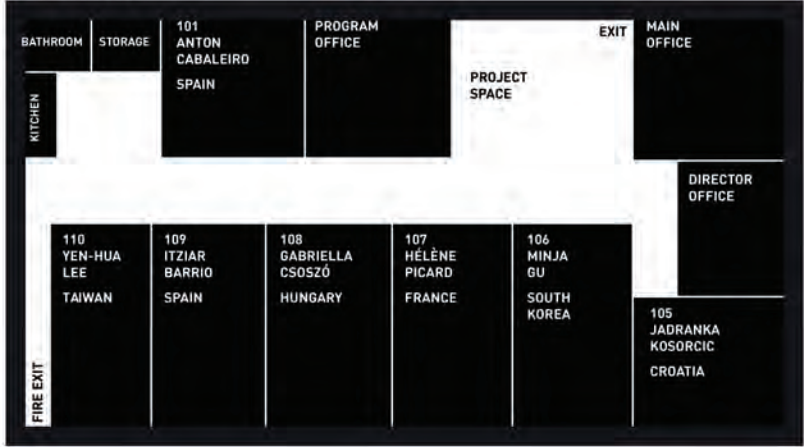


Participating artists and curators

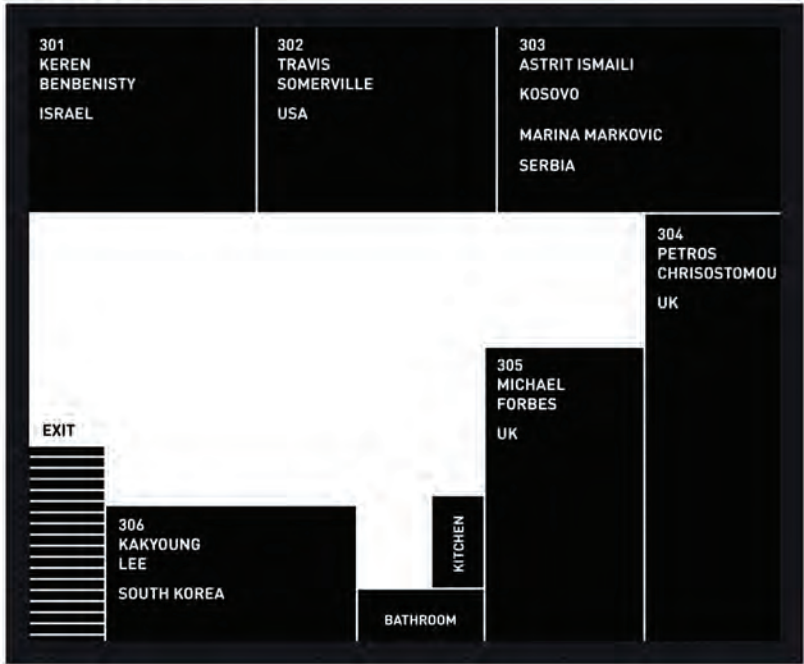
Øystein Aasan (Norway), Eunice Adorno (Mexico), Peter J. Amdam (Norway), Itziar Barrio (Spain), Keren Benbenisty (Israel), Anton Cabaleiro (Spain), Amy Cheung (Hong Kong), Yu-Cheng Chou (Taiwan), Petros Chrisostomou (United Kingdom), Gabriella Csozso (Hungary), Jacqueline Doyen (Germany), Leif Elggren (Sweden), Claire Fontaine (France), Michael Forbes (United Kingdom), Minja Gu (South Korea), Astrit Ismaili (Kosovo), Takahiro Iwasaki (Japan), David Jablonowski (The Netherlands), Eun Hyung Kim (South Korea), Jadranka Kosorcic (Croatia), Dirk Lange (Germany), Kakyoun Lee (South Korea), Yen-Hua Lee (Taiwan), Kelly Lycan (Canada), Marina Markovic (Serbia), Ursula Mayer (Austria), Sam Mitchell (New Zealand), Eamon Ore-Giron (USA), Hélène Picard (France), Jean-Michel Ross (Canada), Travis Somerville (USA), Stefanos Tsivopoulos (The Netherlands), Mette Winckelmann (Denmark), Jamil Yamani (Australia), Mai Yamashita + Naoto Kobayashi (Japan)

