



**OPEN STUDIOS**  
**APRIL 26–28, 2013**

**Opening Reception**  
Friday, April 26, 6 – 9pm

**Hours**  
Saturday – Sunday, April 27–28, 1 – 7pm

**iscp** international studio &  
curatorial program  
1040 Metropolitan Avenue  
Brooklyn, NY 11211  
T: 718 387 2900  
[www.iscp-nyc.org](http://www.iscp-nyc.org)

Farah Atassi, *Toy City*, 2012, Oil on canvas, 78 3/4 × 63 in., Courtesy Galerie Xippas, Paris

# The International Studio & Curatorial Program (ISCP) Spring Open Studios is a three-day exhibition of international contemporary art. The 27 artists from 20 countries currently in residence present work in their studios. The studio is a generative space – part production site, office, laboratory and situation – and it can be argued that it is more significant today for artistic process than ever before. Open Studios invites the public to 27 “studio visits” to experience art in its place of origin and to share conversations with artists from all over the world.

## New Eyes for New Spaces

Through May 24

Opening alongside Open Studios, the exhibition *New Eyes for New Spaces*, curated by Francesca Sonara and Jess Wilcox presents works by Patricia Dauder, David Horvitz, Antonio Rovaldi, Austin Shull, and Hong-Kai Wang in collaboration with Anne Callahan, Brendan Dalton and Jordan Paul—artists who actively investigate, abstract, and fragment representations of place. Intervening with information culled from photographs, video, or sound recordings, these artists effectively focus viewers’ attention on the gap between what is seen and what is imagined. This exhibition unravels how technological advancements of the last ten years changed not only how we conceive of site, but also how we perceive it.

As technology develops to increasingly mediate our relationships with place and site, our imagination of locations near and far diminishes. At first, it was merely a plethora of guidebooks telling us where to go when we got somewhere. Then, it was a flood of photo-sharing websites and blogs offering visual dialogues from every

angle of an area. Now, it is Google Street View providing users regularly updated imagery from the streets of cities worldwide, helping to navigate a new place with more ease than ever before. As we search for photos of the places we plan to go or confirm exactly where it is we are, the opportunity for wonderment, disorientation and fantasy is threatened.

As described by Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*, the tension between place and image has existed since the advent of photography. However, digital technologies (digital photography in particular) extend the distance between viewer and site as the process fragments the original subject into discrete units of information before re-presenting it as a whole. Paradoxically, while digital technologies convey information with greater accuracy, the coding inherent in these processes puts us at just one more remove from that which we seek to understand.



Antonio Rovaldi, *Torn Landscapes (America)*, 2009, Black and white print on baritate paper, 13 3/4 x 17 3/4 in., Courtesy of the artist



Austin Shull, *38° 42' 54.87" N, 103° 30' 21.23" W*, 2011, Still from Single Channel Video, 13 min.

