both the creation of artworks in the mediums of film and installation, and curatorial projects with the group AGWF. These projects tackle a variety of themes, stylistically marked by absurdity, play and experimentation. Lee travels to sites of newsworthy events and collects lesser-known stories that are seemingly unrelated. As a leisure journalist, he is more concerned with the re-creation of events than truth and fact. Recent exhibitions include Art Book Fair Basel; Seoul Museum of Art; and Queens Museum, New York.

105

United States, Peru

Artist

Nicole Franchy

Nicole Franchy, from the *Political Geographies* series, 2016, collage, 9 1/2 x 6 in. Image credit: The artist and Nova Invaliden Galerie, Berlin

Franchy's artistic practice is based on – and embedded in – the increasing mobility of people, objects and ideas. Using images related to history, memory and travel, she composes collages and installations that move between the archival and the fictive. Franchy explores ideas of translation and strategies behind cultural representation in her *Associative Landscapes* that investigate the liminal space of symbolic boundaries. Recent exhibitions include Nova Invaliden Galerie, Berlin; Värmlands Museum, Karlstad; and Kinz+Tillou Fine Art, New York.

105

United States, Bolivia

Artist

Maximillano Siñani

Maximiliano Siñani, *Greater Chinatown*, 2016, banner and sculpture, 60 x 90 in. Image credit: Maximiliano Siñani

Siñani shows works in progress that take on myriad forms including a banner for the exhibition *Greater Chinatown*, which he co-curated, a work with traffic cones based on his experiences of parking an artwork on New York City streets and a work that highlights the shape of Manhattan as similar to that of condoms. Recent exhibitions include El Museo del Barrio, New York; 67, New York; and Sorojchi Tambo, La Paz.

108

United States, Australia

Artist

Mark Hilton

Mark Hilton, *Untitled*, 2016, watercolor on paper, 12 x 8 in.

Hilton's practice is driven by a fascination with the passage between the impossible and the inevitable. He works through a range of methods and materials in search of happiness. Recent exhibitions include Darren Knight Gallery, Sydney; Museum of Contemporary Art Australia; and National Gallery of Victoria, Melbourne.

Ground Floor

iscp

ISCP Spring Open Studios 2016

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United States

Artist

Liutauras Psibilskis



Liutauras Psibilskis, *Give Up the Ghost*, 2016, digital photo. Image credit: Courtesy of the artist

Psibilskis looks at the patterns and habits of contemporary life and finds constantly mutating existential paradoxes. He uses an anthropological framework to produce illusions of knowledge. The resulting work combines seemingly disparate components into narrations incorporating the intuitive. For Open Studios, he presents *Give Up the Ghost*, a work that reflects on multiple online identities and how they challenge the representational capacity of images. The title of the work is taken from the King James Bible, and it features light, the sky, a ghost and a mirror. Recent exhibitions include National Gallery of Art, Vilnius; Centre for Fine Arts, Brussels; and Emily Harvey Foundation, New York.

United States

Artist

Donald Hải Phú Daedalus



Donald Hải Phú Daedalus, *Hg Cycle*, 2016, gold, cinnabar, mercury thermostat, fish roe, New York City rain water, human ashes, bricks from factories that smelt lead, plexiglass, 8 × 2 3/4 × 6 in. Image credit: Donald Hải Phú Daedalus

Since 2006, Daedalus has been working on the Illinois River Project (inst@IllinoisRiverProject), which connects cycles of incarceration, marine biology, ecology and urban pedagogy. For Open Studios, he presents sculptures and art books about ecological design and urban toxicity. Recent exhibitions include The Bronx Museum of the Arts, New York; Center for Book Arts, New York; and Whitney Museum of American Art, New York.

United States

Artist

Lourdes Correa-Carlo



Lourdes Correa-Carlo, *Double Shift*, 2015, spray paint on drywall and shelf, 26 × 46 × 2 in.

Correa-Carlo is an installation artist who creates drawings, collages, photography, videos and mixed-media sculptures to highlight the physical and intellectual complexities generated by her interaction with the built environment. Recent exhibitions include Real Art Ways, Hartford; The Bronx Museum of the Arts, New York; and The Museum of Fine Arts, Houston.

