

EXPOSE

ART MAGAZINE

APRIL 2016



ART HOUSE
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Special Edition
Next Generation of Artists
EXPOSE

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Front cover: Miles Warner, CHADBENTLEYUSA, Performance, 2014

Back cover: Daniel Johnson, Cloud, Painting, 5"x7", 2015

Editor's Letter

Once upon a time, a group of creatives got together over caffeinated drinks at a magical place called the Glove Factory. It is a place where creatives pushed the boundaries of their artistic practice towards the level of mastery. These creatives discuss slaying the gold hungry art market dragons, tearing the walls of white castles, and creating a network of talented artists to patrons- In short, Expose Art Magazine was born.

Let's get back to reality. Challenges in pursuing creative careers, should not hinder us from creating. As creatives, we must look into the balance of making and promoting. Exposure plays an integral part of being an artist and we believe in a network of creatives working together would help the process. Let's be real, the work doesn't speak for itself. We need critics, colleagues, patrons, and the art community to continue doing what we love. We must be present to discuss the work and geographically speaking, studio visit limit the reach of possible audience.

From the beginning, one of our mission has been to provide exposure toward emerging contemporary artists. We are proud to announce that artists we've exposed has been receiving National and International recognition. Recently, Franklin Collective was invited and included in VOLTA Art Fair in New York and Ryota Matsumoto was included in the Los Angeles Contemporary Digital Art Show. Through the generosity of our sponsors and patrons we are able to extend our mission and create a special issue called the Next Generation of Artists, which is published every April. Artists selected for this issue are current student or recent graduates- these are the artists we should keep our eyes on!