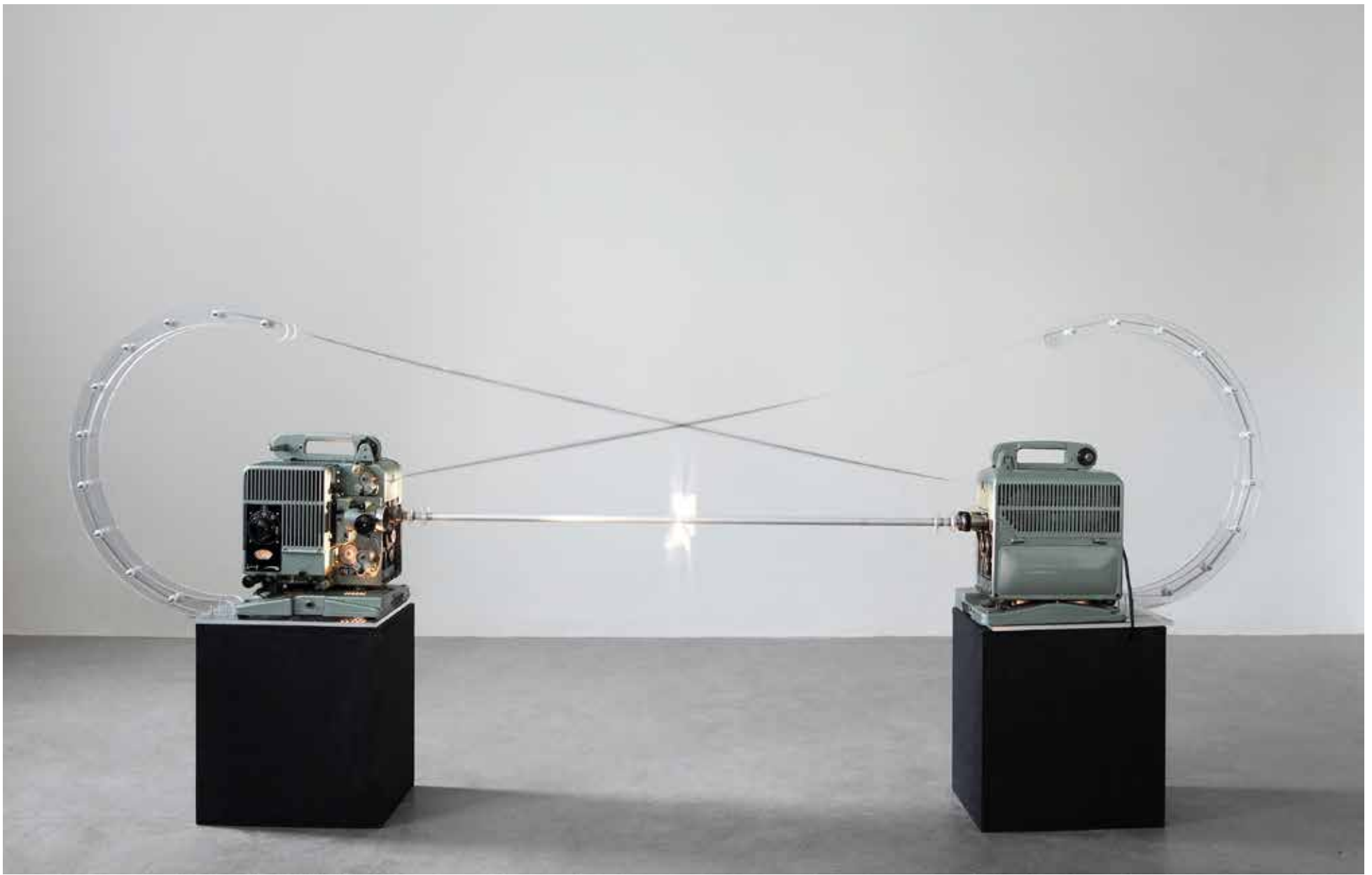
## Art, Wastelands and Ecology: What lies ahead?

Sunday, April 28, 4–5:30pm

In conjunction with ISCP’s Participatory Projects program that commissions and produces the work of ISCP current residents and alumni in the public realm, the panel discussion *Art, Wastelands and Ecology: What lies ahead?* will reflect on critical issues in urban development with regard to contemporary cultural production. ISCP’s neighborhood of East Williamsburg/Bushwick, Brooklyn is situated at the juncture of residential, industrial and seemingly desolate lands; the socio-political and environmental impacts of its rapid transformation will be discussed alongside panelists’ current projects and research. Panelists: Olivia Georgia, Executive Director, Mary Miss/City as Living Laboratory (CaLL); Jesse Goldstein, Adjunct Professor, Design and Urban Ecologies, The New School; and Jan Mun, Artist in Residence, Newtown Creek Alliance.



David Horvitz, *Public Access*, 2013, Dimensions variable



Tobias Dostal, *Two Sphinx*, 2012, 16mm loop installation, 59 × 78 3/4 × 15 3/4 × in.

