

International

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Studio &

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Curatorial

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Program

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#iscpopenstudios  
@iscp\_nyc

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Opening

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Reception

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Fri, Nov 10

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6–9pm

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**iscp**

1040 Metropolitan Ave  
Brooklyn, New York 11211

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Open

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Studios

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Fall

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2017

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[iscp-nyc.org](http://iscp-nyc.org)

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Open

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Hours

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Sat, Nov 11

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1–8pm

## Artists &amp; Curators in Residence

Fall 2017

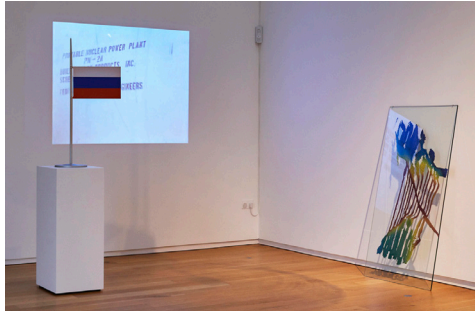
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Open Studios

101

## Elaine Byrne United States/Ireland, Artist

Elaine Byrne, *Cold Rush*, 2017, video, glass and metal, dimensions variable



Byrne's research-based practice examines overlooked histories, texts, and artworks as platforms to mobilize history relating to current social concerns. She works with archival materials and individual and collective narratives that span cultural and national borders. Byrne presents the recently completed video *Cold Rush*, which addresses Arctic sovereignty issues and is currently on view at the Dublin City Gallery The Hugh Lane. She also shows photographs from her trip to the Arctic earlier this year. Recent exhibitions include 21ST.PROJECTS, Critical Practices, New York; and Kevin Kavanagh Gallery, Dublin.

102

## Naomi Campbell United States/Japan, Artist

Naomi Campbell, *Mining*, 2017, X-rays, C-print, 50 x 20 in.



Campbell's interdisciplinary practice focuses on current issues involving perception, drawing from the fields of art and science. Completed while she was a guest artist at Columbia University's neuroscience lab, her recent work reflects new influences in the areas of memory, learning, and reasoning. Her current works in progress examine how synchrony can be used in perception to expand or compress time-space relationships. Recent exhibitions include SCOPE Miami Beach; Asian Contemporary Art Fair, New York; and Tokyo Metropolitan Art Museum.

105

## Jude Griebel United States/Canada, Artist

Jude Griebel, *Plastic Ghost*, 2017, textiles, enamel, oil, dentures, 22 x 20 x 7 in.  
Image credit: Blaine Campbell



Griebel creates sculptures of hybrid bodies that merge anatomy with compromised landscapes. In these works, he combines grotesque representations from art history and popular culture to create psychological and visual links between ourselves and our shifting environment. Griebel exhibits a new series of painted wood, resin, and textile sculptures and drawings. Recent exhibitions include Esker Foundation, Calgary; The Redpath Museum, Montreal; and Spinnerei Archiv Massiv, Leipzig.

107

## Alexis Dahan United States/France, Artist

Alexis Dahan, *Let me give you a hand*, 2017, plastic, concrete, acrylic, 8 x 4 x 4 in.

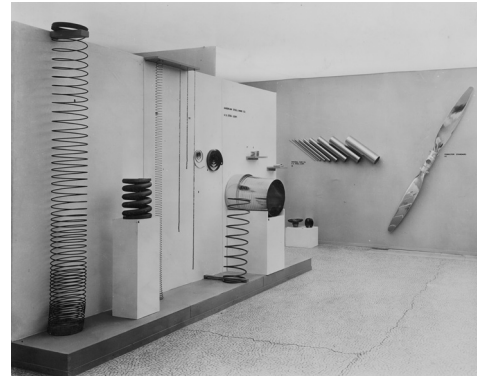


Dahan is interested in how the past appears in current urban phenomena such as cobblestone roads, public payphones, fire alarms, and fire hydrants. He shows completed and in-progress sculptures and drawings. Recent exhibitions include LAMB Arts, London; Art Production Fund at The Cosmopolitan of Las Vegas; and Five Eleven, New York.

