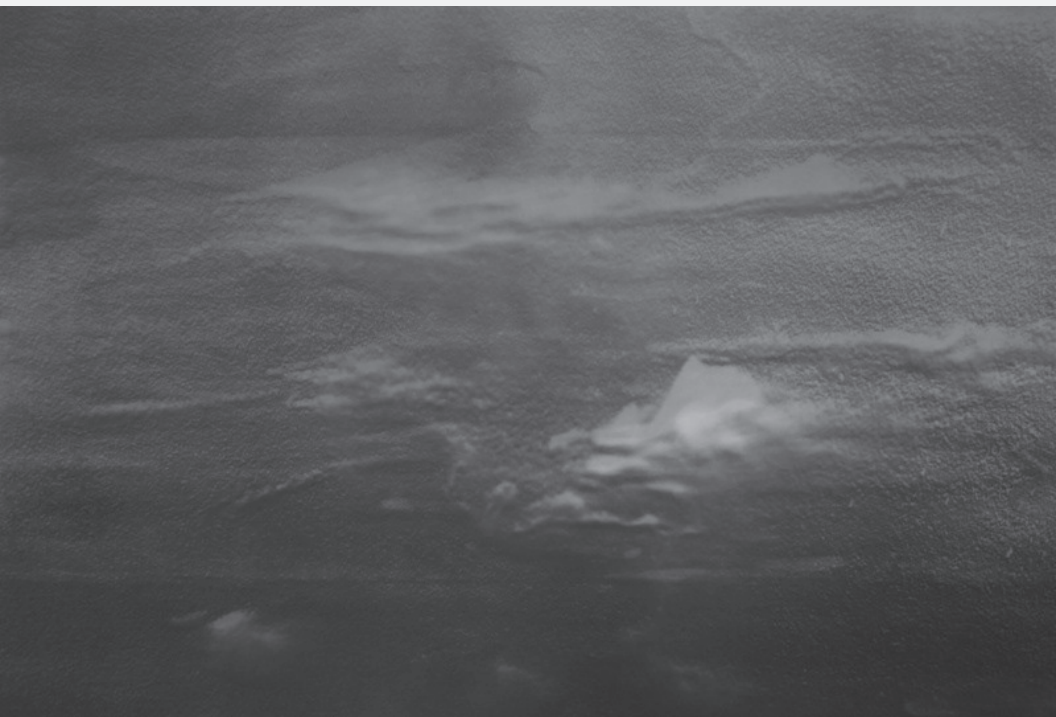


[ON SILENCE]



Curated by Janna Dyk

June 14 – 25, 2012

NYCAMS Gallery

44 W 28 St., Fl. 7

New York, NY 10001

[ON SILENCE]

Curated by Janna Dyk

June 14-25, 2012: Opening reception June 14, 6-8pm.

NYCAMS, 44 W 28 St., Fl. 7, New York, NY 10001

The Chelsea Music Festival is pleased to present *[ON SILENCE]*, a group exhibition of New York-based artists whose work addresses the concept of silence in visual art, using the peculiar juxtaposition of two distinctly diverse texts on silence: *Silence*, by premier Japanese novelist Shusako Endo, and the compilation of lectures by the late American composer and theorist John Cage of the same title. Via such modes as erasure, negative space, covering, absence, pause, and the like, the works, which include analog and digital photography, painting, drawing, video, sculpture, and mixed media, and many of which were realized specifically for this exhibition, address the psychological, spiritual, and spatial implications of silence. In remaining true to the festival's mission statement, artists include a crucial combination of both "seasoned professionals, and exciting newcomers on the New York scene."

While these two texts represent seemingly incongruous, at times arguably dichotomous, perspectives on silence (that of the spiritual and psychological, alongside that of the material or chance-based) the works in *[ON SILENCE]* address three elements which are prevalent in both texts: the noisy and sonorous aspect of silence, the subtleties of the visceral and the natural in noting the presence of silence within a space, and the aspect of containment, and implicitly, potent longing, present in silence.