## iscp international studio & curatorial program

### ISCP thanks the following contributors for their generous support

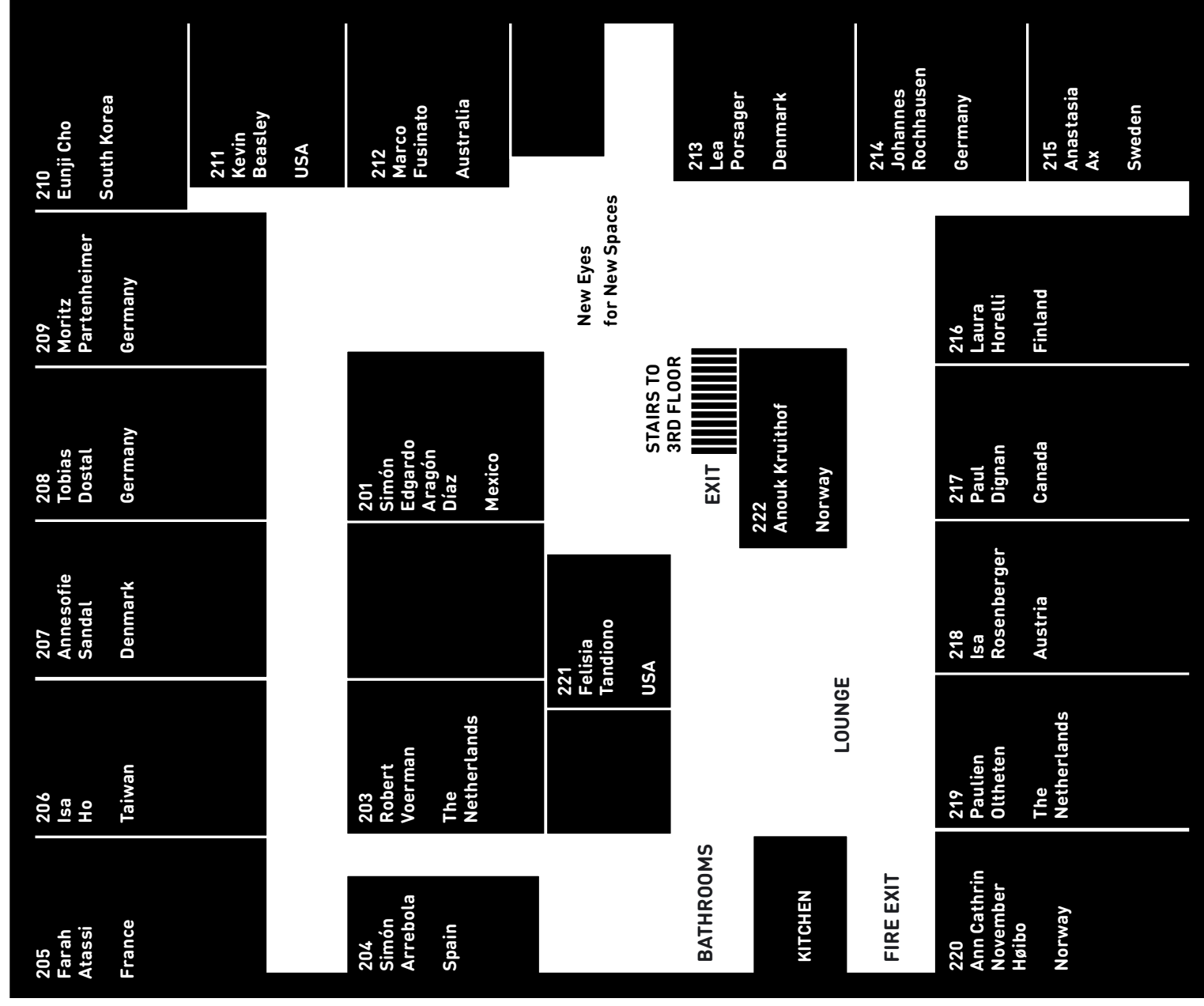
The Andy Warhol Foundation for the Visual Arts, NY  
 American Australian Association, NY  
 Australian Consulate General, NY  
 Austrian Cultural Forum, NY  
 Brooklyn Brewery, NY  
 Consulate General of Denmark, NY  
 Consulate General of the Netherlands, NY  
 Consulate General of Norway, NY  
 Consulate General of the Slovak Republic, NY  
 Consulate General of Sweden, NY  
 Cultural Services of the French Embassy, NY  
 The Greenwich Collection, NY  
 Mexican Cultural Institute of New York, NY  
 National Endowment for the Arts, Washington, DC  
 New York City Department of Cultural Affairs, NY  
 New York State Council on the Arts, NY  
 Romanian Cultural Institute, NY  
 Royal Norwegian Consulate General, NY

