

**OPEN STUDIOS
NOVEMBER 9 – 11, 2012**

Opening Reception

Friday, November 9th, 7 – 9pm

Hours

Saturday – Sunday, November 10 – 11th, 1 – 7pm

Friday, November 9th

7pm Clark House Initiative, Bombay presents

YAY-ZEQ: Two Burmese Artists Meet Again

Imagine Death:

A performance by Anastasia Ax

Saturday, November 10th

5pm *Drawings on the Forest Floor:*

Htein Lin and Sitt Nyein Aye in conversation

Sunday, November 11th

3pm *Living Monument:*

A performance by Htein Lin
and Chaw Ei Thein

iscp international studio &
curatorial program

1040 Metropolitan Avenue
Brooklyn, NY 11211
T: 718 387 2900
www.iscp-nyc.org

The International Studio & Curatorial Program (ISCP) Fall Open Studios is a three-day exhibition of international contemporary art. The 36 artists, art collectives and curators from 24 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 36 “studio visits,” to experience art in its place of origin and to share conversations with artists and curators from all over the world.

iscp international studio & curatorial program

Participating artists and curators

A Kassen (Denmark), Ambie Abaño (Philippines), Michael Arcega (United States), Benjamin Armstrong (Australia), Lauri Astala (Finland), Anastasia Ax (Sweden), Tonje Bøe Birkeland (Sweden), Nanna Debois Buhl (Denmark), Wan-Jen Chen (Taiwan), Quynh Dong (Switzerland), Erlend Hammer (Norway), Camille Henrot (France), Ann Cathrin November Høibo (Norway), Astra Howard (Australia), Moussa Kone (Austria), Constanza Levine (Chile), Maria Loboda (Luxembourg), Mads Lynnerup (United States), Kaeko Mizukoshi (Japan), Nuria Montiel (Mexico), Francisco Montoya Cázarez (Germany), Kellie O'Dempsey (Australia), Claudia Passeri (Luxembourg), Marie Perrault (Canada), Mario Pfeifer (Germany), Nicolas Provost (Belgium), Andrés Ramírez Gaviria (Dominican Republic), Maaike Schoorel (The Netherlands), Mono Schwarz-Kogelnik (United States), Karen Elaine Spencer (Canada), Dita Stepanova (Czech Republic), Slobodan Stosic (Serbia), Jennifer Tee (The Netherlands), Wojtek Ulrich (Poland), Chang-Jung Wu (Taiwan), Velimir Zernovski (Macedonia)

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Design by Ben Freeman (ben@ben-freeman.com)
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Clark House Initiative, Bombay at ISCP Open Studios

ISCP's 2012 institution-in-residence is Clark House Initiative, Bombay. This annual residency was initiated by ISCP in 2011 to support cultural exchange by bringing an international perspective into a local context. Clark House Initiative is a curatorial practice about a place, which, in sharing a junction with two museums and a cinema, mirrors the fiction of what these spaces could be. Sumesh Sharma and Zasha Colah established Clark House Initiative in 2010 as a curatorial collaborative concerned with ideas of freedom.

Yay-Zeq
Two Burmese Artists Meet Again
November 9th – 21st
Hours: 12 – 6pm, Wednesday – Saturday

Alongside Open Studios, Clark House Initiative brings a program to New York that illuminates the philosophical and cultural strategies that have served to withstand or conjure tectonic social and political shifts of upheaval or change. In Burmese thought, yay-zeq, a water-drop, signifies a present or future encounter caused by an act of merit performed by two people in the past. *Yay-Zeq: Two Burmese Artists Meet Again* tells the story of how artist Sitt Nyein Aye taught law student Htein Lin to draw on the forest floor in an enclosed refugee camp in Manipur in 1988 after fleeing Burma during the 8888 Uprising. It also tells the story of the friendship between Htein Lin and the comedian Zarganar in Rangoon that began at their university in the mid-1980s and has survived each other's multiple imprisonments and exiles.

While at university they reinvigorated the ancient comedy and dance tradition – anyeint – in two directions. For

Zarganar (whose name means tweezers), it took the form of stand-up comedy routines. Htein Lin and his performance partner Chaw Ei Thein used its recognizable structure of a princess and a comedian to create small acts in the streets of Rangoon.