107

## Raul Valverde United States/Spain, Artist

Digital image © The Museum of Modern Art/  
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Valverde presents a work connected to this image, an installation view of the exhibition *Machine Art*, at The Museum of Modern Art, New York, March 5 through April 29, 1934. (Photographic Archive. The Museum of Modern Art Archives, New York. Photograph by Paul Parker.) Valverde's recent exhibitions include Tabacalera, Madrid; The Bronx Museum of the Arts; and the International Biennial of Contemporary Art of Cartagena de Indias.

108

## Mark Hilton United States, Artist

Mark Hilton, *Untitled*, 2017, graphite on paper, 11 x 9 in.

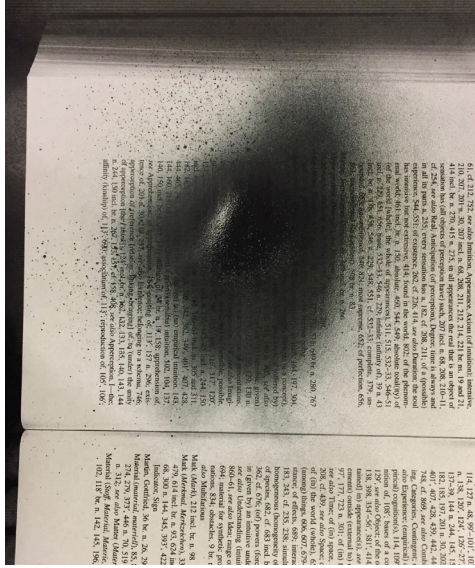


Hilton's practice is driven by a fascination with the passage between the impossible and the inevitable. Recent exhibitions include Raising Cattle, Montreal; Institute of Modern Art, Brisbane; and National Gallery of Victoria, Melbourne.

109

## Liutauras Psibilskis United States, Artist

Liutauras Psibilskis, *Untitled*, 2017, spray paint on photocopied page, 13 × 11 in.



Psibilskis studied at Goldsmiths, University of London, and Vilnius Dailės Akademija in Vilnius. His work de-structures unstructured thoughts from bygone days, allowing new waves of essences to come, and looks at the power of the black hole and at the dogma of organized spirituality. Recent exhibitions include Bozar Centre for Fine Arts, Brussels; Emily Harvey Foundation, New York; and the National Gallery of Art, Vilnius.

110

## Lourdes Correa-Carlo United States, Artist

Lourdes Correa-Carlo, *The City* (detail), 2014–17, reclaimed objects, dimensions variable. Image courtesy of the Knockdown Center



Correa-Carlo references her physical and psychological relationship to the built landscape to address ideas of displacement, access, and alienation, among other conditions of contemporary life. Correa-Carlo shows work she made while in residence at ISCP. Recent exhibitions include The Knockdown Center, Queens; ISCP Project Space, Brooklyn; and Real Art Ways, Hartford, Connecticut.

201

## Entang Wiharso United States/Indonesia, Artist

Entang Wiharso, *Unspeaking History: Half Dead Monster Projects*, 2017, graphite, acrylic, oil on canvas, 72 × 58 in.



Wiharso has a multidisciplinary practice. His recent work focuses on the duality of cultures and experiences in his two homelands, throwing into sharp focus issues of national identity, migration, race, political states, and power conflicts. He presents a series of large paintings and a wall installation, which return his practice to the physicality of painting after several years of focusing on sculpture. Recent exhibitions include the 55th Venice Biennale; MAC Lyon; and Prospect.3, New Orleans.

202

## Lucy McKenna Ireland, Artist

Lucy McKenna, *Nexus*, 2015, dye sublimated polyester fabric wallpaper, 120 × 600 in. Image credit: Ros Kavanagh



McKenna's practice is concerned with information systems that attempt to explain the universe and our place in it. Through her projects, she traces different forms of data extraction, collection, and communication using varied media and processes. McKenna shows current experiments in vinyl with data visualization. Recent exhibitions include The Lab Gallery, Dublin; Galway Arts Centre; and Visual Centre for Contemporary Art, Carlow, Ireland.

203

## Søren Thilo Funder Denmark, Artist

Søren Thilo Funder, *Sverve (You're Gonna Die Up There)*, 2016, 3-channel HD video, 10 min.