As Cage notes in the section in *Silence* entitled "THE FUTURE OF MUSIC: A CREDO," "there is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make silence, we cannot." The works in this exhibition lie in the spectrum between this "try as we may" and the resolve to rest in the subtleties within the "something to see" through the various means of:

subtle folds in a
paper,
to “organize,”
“improvise,”^a
a transmission
observed of
movement, recorded
by graphite,⁶ the traces
of salt water to
photo-negative,^c the granularity: a
degrading analogue
photograph
subjected
to the digital, a “surrender

to the

weight
of the ocean.^d
the grueling wait for
the fly

to embody its name,^b

^a Thomas Martin

⁶ Morgan O'Hara

^c Shimpei Takeda

^d Karine Laval

^b Kristen Studioso

jittering lines -
pen and
lapice, a response to
“visceral emotion,” “prolonged searching,”⁵
gathering changes,
brief interactions of
“light and surface”
via photographic lens,⁴ time’s passage -
a remnant image of
iceland, a “residual landscape through
light.”³

we’ll process endo
via code;²
“examine the nature
of textuality”
through matzah.^g

shreds
of bread
to converge
a fault,^e
edible concrete registers
fear.^f
a domestic scene, absent of
figural presence^z
the wide span of “blank” canvas in tossed
flowers^w

an “exploration of
heavenly bodies and earthly
ones,”^x

a meditative glance, held up by
a
grid.^y

⁵ Ned Shalanski

⁴ David Brown

³ Elizabeth Tubergen

² Joshua Clayton

^g Karen L. Schiff

^e Dean Ebben

^f Joshua Cave

^z J Carpenter

^w Jenna Bauer

^x Lia Chavez

^y Jung ah Kim

“beware of
that which is breathtakingly beautiful, for at any moment
the telephone may ring or the airplane
come down in a vacant lot. A piece of string
or a sunset, possessing neither,
each acts and the continuity happens...” *

“Just as before, the cicada kept on singing their song, dry and hoarse. There was not a breath of wind. Just as before, a fly kept buzzing around the priest’s face. In the world outside there was no change.” ^

The work will be exhibited at NYCAMS (New York Center for Art & Media Studies) at 44 W 28 Street, Floor 7, New York, NY, from June 13 to 26, 2012. Gallery hours are from 10am to 4pm, Monday through Friday, or by appointment. An opening reception will take place on Thursday, June 14, 2012, from 6-8pm.

This exhibition is in conjunction with an evening of performances, which includes five newly created music-based compositions, at the Rubin Museum of Art, on June 18, 2012, at 7:30pm

Contact: Janna Dyk, jydk@chelseamusicfestival.org

* John Cage, “Lecture on Nothing,” in Silence.

^ Shusako Endo, Silence, page 119.

JENNA BAUER

Bio: Jenna Bauer's work employs a wide variety of practice from painting, printmaking, photo documentation and drawing with an ultimate goal of creating a sense of calm and quiet - all the while utilizing simple and accessible exercises in artistic muscle. She maintains a studio in Hell's Kitchen, New York.

Work Description: Paint and canvas do not attempt to create an illusion. Materials manifest gesture, momentum, relationships of shape, composition, and color.

Website: <http://jennabauer.com/#>



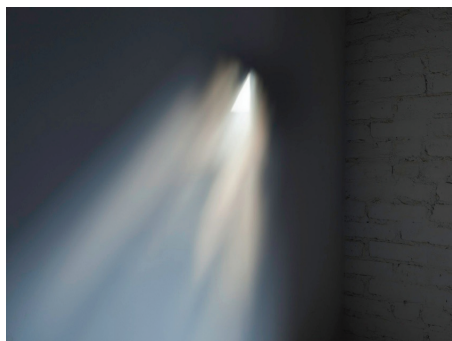
"from Throwing Flowers"
2012
oil on canvas
\$2400 (for pair)

DAVID BROWN

Bio: David Brown was born in Port Jefferson, New York. He attended Rice University in Houston, Texas for his undergraduate and received a BA in Visual Arts and Biology. He is currently finishing his MFA in Photography, Video, and Related Media at the School of Visual Arts in New York City. He is also the founder and editor-in-chief of *The Artist Catalogue*, a quarterly publication featuring work by select emerging artists.

Work Description: This collection of works represents a departure from the traditional still life by replacing objects with compositions of light and heightening the dynamic qualities of the commonplace surface. Geometric form is maintained throughout the series via the use of architectural space, providing a sense of order and balance in opposition to the more unbridled subject matter. By recording these brief interactions between light and surface, I call attention to the everyday ephemeral moment that goes unnoticed.