Gallery

Stage #6: Lourdes Correa-Carlo, *Down-Below*

Lourdes Correa-Carlo: *Down-Below* (detail), 2016.

The sixth of the series of seven *Staging* micro-exhibitions organized by a group of seven curators from the Center for Curatorial Studies, Bard College (CCS), is presented in the Project Space. Stage #6 presents ISCP Ground Floor resident Lourdes Correa-Carlo's work, curated by Christian Camacho-Light. An assemblage of architectural elements and construction materials set against painted walls, *Down-Below* is a tableau—with the vents, pipes and rods protruding from the platform becoming as much the extremities of a body as those of a building. Inverting the relationship between figure and ground and oscillating between figuration and abstraction, *Down-Below* considers the inextricable entanglement of bodies and things within the urban landscape.

Ground Floor

201

Italy

Artist

Francesca Grilli



Francesca Grilli, *Gold Revolution*, 2014, performance, 180 min. Courtesy of Umberto Di Marino, Naples

Grilli's work examines the realm of sound processing, in all its forms, registers and multiple implications, both expressive and perceptive. Using the language of performance and installation, she moves between the public and private spheres of life. Grilli presents a portrait of an immigrant as someone who rebuilds and reconstitutes, in order to be renewed. Her performance-installation is based on current immigration into Europe and previous immigration through Ellis Island. Recent exhibitions include Van Abbemuseum, Eindhoven; 55th Venice Biennale; and MADRE, Museum of contemporary Art DonnaREGina, Naples.

202

United States

Artist

Ghost of a Dream



Ghost of a Dream, *The Ends*, 2016, video collage of "THE END" sequences from Hollywood films, 13 min. 30 sec.

Ghost of a Dream's work embodies the essence of opulence while constructed of materials that typically end up in the trash. Their drawings, collages, installations and videos use these remnants to both recreate people's dreams and portray the dreamers. They have been working on two bodies of work at ISCP. The first optically disorients collages made from discarded casino playing cards, and the second video collages "THE END" sequences from classic films. Recent exhibitions include Minneapolis Institute of Art; Telfair Museums, Savannah; and Galerie Paris-Beijing, Paris.

203

Canada

Artist

Kevin Ei-ichi deForest



Kevin Ei-ichi deForest, *Okasan Papi Series - Painting for Father*, 2015, oil on linen, 72 x 84 in.

Ei-ichi deForest works primarily in painting and installation. His practice focuses on cultural hybridity and the representation of Eurasian identity. He shows a large group of modified record album jackets in boxes and on the wall, as well as several oil paintings in progress. Recent exhibitions include LANTERN, Winnipeg; Plug In ICA, Winnipeg; and Henry Art Gallery, Seattle.

Second Floor

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Chile

Artist

Andrés Durán



Andrés Durán, *Hero Standing n°1*, 2014, digital photograph, 26 3/4 x 18 7/8 in.

Durán's work is informed by concepts such as habitat, urbanity and landscape. Working with the relation between reality and fiction, he makes art based on the use of digital post-production. He shows part of his project *Monumento Editado (Edited Monument)*, for which he takes as a departure point commemorative monuments from the late nineteenth and early twentieth centuries in South America. Recent exhibitions include Y Gallery, New York; Centre Gabriela Mistral, Santiago; and Chilean National Museum of Fine Arts, Santiago.

205

Turkey, Netherlands

Artist

belit sağ



belit sağ, *Ayhan and me* (video still), 2016, video, 13 min. 50 sec. Image credit: belit sağ

The overarching themes in sağ's videos are the 'violence of images' and 'images of violence.' Her work takes a personal look at conflicts and their depictions, and questions how images define (or fail to define) the complexities of these conflicts. She presents *Ayhan and me*, a video about censorship, and images of the current war in Kurdistan within Turkish borders. Recent exhibitions include Rijksakademie van Beeldende Kunsten, Amsterdam; Eye Film Institute, Amsterdam; and International Film Festival Rotterdam.