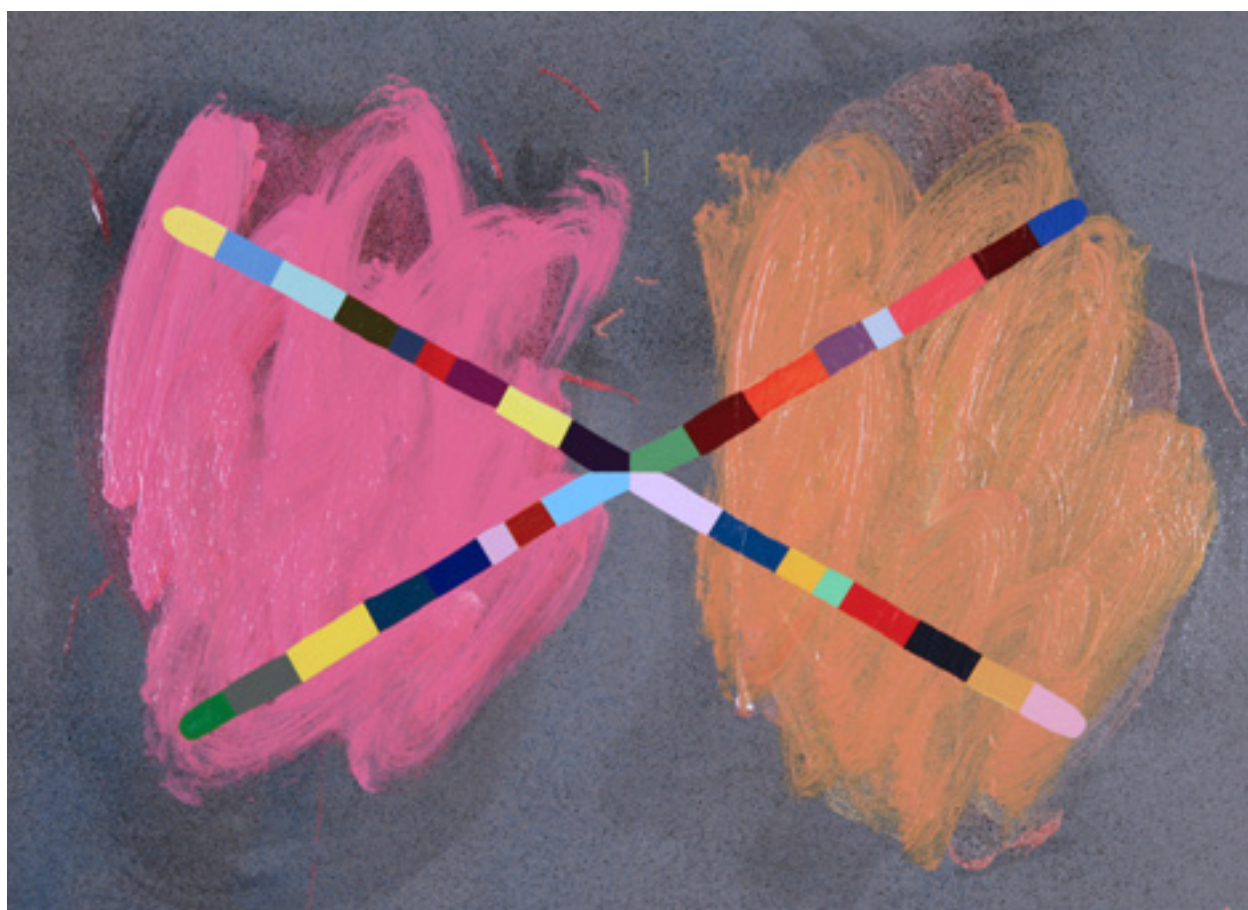
Creatively Yours,

A handwritten signature in black ink, appearing to read 'Chintia Kirana', written over a light blue rectangular background.

Chintia Kirana

BENJAMIN COOK

My works explore tensions between organic and digitally structured systems through paint. I draw from the land, social media, skateboarding, graffiti, blogs, and my own personal history. My works are regurgitations of metabolized content that strive to find a balance within the fractured social networks I find myself navigating on a daily basis. Through developing a visual language that reside neither solely in the organic or digital realm, my paintings evade the binary by existing within a liminal space of augmented reality.



Untitled 011116,
Acrylic on Panel,
24"x20", 2016



Untitled 121825,
Acrylic on Panel,
16"x20", 2015



Untitled 110715,
Acrylic on Panel,
17.75"x23.75", 2015





MILES WARNER

Over 1,000,000 Copies Sold,
Mixed Media,
168"x 48"x 6", 2013

This body of work is a critique of contemporary culture. I use humor, satire, and performance to examine the phenomenon of celebrity. Commonly used, fashionable formulas are employed to detail an unattainable lifestyle valued by our society as one of the highest degrees of success. The existence of Chad Bentley is to serve as the cover story that critiques a generation consumed by parasocial relationships and a vicarious lifestyle. The spectacle of the new American Royalty, and its enamoring characteristics, are

condensed into objects and performances that allow for a closer examination of our contemporary values. The details and polished edges that make up Chad Bentley reference a world that prefers the sign over the signified. Caught between being appalled by its absurdity and lost in its decadence, I use this facade to critique both the upper echelon and those who ceaselessly perpetuate the illusion of the new American Dream.



First Class,
Mixed Media/Video,
144"x 78"x 2'", 2013





RYAN GOULD



Untitled,
Photography,
30"x30", 2015

POV

An analysis of the ever-changing lingual & visual associations in pornography.

I'm interested in epistemology; specifically, I'm interested in how language and images interact and impact our understanding of the world.

Photographs have long been regarded as unmediated copies of reality, however visual rhetoric suggests



Untitled,
Photography,
30"x30", 2015

fishnets
hat
hole

A neon sign with the words "fishnets", "hat", and "hole" in a cursive script, illuminated in pink against a dark background. The sign is made of thin black wires and is mounted on a wall. The words are arranged in three lines, with "fishnets" on the left, "hat" in the middle, and "hole" on the right. The wires for the sign are visible, hanging down from the words.



that images conceal ideological mystification.

