

For Immediate Release

2014 Annual Juried Exhibition  
**Under Construction**

July 22 – August 16, 2014

**Opening Reception:** Thursday July 24, 6 - 8pm

**Juror:** Sharon Matt Atkins  
*Managing Curator of Exhibitions, Brooklyn Museum*



Melissa Beck / Cara Bonewitz / Amanda Buonocore / Kai Caemmerer / Sean Catherine / Rose Dickson / Tracy Featherstone / Lisa Fischetti / Jay Hendrick / Manuela Jimenez / Noelle King / Melinda Laszczynski / Gardiner Funo O’Kain / Tatiana Ortiz - Rubio / Nara Park / Yangbin Park / Michelle Ramin / Kristin Richards/ Beth Shipley / Leona Strassberg Steiner / Janice Suhji / Shihori Yamamoto

What do the words “finished” and “unfinished” mean? How does an artwork communicate progress, process, or the vicissitude of origin?

SOHO20 Chelsea Gallery is pleased to announce its 16<sup>th</sup> Annual Juried Group Exhibition, *Under Construction*, on view July 22 through August 16, 2014. Twenty-two exhibiting artists were selected by Sharon Matt Atkins, Managing Curator of Exhibitions at the Brooklyn Museum. The exhibition presents a multidisciplinary showcase of works that highlight phases of formation in content and materiality. Pieces on view reveal the particularities of their foundation and expose the diverse developments in their process and production.

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Every day for 300 days, **Melissa Beck** is painting one layer of paint over a disposable cup and spoon. The 300th day is July 31st, 2014. She started the project out of a very vulnerable place, both as an artist and a human. As the object itself is being transformed over time, so is her life through the happenings of these 300 days. It is about the challenge and risk of making art and how the process of something rather than a determined outcome is the art itself.

**Cara Bonewitz’s** *Corner Shower Tiles x3* reflects both her studio practice and conceptual interest in the progression of an image through multiple iterations. It is a piece in a series that explores the development of a single image through different methods of visual rendering such as scraping, tracing, charcoal transfers and stenciling. In each expression of the tiled image, her control over the final image lessens as it transforms into something that is simultaneously further from and closer to its visual source.

**Amanda Buonocore’s** collection of small paint sculptures is made entirely out of reconstituted paint. She utilizes both a deconstructive and reconstructive process to create the work. The variations in color in the pieces are contingent on the colors found within the surface from which the paint was excavated.

**Kai M Caemmerer’s** *Untitled No. 67* focuses on places in flux and transition, and uses the photograph as a means to suspend these places in a moment before they begin to take shape or lose shape, before a specific outcome has become discernible. While the image here depicts a site of urban development, it is itself a construction of multiple large format film negatives, scanned and collaged in post-production. Subtle shifts in scale and perspective, not

apparent at first glance, reveal the image's constructed nature, distorting space and temporality in a way that asks the viewer to reconsider their own interpretation.

*Ukraine Crisis* is one in a series of new paintings by **Sean Catherine**, called Neo-format. Neo-format is an approach that reconciles standard abstract applications to the rules/tropes of "landscape" while conversely promoting a sub-narrative that is unrelated to art itself-- a kind of overhaul, both within and beyond the orthodoxy of modernist Painting.

**Rose Dickson's** *What is Gone* collages two separate videos of the same space. The actors present were never recorded in the same frame. The green screen symbolizes the immateriality of their environment. Upon view, the two characters are forced to interact by the viewer who is unable to disassociate them. This human construction questions our own ability to disassociate ourselves with the actors on screen. Each character (including viewer) represents a part of the reality presented.

**Tracy Featherstone's** *Bisection Drawings* are isolated parts of a larger image that has been erased so that select parts remain. The viewer is left to fill the blanks between small parts of the original image. He or she must imagine what happens in the space between the parts. *Phukamake Bisection: Top Heavy*, depicts parts of a 48 hour sculptural installation, *Mr. Phukamake*, that is under construction.

**Lisa Fischetti's** painting is composed of a layering of squares whose proportions to each other are based on the Fibonacci sequence. This series of numbers describe the golden section and the spiral, and is found in the natural world as well as in much art throughout the centuries. The fact that the painting is based on a series of numbers there is something implicit in it's being that never allows it to be complete.

**Jay Hendrick** explores the threshold in between complete and incomplete. By working in that gap, he can discern the value of a labor or a thing. If he sets aside a notion of value completely, he seeks to find meaning in indifference over the concept of good or bad.

Through her work, **Manuela Jimenez's** goal is to render the experience of loss and captivate the steps through which our mind travels when mourning. *Te me desmoronas*, an attempt to represent the human figure, associated with life and warmth, is described using concrete; a cold lifeless rigid material. The strength of the concrete borders the lines of vulnerability in parts where the dress crumbles into dust. All these thoughts live in the same memory; when they are brought to the physical world, they become so difficult to digest that the object fails to communicate all at once.