Thilo Funder's works are carefully crafted cinematic mash-ups of diverse cultural fields and social histories that serve as formal investigations into the power relations of modern society and the truisms of written and unwritten history. On view are the three-channel video work *Sverve (You're Gonna Die Up There)* and the sculpture *Lumberton (Ear)*. Recent exhibitions include Overgaden Institute of Contemporary Art, Copenhagen; Turku Art Museum; and Critical Distance, Toronto.

204

## André Hemer New Zealand/Germany, Artist

André Hemer, *Midnight Surfacing 1*, 2017, acrylic and pigment on canvas, 31 × 23 in.



Hemer's practice introduces a new mode of representation in painting, whereby image and form are transacted back and forth between materialized and de-materialized states. Hemer shows a series of new paintings made during his residency at ISCP. Recent exhibitions include Luis de Jesus Los Angeles; Yavuz Gallery, Singapore; and Te Uru Waitakere Contemporary Gallery, Auckland.

205

## Antonia Low Germany/United Kingdom, Artist

Antonia Low, *Olevano Romano I*, 2016,  
digital print on fabric, 177 x 110 in.

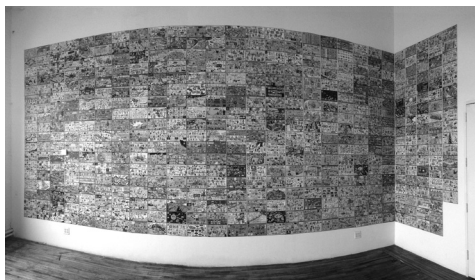


Low's installations, sculptures, and photographs are inspired by the infrastructures that support everyday life, such as work spaces and storage rooms, as well as archaeological excavations. Her superimpositions on actual spaces are like afterimages that linger in the mind. She exhibits work related to the setting of the medieval village Olevano Romano, in the Italian landscape, that inspired many artists of the Romantic era. Architectural details of the present-day village are transferred and overlaid in her studio space, appearing on semi-transparent fabric. Recent exhibitions include K21 Kunstsammlung NRW, Düsseldorf; Palazzo Altemps, Museo Nazionale Romano, Rome; and Kunstverein Braunschweig.

206

## Cem Dinlenmiş Turkey, Artist

Cem Dinlenmiş, *Her Dey Oltur  
Arşive*, 2006-15,  
485 digital prints, 7 x 12 in. each



Dinlenmiş is interested in a variety of narrative forms ranging from editorial cartoons and illustrations to graphic journalism and paintings. His work appears in satirical magazines, books, and exhibitions. Dinlenmiş presents past and current work, including an installation of a ten-year archive of his weekly comics from 2006 to 2015, paintings on wooden panels, and drawings on paper. Recent exhibitions include MAXXI, the National Museum of XXI Century Arts, Rome; SALT Beyoğlu, Istanbul; and nGbK, Berlin.

207

## Christian Falsnaes Denmark, Artist

Christian Falsnaes, *Fall*, 2017, digital video,  
color, 2 min. 57 sec.



Unsuspecting exhibition visitors become part of Falsnaes's performances. In his work, he deals with ritual and group mentality, including himself and the role of the artist. For Open Studios, Falsnaes shows a selection of recent video works and performance documentation. Recent exhibitions include National Gallery of Denmark, Copenhagen; Migros Museum of Contemporary Art, Zürich; and Centre Pompidou, Paris.

208

## Lisa Seebach Germany, Artist

Lisa Seebach, *The Arrival*, 2016, glazed  
ceramic, steel, varnish, dimensions variable.  
Image credit: Achim Kukullies



Seebach creates psychological spaces with sculptures that resemble enlarged scenographic drawings transcribed in space, blurring the boundaries of the material and immaterial, mental and physical. For Open Studios, Seebach presents a site-specific sculptural installation. Recent exhibitions include Artothek Cologne; Meliksetian | Briggs, Los Angeles; and Kunstverein Hannover.