Design by Ben Freeman (ben@ben-freeman.com)
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1st floor



3rd floor



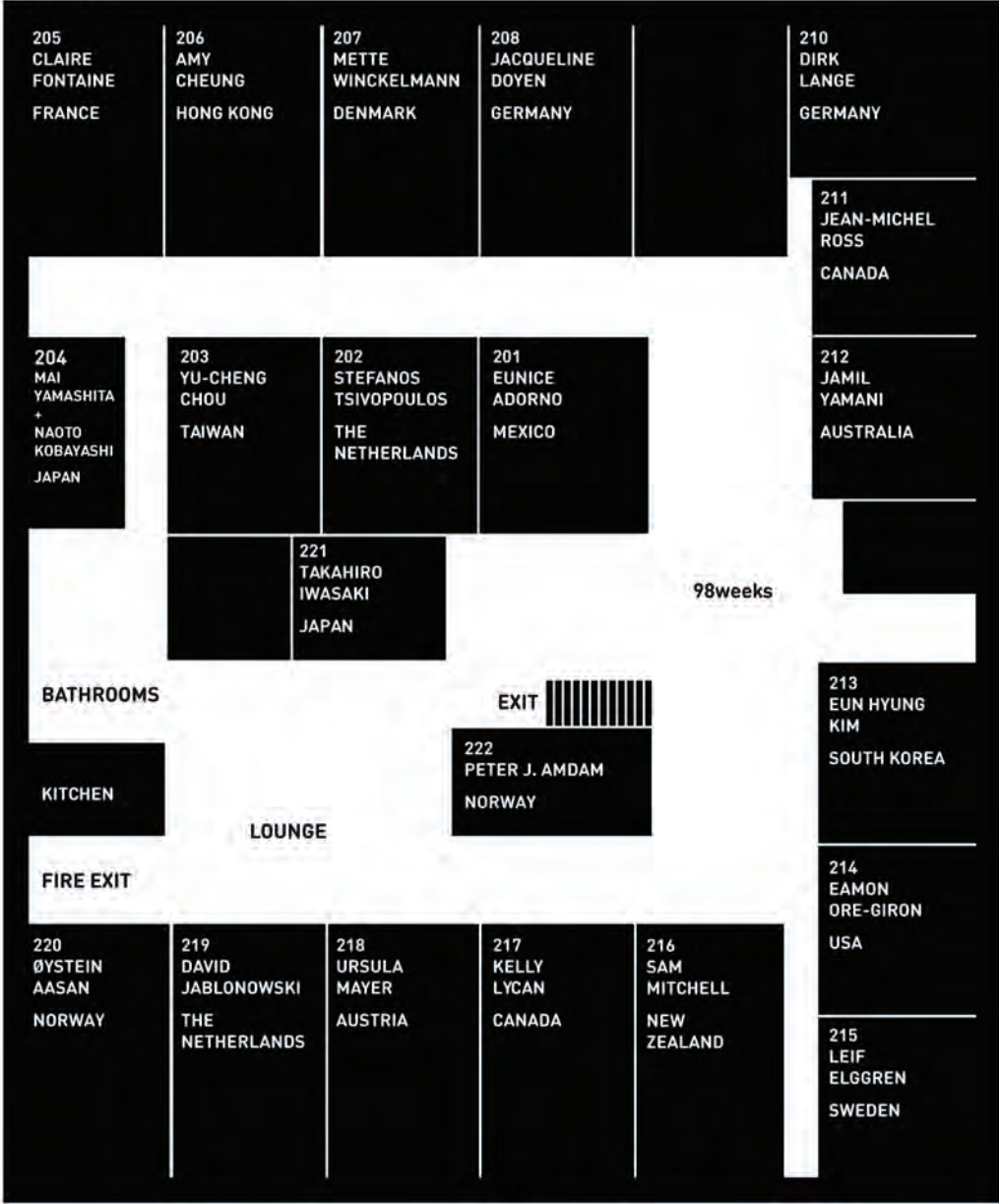
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2nd floor



101 Anton Cabaleiro (Spain)

Anton Cabaleiro shows a video installation that employs augmented reality, mixing real and virtual elements in a dynamic map where lines vibrate in response to sound wavelengths. Cabaleiro explores the relationship between new technologies and society through digital means. His work includes different phases of the creative process, from graphic design stages to the final audio-visual outcome. Past exhibitions include the AIM Biennial, Bronx Museum; Armory Show, New York University, Museum of Art and Design and Times Square Public Space Projects, all in New York.