### ISCP thanks the following sponsors for their generous support

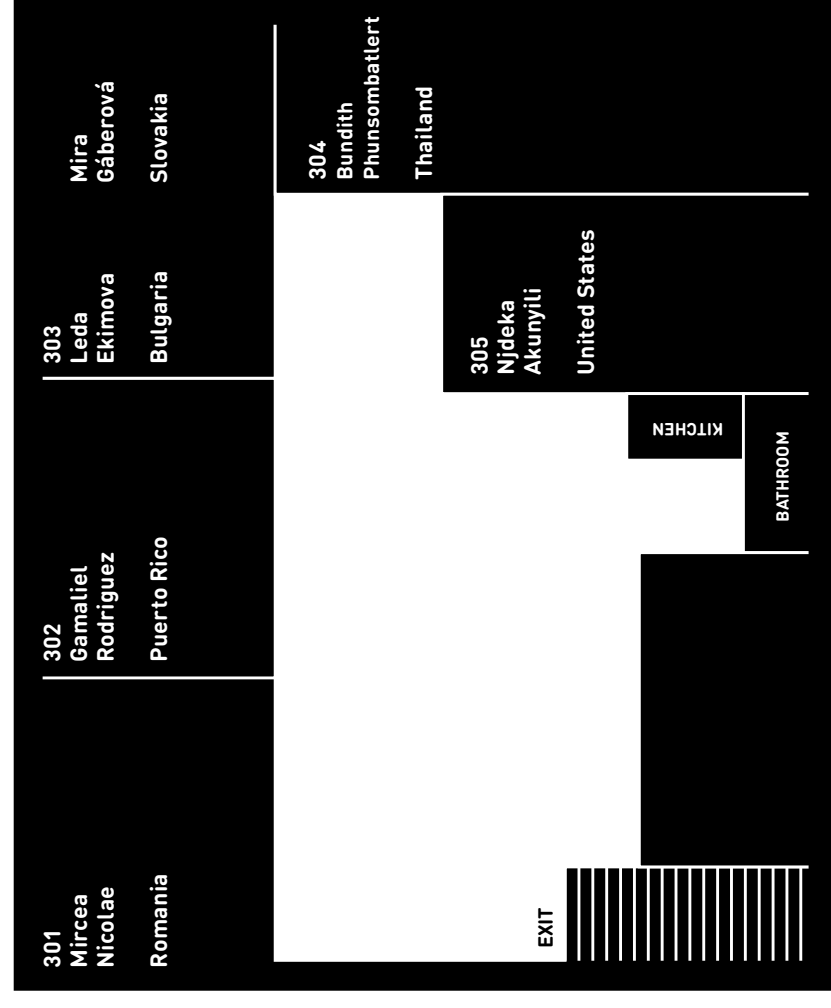
Alfred Kordelin Foundation, Finland; Anonymous;  
 The Arthur Foundation, United States; Asian Cultural Council, United States; Australia Council for the Arts, Australia; The Canada Council for the Arts, Canada; Celso M. Gonzalez Investment, United States; The Danish Agency for Culture, Denmark; Erwin und Gisela von Steiner Foundation, Germany; FONCA, Mexico; Foundation for a Civil Society, United States; Fundación Valentín de Madariaga Corporación MP, Spain; Gallery Jordanow, Germany; Hendrik Müller, Germany; Institut Français, France; Instituto de la Cultura y las Artes de Sevilla, Spain; IASPIS – International Artists Studio Program in Sweden, Sweden; Kulturstiftung des Freistaates Sachsen, Germany; Mondriaan Foundation, The Netherlands; The New York Community Trust, United States; New York State Council on the Arts, United States; Niedersächsisches Ministerium für Wissenschaft und Kultur, Germany; Office for Contemporary Art, Norway; PHASEONE, Denmark; Pollock-Krasner Foundation, United States; Royal Norwegian Consulate General, United States; Seoul Foundation for Arts and Culture, South Korea; Victor Pinchuk Foundation, Ukraine; Walter Otero Contemporary Art, Puerto Rico

Design by Ben Freeman (ben@ben-freeman.com)  
 iscp is a not-for-profit 501(c)(3) public charity

## 2nd floor



## 3rd floor



# Participating Artists

Njideka Akunyili (USA), Simón Edgardo Aragón Díaz (Mexico), Simón Arrebola (Spain), Farah Atassi (France), Anastasia Ax (Sweden), Kevin Beasley (USA), Eunji Cho (South Korea), Paul Dignan (Canada), Tobias Dostal (Germany), Leda Ekimova (Bulgaria), Marco Fusinato (Australia), Mira Gáberová (Slovakia), Isa Ho (Taiwan), Laura Horelli (Finland), Ann Cathrin November Høibo (Norway), Anouk Kruithof (The Netherlands), Mircea Nicolae (Romania), Paulien Oltheten (The Netherlands), Moritz Partenheimer (Germany), Bundith Phunsombatlert (Thailand), Lea Porsager (Denmark), Johannes Rochhausen (Germany), Gamaliel Rodriguez (Puerto Rico), Isa Rosenberger (Austria), Annesofie Sandal (Denmark), Felisia Tandiono (USA), Robert Voerman (The Netherlands)

# 2

## 201 Simón Edgardo Aragón Díaz (Mexico)

Historical and personal memory are interconnected in the work of Simón Edgardo Aragón Díaz, who revisits history through a series of remakes and brings into the present situations and narratives from his family that relate to broader social, cultural and political issues. Díaz received a BA in Fine Arts from the ENPEG “La Esmeralda,” Mexico City. His work has been the subject of solo exhibitions at various institutions including the Museo Universitario Arte Contemporáneo (MUAC), Mexico City; MoMA PS1, New York; and the Luckman Gallery, Los Angeles. He currently lives and works in Oaxaca.