209

## Elisabeth Molin Denmark, Artist

Elisabeth Molin, *7.15 min.*, 2017, video

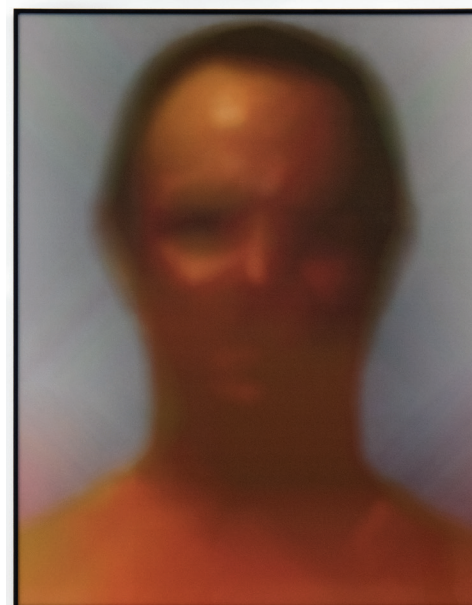


Molin works with storytelling, using videos, found objects, photography, and texts. Her stories deal with issues of displacement, perception, and representation. *COMFORT 7/32/00* is an installation on view that consists of found objects, video, photography, and texts that relate to moments of intersection, and surreal encounters between organic and manmade rhythms in the city. Recent exhibitions include SixtyEight Art Institute, Copenhagen; Tenderpixel Gallery, London; and Centre for Contemporary Arts, Glasgow.

210

## Paolo Cirio United States/Italy, Artist

Paolo Cirio, *Obscurity*, *Mugshots.com N2*, 2016, archival inkjet print, 41 x 53 in.



Cirio engages with the legal, economic, and semiotic systems of our information society. His works investigate the social fields impacted by the internet, such as privacy, copyright, democracy, and finance. Cirio presents the works *Obscurity*, *Overexposed*, and *Street Ghosts*, as well as new projects. Recent exhibitions include C/O Berlin; International Center of Photography, New York; and MIT Museum, Boston.

211

## Anu Vahtra Estonia, Artist

Anu Vahtra, *Open House Closing: A Walk*, 2017, work in progress, dimensions variable



Vahtra employs an artistic approach to site-specific, space-oriented problematics. Her installations often include photography and capture the surrounding spaces of their sites, making them both the subject and the physical form of the artwork. Currently preparing for Performa 17, Vahtra presents the process of *Open House Closing: A Walk*, a project exploring the phenomenon of “post-gentrification” in today’s SoHo neighborhood, while also looking back to the activities of its artistic community in the 1970s. Recent exhibitions include Kjubh Kunstverein, Cologne; 15th Venice Architecture Biennale; and Drdova Gallery, Prague.

212

## Deborah Edmeades Canada, Artist

Deborah Edmeades, *Practice of Freedom*, 2014–17, HD video on 5 in. field monitor with light stand, 19 min., 15 sec.



Edmeades uses performance, the lens, object-making, and drawing to investigate the intertwining of Western mystical thought with scientific and philosophical history. She is particularly interested in what has been denied by secular Western culture, yet persist as “New Age” concerns. Edmeades shows drawings and other experimental artifacts from *Monologues: patriarchal traditions* and *New Age* (a work in progress), as well as drawings and video related to the recent project *On the Validity of Illusion (and its attractions)*. Recent exhibitions include Artspeak, Vancouver; Dixon Place, New York; and the Knitting Factory, Brooklyn.

213

## Pia Rönicke Denmark, Artist

Pia Rönicke, *Ar-natar 15 Jattler 1979. Melilotus alba*, 2015, newspaper, pressed plant, 9 x 7 in.



Rönicke often works with archives of letters, notes, images, newspapers, microfilm, and online databases, and collecting is a recurring theme in her practice. Her art is made of film, prints, sculptures, and objects, which together build larger narratives. Rönicke shows elements from *The Cloud Document*, 2017, which consists of a 16mm film, two animations, sculptures with pressed plants, and additional materials. Recent exhibitions include Overgaden Institute of Contemporary Art, Copenhagen; Museo Tamayo, Mexico City, and GB Agency, Paris.

214

## Katharina Schilling Germany, Artist

Katharina Schilling, *Century Plant*, 2015, pigment and oil on canvas, 119 x 98 in.



Schilling’s practice focuses on painting and objecthood. She explores the perception of objects by detaching them from their original order systems and shifting them to new contexts. The works shown are a new series of paintings. Recent exhibitions include Museum der bildenden Künste Leipzig; Deutsche Bundesbank, Frankfurt; and Salon der Gegenwart, Hamburg.