Website: http://www.davidbrownfineart.com/David_Brown_Fine_Art/Space_Observe_Light_5.html



"Light Triangle"
2011
color photograph
24x30"
\$500



"Light Landscape"
2011
color photograph
24x30"
\$500

J CARPENTER

Bio: J Carpenter graduated from Rutgers University with a BA in visual arts in 2002. She completed residencies at Gaia Studio, SWAP (Supporting Women Artists Project), and with the Lower Manhattan Cultural Council as a Swing Space Resident. She exhibited a solo show at Taller Boricua Gallery and exhibited in group shows at Gallery Number One in Dublin, Ireland; the DUMBO Arts Festival; Central Booking Gallery; Brooklyn Artist's Gym; Robert Blackburn 20/20 Gallery; and others. She received a New Jersey Council on the Arts Fellowship in 2009. She will complete a DrawNOW! project with The Drawing Center in June, 2012.

Work Description: By omitting figures and pointers to identifiable geographic location, *I would rest* invites speculation as to the people and events residing within a familiar domestic space, engaging viewers by asking, "What happened here?" The printmaking technique slightly warps the piece's perspective, lending it a transitory, shifting quality that catalyzes the viewer's imaginative process and alchemizes the image into narrative.

Website: <http://cargocollective.com/jcarpenter>



"I would rest"
2012
collograph
11 x 14"
\$145

JOSHUA CAVE

Bio: At eleven years old, Joshua Cave had his first emotional breakdown in his parents bedroom in Holden MA. At nineteen he experienced a second while studying art in Italy. Now twenty six, and four years into an attempted New York art career, he is anticipating a third. He lives and works in Bronx, New York, and is within two years of an uncontrollable weep, God willing.

Work Description: The weight of fear, unbroken by the love of another, is crippling silence. It is an Internal angst that I cannot replicate in my work. Instead, I am trying to create the quiet tension that exists before you lose faith that anyone is listening. The calm of silence preceding the desperation of fear.

Website: <http://joshuacave.com/>



"Fear"
2012
Cement, glass, and oil paint.
4.5"x7"x3.5"
\$500

"From Here to There"
2012
Graphite, oil and
chalk pastel.
40" x 32"
\$700



LIA CHAVEZ

Bio: Lia Chavez is an internationally exhibited visual and performance artist who lives and works in New York City. Her work has exhibited at the 52nd and 53rd Venice Biennale; The Armory Show, New York; the 10th Istanbul Biennial; the Frieze Art Fair, London; Savannah College of Art and Design (SCAD), Atlanta; and Affirmation Arts, New York.

Belonging to a young generation of photographers working in the studio naturally, without the use of digital manipulation, Chavez instead manipulates the physics of the camera to create “performed images” that investigate how light embodies relationships and delineates change. She draws upon a wide variety of influences ranging from Futurism and Baroque painting to Hubble Space Telescope deep field imagery, contemporary dance, and cosmology.

Following a fellowship in gender theory and visual cultures at Oxford University, she attended Goldsmiths College in London as an ORSAS Scholar and a Harvey Fellow, earning her Master’s degree in Photography and a Master of Philosophy in Visual Art. Chavez has given lectures as a visiting artist at numerous institutions including University of London, SCAD Atlanta, and Oxford University.

Work Description: Whether pondering mysteries of the night sky or working in my blackened studio or darkroom, I am interested in the interplay between light and dark and how together they conspire to author an experience.

Exploring links between the formation of heavenly bodies and earthly ones, I research - through movement in space - an “aurorean body” which, like many undulating forms in the heavens, cannot be precisely measured, categorized, or diagrammed. I work across a wide range of experimental photographic techniques and alternative processes, at times fusing analog with digital and old photographic techniques with new ones. There is one key exception, however: I do not use digital manipulation to achieve my results.

Website: <http://www.liachavez.com/>



“Ova”

Negative Date 2011, Print Date 2011.
Pigmented Ink Print. Signed on verso & accompanied by a signed, editioned and titled certificate of authenticity from the artist.

10 x 15.5”

Edition of 10, 2 APs.

Framed in a white maple frame.

Other editions: 40 x 62.3” Edition of 5, 1 AP.