Language, on the other hand, evokes mental images. The mental images produced resonate with our previous experiences with the associated text. This may be lived experience or virtual. In either case, we often neglect to question where certain associations have been formed.

This body of work, titled *POV*, situates itself within the framework of pornographic click-bait. If one has come to understand words like ‘wet,’ ‘oral,’ ‘hole,’ etc. to be inherently sexual, do we then—when primed with these words—activate some sort of erotic charge?

Untitled,
Neon Sign,
108"x84", 2015

SU-YEON KIM

I have been working on transferring my drawings, which is based on my everyday life, from plain paper to glass. I call these drawings-on-glass pieces “Daily drawing”. “Daily drawings” are the series of work that contains one drawing on each glass piece, and this allows the viewer can look the drawing through the glass. Engraved fine lines on clear glass create a shadow once the piece is placed under a light source. From this, the surface on the glass projects and creates the drawings on the background. The

drawing on glass can changed depends how to place the light source around the glass piece. Once the light get upon the glass piece, the shadow appears and the engraved lines get invisible. Moreover, the image of the shadow also changed depends which part of the glass is placed down. With this body of work I am exploring how to create the imagery that can be altered depends on the light, and experimenting transparent glass as a drawing material that enable to look through the drawings with the surroundings.



Daily Drawing - Bath,
Glass, Mixed Media,
8"x10.75"x0.5", 2016

Daily
Drawing -
Waiting -
Glass,
Mixed
Media,
10.25"x8"x
0.5", 2016



Daily Drawing - Bed Time,
Glass, Mixed Media,
10.5"x7.5"x1", 2015





TATSUKI HAKOYAMA

Identity, whether it is individual or cultural, has become a common topic of discussion in recent decades. These discussions are byproducts of the change in environment as advancements in technology promote globalization, communication, and travel, contributing to the creation of the third space and hybridity between interacting cultures. These identities that shift through time impact the world in both positive and negative ways. My submissions question the ideal balance of the different cultures that contribute to the ‘third-space’ as discussed by Homi Bhabha.

The submitted pieces are from a series titled Searching for the Middle Path, and places emphasis on anthropological ideas revolving around culture, including preservation, environmental conflicts, and individual identity within the contemporary societies. Through the juxtaposition of symbols that create multi-layered narratives that are reminiscent of Surrealist and Magic Realist paintings, this work attempts to analyze, criticize, and question how community, whether local or global, impacts the perception of the world as a culture while searching for an ideal balance. The focus is placed on the boundaries we subconsciously create, past/present, right/wrong, here/there, etc., and under-

stand that all these ideas are a spectrum, and require close reading of all affecting components to search for the ideal balance between indulgence or asceticism.

Since these paintings focus on breaking the ‘wall’ that separates oppositions, many of the paintings have additional panels that attaches to the traditional rectangular surface. This enhances the visual three-dimensional qualities, allowing the painting to break through the “window”—the traditional notion of painting as a portal to another world— and merging the separated worlds of imaginative representation of the reality and the material world in which we exist.

