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 Hải 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; Dokyn Kim (KDK), South Korea; Maartje Korstanje, Netherlands; Cheon Pyo Lee, United States; Richard Ibghy 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.
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.
Elaine Byrne

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 Hellgoor, which examines corruption through medieval accounts of hell, and Dante’s Inferno, Pure Codology and Raczky’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.

Naomi Campbell

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.

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.

Nicole Franchy

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 Associate 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.

Maximillano 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.

Mark Hilton

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
Liutauras Psibilskis

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.

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.

Lourdes Correa-Carlo

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.

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

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.
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.

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.

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.

Andrés 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.
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.

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.

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.

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.
ISCP Spring Open Studios 2016

Canada Artist

Richard Ibghy and Marilou Lemmens

Space is always the starting point for Ibghy and Lemmens’ work. 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.

Austria Artist

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, immersive world. Immerse me! Recent exhibitions include Blackbridge Offspace, Beijing; ar/ge kunst, Bolzano; and Galeria Metropolitana, Santiago.

Second Floor

Denmark Artist

Ragnhild May

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.

Sweden Artist

Carl Boutard

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.

Germany Artist

Franziska Jyrch

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 Vincenza Sala, Paris.

2 FL
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.

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.
Maartje Korstanje

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.

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 films/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.

Anushka Rajendran

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.

Maki Toshima

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.
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 high rise 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.

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.

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, Tatuu Nishi’s Hotel Manta of 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 Viento Motors: How to Prepare 2.0 currently on view at El Museo de Los Sauces, in collaboration with ISCP.

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.

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.

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 Ahmet & Tita Salina and Wayne Liu about global mobility including immigrants, migrant 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.

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ISCP thanks the following Open Studios sponsors:

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Design by Other Means
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.

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Arrive to Open Studios in style with a ride from Lyft. New users enter promo code: ISCP2016 to receive up to $20 off on their first ride!