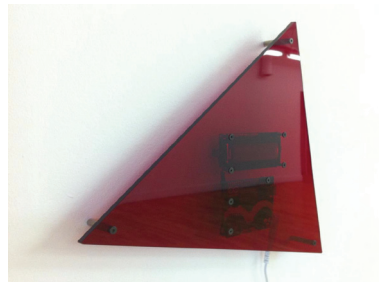
\$1,100

JOSHUA CLAYTON

Bio: Joshua Clayton is a New York-based artist and mystic. His work draws upon new media, semiotics, and landscape in a practice that is process-oriented and research-driven. Originally from Detroit, Michigan, Clayton studied art and design before setting out for the islands of Japan. He spent three years there as a student, teacher, and gatherer of images. Since returning to the US, Clayton completed a master’s degree in interactive media at New York University where he is presently an adjunct professor. His studio practice explores sound and performance environments, properties of architectural space, open-source physical computing, and themes of perception and the sublime.

Work Description: Interface for Translated Text is a form of display for remixed poetics. Taking cues from the Ouvroir de Littérature Potentielle (Oulipo), the project uses traditional and computational methods of text processing to create new linguistic arrangements. These text fragments scroll across a 32 character LCD screen—mounted to laser-cut acrylic glass—as potential literature for the viewer. The act of translation is performed in the decontextualization of original texts and their presentation through another window. This iteration uses Shusaku Endo’s novel, *Silence* as source material.

Website: <http://www.joshuaclayton.net/>



“Interface for Translated Text: Silence,”
2012

Laser-cut Plexiglas, LCD screen,
microcontroller
12 x 10”

Pricing available on request

DEAN EBBEN

Bio: Dean Ebben was born in St. Louis Missouri. His family relocated to Minneapolis, Minnesota when he was four months old. Ebben's family lived six weeks at the Hopkins House Hotel where he took to sleeping in the hotel dresser drawer. Ebben lived in the frozen upper midwest until he graduated from The Perpich Center for Arts Education in 1993. He is a working artist in New York City where he has lived for the last fourteen years.

Ebben is currently preparing for an exhibition at Johnson & Johnson World Headquarters in New Brunswick, New Jersey and an exhibition at SUNY Cortland, Cortland, NY Bound by Silence curated by Heather Powell. He works in many different mediums from papermaking and book making to video installation, sculpture, and performance.

He earned his BFA from the Massachusetts College of Art and Design in Boston, Massachusetts, where he studied sculpture and paper making, and earned his MFA with distinction from Pratt Institute in Brooklyn, New York, where he studied video and installation.

Work Description: Faults run through the crust of the earth changing the landscape and the lives of those who inhabit it. Faults also run through our bodies and through our memories. They may stay dormant for a period of time, but when they awaken there is nothing that can stop the destruction. The surface of the table in the video becomes a topographical terrain. The table turns into a valley, spine, and a fissure. There is a futile attempt to push the fault back together with frantically rubbing fingers. There is an attempt to fill the fault with bread, an ancient and nutritious staple. The crumb creates mountains, a spinal column, to only be pulverized, and break apart again. The fault is licked. The tongue appears to be an alien appendage until it recedes into the foreground. Sometimes licking a wound is the only thing to do. Finally the fault is cleansed with water, gently compressing a wet cloth against its long crenulated opening.

In the beginning and the end of the video you see a body rolling back and forth in an empty room. Rolling it out! The roller is releasing energy, and experiencing the space physically and mentally. The roller feels the hard surface of the floor and the restrictions of a space. Rolling is the dance of the afflicted.

Website: <http://www.deanebben.com>



"Fault"

7:51 minutes

2010

Price upon request.

JUNG AH KIM

Bio: Born and raised in Seoul, Korea, Jung ah Kim is a mixed media artist currently based in Brooklyn, New York. She completed her Bachelor of Fine Arts degree in painting at the Seoul National University in Korea. She has moved to New York in 2008 and studied mixed media at Art Student League of New York where she received multiple grants, including the Lloyd Sherwood Grant, in 2010. Jung ah's work has been shown nationally and internationally, throughout Korea, Japan, and United States.

Work Description: The project, Photograph, is a personal challenge to understand what have happened in my life. Through scratching and painting on my developed pictures taken in the past, I attempt to measure how far I have come away from the passed moments. These photographs are what I consider the past. This will be an ongoing project until I go through all of them.