206

Canada

Artist

Jude Griebel



Jude Griebel, *Excavator*, 2016, resin, wood, oil paint, 28 x 19 1/2 x 17 1/2 in. Image credit: Yuuichirou Yamanishi

Griebel's sculptures employ didactic methods traditionally equated with 'truth,' such as models and dioramas, to explore psychological understandings of the body and nature. In his works, sculpted figures are shaped by instances of human consumption, excess and disregard. Griebel presents several recent sculptures, including a large-scale diorama work in progress. Recent exhibitions include The Redpath Museum, Montreal; Galerie Sturm, Nürnberg; and Art Gallery of Alberta, Edmonton.

207

Denmark

Artist

Tove Storch



Tove Storch, *11, 6, 16, 9 pages*, 2014, rusted metal, silk with imprint, dimensions variable. Image credit: Anders Sune Berg

Storch's practice is informed by questions about how a sculpture exists and how it comes into being. She examines materiality and creates a language for the non-verbal. Throughout the past several months, Storch has returned to a practice of drawing that informs her sculptures. This intimate and fundamental exploration has taken the shape of new works on view. Recent exhibitions include Museum of Modern Art, Rio de Janeiro; Stedelijk Museum voor Actuele Kunst, Ghent; and Internationalistisk Ideale, Copenhagen.

208

Germany

Artist

Berenice Güttler



Berenice Güttler, *Jorgus der Athlet*, 2014, cotton, 70 × 40 in.

Güttler makes work from textiles and objects, art that oscillates between abstract figurative drawings and classic clothing shapes. She presents an installation of objects and drawings that she created in the first three months of her ISCP residency. Recent exhibitions include Kreuzberg Pavillon, Berlin; Kunstverein Hannover; and CAP Cologne e.V., Köln.

209

Canada

Artist

Judy Anderson



Judy Anderson, *Exploit Robe (Toying Around)*, 2012, glass beads on moose hide, 58 × 62 in. Image credit: Cruz Anderson

Anderson's work includes beadwork, installation, handmade paper, painting, three-dimensional work and, more recently, collaborative projects. Her work is deeply personal with a focus on spirituality, family, graffiti and honoring people in her life. Anderson exhibits beaded works including a large moose hide and pipe bag. In addition four mixed media three-dimensional pieces, which honor women who have been influential in her life, are on view. Recent exhibitions include MacKenzie Art Gallery, Regina; Dunlop Art Gallery, Regina; and Harcourt House, Edmonton.

Second Floor

210

Taiwan

Artist

Yi-Kuan Lin



Yi-Kuan Lin, *The Break of a Hollowed Abdomen*, 2014, drawing pen, paper, 14 3/4 × 22 in. Image credit: Courtesy of the artist

Lin's artistic practice explores how individuals physically deal with the world. Her work features exquisitely detailed pen drawings on paper that depict muscles, organs, skin wrinkles, tree bark, leaf veins and petal textures in a suffocating mass of forms. She shows paintings on paper and an installation that incorporates seeds and plants. Recent exhibitions include Der-Horng Art Gallery, Tainan; BF Gallery, Taipei; and Wu-Chi Art Studio/Blacksnail, Tainan.

211

South Korea

Artist

Dokyun Kim (KDK)



Dokyun Kim (KDK), *p. Maison Martin Margiela Hourglass*, 2015, C-print, mounted on plexiglass and iron, 20 × 24 in. framed. Image credit: KDK

KDK's photography draws inspiration from abstract painting. He pushes the boundaries of the medium to create virtual spaces, much in the tradition of science fiction films. His recent 'p' and 'b' series are on view. These works tell a story about the geometrics of space and visual perception of the object. Recent exhibitions include Museum für Fotografie, Berlin; and Samsung Museum of Art, Seoul.

212

Australia

Artist

Pat Foster & Jen Berean



Pat Foster & Jen Berean, *Never Alone, again (i)*, 2016, resin, plexiglass, aluminum, enamel, 60 × 38 in. Image credit: Tom Carter

Foster and Berean are a collaborative duo working together since 2001. Their primary sculptural practice is focused on investigating the vocabulary of architecture and urban design, and exploring the codes and systems hidden within. A new body of wall-based sculptures entitled *Never Alone, again* are on view. Recent exhibitions include Evelyn Yard, London; Neon Parc, Melbourne; and MUMA | Monash University Museum of Art, Melbourne.