Clark House Initiative presents rarely seen selections from Sitt Nyein Aye's archive, including drawings of his journey from Burma to India and the camps and refugee communities in which he lived, as well as his own writing and autobiography alongside publications he edited and produced by means of makeshift printing machines. Also exhibited for the first time is a video documenting the artist Htein Lin's second performance in 1997, at an exhibition opening in Yangon, kept secret since its creation and only returned to the artist this year. The exhibition is a culmination of conversations, collected archives, commissions and translations that began when curator Zasha Colah first met Htein Lin in his studio in 2008.

Drawings on the Forest Floor
Htein Lin and Sitt Nyein Aye in conversation
Saturday, November 10th, 5pm

This conversation serves as the first public meeting of Burmese artists Htein Lin and Sitt Nyein Aye since they fled to the border hills following the repression of the democratic protest against the military regime in Burma that began on August 8, 1988, now known as the 8888 Uprising. Together they share their views on art and philosophy, duty and “the artist's way,” reconnecting with their discussions from 24 years ago, including Sitt Nyein Aye's imparting of an art education through drawings on the forest floor.

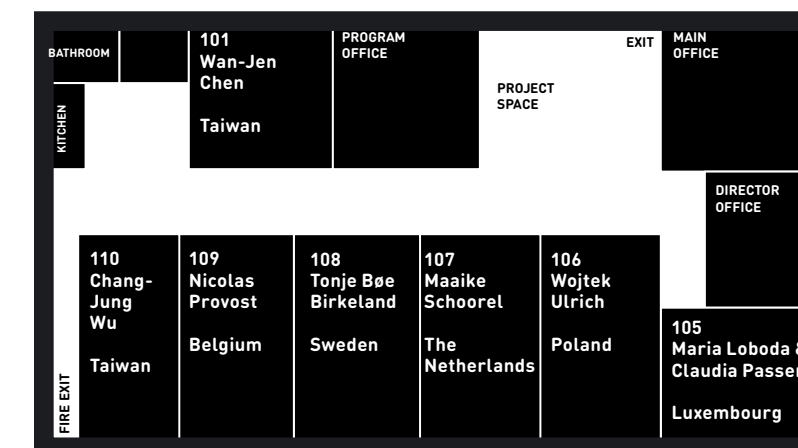
Living Monument
A performance by Htein Lin and Chaw Ei Thein
Sunday, November 11th, 3pm

Living Monument is a collaborative performance between Htein Lin and Chaw Ei Thein developed in response to recent political transitions in Burma and the artists' current positions as persons in exile. The artists will don traditional Burmese dance costumes and perform various narratives providing commentary on the historical and current political situation in Burma. The performance will remember and recognize times under the previous military dictatorship and doubtfully consider the potential of the new democratically elected Burmese government.

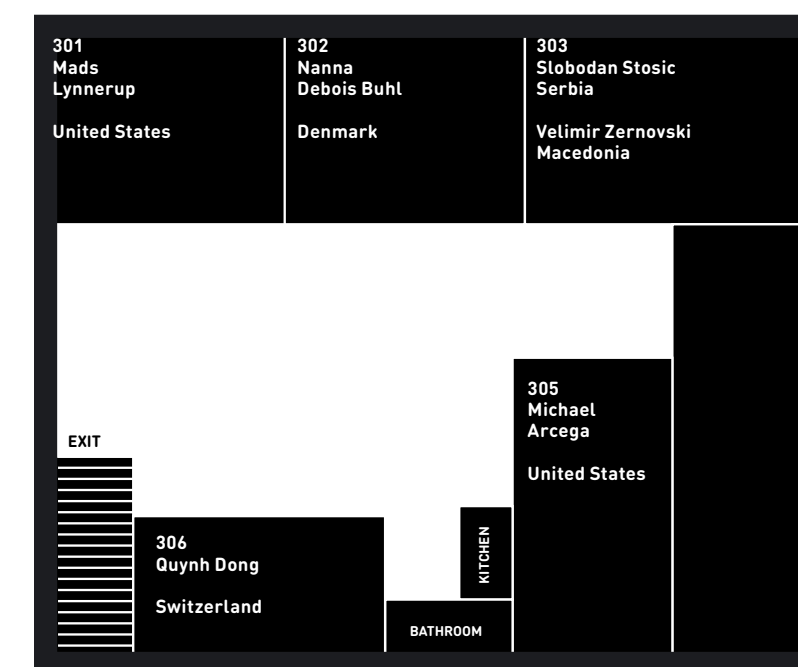
Translations: Ko Moe and Vicky Bowman. Collaborators: Amrita Gupta-Singh Mohile Parikh Center Bombay, Home Office Yangon, JJ School of Art Bombay, Asian Cultural Council New York, Kari Conte and ISCP, New York. The exhibition will travel to the Kochi-Muziris Biennale with the support of Foundation for Arts Initiatives New York and Stapati Architects Kochi.