Website: <http://tomatonr.blog.me/>



"Kyoto and Naoshima," from the series Photograph
pen, scratched on photography

15" x 20"

2012

\$400

KARINE LAVAL

Bio: Born in Paris in 1971, Karine is a French artist living in New York and working primarily with photography and video. Educated at the University of La Sorbonne and the University of ASSAS in Paris, where she majored in communications and journalism, she completed her education with photography and design courses at Cooper Union, SVA and the New School of New York. Particularly noteworthy among her solo shows are: French Cultural Center, Oslo and Nattgalleriet (The Night Gallery), Sorlandet Art Museum, Kristiansand ((Norway) and several solo exhibitions at the Bonni Benrubi gallery in New York City and the M+B Gallery in Los Angeles (USA). Her work has been featured in such publications as *The New York Times Magazine*, *Newsweek*, *The Sunday Telegraph*, *Le Figaro Magazine*, *The New Yorker* and many others. She was selected by Photo District News (PDN) among the 30 emerging photographers to watch in 2005 and is the recipient of a Peter S. Reed Foundation's Grant. Laval's photographs have been the subject of numerous solo and group exhibitions throughout the United States and Europe. This year Laval was selected by the Humble Art Foundation as one of thirty-one women to be showcased in the biennale exhibition *31 Women in Art Photography 2012*.

Work Description: I like to use photography to challenge the familiar perception we have of the world, and I often see my pictures as a bridge between the world we live in and a more surreal and dreamlike dimension. My images are like metaphoric voyages or reveries through time, place, memory and perception.

My work often addresses the notion of space and the relationship we entertain with our environment, especially with the natural landscape and the element of water. This piece is drawn from my own relationship to water and the meditative state I experience from surfing when I surrender to the weight of the ocean. Time feels suspended, space boundless and infinite, my body weightless and my mind silenced. I see the work bearing an affiliation with German Romanticism and the transcendental relationship between the individual and Nature.

However, this piece also explores the physicality of the photograph and my interest in exploring and going beyond the limitations and boundaries of the medium and its connection to depicting reality. Through a series of processes (from the initial analog capture of the image onto film to digital manipulations and enlargement), I am trying to address a paradox by inverting the "revelation" process inherent to photography through a succession of "erasures". The apparent seams of the panels taped together and composing the final image heighten the effect, fracturing the landscape - and the image - even further.

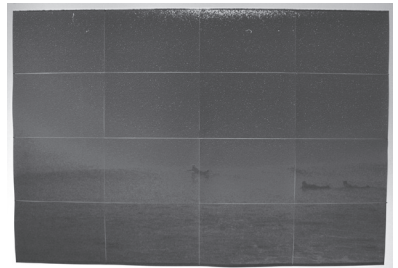
The impermanence of the photograph thus becomes a metaphor for the impermanence of the natural world and the human soul.

Website: <http://www.karinelaval.com/>



"The Wanderers (die Ruhe vor dem Sturm)"

Gelatin silver print (2002-2012)
13x8.75" (image), 14x11" (paper)
Price upon request



"The Wanderers (die Ruhe vor dem Sturm)"

16 panel digital pigment prints, stitched
together with archival artist tape
76x52"

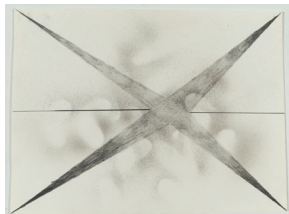
Price upon request

THOMAS MARTIN

Bio: Thomas Martin is an artist living and working in Queens, NY. In 2003 he received a BFA with a focus in Painting and Sculpture from Ringling College of Art in Sarasota, FL. During his time at Ringling he attended the Yale/Norfolk Summer School of Art and Music in 2002. In 2006, he received an MFA in Studio Art from Montclair State University in Montclair, NJ. In 2009 he participated in a residency at the Millay Colony for the Arts in Austerlitz, NY. Thomas Martin has participated in numerous group exhibitions at galleries around the country, including PPOV, Tompkins Projects, and Soho20.



"N 06," 2012
Pencil and Copic Markers on Paper
16 x 20"
\$1200



"Q 175," 2012
Pencil and Acrylic on Paper
8 x 10"
\$500

Work Description: For me, drawing is a way to integrate my whole person, the unconscious, the felt and the rational, the desire to organize and the impulse to improvise. It functions as an intermediary moment between the idea and the reality, between the emotion and the response*. In this sense, drawing is a membrane through which outside (what is other) flows in and inside (what is personal) flows out. My drawings, therefore, embody fluctuating and contradictory states of understanding, feeling, and/or being.