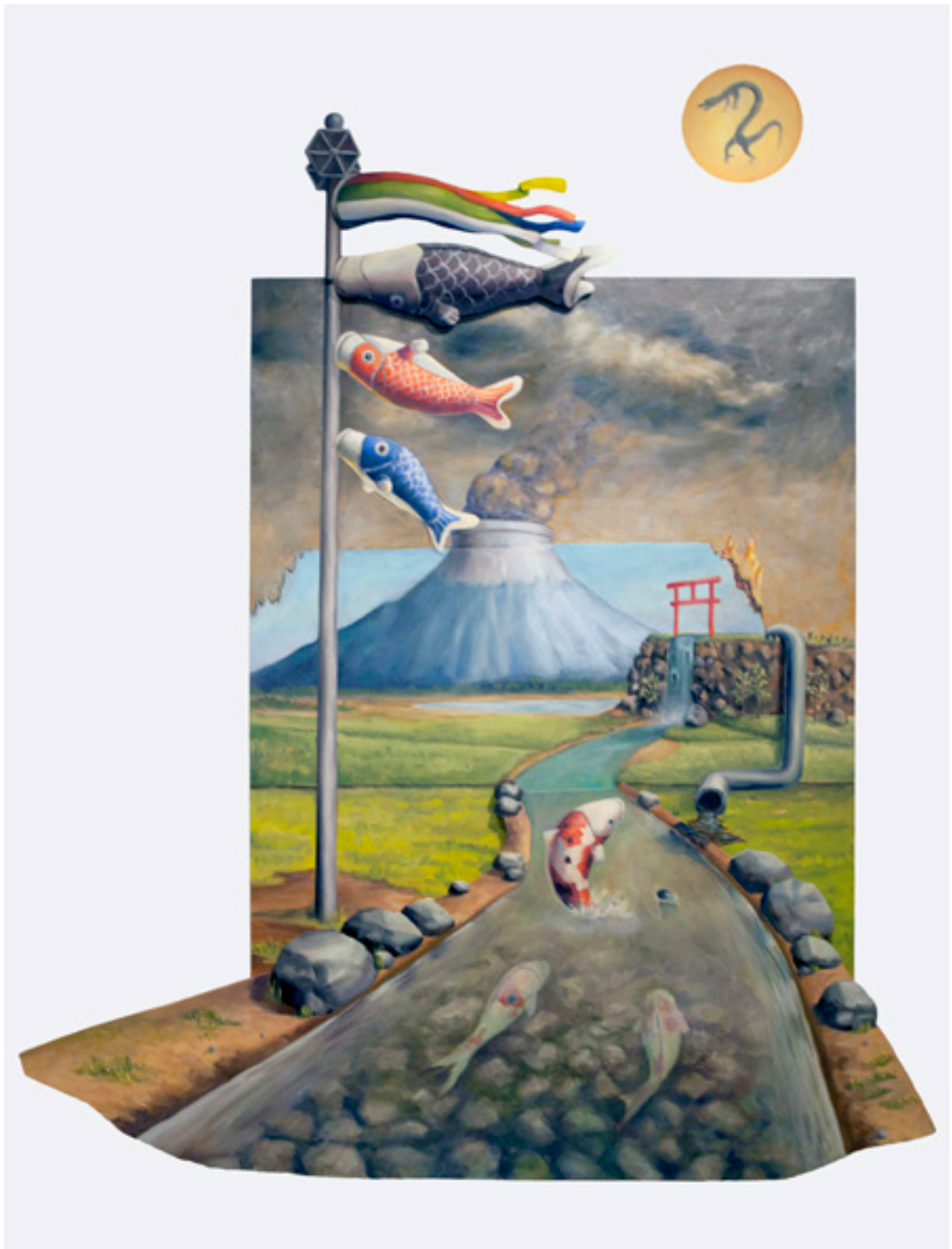
Based on lifestyles that I have experienced in both developed and developing nations of Japan, Samoa, and the United States, I assess various aspects of society through comparisons. These paintings depict my struggle to find the middle path between the significance of tradition and contemporary lifestyles that seem to oppose much of the traditional ways. This body of work represents my search for balance in an attempt to create an ideal third space between traditional and contemporary that will allow for preservation of culture, nature, and development.



Spirits Never Die,
Oil on Panel,
Wire, Pennies,
67" x 55",
2014



Embrace the Storm,
Oil on Panel,
44" x 30.5",
2013



Envisioning the Dragon,
Oil on Panel,
67" x 55",
2013



CHAMBERS AUSTELLE

My work is about the body and the different ways in which the visceral physicality of its form can be perceived. Basic needs, desires, and social and personal conceptions construct our perception, but what happens when the body is abstracted and its form denuded of context? Compositions of folds and flesh replace recognizable form, creating cognitive dissonance.