215

## Carolina Falkholt Sweden, Artist

Carolina Falkholt, *O R D (W O R D)*, 2016, public installation at Hammarkullen subway station in Gothenburg, Sweden. Image credit: Jäger Arén

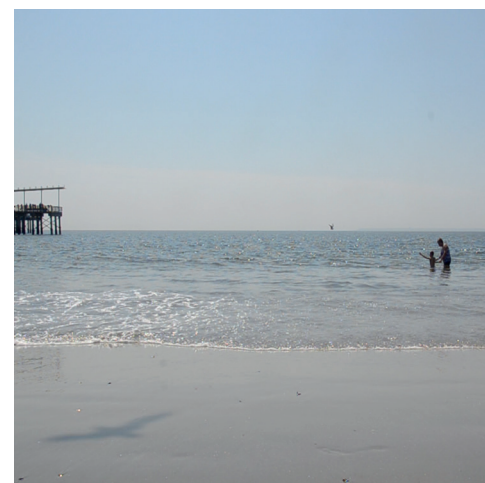


Falkholt has developed her art form of graffiti by combining painting, drawing, sculpture, performance, text, music, and video. Her work challenges old ideas of gender stereotypes and the use of the female body. Falkholt presents archives and new work for Open Studios. Recent exhibitions include Wanås Konst, Knislinge, Sweden; Gothenburg Museum of Art; and Artipelag, Stockholm.

216

## Anna Nykyri Finland, Artist

Anna Nykyri, *Rain on Our Parade*, 2017, cinematic video and sound installation, 10 min.

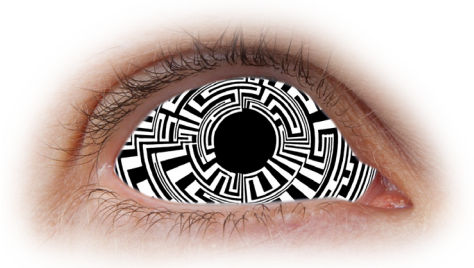


Nykyri works with moving images and bodies in space, to create installations, films, videos and choreography. Nykyri presents *Rain on Our Parade*, 2017, a cinematic video and sound installation and a choreographic environment. Recent exhibitions include Kunsthall Charlottenborg, Copenhagen; Moscow Museum of Modern Art; and Belgrade City Museum.

217

## Anne de Vries The Netherlands, Artist

Anne de Vries, *A harder loving world*, 2017, video still



De Vries explores the relationship between technology, media, and group experience as well as the limits of human agency. His work takes the form of spoken word, sculpture, video, experimental photography, and large-scale installations. He exhibits a video piece that deals with massive dance events and their canvas banners. Recent exhibitions include *Nuit Blanche*, Paris; *Back to School Benefit*, MoMA PS1; and *Façade 2017*, Middelburg, The Netherlands.

218

## Mathias Pöschl Austria, Artist

Mathias Pöschl, *O.t. (pages)*, 2017, graphite, colored pencil on paper, 8 x 5 1/2 in., each



In his research-based practice, Pöschl investigates the interrelationship of (visual) culture and political agendas. He generates ensembles of work that juxtapose representations of historical incidents and realities in a wide range of media and materials. Pöschl shows *o.t. (pages)*, a new series of small drawings, and other works in early stages of development. Recent exhibitions include the Leopold Museum; 21er Haus Museum of Contemporary Art; and Galerie Georg Kargl, all Vienna.

219

## Constant Dullaart The Netherlands, Artist

Constant Dullaart, *PVA choreographies*, 2017, gold identities



Dullaart's work includes websites, performances, installations, routers, comments, startups, armies, and manipulated found images, frequently juxtaposing or consolidating technically dichotomous realms of presentation. Dullaart presents proposals for memorials for the casualties of current information and culture wars. Recent exhibitions include Whitechapel Gallery, London; Van Gogh Museum, Amsterdam; and New Museum, New York.

220

## Knut Åsdam Norway, Artist

Knut Åsdam, *Egress*, 2013, digital film and installation, 43 min. Image credit: Martin Testar



Åsdam is a filmmaker, installation artist, sculptor, photographer, and writer engaged in reworking narrative film and working in the public realm. His work explores contemporary society and its psychological and material effects. For *Open Studios*, Åsdam shows the film *Egress, from a gas station*, in addition to material from his in-progress film *Murmansk-Kirkenes*, which was shot in the border area between Norway and Russia. Recent exhibitions include *La Biennale de Montréal*; *Slought Foundation*, Philadelphia; and *Tate Modern*, London.