Website: <http://www.thomas-martin.org/>

MORGAN O'HARA

Bio: Visual artist Morgan O'Hara met John Cage as a twenty year old art student and his thinking and writings and music have been a strong influence for a half century. O'Hara was born in Los Angeles, grew up in Japan, has lived and worked internationally as an artist since 1975. Participates frequently in performance art festivals worldwide doing performative drawing. Creates large site specific wall drawings. Teaches master classes in drawing and the psychology of creativity in the US, Europe and Asia. Many international residencies. Recipient of grants from the Pollock Krasner, Gottleib Foundations. Her work is in the permanent collections of many institutions. Her permanent site specific wall drawings can be found in the Macau Art Museum, China; The Canadian Academy Kobe, Japan, and the Vrije Universiteit OZW Building, Amsterdam. Lived in Europe for 25 years, returning to New York in 2010. Fluent English, French, Italian.

Work Description: The *LIVE TRANSMISSION* drawings are a record, performed in real time, of the vital movement of living beings. They transcend both figuration and abstraction. I draw methodically with multiple razor-sharp pencils and both hands, as time-based performance, executing a direct neural transmission from one human action into another. I condense movement into accumulations of graphite line, which combine the controlled refinement of classical drawing with the unbound sensuality of spontaneous gesture. Time-space coordinates for each drawing are described with precision in the titles. The most immediate sign of life is movement. *LIVE TRANSMISSIONS* render visible normally invisible or fleeting movement patterns through seismograph-like drawing done in real time. The pursuit of vitality carefully observed through human activity is drawn simultaneously with both hands and transmitted to paper. Following closely the intensity of each segment of an activity, the direction of a line as well as the quality of its intensity is transmitted. If a person makes a gentle movement, a delicate line is drawn. If the action followed is forceful or violent, a correspondingly vigorous line is made. This is done simultaneously and as much as possible without "thinking". This is not automatic drawing, but its opposite, requiring great concentration and focus.



"LIVE TRANSMISSION: movement of hands of President Barack Obama, while giving his State of the Union speech, first half / seen on TV in New York / January 24, 2012"
14 x 17 inches
2012
\$3,000

(continued on next page)

Begun in 1989, this temporal-spatial-gestural archive of human activity bridging the twentieth and twenty-first centuries now numbers approximately 3,000 drawings. On occasion other signs of life are also drawn: movement of leaves on a tree, light reflections on water, of animals on a farm, movement of the incoming tide, whatever presents itself in a given moment. A selected list of LIVE TRANSMISSION subjects follows: cooks, pastry chefs, noodle factory workers, secretaries, butchers, shoemakers, mattress makers, dancers; musicians: soloists, ensembles, bands, orchestras, conductors; poets, artists, performers, lecturers, incense makers, politicians, architects, doctors, psychiatrists, artisans, children, athletes, farmers and martial artists.

Website: <http://www.morganohara.com/>

KAREN L. SCHIFF

Bio: Karen Schiff (b. New Haven, CT) attended art school during her first two years of high school, then undertook literary studies at Brown University and the University of Pennsylvania (Ph.D., Comparative Literature and Literary Theory). Her work as an English professor, and her research on the visual composition of novels, informed her decision to return to art school (M.F.A., School of the Museum of Fine Arts, Boston, 2006). Since then, she has had solo exhibitions in New York, Boston, Rhode Island (Lincoln) and Marfa (TX). Residencies include Yaddo (Saratoga Springs, NY,

2012), Anderson Ranch (Snowmass Village, CO, 2011), the Edward F. Albee Foundation (Montauk, NY, 2007), and the Vermont Studio Center (Johnson, VT, 2004), for which she received an Artist's Fellowship. This month in New York, she is in group exhibitions at Danese Gallery and dm contemporary; her project based on the medieval book of hours, *Les Belles Heures de Jean de France, duc de Berry* was shown at Danese in 2010. Individual artworks have been exhibited across the U.S. and in Europe, including at museums such as the Katonah Art Museum, the University of Richmond Art Museum, and the Museo de Arte Contemporáneo Esteban Vicente in Segovia, Spain. Her artwork is held in public and private collections in the U.S. and in Europe, and her published writings on art are available at <www.karen-schiff.com>. She lives in New York City.

Work Description: How can we have a direct encounter with sensory reality, when our tendency to think in language so easily interferes with such experiences? Many of my projects examine the nature of textuality: though language can detract from immediate experience, it can also point toward it. I look closely at under-acknowledged details of texts, to inquire into how their manifest qualities appear to us and perhaps affect our consciousness in subtle ways. Writing an artist's statement is a paradoxical project, because words inevitably narrow into a specific perspective, and I wish for my work to open up ambiguities of perception, oceans of sensation that function beyond words.