In my paintings, I explore this dissonance. I distort space, the body, and exaggerate color. With these elements, I create tension; yet at the same time balance the duality of the imagery.



Harper,
Acrylic on Birch Panel,
6"x6", 2015



Morgan,
Acrylic on Birch Panel,
6"x6", 2015



Bridgette,
Acrylic on Birch Panel,
6"x6", 2015

DANIEL JOHNSON

Our imprints are everywhere; in our interactions with the landscapes, communities, and environments we inhabit. By imagining the future, we can begin to see how our actions leave a mark, a trail of breadcrumbs leading back to a choice, an observance, or neglect.

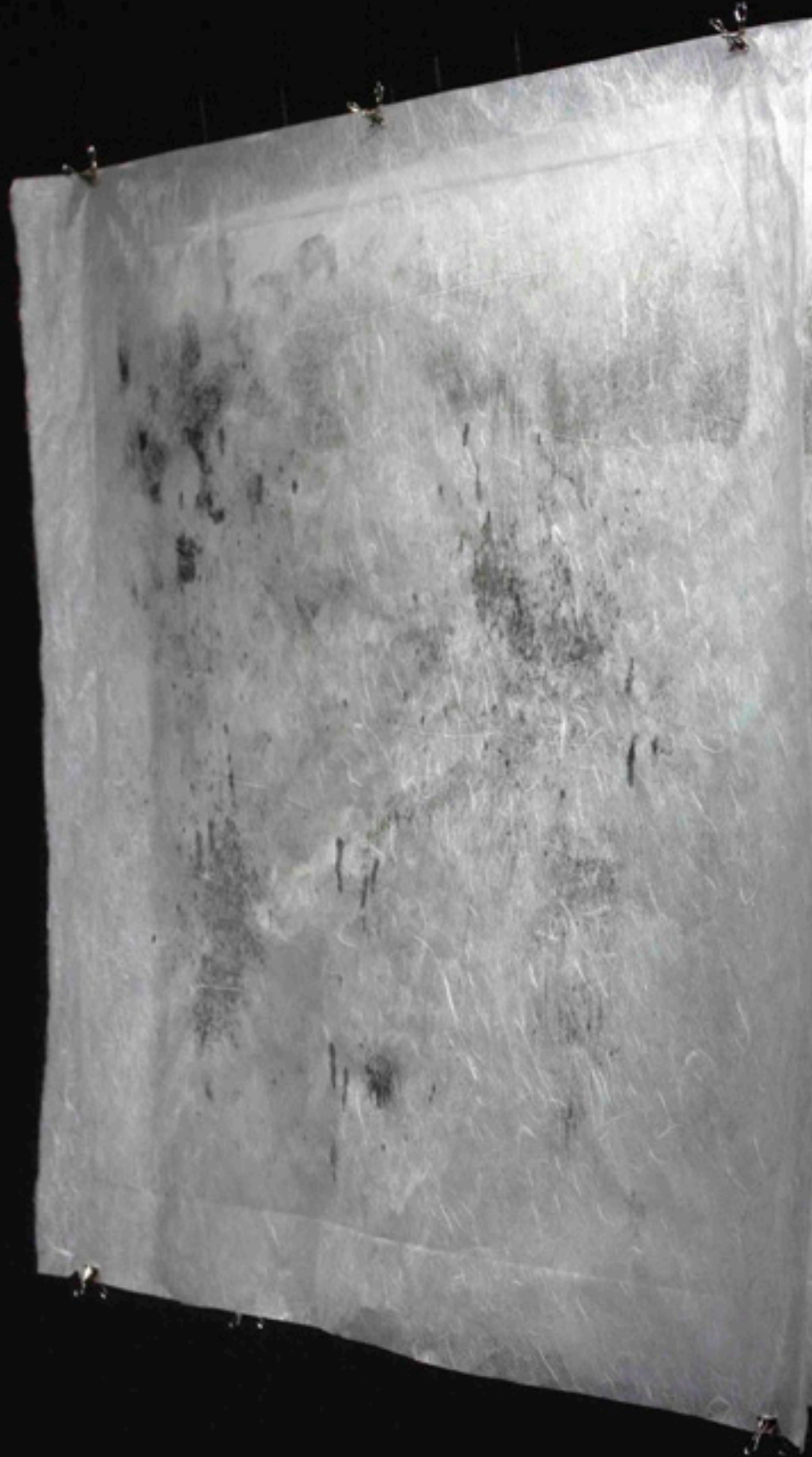
I create work about imprints: of histories, actions, events, lifestyles, and longings, recognizing that we want to have purpose and value in everything we do, that everything is interconnected, and what we do affects everything else. I achieve this by showing how the past influences the present, our interconnectedness, the ephemerality of life and relationships, and the need for connecting our imprints to positive outcomes.