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105 Jadranka Kosorcic (Croatia)

Over the course of her residency Jadranka Kosorcic has invited willing participants into the studio through the means of an advertisement to meet, sit and converse – Kosorcic behind a drawing table, the participant in an open chair. During Open Studios, she shows the drawings and recordings that document this interaction. Solo exhibitions include Galerie Bezirk Oberbayem, Munich; Bloomberg Space, London; Extended Media Gallery, Zagreb; Artothek, Munich; the Essl Collection, Klosterneuburg; and Blind Date: New York, Jack Hanley Gallery, New York.

106 Minja Gu (South Korea)

Founded in 2011 in Brooklyn, Atlantic and Pacific is a trading company initiated by Minja Gu that opens its first shop for Open Studios, introducing trusted special spices and products, rare articles and objects to the public. Gu is predominately interested in what society uses and then discards, and with grace, wit and poetry she reclaims the many supposedly valueless remnants of daily consumerism. She has participated in residencies at Ssamzie Space, Seoul; Hangar, Barcelona; and Gyeonggi Creation Center, Ansan. Solo exhibitions include *Identical Times*, Space Croft, Seoul and group exhibitions include o8 Taipei Biennial, Taipei Museum of Fine Art.

107 Hélène Picard (France)

Hélène Picard presents a site-specific installation, mixing painting and sewing to create a poetic and sensorial space. Picard is interested in how sewing and painting express color, form, material and the inner feelings of people. Picard creates installations where painted shapes seem to escape from the frame to materialize in hanging costumes. Recent exhibitions include *Castillos de aire*, Alexandra Irigoyen Gallery, Madrid; *The Nest*, Bronx Museum; *Armory Show*, New York University, Museum of Art and Design and *Times Square Public Space Projects*, all in New York.

108 Gabriella Csozso (Hungary)

A selection of Gabriella Csozso's photographic series, the *György Lukács Archive*, *Free copies*, *Retransmission Timeout* and *Banned Books*, are shown at Open Studios. Csozso's work explores the historical traces of the Cold War, including the documentation of locations that have been lost or have changed meaning and the photographic exposition of objects and public spaces that do not hold the same value in the present. For Csozso, there exist unanswered questions left by the heritage of the Cold War period – an intellectual and material heritage that is waiting to be re-evaluated.

109 Itziar Barrio (Spain)

Itziar Barrio presents some of her recent work including *The Blue Wall Project* and *The perils of obedience*, based on the relationship between film and theater. Barrios's work brings up questions that are not overtly social or political, but that deal with the tendency of the human mind to create iconic and associative characters out of its surroundings, and the effects of those associations on society. Barrio has been featured in solo shows internationally, including Hudson Valley Center for Contemporary Art (HVCCA), Tribes Gallery and White Box, all in New York; Sala Libre Completo, Barcelona; and Catalogo General Gallery, Bilbao.

110 Yen-Hua Lee (Taiwan)

Yen-Hua Lee works with drawings and light, and her current project involves a collection of timeworn books published in various countries around the world. Lee seeks out the books on her own and accepts donated copies from friends. She is currently developing an installation work and video, where she intends to use incense to make holes on the pages of these books, which will then be projected with light. Lee has received several residency fellowships and her work has been shown in Argentina, Austria, Canada, Germany, Italy, Taiwan and the United States.