In my ongoing series of matzah rubbings, I strive for marks that evoke both an indecipherable text and an other-worldly landscape. A conceptual space and an abstract place merge in this image: the remote landscape of the desert is where the story of the Exodus took place. This legendary text is inseparable from the matzah of the Passover seder, because the food helps to tell the story. Through eating such symbolic foods, one ideally feels transported to that earlier place and time. The artistic technique of rubbing creates a similar sense of direct contact.

Website: <http://www.karen-schiff.com/>



"Untitled (Matzah Text/ure)"
graphite, colored pencil, and
litho crayon
2011
7.75 x 7.75"
\$1500, framed



"Untitled (Matzah Text/ure)"
graphite and litho crayon
2011
7.75 x 7.75"
\$1500, framed

NED SHALANSKI

Bio: Since 2010, Ned Shalanski has created abstract compositions exploring visceral emotion through a diverse materials palette. In 2011, he began executing similarly-targeted, site-specific performances. That summer, he completed an art residency in Beijing, during which he worked on a video project, *Caochangdi Message*, which explores the concept of individual perception with regards to culture and space. Shalanski holds a Bachelor of Science in Landscape Architecture from Cornell University. He currently works as a landscape designer for the New York City Parks Department, and resides in Brooklyn.

Work Description: *Untitled (12.03.10)* is part of a late 2010 series of drawings expressing prolonged searching. The artwork's otherwise subdued color scheme is punctuated by small clusters of yellow and orange. Dense tangles of gray and black line of varying media overlap and offset one another, establishing a breathing chaotic balance. The presence of a green, rectilinear outline is shadowy and curious. Overall, a delicate tension that is at once heavy and light-hearted is achieved.



"Untitled (12.03.10)"

2010

Marker, pen, pencil, colored pencil,
and highlighter on paper

12 x 9"

\$325.00

KRISTEN STUDIO SO

Bio: After spending her childhood in South Dakota, Kristen Studioso received two BAs from Bethel University in St. Paul, Minnesota, one in Studio Art, and the second in Philosophy. She went on to study experimental film at Universität der Künste (UDK) in Berlin, and has just completed her MFA from Hunter College (New York). Since 2006, she has shown in a variety of spaces, including Video Screening Night at Envoy Enterprises (New York, NY), Con Artist (New York, NY), UDK (Berlin, Germany), and North American Graduate Art Survey (NAGAS) at the Katherine E. Nash Gallery, Minneapolis, MN.

Work Description: "Fly," an hour long video installation both caters to and demands of its audience. While the video plays repeatedly on a small wall-hung screen, an informative note next to the screen reads "The end of 'Fly' will be visible once every hour of viewing."



"Fly," Video Installation

2012

Price upon request.

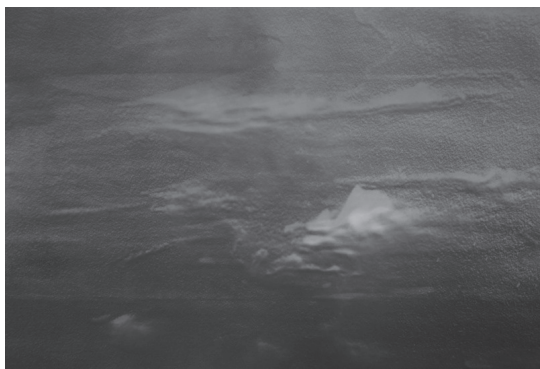
Website: <http://www.kristenstudioso.com/>

SHIMPEI TAKEDA

Bio: Born in Fukushima, Japan, Shimpei Takeda has lived and worked in New York since 2002. He uses photo-sensitive materials and a current emphasis on cameraless photographic techniques to capture otherwise unseen interactions of materials and light.

As the Fukushima Daiichi nuclear disaster occurred close to where his family resides, within 40 miles, Takeda has been working on an on-going project, "Trace - cameraless records of radioactive contamination". Radiation in the contaminated soil exposes photographic materials as direct and physical documentation of the disaster.