221

## Fuyuka Shindo Japan, Artist

Fuyuka Shindo, *Figurs*, 2016, collodion process print, 9 1/2 x 7 in.



Shindo's work often engages with the history and folklore of Hokkaido, Japan, where she grew up. She uses old techniques and materials as well as contemporary ones—juxtaposed in order to establish communication between present and past. She presents fictional archives and artifacts from previous works, as well as the materials and sketches from her ongoing research into the influence of the United States on Hokkaido during modernization at the end of the nineteenth century. Recent exhibitions include *Sapporo International Art Festival*; *Koganecho Bazaar*, Yokohama; and *Hokkaido Museum of Northern Peoples*, Abashiri.

222

## Eli Kerr Canada, Curator

Eli Kerr, image from group exhibition organized by Eli Kerr and Daphné Boxer, of *Julian Garcia, FOMO (Cigarette in Stuffed Chair)*, 2016. Courtesy of the artists and VIE D'ANGE.

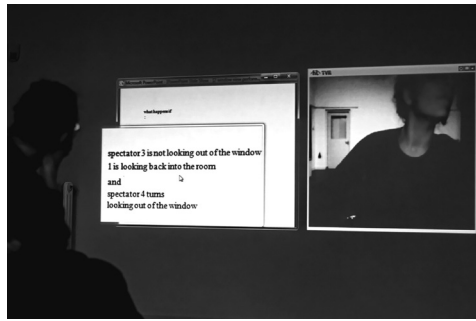


Kerr's current curatorial focus centers on issues of political economy in relation to emergent technological forces and the ways that impulses of risk mitigation manifest in built environments. He is interested in the interrelational space between exhibitions within a sequential program. Intended as a long-term episodic project, Kerr tests a new exhibition format that engages with the embodied and distilled space of "overflow rooms." He also presents documentation booklets from past and current projects. Recent curated exhibitions include *MAW*, New York; *Vie D'ange*, Montréal; and *FOFA Gallery*, Montreal.

301

Maria Lalou  
Greece/The Netherlands, Artist

Maria Lalou, *mi(i)*, 2015, performance still



Emphasizing audience members as active thinkers, Lalou creates research-based work about “the politics of the viewer.” Her works take the form of large-scale installations, performances, and publications, creating rhythms that synchronize past and present. Using her studio as a laboratory, Lalou evaluates with diagrammatic drawings the parameters of an algorithm that will govern the relation of the camera to the viewer, using architectural display as a three-dimensional matrix. Recent exhibitions include Performance Biennial, Athens; MoMart base for emerging and independent artists, Amsterdam; and Center of Contemporary Art in Thessaloniki.

302

Camilo Godoy  
United States/Colombia, Artist

Camilo Godoy, *Self-portrait with Brendan Mahoney, Carlos Martiál and Jorge Sánchez from Amigxs*, 2017, photograph, 10 × 22 in.



Godoy is a multidisciplinary artist whose practice is concerned with the construction of political meanings, histories, and sexuality. He employs conceptual and choreographic strategies to challenge past and present histories, to imagine different ways of being. Godoy shows his zine and billboard project titled *Amigxs*, 2017, as well as his dance archive titled *Choreographic Studies*, 2015, and artist books collectively titled *Referencias*, 2012. Recent exhibitions include Movement Research at the Judson Church, New York; Alphawood Gallery, Chicago; and Künstlerhaus Mousonturm, Frankfurt.

303

Jess Johnson  
Australia/New Zealand, Artist

Jess Johnson, *Worldweb Allthing*, 2017, acrylic, pen, felt-tipped marker, and gouache on paper, 39¼ × 29 in.