213

Denmark

Artist

Ragnhild May



Ragnhild May, *Composition for Difference Tones*, 2015, performance. Image credit: Peter Gannushkin

May explores the field between visual arts and sound. She is primarily focused on performance work and overall installation structures. May's works are centered around the relationship between the body and instruments. For her, musical instruments can be seen as extensions of the body, and her work explores their structures, systems and cultural connotations as well as acoustic qualities. Recent exhibitions include Overgaden Institute of Contemporary Art, Copenhagen; Museum for Contemporary Arts, Roskilde; and Issue Project Room, Brooklyn.

214

Germany

Artist

Franziska Jyrch



Franziska Jyrch, *Starter*, 2014, acrylic on stretcher bars, shoe, 16 1/2 x 21 x 7 in. Image credit: Anna K.O.

In Jyrch's sculptural settings, canvases and stretcher frames play a significant role. Her basic approach is characterized by coincidence and calculation alike, and consists of arranging materials taken from artistic contexts and the everyday. She presents a series of sculptural paintings in process. Recent exhibitions include Galerie EIGEN+ART, Leipzig; Museum for Contemporary Art Leipzig; and Galerie Vincenz Sala, Paris.

215

Sweden

Artist

Carl Boutard



Carl Boutard, *Sunny Green*, 2016, seamless backdrop paper on reused cardboard boxes, 72 x 64 x 42 in. Image credit: Jenny Gorman

Boutard's sculptures situate themselves at the border between nature and culture, between art as an imitation of nature, and as an attempt to translate nature into another language. Boutard shows sculptures formed of seamless backdrop paper and reused coconut milk cardboard boxes. Separating and recombining the boxes into larger sequential constructions, the artist has created a production process mimicking the workings of nature at the molecular level. Recent exhibitions include Lars Bohman Gallery, Stockholm; Artipelag, Stockholm; and Turn Gallery, New York.

Second Floor

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Finland

Artist

Marja Kanervo



Marja Kanervo, *Untitled*, 2016, manipulated wall surface, waste material, 137 3/4 x 275 3/4 in. Image credit: Marja Kanervo

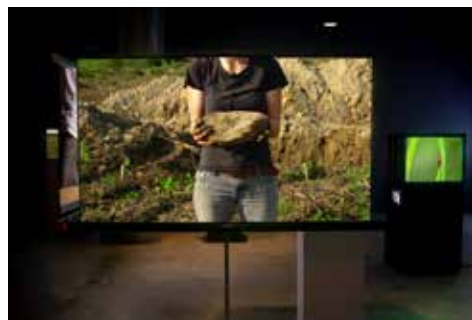
Space is always the starting point for Kanervo's art. Her recent works are architectural interventions made exclusively from preexisting elements. She presents one site-specific work in her studio that involves the removal of paint layers and the use of negative space to create text. Recent exhibitions include Kiasma, Helsinki; and Institut Finlandais, Paris.

217

Canada

Artist

Richard Ibghy and Marilou Lemmens



Richard Ibghy and Marilou Lemmens, *The Golden USB*, 2014, video installation, sculpture, dimensions variable. Image credit: Ibghy & Lemmens

Ibghy and Lemmens work at the intersection of visual and performance art. Spanning across multiple media, their practice explores the material, affective and sensory dimensions of experience that cannot be fully translated into signs or systems. For Open Studios, they present sculptures from the series *Each Number Equals One Inhalation* and *One Exhalation* and video extracts from *The Golden USB*. Recent exhibitions include 14th Istanbul Biennial; Leonard & Bina Ellen Art Gallery, Montreal; and Henie Onstad Kunstsenter, Oslo.

218

Austria

Artist

Misha Stroj



Misha Stroj, *Journal Crowned Heights, excerpt*, 2016, ink on paper, 11 3/4 x 8 1/4 in. Image credit: Misha Stroj

Stroj excessively researches in preparation for his work, to share moments of understanding, caring and envisioning a common knowledge and space with the viewer. He shows *Crowned Heights Journal*, the result of daily routines and exercises, in addition to the work *Immerse me world, immerse me!* Recent exhibitions include Blackbridge Offspace, Beijing; ar/ge kunst, Bolzano; and Galeria Metropolitana, Santiago.