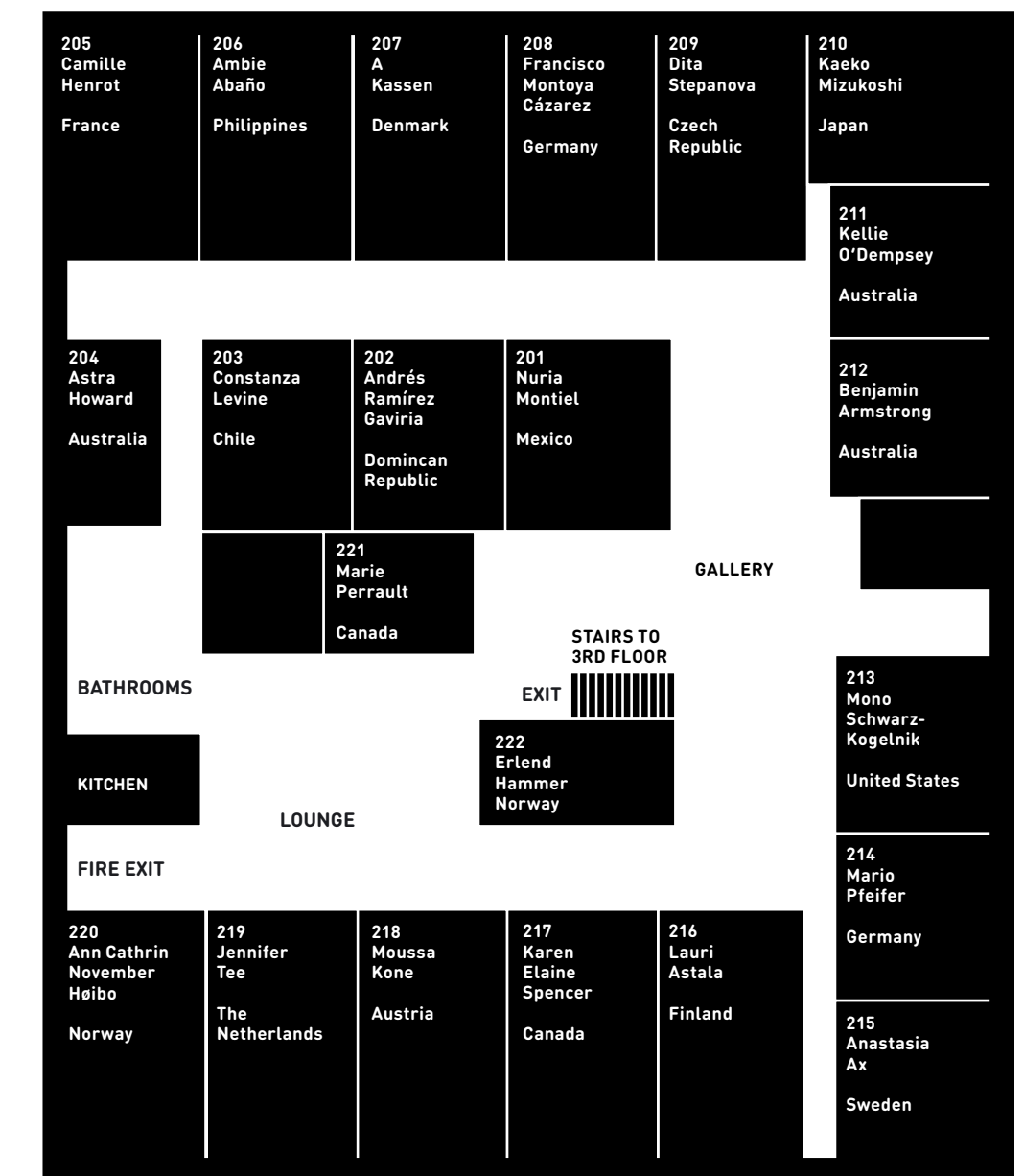
1st floor



3rd floor



2nd floor



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101 Wan-Jen Chen (Taiwan)