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202 Stefanos Tsivopoulos (The Netherlands)

Stefanos Tsivopoulos articulates the role of collective memory and the subjective interpretation of history. Research into mass media, archival images and found footage often form the basis for films with poetic and allegoric undertones. Recent solo shows include *Amnesia*land, Heidelberg Kunstverein; *The Real The Story The Storyteller*, Smart Project Space Amsterdam; and *Lost Monument*, Art Forum Berlin. Group shows include Manifesta 8, Murcia; Witte de With Rotterdam; BFI Southbank London; ACF New York; and Centre Pompidou Paris.

203 Yu-Cheng Chou (Taiwan)

Yu-Cheng Chou plays with design – including modification, shifting, transfer and differences of time and location – in his works to reflect on the status quo. He highlights the discrepancy between individuals and existing facts through manipulating products and procedures. For Open Studios, Chou displays documentation of his work along with a current project that engages different cities. Recent solo shows include *Rainbow Paint*, Kuandu Museum of Fine Arts, Taipei; *Representa.tiff*, Galerie Collet Park, Paris; and *Yu-Cheng CHOU*, Museum of Contemporary Art Denver. Group exhibitions include *Taiwan Calling*, Mücsarnok Museum, Budapest and *Reshaping History*, China National Convention Center, Beijing.

204 Mai Yamashita + Naoto Kobayashi (Japan)

Artist collective Mai Yamashita + Naoto Kobayashi’s work hints at the possibility of another relationship between humans and nature. At Open Studios, they present their recent video works with drawings. The simple structure and humor in their methodology turns the seemingly impossible dream into reality and their work is a condensation of everyday life. They

participated in Künstlerhaus Bethanien and their work has been exhibited among others at Kiasma Museum of Contemporary Art, Helsinki; Museo de Arte Contemporánea (MARCO), Vigo; and the 2010 Aichi Triennale.

205 Claire Fontaine (France)

Claire Fontaine is an artist collective, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a “readymade artist” and began to develop a version of neo-conceptual art that often looks like other people’s work. Working in neon, video, sculpture, painting and text, her practice can be described as an on-going interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today. Recent shows include *Future Tense*, Museo Tamayo Arte Contemporáneo, Mexico City; *Economies*, The Museum of Contemporary Art (MoCA), Miami; and *No Family Life*, Air de Paris.

206 Amy Cheung (Hong Kong)

Documentation of *Face Machine* and *Chance Machine* by Amy Cheung are shown at Open Studios. *Face Machine* collects good and evil memories from older people, and implants these on a cast of their own faces; *Chance Machine* allows everyone a chance to win one of Chinese artist Yue Minjun’s works for \$1.50, even though his works have been sold for over \$6.9 million at auction. Cheung was a Beck’s New Contemporaries, UK and UNESCO-Aschberg Laureate. She represented Hong Kong in the 52nd Venice Biennale and received the Outstanding Young Artist Award (Visual Arts) from the Hong Kong Arts Development Council.

207 Mette Winckelmann (Denmark)

Abstract painting has a central role in Mette Winckelmann’s practice, and she explores abstraction in various media, such as fabric collages and flags. Winckelmann’s paintings are based on systematic

compositions, forms and colors that mimic or utilize visual techniques and structures drawn from the craft traditions of various cultures. For Open Studios, she presents paintings and fabric collages and the floorplan for an upcoming solo exhibition. She has shown extensively in Denmark, Canada, Luxembourg, The Netherlands, South Korea, Spain and the United States. Her work is in the collections of The Royal Museum of Fine Art, Copenhagen and Herning Kunstmuseum, Herning.

208 Jacqueline Doyen (Germany)

Jacqueline Doyen’s multi-faceted work questions the representation of the body and examines gestures, poses and their vocabulary. For Open Studios, she exhibits *L’élaboration de la spontanéité*, an on-going wall work in which the artist deconstructs the grammar of gestures made by politics as well as a video in which a performer uses a construction built as an accessory for a performance in order to reenact a picture. Recent exhibitions include *Une valise à Berlin*, Institut Français, Berlin and *Claudia Kapp and Jacqueline Doyen*, Preis des Kunstvereins Hannover, Kunstverein Hanover.