A Room for Doubt: Lugar a Dudas at ISCP

Students visit Lugar a Dudas documentation center in Cali, Colombia.

On April 30, from 2 to 7 pm, visitors to *Lugar a Dudas at ISCP* can participate in reconstructing *Con la comida no se juega* (Do not play with your food), a 1997 work by Juan Mejía & Wilson Díaz.

ISCP has hosted an annual institution-in-residence since 2011. This annual residency was initiated to support cultural exchange by bringing an international perspective to a local context. This year, ISCP has invited Lugar a Dudas, a non-profit artist-run organization based in Cali, Colombia. Lugar a Dudas is in residence at ISCP from April 29th through June 21st and presents an exhibition and series of public programs during this time.

As a laboratory for artistic research, Lugar a Dudas facilitates the development of the creative process and provokes community interaction. Since 2005, the organization has run an exhibition program, documentation center, international residency program, cinema club, talks and workshops among other programs.

A Room for Doubt: Lugar a Dudas at ISCP is an exhibition and series of experiments in relocating and translating local practices to a new context. In ISCP's gallery, Lugar a Dudas presents a selection of *calcos* (replicas) of influential artworks by Colombian artists Adrián Gaitán, Leonardo Herrera, Juan Mejía & Wilson Díaz and Mónica Restrepo, a sound work by NoísRadio, a photocopied short history of art from Cali and a documentation room for public study and usage. These projects provide multifaceted impressions of Cali, its cultural atmosphere, artistic production, and the many agents who propel a vision for the city. *A Room for Doubt* focuses on the operations that take place when artworks, stories and references are moved and adapted for new locations, audiences and languages.

219

Netherlands

Artist

Maartje Korstanje



Maartje Korstanje, installation view, Groninger Museum, 2015, cardboard, wood, textile, acrylic resin, pigments, dimensions variable. Image credit: Gert Jan van Rooij, Courtesy of Upstream Gallery Amsterdam

Korstanje's sculptural practice is influenced by processes of growth and decay in nature as well as in cities. Simple materials like cardboard, rope, textile, wood and glue are transformed by hand into often-large meandering sculptures. On view is a new body of work made from cardboard that emerged from observing the cycles of construction and deconstruction in New York City. Recent exhibitions include Groninger Museum, Groningen; Upstream Gallery, Amsterdam; and TextielMuseum, Tilburg.

220

Norway

Artist

Sara Eliassen



Sara Eliassen, *Out of Frame*, 2015, algorithmic audio/video installation and architectural intervention, neverending. Image credit: UKS/Sara Eliassen

Eliassen's work is a conceptual cinema-practice, investigating how aesthetic experiences in moving images create collective memories and how these influence the understanding of ourselves as subjects. Her film/videos often play with narrative expectations; projects also involve interventions in public space. Eliassen is currently studying strategies in 1920s and 1930s propaganda films in light of contemporary moving image culture, and displays elements from this research. Recent exhibitions include Kadist Art Foundation, San Francisco; SBC Galerie d'art contemporain, Montreal; and UKS Unge Kunstneres Samfund, Oslo.

221

India

Curator

Anushka Rajendran



Anushka Rajendran, curatorial project. Art by Danushka Marasinghe, *Night Watchman*, 2014, set of 12 found images digitized and manipulated, 24 × 36 in. each. Image credit: Danushka Marasinghe

Rajendran's curatorial practice is based on her interest in South Asian contemporary art that negotiates individual and community experiences of political and cultural trauma in the region. She presents *Erasure*, featuring works by the Colombo-based artist Danushka Marasinghe. Part of a generation born during the thirty-year-long civil war, his works grapple with the memory of the conflict and constructions of a Sri Lankan identity in the post-war context. Recently curated exhibitions include Shrine Empire Gallery, New Delhi; and Latitude 28, New Delhi.