Wan-Jen Chen makes animated videos that blur the line between reality and artifice. His images touch directly on the discrepancy between authenticity and depiction. The intentionally ordinary scenes are pieced together to reinterpret lost memories and forgotten experiences. His works have been shown at YES, TAIWAN, 2012 Taiwan Biennial, National Taiwan Museum of Fine Arts; CAFAM•FUTURE, CAFA Art Museum, Beijing, 2012; the 7th Busan International Video Festival, Busan, 2010; and the solo exhibition *To Hell with Your Future*, IT PARK, Taipei, 2011.

105 Claudia Passeri (Luxembourg)

Claudia Passeri creates site-specific interventions and contextual pieces that explore human perception in relation to place, taking on a range of social, political

and environmental meanings depending on the site and context. Passeri's research has a neo-romantic aspect that reveals the mechanisms that activate the human creative processes, thereby transforming how we view the world. She recently completed the site-specific project *Red Sunset, Emerald Flash...* for the Peekskill Project, Hudson Valley Center for Contemporary Art (HVCCA), New York. Passeri lives and works in Luxembourg and Perugia, Italy.

105 Maria Loboda (Luxembourg)

Maria Loboda's work deals with the relationship between time and history. Each work does not belong to a particular time but rather transcends classification as past, present or future. Loboda completed her studies at the Staatliche Hochschule für Bildende Künste-Städelschule, in 2008, and her work has been shown at DOCUMENTA (13), Kassel, 2012; Palais de Tokyo, Paris, 2012; ICA, London, 2012; and the Athens Biennale, 2009. Her solo shows include Bielefelder Kunstverein, Bielefeld, 2010; Galerie schleicher/lange, Paris/Berlin, 2011; Maisterravalbuena, Madrid, 2011; and Mini/Goethe Curatorial Residencies, Ludlow 38, New York, 2012.

106 Wojtek Ulrich (Poland)

Wojtek Ulrich experiments with conceptual film and video installations in which objects refer to context rather than aesthetics. Aesthetics serve only as a step toward the creation of a new discourse as a way of developing autonomous concepts that reach beyond art. What occurs is a shift in perception of context through the analysis of cultural, political and economic relationships, modifying our expectations and opinions of art. Ulrich received his MFA from the Wrocław Academy of Fine Arts. He lives and works in New York.

107 Maaïke Schoorel (The Netherlands)

Maaïke Schoorel's atmospheric figurative paintings give up their secrets slowly. These apparently abstract canvases contain elusive images that emerge. Intent on slowing down looking and intensifying the process of

perception, they also address the ephemeral nature of memory and the difficulty of fixing a person's image in the mind. Recent shows include *British art show 7*, Hayward, London, 2011 and *Diary*, Marc Foxx, Los Angeles, 2011. Solo shows in 2012 include the Frans Hals Museum, Haarlem and Maureen Paley, London.

108 Tonje Bøe Birkeland (Sweden)

Tonje Bøe Birkeland's work shows how the experience of a landscape shapes a character. Her photographs follow the adventures of Tuva Tengel, a fictional traveler on her way to Mongolia in 1927. These "fictional" photographs create a tension between the past and present, a human and a character, changing the way we perceive our own reality. Birkeland received her MFA from the Bergen Academy of Art and Design in 2012 and was the recipient of the Hasselblad Foundation's 2012 Victor Fellowship. She lives and works in Bergen.

109 Nicolas Provost (Belgium)

Nicolas Provost sculpts with image and sound, reflecting on the grammar of film language and the relation between the human condition and our collective film memory. He has exhibited worldwide and earned awards and screenings at prestigious film festivals including Sundance, Venice and Berlinale. His feature, *The Invader*, recently premiered in Venice and received international critical success. He shows his recent videos *Tokyo Giants* and *Moving Stories*. Recent solo exhibitions include the Seattle Art Museum; Argos, Brussels; and Muziekgebouw aan 't IJ, Amsterdam.