210 Dirk Lange (Germany)

Dirk Lange’s material for his upcoming book will be on display, consisting of drawings and short texts loosely related to the history of the so-called Burned-Over district in upstate New York, and the religious and utopian communities that emerged from there. Lange’s work consists of complex large-scale drawings carried out with lead and color pencil on paper. Figures and scenes arise from ornamental designs, drawn in several layers. His work has been shown in Kunsthalle Tallinn, Berlin; Zoya Museum Bratislava; National Museum, Baku; and Landesmuseum Schleswig, Holstein.

211 Jean-Michel Ross (Canada)

For Open Studios, curator Jean-Michel Ross launches the *Free Pass* project where he will distribute 2000 free press passes to anyone who wants to be part of his editorial staff, giving free access to any art exhibition. Ross’s curatorial practice questions the spatial relationship and interaction between objects and subjects. He creates different contexts through fiction and narration to build dialogue with artists and interact with their works. His writings on contemporary art have been published regularly in *Espace* and *C Magazine*. In 2010 he curated the exhibition and residency project *La Colonie*, Deschambault-Grondine, Canada.

212 Jamil Yamani (Australia)

Jamil Yamani’s work integrates political and socio-cultural phenomena within a media-based practice. His recent research combines traditional Islamic artistic practices with contemporary art aesthetics, such as integrating sacred geometric designs with Australian suburban houses. Yamani has had solo exhibitions at Artspace Sydney and Campbelltown Arts Centre, Sydney. He is also a member of the Artist Advisory Group to the Museum of Contemporary Art, Sydney.

213 Eun Hyung Kim (South Korea)

Eun Hyung Kim presents his *Brain Meteorites* series, a crossover genre between drawing and sculpture. Folded lines on crumpled surfaces provide for interesting storylines, narrating a twisted version of mundane life. Kim’s large-scale wall drawings, sculptural drawings, fabric works and animations show doodling as an extended form of journaling. He has exhibited his work internationally in Paris, Helsinki, Cologne, Chicago, New York, Tokyo and Seoul. He has had several solo exhibitions at Gaia Gallery, Seoul and Gallery 400, Chicago.

214 Eamon Ore-Giron (USA)

For Open Studios, Eamon Ore-Giron presents a video work entitled *Bite Work* that portrays culture as a form of violence, and in turn violence as a form of art, dance and music. Ore-Giron’s influences range from the graphic elements of punk flyers to the folk traditions of Latin America; he is interested in re-contextualizing folk traditions and contemporary art. His artwork, music and performances have been shown at the Museum of Contemporary Art, Los Angeles; Deitch Projects, New York; UCLA Hammer Museum, Los Angeles; Museo Tamayo Arte Contemporáneo, Mexico City; Los Angeles County Museum of Art, Los Angeles; and Yerba Buena Center For The Arts, San Francisco.

215 Leif Elggren (Sweden)

Leif Elggren is a writer, visual artist, book publisher, stage performer and composer. His practice investigates dreams, subtle absurdities and social hierarchies turned upside-down. *Angel Modulations* by Emanuel Swedenborg is an audio CD that will be released for the first time at Open Studios. For this CD, Elggren used his voice as a carrier wave for the voice of the old Swedish clairvoyant theologist Emanuel Swedenborg. Recent projects by Elggren include *HAUNTINGS – Ghost Box Media*, Kunstverein Medienturm, Graz; *SLEEP DISORDERS*, Centre d’art Ville de Dudelange, Luxembourg; and *Silent Screams And Deafening Whispers* a performance evening curated by Erik Bünger in Berlin.

216 Sam Mitchell (New Zealand)

Borrowing the visual style of kids’ comics and cartoons, as well as from the underworld of tattoos, Sam Mitchell’s provocative paintings often have playful or dark subject matter. With a knack for pitching uncanny combinations and elements together, Mitchell’s works are delicately and deftly painted but have a seething undercurrent that takes you by surprise. Mitchell has exhibited widely throughout New Zealand, and is represented by Melanie Roger Gallery, Auckland.