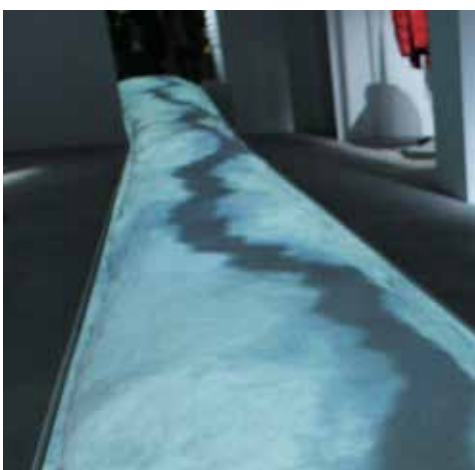
Second Floor

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Japan

Artist

Maki Toshima



Maki Toshima, *The breath below 0° C 011*, projection on snow, 78 3/4 × 531 1/2 × 113 3/4 in. Image credit: Kenji Kaido

Toshima is a multi-media artist who has produced video installations, small sculptures, objects, drawings and paintings. She shows the video installation *Meta.Morpho*, about butterfly collecting and based on an invented word created by combining 'metamorphose,' meaning metamorphosis or transformation, 'morpho,' a type of butterfly, and 'meta,' which indicates a concept. Recent exhibitions include Der-Horng Art Gallery, Taiwan; 9th Gwangju Biennale; and Fashion's Night Out with Calvin Klein, Tokyo.

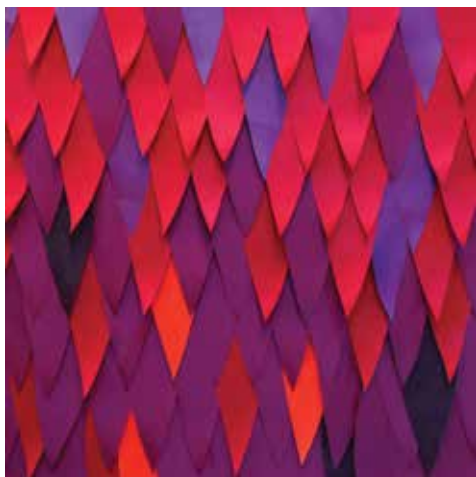
Third Floor

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Italy

Artist

Calori & Maillard



Calori & Maillard, *Fashion Show* (Messe detail), 2016, sculpture, dimensions variable. Courtesy of the artists

Letizia Calori and Violette Maillard have worked together since 2009. Their practice deals mainly with sculpture and performance. They present *Fashion Show*, a series of wearable sculptures inspired by highrise architecture in Frankfurt, New York and Shanghai. Recent exhibitions include MMK Museum für Moderne Kunst, Frankfurt am Main; Botín Foundation, Santander; and Österreichische Skulpturenpark, Austria.

302

Taiwan

Curator

Hsiang-Ning Huang



Hsiang-Ning Huang, curatorial project. Art by Wu Chi-yu, *Bring Something Back*, 2014, video, 4 min. 42 sec, in the exhibition, *This is not a REAL film*

Huang's curatorial work focuses on the intersection of aesthetics and politics in contemporary art. Providing a critical perspective on social and political realities, her work suggests an alternative view of history and memory in the context of post-colonization and globalization. For Open Studios, she shows a curatorial project with artists Irwan Ahmett & Tita Salina and Wayne Liu about global mobility including immigrants, immigrant workers, migration of refugees, deportations and repatriations. She wonders, how can we stimulate dialogue to further remap the world? Recent curated exhibitions include The Museum of Contemporary Art Taipei; tamtamART, Taipei; and 2015 Street Fun, Fun Street, Taipei.

303

United States

Artist

Joseph Buckley



Joseph Buckley, *on the floor of 'The Hall Of The Burgomastahs'*, 2016, interior door, sawhorses, digitally printed self adhesive vinyl, black spray paint, arrow from Kitty Clark's 2011 work *Sky 1 (over Stonehenge)*, table: 30 x 80 x 33 in., arrow: 3/8 x 25 in.