110 Chang-Jung Wu (Taiwan)

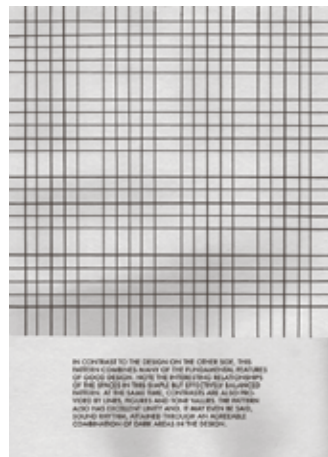
Chang-Jung Wu's *The KaleidoscoPig Farm* is part of a documentary series that records how, in the aftermath of the economic crisis, the artist's family turned to raising pigs to solve their financial difficulties. Her works often deal with her personal narrative, created by virtue of records of her life, daily imagination and memory in symbols. In 2012, Wu was the winner of the 58th International Short Film Festival Oberhausen, Germany.



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101 Wan-Jen Chen, *You Are My Only Exception*, 2011, Single-channel video, 2 min. 40 sec. • 105 Claudia Passeri, *Red Sunset, Emerald Flash...*, 2012, Installation, Peekskill, NY
105 Maria Loboda, *Design and Composition in Patterns*, 2012, Poster, Polyart synthetic paper, Published for Libelle 17—a Rosascape edition, Paris • 106 Wojtek Ulrich, *The Dog*, 2011, Single-channel video, 9 min. 14 sec. • 107 Maaïke Schoorel, Installation View, Maureen Paley, London, 2012 • 108 Tonje Bøe Birkeland, *Gobi, 1931 from Tuva Tengel (1901–1985): Letters from Mongolia*, 2012, LightJet print, 49 x 75 in. • 109 Nicolas Provost, *Moving Stories*, 2011, Video projection with sound, 7 min. • 110 Chang-Jung Wu, *Documentary VIII—Night Night Flower*, 2011, Video Installation, 3 min. 10 sec., Taipei Fine Arts Museum

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202 Andrés Ramírez Gaviria (Dominican Republic)

Andrés Ramírez Gaviria's work emphasizes moments of discord and dialogue between the constantly changing perspective of historical references and an experiential notion of the contemporary. For Open Studios, Gaviria exhibits images from the project *Sources*, as well as models and sketches for other ongoing projects. His work has been exhibited in BA—CA Kunstforum, Vienna; Kunsthaus Graz; Kunsthaus Dresden; Caribbean Biennial, Santo Domingo; and Transmediale, Berlin. Gaviria lives and works in Vienna.

203 Constanza Levine (Chile)

Constanza Levine's work is an abstract investigation of color. Her compositions are charged by spontaneity and mood with the goal of bringing color to life. The distribution of color in her paintings and sculptures reflects ideas about the human condition. Levine studied Art at Finis Terrae University, Santiago. Her most recent solo exhibition took place in Zapallar, Chile.

204 Astra Howard (Australia)

Astra Howard presents a series of ten *Action research/performance projects* undertaken over the last five months on the streets of New York. These public interventions build upon previous *experimental participatory investigations of the city* made in Delhi, Beijing, Hanoi, Paris, Coventry, New York and various locations across Australia. Using performative research techniques, urban and social theories are tested within the experiences and spaces they describe, evaluate and critique. Howard is based in Sydney.

201 Nuria Montiel (Mexico)

Nuria Montiel's work is a quest to create new mechanisms of communication and self-organization. She uses printing in public spaces as a means of exchange and collective expression. Building a portable printing press during her residency at ISCP, she works in the streets of New York printing words with the collaboration of pedestrians as a way to understand the diversity of communities. In 2012, Montiel participated in the NY Art Book Fair at MoMA PS1 and the Art in Odd Places Festival. Her work has been shown at Museo Universitario de Arte Contemporáneo and Galería Kurimanzutto, both in Mexico City.



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205 Camille Henrot (France)

Camille Henrot's work blurs the traditionally hierarchical categories of art production. Her latest works deal with the fascination of "the other." For Open Studios, she displays new drawings and collages from the *Tropics of Love* series, inspired by the ceremony of Crossing the Line, an initiation that commemorates a sailor's first crossing of the equator. Henrot has exhibited her work at the Centre Pompidou, the Musée d'Art Moderne de la Ville, Palais de Tokyo and Jeu de Paume, all Paris; Sungkok Art Museum, Seoul; Palais des Beaux-Arts, Brussels; and the Centre for Contemporary Images, Geneva. She lives and works in Paris.