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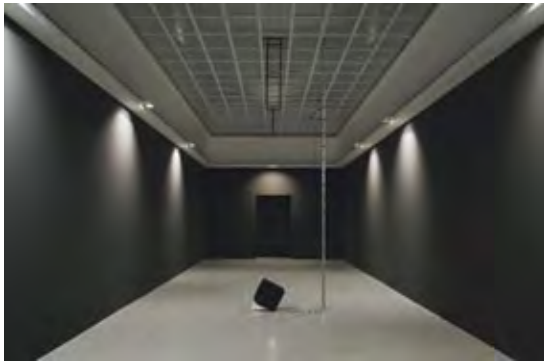
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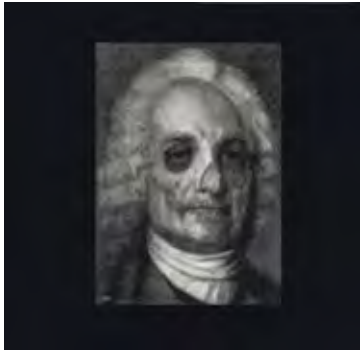
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201 Eunice Adorno, Sunday Sports stroll in New Dorp, Staten Island, 2011, Digital print, 24 x 40 in. • 202 Stefanos Tsivopoulos, Amnesia

land, 2010, Super 16mm, 23 min., Installation view, Manifesta 8

203 Yu-Cheng Chou, Rainbow Paint, 2011, 192 pails Rainbow Paint (pure white), 12 boxes, Fluorescent lamps, 33 1/2 x 33 1/2 x 10 1/5 in. each • 204 Mai Yamashita + Naoto Kobayashi, Infinity, 2006, HD

video, 4:38 min. • 205 Claire Fontaine, Requiem for Jean Charles de Menezes: Notes on the state of Exception/ Notes sur l'état d'exception, 2005, Posters,

Dimensions variable, Installation view, 12th Istanbul Biennale • 206 Amy Cheung, Chance Machine, 2011, 15 light boxes, Interactive sculpture, Yue Minjun's drawing (jackpot)

207 Mette Winckelmann, Girls wanna be her, boys wanna be her, 2010, Fabric collage, 65 x 51 in.

208 Jacqueline Doyen, Untitled, 2009, Aluminum ladder and steel construction, 228 x 48 x 24 in. • 210 Dirk Lange, Sisters of Saint Radio, 2010, Pencil and color pencil on hand dyed Chinese Paper on

paper, 34 1/2 x 23 1/2 in. • 211 Jean-Michel Ross, Press pass maquette for the Free Pass project, 2011 • 212 Jamil Yamani, Made in America, 2011, Car, acrylic, fabric, 2 single channel videos, stereo

audio, 12' x 16' • 213 Eun Hyung Kim, Selected works from the series The Brain Meteorites, 2011, Photo by Joonhyun Whang • 214 Eamon Ore-Giron, Bite Work, 2011, Still from single channel video

215 Leif Elggren, Angel Modulations by Emanuel Swedenborg, 2011, CD • 216 Sam Mitchell, Flora, 2011, Watercolor on digital print, 23 3/8 x 16 1/2 in.

217 Kelly Lycan (Canada)

Kelly Lycan opens her studio for conversations about color while meditating on white. She will show repurposed work from the past and new work waiting to be repurposed. Lycan's practice investigates how objects are placed and displayed in the world and the cycle of value through which they move. Her tendency is to reinterpret and reassemble a variety of high and low objects and strategies, blurring the distinction between content and style, production and mass consumption, originals and copies. Her work was exhibited most recently in a solo show at Or Gallery, Vancouver and she is a member of service-oriented artist collective Instant Coffee.

218 Ursula Mayer (Austria)

In Ursula Mayer's *Le Déjeuner en Fourrure*, *The Lunch in Fur*, shown at Open Studios, viewers witness an imagined encounter of artist Meret Oppenheim, photographer Dora Maar and dancer Josephine Baker in a modernist living room that seems haunted by memories of the avant-garde. Mayer's recent film *Gonda* responds to the play *Ideal*, by controversial Russian-American writer Ayn Rand, through a critical reading of aspects of revolutionary modernism and how this continues to impact our society today. Recent solo exhibitions include Kunstverein, Hamburg; ICA, London; Whitechapel Gallery, London; Frame, Frieze Art Fair, London; Lentos Art Museum of Modern Art, Linz; and Centraal Museum, Utrecht.