201



203



204



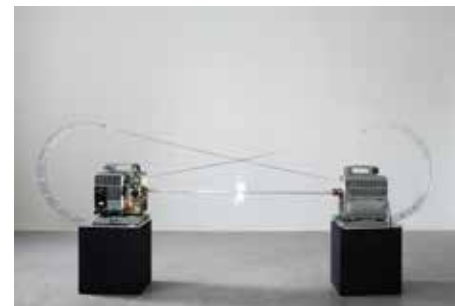
206



205



207



208

## 203 Robert Voerman (The Netherlands)

Rob Voerman works in almost all media: installation (often large, accessible structures), sculpture, painting, printmaking and photography. His art is architecture-related and deals with topics such as utopia/dystopia and modernism in relation to the present. For Open Studios, he presents completed work as well as works-in-progress. Voerman's work is in many collections including MoMA, the Hammer Museum, KKR Office Collection, and eo art lab, in Chester, CT. He is based in Arnhem.

## 204 Simón Arrebola (Spain)

Simón Arrebola presents *Chronotope* for Open Studios. This group of paintings and drawings addresses topics such as space and time, and how they can be mixed aesthetically for a new sort of narration. He takes his inspiration from works by authors who have an evocative concept of landscape, including Simon Schama's *Landscape and Memory*. Recent exhibitions include *Que Vienen Los Barbaros*, curated by Sema D'Acosta and Ignacio Tovar, in ICAS, Seville; and *Haciendo Mano*, curated by Juan Fernández Lacomba at the Valentín Madariaga Foundation, Seville.

## 205 Farah Atassi (France)

Farah Atassi's paintings represent interiors associated with the industrial world from the 1930s to the beginning of the 1970s, referring to modernist forms and patterns that appear in venues and on objects for different activities (model industrial landscapes, children's toys, buildings, etc.). Her work is included in the collections of the Musée National d'Art Moderne, Centre Pompidou and others museums in France. She is a finalist for the Marcel Duchamp award 2013. She lives and works in Paris.

## 206 Isa Ho (Taiwan)

Isa Ho's early works dealt with the struggle between social-role expectations and personal identity for women. Her latest series, *Girls*, provides a departure from the normal understanding of “frustration” and tells the stories of other people. For Open Studios, she presents the *Girls* series and a new project about New York City. Her recent exhibitions include *DIVA*, Sakshi Gallery, India; and *D'abord les forêts Opus 3*, La Maison Laurentine, Châteauevillain, France. Ho is based in Taiwan.

## 207 Annesofie Sandal (Denmark)

Annesofie Sandal's sculptures explore the human condition in today's fast-moving society. She questions whether we are able to adapt and develop at that pace, or if alienation and disconnection from society and ourselves is taking place. At Open Studios, she presents headless rooster and sleeping snake sculptures. Her works have been displayed at Museum Sønderjylland, Tønder; the Round Tower, Copenhagen; and UFO presents, Berlin. Sandal is part of the collaborative exhibition group Island Life and works in Copenhagen.

## 208 Tobias Dostal (Germany)

Tobias Dostal rids the film medium of the classic canvas by restaging the movie in a space with sculptural elements. For Open Studios, he presents a walkable cabinet of analog film installations that invite the spectator to interact. Dostal studied at the Braunschweig University of Arts (HBK). Recent exhibitions include ENPEG “La Esmeralda,” Mexico City; Kunstschaufenster am Hallenbad, Wolfsburg; Kapitelsaal, Bad Hersfeld; Kreuzberg Pavillon, Berlin; Allgemeiner Konsumverein, Braunschweig; and *up-and-coming* Film Festival, Hannover. Dostal is based in Braunschweig.

201 Simón Edgardo Aragón Díaz, *Light*, 2012, Digital print, 41 × 55 in. • 203 Rob Voerman, *The Archive*, Watercolor and pencil on paper, 27 × 19 in. • 204 Simón Arrebola, *Aviary*, 2013, Gouache on paper, 11 3/4 × 15 3/4 in. • 205 Farah Atassi, *Toy City*, 2012, Oil on canvas, 78 3/4 × 63 in., Courtesy Galerie Xippas, Paris • 206 Isa Ho, *Who's city, My home*, 2013, UV Inkjet on Dibond, 35 3/8 × 70 7/8 in. • 207 Annesofie Sandal, *The Mare*, 2011, Yarn, cardboard, fabric, copper, 78 in. • 208 Tobias Dostal, *Two Sphinx*, 2012, 16mm loop installation, 59 × 78 3/4 × 15 3/4 × in.