206 Ambie Abaña (Philippines)

Ambie Abaña creates portraits by exploring alternative printing methods, including a variety of textiles and found paper, and combining printing with painting. She presents installations of faces and figures in soft sculpture, woodcut on textile and three-dimensional woodcuts. She is an active member of the Philippine Association of Printmakers and has had solo exhibitions at the Cultural Center of the Philippines and Alliance Française de Manille. Abaña lives and works in Manila.

207 A Kassen (Denmark)

Artist group A Kassen develops collaborative work that takes the form of performative installation, architectural intervention, photography and sculpture. For Open Studios, A Kassen presents *The Color of Things*, in which various everyday objects are pulverized and mixed with a binding agent to create paint. Recent exhibitions include Reykjavik Arts Festival; Kling & Bang Gallery, Reykjavik; *Facetime*, On Stellar Rays, New York City; and *La Vie Mode d'Emploi*, Meessen De Clercq, Brussels. A Kassen is based in Copenhagen.

201 Nuria Montiel, *Printing project in conjunction with Art in Odd Places*, 2012, Mobile printing press • 202 Andrés Ramírez Gaviria, *Sources*, 2009–2012, Gelatin silver prints, stroboscopic lamps, DMX controller, sound performance, Dimensions variable • 203 Constanza Levine, *Continent*, 2012, Acrylic on canvas, 72 x 48 in. • 204 Astra Howard, *Action research/performance project*, 2012, Public intervention, Dimensions variable • 205 Camille Henrot, *Coupé/decalé*, 2010, 35mm film, 5 min. 20 sec. • 206 Ambie Abaña, *Adan at Eba*, 2012, Installation of woodcut prints on jute sacks, Dimensions variable • 207 A Kassen, *The Color of Things*, 2012, Photo and paint, Dimensions variable

208 Francisco Montoya Cázarez (Germany)

Through a series of objects and performance documentations, Francisco Montoya Cázarez explores different possibilities of the depiction of violent events, transforming them into regenerative processes. His work has been shown at the Kunstverein Wolsburg and in the Remise of the Kunstverein Braunschweig. Cázarez lives and works in New York and Berlin.

209 Dita Stepanova (Czech Republic)

Dita Stepanova's work is a diary with hidden stories behind it. Reflections on a vision of the future that draw hazy lines between fiction and reality, each piece creates an open space for another possible story. However, the overall concept and chosen topics reflect the present day: fashion, icons, emblems, magazines, obsessions and missed communications.

210 Kaeko Mizukoshi (Japan)

Kaeko Mizukoshi creates a space that reconsiders post-war Japan with newly produced photographic works from her project *Images in the Process of Being Documented*. By collapsing pre-existing historical imagery and imprinted forms into an altered perceptive space, the project forms an ongoing documentary. Her recent exhibitions include the Museum of Contemporary Art, Shanghai and the Metropolitan Museum of Photography, Tokyo. Mizukoshi is based in New York and Tokyo.

211 Kellie O'Dempsey (Australia)

Kellie O'Dempsey describes her work as performance drawing. Incorporating dynamic gestural line and traditional materials with digital projection, she explores notions of expanded drawing and liminal space. Her practice invites the audience to engage with the visceral process of making, enabling inclusivity via performance and play. O'Dempsey's residencies and performances include M on The Bund, Shanghai; MONA FOMA, Hobart, Australia; and *Art After Dark*, the 18th Biennale of Sydney.

212 Benjamin Armstrong (Australia)

Benjamin Armstrong seeks to find a balance between opposing forces through the tactile and handmade processes of sculpture, drawing and printmaking. He presents a selection of recent drawings and a group of prints he initiated in New York and realized in Australia in 2009. Armstrong recently participated in *ROUNDTABLE: The 9th Gwangju Biennale* and *Becoming: Worlds in Flux*, C24, New York.

213 Mono Schwarz-Kogelnik (United States)

Mono Schwarz-Kogelnik explores issues of perception and phenomenology within visual art, investigating these issues through a variety of media. He presents works on paper from his *X90 Project*, as well as several new related photographic pieces. Schwarz-Kogelnik studied philosophy and architecture and holds an MFA from CalArts. He currently lives and works in New York and has work on view at the Belvedere Museum in Vienna.