219 David Jablonowski (The Netherlands)

David Jablonowski presents a new installation that appropriates systems of display to analogize the digital in its historical tradition and content. He will also use readymade acoustics from a media display of the Ford Rouge Factory Tour Visitor Center, bringing in both the historical background and the entertainment value of the Ford Production Plant in the 'customization' era of artistic production. Most recently his work has been included in group shows at the Kunsthalle Basel and the Stedelijk Museum Amsterdam. Solo shows of his work have been held at the Stedelijk Museum Bureau Amsterdam, Bloomberg SPACE, London and Luetttgenmeijer, Berlin.

220 Øystein Aasan (Norway)

Øystein Aasan shows handmade books and models of upcoming exhibitions. His practice uses architecture, books, collage, sculpture and painting to address memory, the function of images and the place of the viewer. Exhibitions of his work have been held at the Astrup Fearnley Museum of Modern Art, Lautom and the Stenersen Museum, all in Oslo as well as Sørlandets Art Museum, Kristiansand; PSM, Berlin; Momentum Biennale, Moss; and Migros Museum, Zürich.

221 Takahiro Iwasaki (Japan)

Takahiro Iwasaki creates a unique world by combining a painstaking creative process with familiar materials. Close examination reveals miniature natural and urban landscapes, including towers created with threads pulled from fraying towels and socks, utility poles created with the lead from mechanical pencils and mountain ranges made by carving erasers. Recent solo shows include Nichtlokalität, Nassauischer Kunstverein-Wiesbaden and Phenotypic Remodeling, ARATANIURANO, Tokyo. Group shows include *Our Magic Hour*, Yokohama Triennale 2011; *LUSTWARANDE* '11, Tilburg; *Constellations*, Cornerhouse, Manchester; and *The Spectacle of the Everyday*, 10th Lyon Biennale.

222 Peter J. Amdam (Norway)

Peter J. Amdam is a cultural critic, writer and curator based in Oslo. He has written extensively on contemporary art and theory and is an occasional collaborator with artist Matias Faldbakken. He presents images from his recently curated show, *A Science of Friendship* (with Gardar Eide Einarsson, Matias Faldbakken and Sebastian Helling) for Open Studios, as well as a selection of his writing on art and theory.



301 Keren Benbenisty (Israel)

Conflict, as a theme, pervades much of Keren Benbenisty's artistic practice. Suggesting contradiction, paradox and ambiguity, her work invests the conceptual with what appears to be its antithesis – romanticism. For Open Studios, she displays drawings and photo-collages. Benbenisty graduated from the École Nationale Supérieur des Beaux-Arts de Paris, 2004. She attended California Institute of the Arts, 2003 and Skowhegan School of Art, 2009.

302 Travis Somerville (USA)

Travis Somerville employs painting, sculpture and installation in his practice, which is politically and socially motivated. He works organically in the sense that he usually starts with a central image and lets the piece evolve from there by using found items and

ephemera. For Open Studios, he exhibits two large-scale paintings, one of a deconstructed vintage boy scout tent and the other of vintage money bags sewn together. Somerville's work has been included in numerous museum exhibitions throughout the United States and internationally and has garnered critical praise in publications including Art in America, Artforum.com and San Francisco Magazine.

303 Astrit Ismaili (Kosovo)

Astrit Ismaili's practice is inspired by the urban landscape and sequences of urban life – human sadness, dreams and hyper-reality. For Ismaili, art is subject and object at the same time. The images of the body that Ismaili experiments with suggest a diffuse intimacy, while tending to dissuade a voyeuristic approach. At Open Studios, he shows his recent works in performance, poetry and photography that focus on themes of motherhood, individual transformation, sexuality and violence. Recent solo shows include *Artist of Tomorrow*, Kosova Art Gallery, Prishtina; *New Tear*, Asma Sanat Gallery, Istanbul; and *Face the Reflection*, KC Grad, Belgrade.