**Noelle King's** *Above Georgia 2* shows the environmental impact of our perceived need as humans to control our interactions with nature. A complicated, layered topography is delineated, superimposed with a selective rendering of the water, salts, antibodies and lysozymes that make up tears. We constantly construct false environments in order to achieve that which is not possible; the domination of the natural world.

**Melinda Laszczynski's** *Peel* is simultaneously made and unmade, each layer is legible and the paintings can be read in duration. Wonky, calligraphic marks are used that topple over or spill into a previous layer. Spray paint mimics the weave of the canvas, dots of paint are visible through scraped spackle, and the red line piped onto the surface echoes the quick, looped spray paint. This process reveals its construction while presenting a unified whole.

**Gardiner Funo O'Kain's** *Interlineation* is a collection of official documents that act as an evolving self portrait. These documents demonstrate that identity is a construct, which may or may not be recognized and affirmed by larger social forces. This iteration of *Interlineation* foregrounds ethnicity, as a defining characteristic of identity. At the same time, it acknowledges that race and ethnicity are themselves constructs.

**Tatiana Ortiz-Rubio's** artistic process begins with examining her present circumstance in life. Her painting depicts her grandmother, who has been for many years now slowly deteriorating, losing her sight, her hearing and her ability to move yet is still here, still trying to live, and share her time with us. In this sense, her identity is still changing, still adding new layers of complexity.

**Nara Park's** *Somewhere Here* is an installation of a pile of rocks made solely with wallpaper printed like stone. The pile is installed against the wall as if the rocks were put away temporarily during "construction." The seemingly spontaneous shapes and the placement were actually deliberately created and set up. Wallpaper was precisely cut and folded in specific angles to create three-dimensional forms that are hollow and lightweight even though they look solid and heavy.

**Yangbin Park's** two pieces of drawings titled *Microscopic Construction* are inspired by urban landscapes with overwhelmingly dense environments and structures. Growing up in Seoul, Korea, one of the densest cities in the world, she was an observer and at the same time a part of the moving landscape. She produces works that display claustrophobic facets of urban cities constructed by intuitive mark makings, reflecting the surroundings we live within.

**Michelle Ramin** exposes the implications of masking - the kind seen in grainy surveillance tapes of bank robberies, in YouTube postings from Wall Street Occupiers, and on the faces of loved ones concealing bad news. She employs the balaclava in order to obliterate the unique identity of the figure. However, by concealing the wearer's "true" identity, the mask actually creates dual identities: a public face that is shown to others, and a private face that is often obscured. In her piece *(De)Construction Photoshoot* she discusses both the concept of the mask as well as that of the female nude in art in order to represent both active and passive participants in this conversation.

Using materials that have typically been associated with home construction and building, **Kristin Richards' Lumber Crayon Series** explores the quality and physical properties of these materials in a non-functional context. The repetition of line, material and object is an examination of laborious activities and the work generally associated with the usage of these materials on a two dimensional surface.

*Provisional Sequence I (Yellow Return)* by **Beth Shipley** is part of a series of works that engage visual rhythm to examine the underlying complex of ideas embedded in the passage of time. Streams of yet-to-be acknowledged, under-recognized, fragmentary and often-contradictory ideas are organized in precise rhythm structures. Together they form an abstract narrative that tells a story of the present in the process of becoming. Their internal momentum and formal construction rely on sustaining a transitional condition throughout and beyond the process of making.

**Leona Strasberg Steiner's** work reflects her two distinct and very different life landscapes between living in Israel and the United States. *This City of Mine #1* was shot where she now lives, in downtown Jersey City, New Jersey. Walking the streets and alleyways in pursuit of a feeling of belonging to this strange and sometimes gritty landscape, Leona documents here the changes Jersey City is now going through, with parts of the city under constant construction, and others fall prey to disrepair and negligence.

**Janice Suhji's** work is from an ongoing series, *Nawa*, which is an English pronunciation of a Korean phrase, which has several meanings such as "come out"; "emerge"; and "with me." Her work is dedicated to women who are fighting to stand during the unseen struggles of their own. The definition of equality has been under construction throughout time; this performance of rigorously sewing wrestling masks reflects and contradicts the traditional gender roles.

**Shihori Yamamoto** alters environments in warm colors. Those colors relax her and make her feel protected from surrounding authorities-- education, tradition, mass media, mass production and government. In her piece, *Akakabi* (meaning red mold in Japanese), she expresses her fear of surrounding authorities by using this metaphor of mold. She likens it to the mold that spreads that from a corner to the walls within in a bathroom, little by little, yet steadily, spreading and invading the space.