214 Mario Pfeifer (Germany)

Mario Pfeifer presents publication projects currently in production, as well as a lecture documentation on his recent work. Pfeifer graduated from Städelschule, Frankfurt am Main in 2008 and was a Fulbright Fellow at CalArts in 2008–09. Sternberg Press published his first monograph in 2011. The Museum für Moderne Kunst, Frankfurt am Main, is currently showing his latest installation, *A FORMAL FILM IN NINE EPISODES, PROLOGUE & EPILOGUE*.

215 Anastasia Ax (Sweden)

Anastasia Ax's work revolves around physical performances that explore different types of violence. On November 9th at 7pm, she presents a performance involving drawing paper, sound, ink and water. In the days that follow, the studio is open for visitors to watch while Ax re-uses the remains of the installation to create new objects. Ax's recent exhibitions include *Explosion*, Joan Miró Foundation, Barcelona; *Pan Theon*, Moderna Museet, Stockholm; and *Step into the Current*, AM Art Space, Shanghai. Ax lives and works in Stockholm. *Please arrive early to secure a place for the November 9th performance.*

216 Lauri Astala (Finland)

Lauri Astala's work places the spectator on a stage, making him/her an active protagonist and dealing with spatial experience and social encounter on the threshold between virtual and real space. He presents an interactive video installation and documentation of previous installations. Astala holds an MFA from the School of the Art Institute of Chicago. His solo exhibitions include the Helsinki Art Museum; KUMU Art Museum, Estonia; Institut finlandais, Paris; and Gallery Heino, Helsinki. He lives and works in Finland and France.

217 Karen Elaine Spencer (Canada)

Karen Elaine Spencer exhibits research from *hey! mike*, a project that looks at police violence, homelessness and poverty through media generated by Mayor Michael R. Bloomberg and the New York Times. *hey! mike* uses social media, the mailbox and the street as means of dissemination. Spencer holds an MFA from the Université du Québec à Montréal. She was recently awarded the Powerhouse Prize. Spencer lives and works in Montréal.

218 Moussa Kone (Austria)

Moussa Kone shows a series of ink drawings on paper and recent artist books. Hard contrasts usually dominate his finely detailed work, which is painstakingly executed using systematically applied rows of panned black-and-white cross-hatching. Kone's objects or installations

stem from this formal drawing vocabulary. His recent exhibitions include Charim Gallery, Vienna; CUC Berlin; Georg Kargl Fine Arts, Vienna; Kunstraum, Innsbruck; and Art Hong Kong. Kone lives and works in Vienna.

219 Jennifer Tee (The Netherlands)

Jennifer Tee is interested in evoking spiritual realms with active material experimentation. In her latest work, she combines knitted rugs, or *floorpieces*, with sculptural objects and choreography. For *Open Studios*, Tee presents a new floorpiece and works in progress. Her exhibitions include the 2004 São Paulo Biennale and the 2006 Gwangju Biennial. Recent solo exhibitions include *Eastside Projects*, Birmingham, UK, and the Stedelijk Museum, Amsterdam.

220 Ann Cathrin November Høibo (Norway)

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

221 Marie Perrault (Canada)

Curator Marie Perrault presents photos and videos of recent kinetic installations by Pascal Dufaux, as well as documentation of interactive works by Jean Dubois. Both are multimedia artists from Montréal who exhibit regularly in digital art events in Canada and around the world. Perrault is interested in the way their work explores the role of the individual in digital culture. Perrault lives and works in Montréal.

222 Erlend Hammer (Norway)

Erlend Hammer is a curator who works with the same group of artists in many iterations. For the exhibition *Curated by Erlend Hammer*, at the Hordaland Art Centre in Bergen, Norway, he left the exhibition space empty and spent the production budget on a campaign banner for the Socialist Left Party. For *Open Studios*, he presents a new sculptural work by artist Matthew Antezzo. His exhibitions include *Bunnies it Must Be Bunnies*, Lautom Contemporary, Oslo and *Oh How Time Flies*, Bergen Kunsthall. Hammer is based in Moss.