Buckley's work is informed by grief and postcolonialism, manifesting in an array of forms including sculpture, video and writing. Via a range of techniques, these themes are alternately reified or obfuscated and mobilized to rhyme or repel each other. He presents his studio 'in vivo' and shows works-in-progress alongside works recently completed during his residency at ISCP. Recent exhibitions include Treasure Town, Brooklyn; Meyohas, New York; and Space Space Gallery, Tokyo.

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India

Artist

Aarti Sunder



Aarti Sunder, *Drawing on a 1:1 Scale*, 2015, performance of projection drawing on tracing sheets, dimensions variable

Sunder is interested in forces of abstraction creating a subject: thought and the nature of being, territory, time, space, reason; how we relate to them and how these ideas affect and make us. Sunder's current text-based project looks at the conditions that make us human, including identity, alienation, abstraction, information and economy. She is interested in how we choose to define ourselves and conversely what resides in the 'everything else' category. Recent exhibitions include Open! online (text), Amsterdam; and Museum of Yugoslav History, Belgrade.

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Finland

Curator

Satu Oksanen



Satu Oksanen, ISCP studio, 2016. Image credit: Satu Oksanen

Oksanen's curatorial work at HAM Helsinki Art Museum includes public art, collection acquisitions, exhibitions, publications and programming HAM gallery. Her recent projects include the group exhibition *Alone*, Tatzu Nishi's *Hotel Manta of Helsinki*, and commissioning art for Helsinki Central Library. At ISCP, Oksanen explores her studio space as a context for curatorial process and the display of art works. She collaborated with Nabb+Teeri, artists based in Helsinki, for Open Studios. Physical distance and online communication between the artists and curator set the particular situation for this project. Oksanen also recently curated *Vieno Motors: How to Prepare 2.0* currently on view at El Museo de Los Sures, in collaboration with ISCP.

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Japan

Artist

Kiichiro Adachi



Kiichiro Adachi, *Life Balancer no. 01*, 2013, steel, fiber-reinforced plastic, plant, soil, mixed media, 204 x 53 x 137 in. Image credit: Kiichiro Adachi

Adachi's sculptures look like experimental devices. At first glance, they seem to be functional objects. He attempts to understand the structure and the origins of the world through the devices he creates. He presents *Brilliant*, a disco-ball sculpture that investigates space and light. Recent exhibitions include Hakone Open-Air Museum, Kanagawa; Singapore Art Museum; and São Paulo Museum of Modern Art.

ISCP thanks the following Open Studios sponsors:

Alberta Foundation for the Arts; Alfred Kordelin Foundation; Australia Council for the Arts; Australian Cultural Fund; Beca Arte, CCU - Corporación Cultural La Araucana; BKA - Bundeskanzleramt Österreich Kunst und Kultur / Arts and Culture Division of the Federal Chancellery of Austria; Bunkacho - Agency for Cultural Affairs, Government of Japan; Canada Council for the Arts; Creative Saskatchewan; Danish Arts Foundation; Farnesina Ministero degli Affari Esteri e della Cooperazione Internazionale - Ministry of Foreign Affairs and International Cooperation; Fulbright Center, Finland; GAI - Giovani Artisti Italiani; IASPIS - The Swedish Arts Grants Committee's International Programme for Visual Artists; Inlaks Shivdasani Foundation; The Italian Academy at Columbia University; Italian Cultural Institute of New York; Kulturstiftung des Freistaates Sachsen; Lawrence and Alice Weiner; LIG Art Space; Mackenzie Art Gallery; Manitoba Arts Council; Ministry of Culture, Taiwan; Mondriaan Fund; New York City Department of Cultural Affairs in partnership with the City Council; The New York Community Trust's Edward and Sally Van Lier Fund; Niedersächsisches Ministerium für Wissenschaft und Kultur; OCA - Office for Contemporary Art Norway; The Pollock-Krasner Foundation, Inc.; SAHA Association; and Yoko Ono.