Balloon(Confessions),
Sculpture,
156"x70"x108", 2015



Cloud,
Painting,
5"x7", 2015



Summation,
Sculpture (Printmaking),
25"x37"x12", 2015



EKATERINA VANOVSKAYA



Have A Nice Life,
Oil on Linen,
36"x48", 2015



Untitled Green Guitar,
Oil on Linen,
30"x27", 2015





Memorable childhood experiences frame the core of my work. Painting serves as reconciliation with the self. It is as if I am painting about a secret that nobody else knows.

How does our past impact our emotions, responses and ways of being? The perceptions of our childhood inevitably define the way we live our lives today.

The memories etched into my mind are from places that symbolize isolated experiences and therefore have a strong emotional impact. These physical places I no longer occupy and they do not exist in the same state, as when I knew them. At the same time, all is imagined.

Nothing Left To Hide,
Oil on Linen,
49"x60", 2015



ELIZABETH ODIORNE



We are surrounded by visually intriguing, recurring designs in nature, ranging from simple to intricate. My desire is to capture this beauty for you to enjoy. My screen printed textiles focus on exemplifying and magnifying the complexity of repeated forms. I am passionate about the time-honored tradition of screen printing textiles and take great pride in executing nearly all aspects of the process by hand.

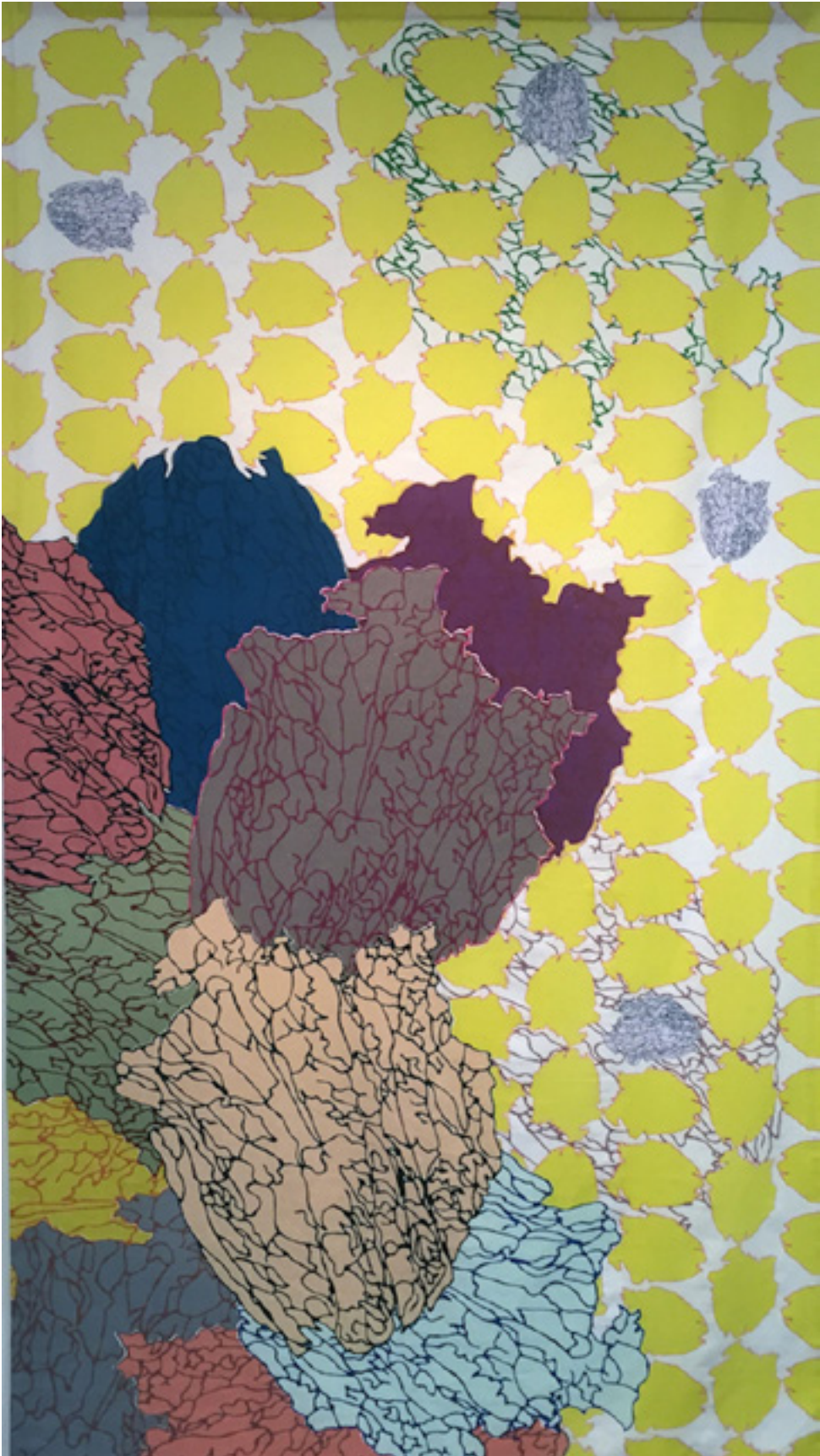
I am interested in the effects of a “maze” like environment that completely surrounds and immerses the viewer in patterns that subtly shift with imagery and color. Will you be mesmerized or on the brink of disorientation when you navigate the space? I want you to absorb and be engrossed in the original drawings,

shapes, composition and colors that I have created in my screen printed designs that evolve and grow in a continuous path.

The transition from one panel to the next utilizes a process of repetition that is significant in the memory of shapes and colors throughout my personal timeline. Patterns and images signify and reflect on monumental moments or personal achievements. My intention is to imply that the impact of events subtly evolve over time and are a never-ending source of inspiration and reflection. I wish to instill an overpowering visual sensation upon entering my installation - a confrontation of brilliant, saturation of color, layers of delicate linear patterns, embedded with a unique record of personal anecdotes.