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208 Francisco Montoya Cázarez, *Bait Block Games*, 2012, High-definition video, 9 min. 40 sec. • 209 Dita Stepanova, *Landscape*, 2012, Oil on canvas, 102 x 110 in. • 210 Kaeko Mizukoshi, *Images in the Process of Being Documented*, 2012, C-print • 211 Kellie O'Dempsey, *Act One*, 2012, Mixed media and digital projection • 212 Benjamin Armstrong, *Conjurer*, 2012, Wood and steel, 77 x 37 x 44 in. • 213 Mono Schwarz-Kogelnik, *Sector Analysis Failure*, 2012, C-print, 42 x 32 in. • 214 Mario Pfeifer, *Printed Matter, Research Material, Design Patterns*, 2012 • 215 Anastasia Ax, *Pan Theon*, 2012, Performance with paper, water, ink and sound equipment, Moderna Museet, Stockholm

216 Lauri Astala, *On Disappearance*, 2012, Computer-based video installation, film mixed with real-time camera and sound, 6 min. 6 sec. • 217 Karen Elaine Spencer, *Homeless*, 2012, Ink on paper, 3 x 9 in. • 218 Moussa Kone, *Hail*, 2012, Ink on paper, 12 x 10 in. • 219 Jennifer Tee, *Star Crossed, Beyond Imagination*, 2012, Stedelijk Museum, Amsterdam • 220 Ann Cathrin November Høibo, *Untitled [documentation is everything #07]*, 2011, Mirror, rubber sandals, leather shoes, Courtesy of the artist and STANDARD [OSLO] • 221 Marie Perrault presents *Jean Dubois and Chloé Lebevre, By Means of a Sigh*, 2010, Interactive video installation, International Biennale of Media Arts, Melbourne • 222 Erlend Hammer presents *Matthew Antezzo, Chairchair*, 2012, concrete, Installation view, ISCP 2012, Courtesy of the artist

3

301 Mads Lynnerup (United States)

Working in installation and video, Mads Lynnerup presents a public art proposal and a new print series. Lynnerup has shown his work at SFMOMA; The Mori Art Museum, Tokyo; MoMA PSi, New York; Zacheta National Gallery of Art, Warsaw, Poland; Los Angeles County Museum of Art; and Kunsthalle Fridericianum, Kassel, Germany. He recently received his MFA from Columbia University. Lynnerup lives and works in Brooklyn.



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302 Nanna Debois Buhl (Denmark)

Nanna Debois Buhl's conceptual works are continuous investigations of how signs are created and how meaning changes over time and between contexts. For the slide installation *Night Map*, Buhl has transferred the Parisian route of two lovers from Michèle Bernstein's 1961 novel *La Nuit* (modeled on the classic novel *Les Liaisons dangereuses*) to East Williamsburg, creating a new setting for the story. Recent exhibitions include Lunds Konsthall, Lund, Sweden; El Museo del Barrio, New York; Art in General, New York; The Studio Museum in Harlem, New York; and Bureau, New York. Debois Buhl is based in New York.

303 Slobodan Stosic (Serbia)

Slobodan Stosic works in the spaces between form and presence. His work is an exercise in locating the radical absence of form and proving that nothing exists. For Open Studios, he shows several new pieces that build on this radical absence. Stosic graduated from the Academy of Fine Arts, Novi Sad. He has exhibited in Belgrade, Pecs and Verona. Stosic lives and works in Novi Sad.

303 Velimir Zernovski (Macedonia)

Through drawings, videos, installations, object installations in public spaces, writing and publishing artist books, Velimir Zernovski explores notions of identity, urbanity and popular culture, as well as sexuality and gender identity. For Open Studios, he screens the short films *In the Third Picture* and *The Exorcist* along with a presentation of his drawings and artist books. He has presented solo exhibitions in New York, Paris, Vienna, Freiburg and Skopje and participated in group exhibitions in Slovenia, Kosovo, Austria, Germany, The Netherlands and Macedonia.



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301 Mads Lynnerup, *Exactly How Cool...*, 2012, Limited silk-screen print, 29 x 39 in. • 302 Nanna Debois Buhl, *Night Map* [detail], 2012, Slide installation, Dimensions variable • 303 Slobodan Stosic, *Sounds of Dust*, 2011, Microphones, microphone stands, cables, Dimensions variable • 303 Velimir Zernovski, *Alice, What Else is out There?*, 2010, Permanent marker, acrylic and silver spray on the wall of the Museum of Contemporary Art, Skopje • 305 Michael Arcega, *Baby*, 2011–12, Mixed media, 16 x 6 x 12 ft. • 306 Quynh Dong, *Sketch from Sweet Noel*, video work, 2012