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Design by Other Means

#iscpopenstudios

Exhibitions on view during
Open Studios

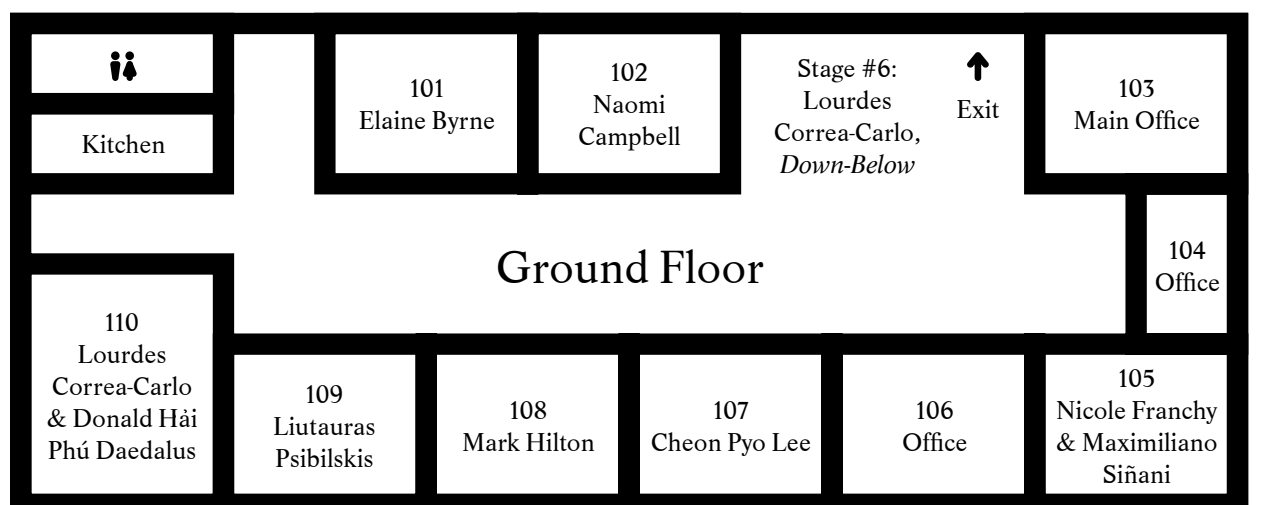
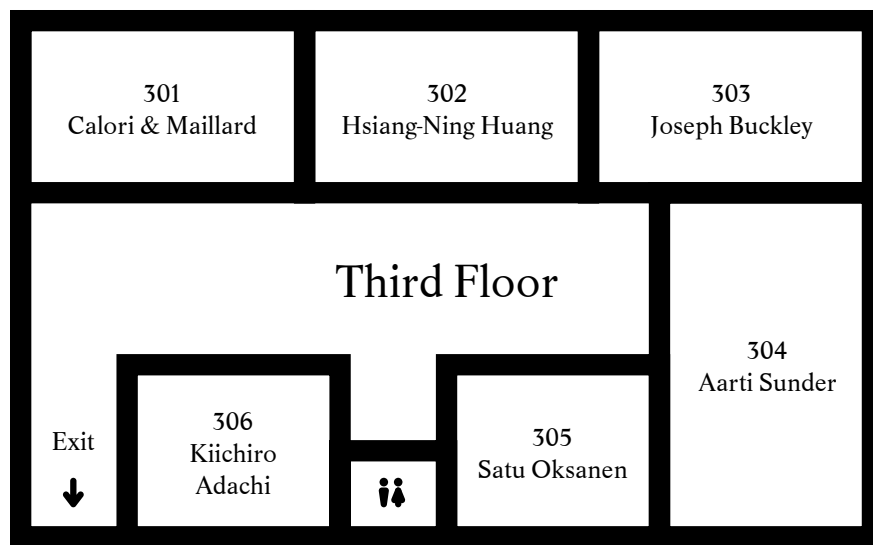
A Room for Doubt: Lugar a Dudas at ISCP

Stage #6: Lourdes Correa-Carlo, *Down-Below*, curated by Christian Camacho-Light

Vieno Motors: How to Prepare 2.0, curated by Satu Oksanen at El Museo de Los Sures

Events

Tom Finkelpearl, Commissioner of the New York City Department of Cultural Affairs, will be speaking on April 29 at 6 PM.



International Studio & Curatorial Program
1040 Metropolitan Avenue, Brooklyn, New York 11211
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