### 209 Moritz Partenheimer (Germany)

Moritz Partenheimer works with photography to create surreal worlds composed of sites in various locations around the world. It is through his formal reduction of and concentration on specific everyday objects that we come to better understand their artificial, natural or cultural beauty. For Open Studios, he presents *Gateway*, a new work-in-progress. Partenheimer studied at Bauhaus University, Weimar and Pratt Institute, New York. Recent shows include Galerie Jordanow, Munich and Gallery Binz & Krämer, Cologne. Partenheimer is based in Munich.

### 210 Eunji Cho (South Korea)

Eunji Cho activates the movement and inherent energy of urban remains, traces and suspended matters such as mud, stone and dust through performance, installation and writing. For Open Studios, Cho presents *Dtang, the Mud Said*, a video documentation of a performance. Recent exhibitions include *Walking Drifting Dragging*, New Museum, New York; *tempus fugit*, Kunstlerverein Malkasten, Duesseldorf; and the 7th Gwangju Biennale, Korea. She also has a performance band, the Michelangelo Pistoletto Band. Cho lives and works in Seoul.

### 211 Kevin Beasley (USA)

Kevin Beasley presents for Open Studios /Starch/ stone denim/carnation milk Split skin and a foam mouth/Get foodchained.

Beasley received his MFA in sculpture from Yale University in 2012. He has exhibited nationally at The Butcher's Daughter, Detroit and in group shows in Los Angeles, throughout Michigan and in New York. Beasley's sculptures and performances were featured in *Fore* at the Studio Museum in Harlem, and at MoMA and Danspace Projects, New York. He is also based in New York.

### 212 Marco Fusinato (Australia)

Marco Fusinato's practice references the rhetoric of radical politics (its ambitions and failures), noise as music and the frameworks of conceptual art. He also performs regularly in the experimental music underground. In 2012, Fusinato presented *The Color of the Sky Has Melted*, a survey exhibition of recent works, at Artspace, Sydney and the Institute of Modern Art, Brisbane. For Open Studios, he shows various studies for upcoming publications and LPs. Fusinato is based in Melbourne.

### 213 Lea Porsager (Denmark)

Lea Porsager's work is rooted in film, objects, photography and text. Working within an expanded field, Porsager references a broad range of occult theories, sciences and pseudo-sciences of the body and mind. For Open Studios, Porsager presents two books and the film *Anatta Experiment*, which was part of her work for *DOCUMENTA(13)*. Exhibitions in 2013 include *How to Program and Use T-F*, Fotografisk Center, Copenhagen and *It is only a state of mind*, NGBK, Berlin. Porsager is based in Copenhagen.

### 214 Johannes Rochhausen (Germany)

Johannes Rochhausen opts for the method of most radical reduction by constructing a fictional absence of worldly matters and turning the artist's studio into the focal point of his perception. Little is shown in his paintings. There is no narrative in the classical sense. Instead, he composes structures, where color and light, surface and space, object and atmosphere are the protagonists inhabiting the interior. Rochhausen graduated from Hochschule fuer Grafik und Buchkunst Leipzig. He lives and works in Leipzig.

### 215 Anastasia Ax (Sweden)

Anastasia Ax works in a variety of media such as drawing, installation, sound, performance and sculpture. Her performance acts and site-specific installations are characterized by architectural collapse and transformations over time, and pose questions about artistic authorship and institutional control. For Open Studios, Ax shows a site-specific installation with performative features. Recent exhibitions include *Imagine Death*, CSV Center, New York; *Swedish Energies*, ISSUE Project Room, New York; *Explosion!*, The Joan Miró Foundation, Barcelona; and *Explosion!*, Moderna Museet, Stockholm. Ax is based in Stockholm.