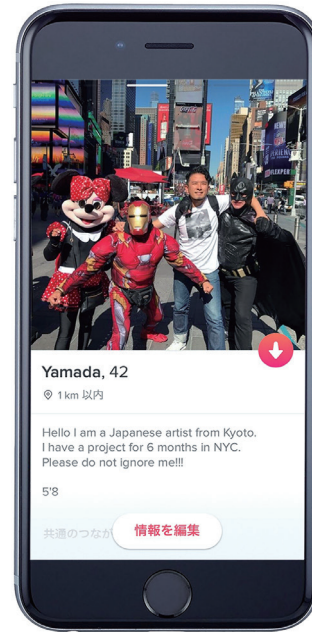


Johnson’s drawings and animations offer speculative intersections between language, science fiction, culture, and technology. Her artworks are often displayed within constructed environments that act as physical portals into her invented worlds. Johnson opens her studio to show her drawing process and working space. Recent exhibitions include Jack Hanley Gallery, New York; Talbot Rice Gallery, Edinburgh; and the Museum of Contemporary Art Australia, Sydney.

304

Shuheï Yamada  
Japan, Artist

Shuheï Yamada, *Do not ignore me!*, 2017, digital project, 16 × 12 in.

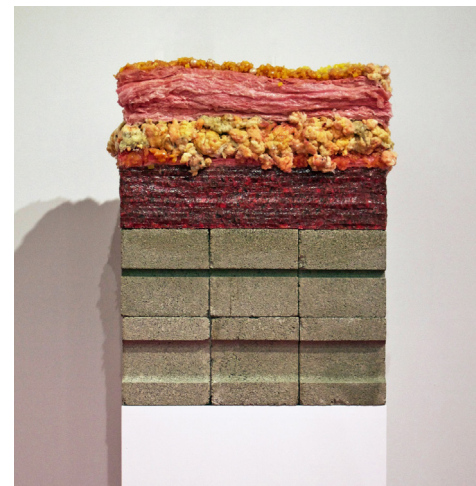


Yamada works with a variety of media including photography, video, sculpture, collage, and installation. Through his art, he examines themes of power and social conditions. For Open Studios, Yamada presents work that focuses on language. Recent exhibitions include Aishonanzuka, Hong Kong; Urano, Tokyo; and The Armory Show, New York.

305

Doreen Garner  
United States, Artist

Doreen Garner, *Layers*, 2016, silicone, polyester fiber, cinderblock, carpet padding, fiberglass insulation, 15 × 25 × 54 in.



Garner works with sculpture, video, and performance, peeling apart histories of black bodies exploited by the medical industry. She employs silicone, glass, and other materials that resemble matter in the human body. For Open Studios, she presents works-in-progress and material studies. Recent exhibitions include Pioneer Works, Brooklyn; MoCADA, Brooklyn; and National Museum of African American History, Washington, D.C.

306

Marte Danielson Jølbo  
Norway, Curator

Marte Danielson Jølbo, *image of book, Situred Territory* (Copenhagen and Oslo: Another Space, 2015)



Danielson Jølbo is a curator, writer, and editor. She is the co-founder of Another Space, a project space for art and architecture, and is also co-founder and editor of the web journal, Contemporary Art Stavanger. Jølbo presents a selection of publications, as well as a screen recording from the online arts platform Contemporary Art Stavanger. Recent exhibitions include Open Source Gallery, New York; Charlotte Street Foundation, Kansas City; and Insitu, Berlin.

On November 11 at 4pm, Jølbo will host an open discussion on *Between Mountain*, a 2012 project on personal space, with speakers Margarethe Aanestad, Amy Goldrich, Christopher Ho, Nick Kline, Andrea Ray, and Monika Wuhrer.



# Concrete Truth: Art and the Documentary

Eric Baudelaire, *Also Known as Jihadi*, 2017,  
HD video, color, 5.1 surround, 99 min.  
Courtesy of Eric Baudelaire and LUX, London.



*Concrete Truth: Art and the Documentary* considers vital questions around fact and image-making. The exhibition presents recent lens-based works positioned at the boundary of art and the documentary.

During the last two decades, visual artists have revitalized documentary practices, facilitated by digital technologies and modes of circulation. Documentary approaches help us bear witness to both individual and collective realities, often with found footage, biographical narratives, textual documents, and historical reenactments. The artists in *Concrete Truth* respond to times of crisis by interweaving documentary practices, aesthetics, and ethics. Several artists in the exhibition employ documentary formats as a strategy to construct counter-narratives, in works that deal with a range of concerns including the histories of Indigenous peoples, the role of media in political conflict, internet ethics, the abuse of governmental power, and archives and copyright issues. The exhibition takes stock of documentary art work produced in the last few years, highlighting the various ways artists represent political and social realities in an age of global disinformation.