303 Marina Markovic (Serbia)

Though Marina Markovic's work has moved from body art to studio practice, the works she presents at Open Studios express her continued fascination with consumption and the subject/object relationship in consumer society. They also reflect her documentary and archival practices first developed in earlier, more intimate, body-oriented work. She has exhibited widely in solo and group exhibitions throughout Serbia, the United States, United Kingdom, Japan and Mexico. Markovic co-founded and regularly collaborates with Third Belgrade Independent Artist's Association.

304 Petros Chrisostomou (United Kingdom)

Petros Chrisostomou's photography captures small-scale, ordinary, ephemeral objects in self-constructed architectural models, which he dramatically arranges, often employing theatrical lighting and staging. He has had solo exhibitions in Paris and Athens with Galerie Xippas. Group exhibitions include *Fresh Faced And Wild Eyed*, The Photographers Gallery, London; *In Present Tense- Young Greek Artists*, National Museum of Contemporary Art, EMST, Athens; *Third International Art Biennial*, Beijing; and *Premiums*, Royal Academy of Arts, London.

305 Michael Forbes (United Kingdom)

Michael Forbes' practice includes painting, photography and sculptural installations. His work explores European and African history, and the Black Diaspora within a contemporary visual discourse. He shows his series *Memory of Saints*, which features two artists, two ballet dancers and Harlem as a stage, in a restaging of iconic images within a contemporary urban environment, using the passing public as extras. Forbes has curated the exhibitions *Because I Can* and *The Inconsistency of Everything*. He graduated with a degree in photography from Nottingham Trent University.

306 Kakyoungh Lee (South Korea)

Kakyoungh Lee presents her new moving image project *Dance, Dance, Dance*, based on a Haruki Murakami novel. Lee's moving images are focused on the repetitive nature of personal daily life. The monotonous daily ritual is deconstructed and reconstructed in a fresh configuration in which nothing is the same and all things are in continuous flux. Lee has exhibited widely in Korea and the United States including the Drawing Center, the Lower East Side Print Shop, the Queens Museum, the Museum of Modern Art, all in New York; and the Seoul Arts Center.



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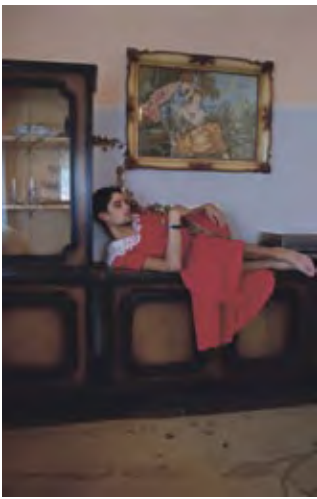
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217 Kelly Lycan, SAVE Carpet Bench, 2008, Wall to wall carpet, 22 x 52 x 14 in. • 218 Ursula Mayer, Gonda, 2011, Film still, Commissioned by Flamin, Film London, 16 mm • 219 David Jablonowski, Multiple (Hypertext Sushi Voucher), 2011, Gestetner stencil machine, offset printing plates • 220 Øystein Aasan, Honky Tonk, 2010, Wood and Japanese ink, Installation, Dimensions variable, Installation view, Kunstverein Arnsberg • 221 Takahiro Iwasaki, Reflection Model, 2001, Japanese cypress and wire, 36 x 24 x 45 in. • 222 Peter J. Amdam, Untitled, 2011, Mixed media, Dimensions variable

301 Keren Benbenisty, One revolution per minute, 2011, Kinetic installation, Dimensions variable • 302 Travis Somerville, 1963, 2009, Mixed media installation with found objects and Video, 117 x 116 x 214 in. • 303 Astrit Ismaili, New Tear, I'm Your TV, 2010, Photograph, 6 x 10 in. • 303 Marina Markovic, Chewing and Spitting, 2011, Video, 8:11 min. • 304 Petros Chrisostomou, Kebab House, 2008, Diasac mounted lambda print, 59 x 47 in. • 305 Michael Forbes, Memory of Saints, 2011, Photograph and light box, 10 x 15 in. • 306 Kakyoungh Lee, Dance, Dance, Dance, 2011, HD video, partial set 184 of 340 Drypoint prints, B/W, sound, 3 min.