209



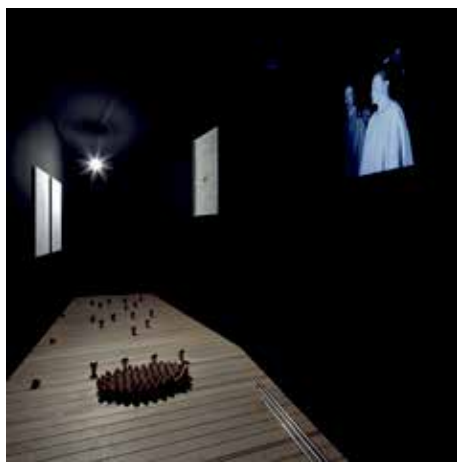
210



211



212



213



214



215

209 Moritz Partenheimer, *Gateway I*, 2013, C-Print, 57 × 66 in. • 210 Eunji Cho, *Exodus\_Mud Poem*, 2008, Mud from Paju New Town City, 157 1/2 × 315 in., 157 1/2 × 236 1/4 in., Installation view from 7th Gwangju Biennale, Korea • 211 Kevin Beasley, *Photo*, 2013 • 212 Marco Fusinato, *THERE IS NO AUTHORITY BUT YOURSELF*, 2012, 100% wool rug, camera, monitor, 364 1/8 × 474 in. • 213 Lea Porsager, *Anatta Experiment*, 2012, Film, text, ova, index-floor, poster, Dimensions variable • 214 Johannes Rochhausen, *Atelieransicht XI*, 2009, Oil and egg tempera on canvas, 79 × 110 in. • 215 Anastasia Ax, *Into the current*, 2012, Drawing paper, ink, water, rice paper, wall on Fouinxiou Road, AM art space, Shanghai, Installation/performance

### 216 Laura Horelli (Finland)

Laura Horelli's video installations address subjects related to memory, loss and identity. The narrative is often personal, but includes an analytical and expansive dimension. For Open Studios, she presents the video *The Terrace*, 2011, which depicts her childhood home in Nairobi, Kenya. Horelli's work has recently been shown at Kiasma, Helsinki; n.b.k., Berlin; Galerie Barbara Weiss, Berlin; Ludlow38, New York; Kunsthaus Bregenz, Austria; transmediale, Berlin; and Goethe-Institut Kenya, Nairobi. She lives and works in Berlin.

### 217 Paul Dignan (Canada)

Paul Dignan makes hard-edged abstract paintings that employ schemas that are manipulated and disassembled as the process progresses. For Open Studios, Dignan shows a number of paintings from his new *Waiting Room* series. He studied at Gray's School of Art, Aberdeen, Scotland and The Slade School of Fine Art, London, and has recently exhibited at The Art Gallery of Ontario (AGO), Toronto; Thames Art Gallery, Chatham, Ontario; and St. Johns University, Minnesota. Dignan is based in Toronto.

### 218 Isa Rosenberger (Austria)

In her video works and installations Isa Rosenberger examines the construction of reality and the power of images related to it. For Open Studios, Rosenberger presents *Glimpses of Cold War*, a work-in-progress, taking the 1959 American National Exhibition in Moscow as a starting point to interrogate how collective history is produced, selected and carried through time and space. Her work was recently included in *It's The Political Economy, Stupid*, Pori Art Museum; Thessaloniki Center of Contemporary Art and Austrian Cultural Forum New York. Rosenberger is based in Vienna.

### 219 Paulien Oltheten (The Netherlands)

Paulien Oltheten takes photographs and produces short videos, annotating them with written texts or drawings. Her work is about people and objects in the street. For Open Studios, Oltheten presents a selection of videos, her latest book and works-in-progress made during her travels in Burma, Israel and Russia. Recent exhibitions include ACCA Melbourne; Gallery Fons Welters, Amsterdam; Nederlands Fotomuseum, Rotterdam, The Netherlands; and Dvir Gallery, Tel Aviv. She lives and works in Amsterdam.

### 220 Ann Cathrin November Høibo (Norway)

Ann Cathrin November Høibo makes installations that rely on the layering of disparate elements and combining sculpture, framed works and textile. She was trained at the Oslo National Academy of the Arts and Städelsschule, Frankfurt am Main, where she graduated in 2011. Høibo's first solo exhibition was at STANDARD (OSLO) in 2012, followed by a solo exhibition and accompanying publication at the Henie Onstad Art Centre, Høvikodden, Norway. She lives and works in Oslo.

### 221 Felisia Tandiono (USA)

Felisia Tandiono's work serves as a participatory platform to explore cultural production, history, socio-cultural anthropology and perception, evoking sensory experiences. For Open Studios, she presents her new body of work, *What's in it*, which observes the value and manifestation of nutmeg during the spice trade in the 17th century. Tandiono maintains both individual and collective practices, and has exhibited at Columbia University, Bronx River Art Center (BRAC), Museum of Arts and Design (MAD), Dumbo Arts Festival, and the Lower Manhattan Cultural Council (LMCC), all in New York. Tandiono lives and works in Brooklyn.