Artists featured in *Concrete Truth*: Edgardo Aragón, Eric Baudelaire, Paolo Cirio, Maryam Jafri, belit sağ, and Krista Belle Stewart.

This exhibition is curated by Kari Conte, Director of Programs and Exhibitions.

On view in the second floor gallery.

## About ISCP



ISCP supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios and two galleries, ISCP is New York's most comprehensive international visual arts residency program, founded in 1994. ISCP organizes exhibitions, events and offsite projects, which are free and open to all, sustaining a vibrant community of contemporary art practitioners and diverse audiences.

ISCP connects residents to a diverse global network of colleagues to build lifelong professional relationships. With over 1,300 alumni from more than 75 countries including the United States, ISCP hosts more than 100 residents each year. Among ISCP's respected alumni are artists Kevin Beasley, Njideka Akunyili Crosby, Elmgreen and Dragset, Claire Fontaine, Theaster Gates, Camille Henrot, Takahiro Iwasaki, Yeondoo Jung, Chi Wo Leung, Mainer Lopez, Carsten Nicolai, Jacolby Satterwhite, Tatiana Trouvé; and curators Mai Abu ElDahab, Vit Havránek and Aneta Szylak.

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Artworks in the 2017 ISCP Benefit Auction are on view in the first floor Project Space. Online auction powered by Artsy through November 20, 8:45pm.

## Residency Sponsors and Program Supporters

ISCP thanks the following residency sponsors for 2017 Fall Open Studios: ACC – Asian Cultural Council; Aisho Miura Arts; Alfred Kordelin Foundation; Amsterdams Fonds voor de Kunst; Australia Council for the Arts; The Beckett Foundation; BKA– Bundeskanzleramt Österreich Kunst und Kultur / Arts and Culture Division of the Federal Chancellery of Austria; Canada Council for the Arts; Conseil des arts et des lettres du Québec; Creative New Zealand; Danish Arts Foundation; Den Hielmstjerne-Rosencroneske Stiftelse; Estonian Contemporary Art Development Center; The Fulbright Foundation in Greece; Hasselblad Foundation; IASPIS – The Swedish Arts Grants Committee’s International Programme for Visual Artists; The Jacques and Natasha Gelman Foundation; James Wallace Arts Trust; The J.F. Costopoulos Foundation; KdFS Kulturstiftung des Freistaates Sachsen; Knud Højgaards Fond; Mondriaan Fonds; National Endowment for the Arts; New York City Council District 34; 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 and Niedersächsische Sparkassenstiftung; OCA – Office for Contemporary Art Norway; Yoko Ono; The Pollock-Krasner Foundation, Inc.; Rubicon Gallery; Danna and Ed Ruscha; SAHA Association; Senate Department for Culture and Europe; Toby Devan Lewis Donor Advised Fund of the Jewish Federation of Cleveland; and Alice and Lawrence Weiner.

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This program is supported, in part, by Arrogant Swine; Austrian Cultural Forum New York; Consulate General of Denmark in New York; Consulate General of Finland in New York; Consulate General of Sweden in New York; Google; Greenwich Collection, Ltd.; Lagunitas Brewing Company; Materials for the Arts; The Milton and Sally Avery Arts Foundation; National Endowment for the Arts; New York City Council District 34; New York City Department of Cultural Affairs, in partnership with the City Council; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; Royal Norwegian Consulate General in New York; and Tattly.

ISCP thanks the members of the Director’s Circle for their generous support: Anne Altchek, Janet Brief Ezersky, Karyn Issa Greenwald Ginsberg, Ellen Rachlin, Lori Reinsberg, Tracey Riese, Laurie Sprayregen, and Teri Volpert.

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During Open Studios, free artist-designed temporary tattoos by residents Cem Dinlenmiş and Jess Johnson are provided by Tattly.

Limited editions made exclusively for ISCP, *Self-esteem 5 cents*, 2016, by Cary Leibowitz, and *‘Comparing—compiling—classifying—contradicting’*, 2017, by Joseph Kosuth, are available for purchase.