1982年、福島県須賀川市生まれ。写真／映像作家。2002年よりニューヨーク拠点に活動。2004年、60人の作曲家による"60x60"プロジェクトの映像づくりを始め、多くの現代音楽家や音響アーティストと映像のコラボレーションを中心に活動しはじめる。近年はカメラを使わずに印画紙やフィルムを直接露光するフォトグラム技法を使った写真作品を主に制作／発表。現在、福島第一原発事故による汚染土壌をつかって、放射線の痕跡を写真感光材に焼き付けた"痕"シリーズを制作中。



"Salt Terrain #26"
Unique gelatin silver photogram
27x37"
2012
\$1500

Work Description: Salt Terrain is a series of cameraless photographic works. They are created by placing salt and water on photo-sensitive paper. The barely visible textures of this interaction creates topographic shadows which are exposed by a spark of an electronic flash.

Website: www.shimpeitakeda.com

ELIZABETH TUBERGEN

Bio: Elizabeth Tubergen is a project-based artist living and working in Queens, New York. Her work takes the form of sculptures, videos and photographs, and often transposes everyday objects or architectural elements through shifts in scale or material. Her work has been shown at various international locations including John Hansard Gallery in Southampton, IPA Gallery in Reykjavik, and Monster Truck Gallery in Dublin. Tubergen's recent solo shows in the U.S. include *Threshold* at Illuminated Metropolis Gallery in New York City, *Supermoon* at Tyler School of Art in Philadelphia, and *Sister City* at AVA in Chattanooga, TN. Tubergen is the recipient of a Jacob K. Javits Fellowship, as well as fellowships from the Mustard Seed Foundation, the J. William Fulbright Foundation, the American-Scandinavian Foundation, the MacDowell Colony, and Ox-bow school of art. She is presently completing her MFA at Hunter College in New York City.



"Exposure (December - February 2009), November 2009 - Present"
Photograph installation.
Pricing available on request.

Work Description: Each day, a piece of black and white photo paper is placed under the same medium format black and white photo negative. The paper and the negative are left outside for 24 hours, where the light creates a contact print on the paper. *Exposure* is a calendar that traces a repeated, residual landscape through light. The horizon is re-created by a line of photos in the gallery, and the day-to-day changes in light can be seen in the various tones present in each print.

Website: <http://elizabethtubergen.blogspot.com/>

On view in the NYCAMS Performance Space: *Chromatic Presence*

Work Description:

"Chromatic Presence" is a responsive lighting installation for grand piano. Invoked by the performance of a pianist, we seek to augment musical phrases with a lyrical play of light and color.

Artists:

Margaret Schedel, sound artist; Joshua Clayton, visual artist; Jeanette Yew, lighting artist

Bios:

Joshua Clayton is a New York-based artist and mystic. His work draws upon new media, semiotics, and landscape in a practice that is process-oriented and research-driven. Originally from Detroit, Michigan, Clayton studied art and design before setting out for the islands of Japan. He spent three years there as a student, teacher, and gatherer of images. Since returning to the US, Clayton completed a master's degree in interactive media at New York University, where he is presently an adjunct professor. His studio practice explores sound and performance environments, properties of architectural space, open-source physical computing, and themes of perception and the sublime.

An Assistant Professor of Music at Stony Brook University, **Margaret Anne Schedel** is a composer and cellist specializing in the creation and performance of ferociously interactive media. She is working towards a certificate in Deep Listening with Pauline Oliveros and serves as the musical director for Kinesthetech Sense. She sits on the boards of the 60x60 Dance, BEAM Foundation, EMFInstitute, ICMA, NWEAMO, and Organised Sound.

Jeanette Oi-Suk Yew is a theater designer in lighting & video and a puppetry artist currently residing in New York. She has extensive experience with new works and adaptations in a collaborative setting. As a designer she aims to create a visual environment that is organically integrated into the landscape and language of the production.

Her designs have been seen in New York, Los Angeles, Seattle, Portland OR, Minneapolis, and Madison WI. Some recent productions include *Oph3lia* with Aya Ogawa at HERE Arts Center (NY), *Grapes of Wrath* with Nick Mangano at Stony Brook University (NY), *Frankenstein: A Mortal Toy* with Janie Geiser and Susan Simpson at HERE Arts Center and The Velaslavassay Panorama Theatre (LA), *The Saint Plays* by Erik Ehn with Alison Heimstead at Open Eye Figure Theatre (Minneapolis), *The Blue Puppies Cycle* with Cagey Productions at The Chocolate Factory (NY), Theatre of the Body (dance) with Kinesthetech Sense (various cities), and the 2006 *Experimental Text Festival* with Sally Oswald & Jennifer Tsuei at Ontological-Hysteric Theater Incubator (NY).

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NYCAMS



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