### 222 Anouk Kruithof (The Netherlands)

Anouk Kruithof considers photography as a starting point for infinite possibilities. She presents a conceptual commentary on how to approach the phenomena of Open Studios, within which she metaphorically considers the thinking process of looking at the overflow of images today. Kruithof has had solo exhibitions at Boetzelaer|Nispen, London; Galerie Adler, Frankfurt; Museum Het Domein, Sittard, The Netherlands; and Foam, Amsterdam, and participated in group shows *The Feverish Library*, at Captain Petzel, Berlin; and *Superpositions/The New Wight Biennial*, UCLA. She lives in Berlin.



216



217



218



219



220



221



222

216 Laura Horelli, *The Terrace*, 2011, HD video installation, stereo sound, 24 min., video still • 217 Paul Dignan, *Waiting Room 1*, 2013, Acrylic on canvas, 36 x 36 in. • 218 Isa Rosenberger, *Glimpses of Cold War*, 2013, Video HD, video still • 219 Paulien Oltheten, *Behind his back*, 2008, Dimensions variable • 220 Ann Cathrin November Høibo, *Untitled (christopher burden on my shoulders #01)*, 2012, Bronze cast of instant noodles, 4 x 3 3/4 x 1 1/8 in., Unique / SOACNH • 221 Felisia Tandiono, *Haze State: \_\_\_*, 2012, Mixed media (acrylic sphere, moss, fern, steam distiller kit, spices, fragrance pouches, distilled water, ice, cheese cloth, notebooks, glass bottles, hydrosols), Photo credit: Sean Justice • 222 Anouk Kruithof, *Enclosed content chatting away in the colour invisibility*, 2009, framed C-Print, 40 1/4 x 39 3/8 in.

# 3

## 301 Mircea Nicolae (Romania)

Mircea Nicolae has developed a body of work researching the economic and socio-political structure of Bucharest, Romania. For Open Studios, Nicolae presents an excerpt from his film, *Romanian Kiosk Company*, along with two large-format photos from his project entitled *Metal Doors*. Recent exhibitions include *Pink Caviar*, Louisiana Museum of Modern Art, Denmark and *One Sixth of the Earth. Ecologies of Image*, MUSAC Museo de Arte Contemporáneo de Castilla y León, Spain. In 2011, Nicolae exhibited during the 54th Venice Biennale. He is based in Bucharest.



301

## 302 Gamaliel Rodriguez (Puerto Rico)

Gamaliel Rodriguez uses drawing with felt-tip pen to present a style that references old illustrations and printmaking. During Open Studios, Rodriguez presents a recent body of work comprised of drawings of aerial views created as part of his ongoing research into post-industrial areas. Recent exhibitions include David Castillo Gallery, Miami; Museo DA2, Salamanca; Museum voor Moderne Kunst Arnhem (MMKA), The Netherlands; and Museo de Arte de Ponce, Puerto Rico. Rodriguez is based in Puerto Rico.

## 303 Leda Ekimova (Bulgaria)

Leda Ekimova's work expresses human emotions through symbols of the body and organic materials in painting and installation. In 2004 she graduated from the National Academy of Art, Bulgaria. She works in Sofia as an artist, fashion designer and curator. Ekimova is the founder of Pistolet Gallery and the fashion label Chaika.

## 303 Mira Gáberová (Slovakia)

The main feature of Mira Gáberová's recent works is doubt about permanency and fixed meaning, a state that implies a range of options, variations and alternatives. Intentional pathos, a distinctive feature of her previous work, is transformed—through drama, tragedy and melancholy—into an absolute impossibility, and a constant fight for meaning and reconciliation within chaos. Recent solo shows include *Sleepings...*, Hit Gallery, Bratislava; *Behind the Tree*, Kabinet Gallery, Brno; *Scene*, Jeleni Gallery, Prague; and *Sisyphus' Love*, Trnava Synagogue, Slovakia. Gáberová lives and works in Prague.



302



303



303



304



305

301 Mircea Nicolae, *Romanian Kiosk Company*, 2010, HD film, 55 min., Author: Mircea Nicolae, Sound and image editor: Larisa Sitar • 302 Gamaliel Rodriguez, *Figure 1708*, 2012, Sharpie [permanent felt pen] and acrylic on canvas, 52 x 40 in. • 303 Leda Ekimova, *The Gland [detail]*, 2012, Styrofoam, nylon, gesso, hair, blankets • 303 Mira Gáberová, *Scene: 1*, 2012, Video performance, loop • 304 Bundith Phunsombatlert, *Path of Illusion [detail]*, 2004, Fiberglass, aluminum pipes, LED light, motor, computer keyboard, and electronic control system, 96 1/2 x 25 x 25 in. • 305 Njideka Akunyili, *Nwantinti*, 2012, Acrylic, charcoal, colored pencil, collage and Xerox transfers on paper, 66 3/4 x 96 in.