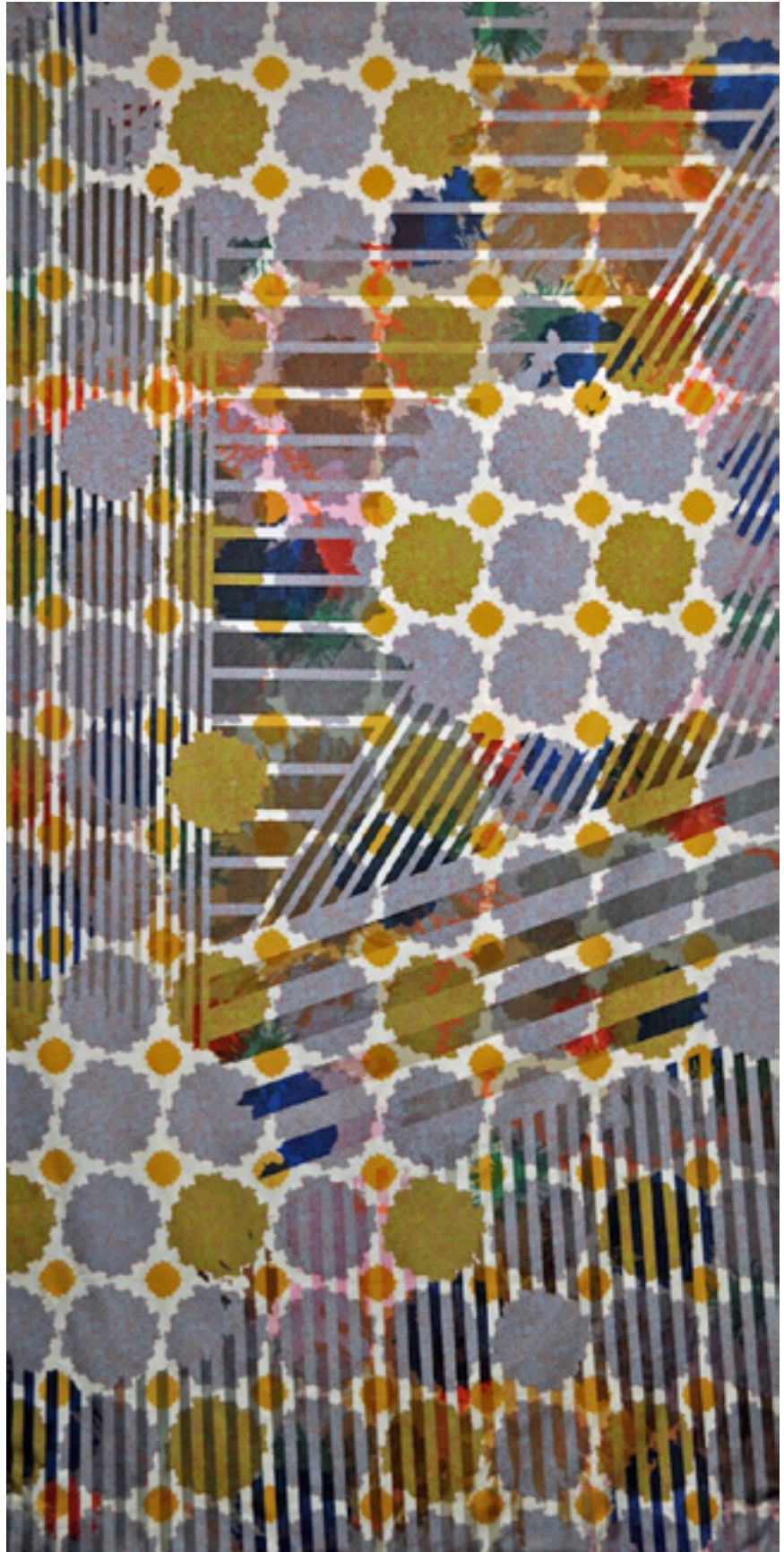
How It Starts,
Screen Print at Linen,
95"x50", 2015





Lost (But Not In A
Bad Way),
Screen Print at Linen,
95"x49", 2015

Repetition In A Repeat,
Screen Print at Raw Silk,
95"x49", 2015



JOSHUA ROSS

That is what deconstruction is made of: not the mixture but the tension between memory, fidelity, the preservation of something that has been given to us, and, at the same time, heterogeneity, something absolutely new, and a break. – Jacques Derrida

I exist on a spectrum of social and cultural norms, not being able to subscribe to any. My being abides in this dual state where I am aware of belonging to multiple oppressed groups and simultaneously I have to accept this. Through subtle gestures, humor, and drama I try to point to where in society these things occur, how my image exist with in this and through my representation extend the possibilities of norm. My work explores the intersection of oppressed groups as it relates to my own psychological immobility, conscious of itself.

Through deconstructing and reclaiming symbols, language, and gesture I've gained a keen interest in

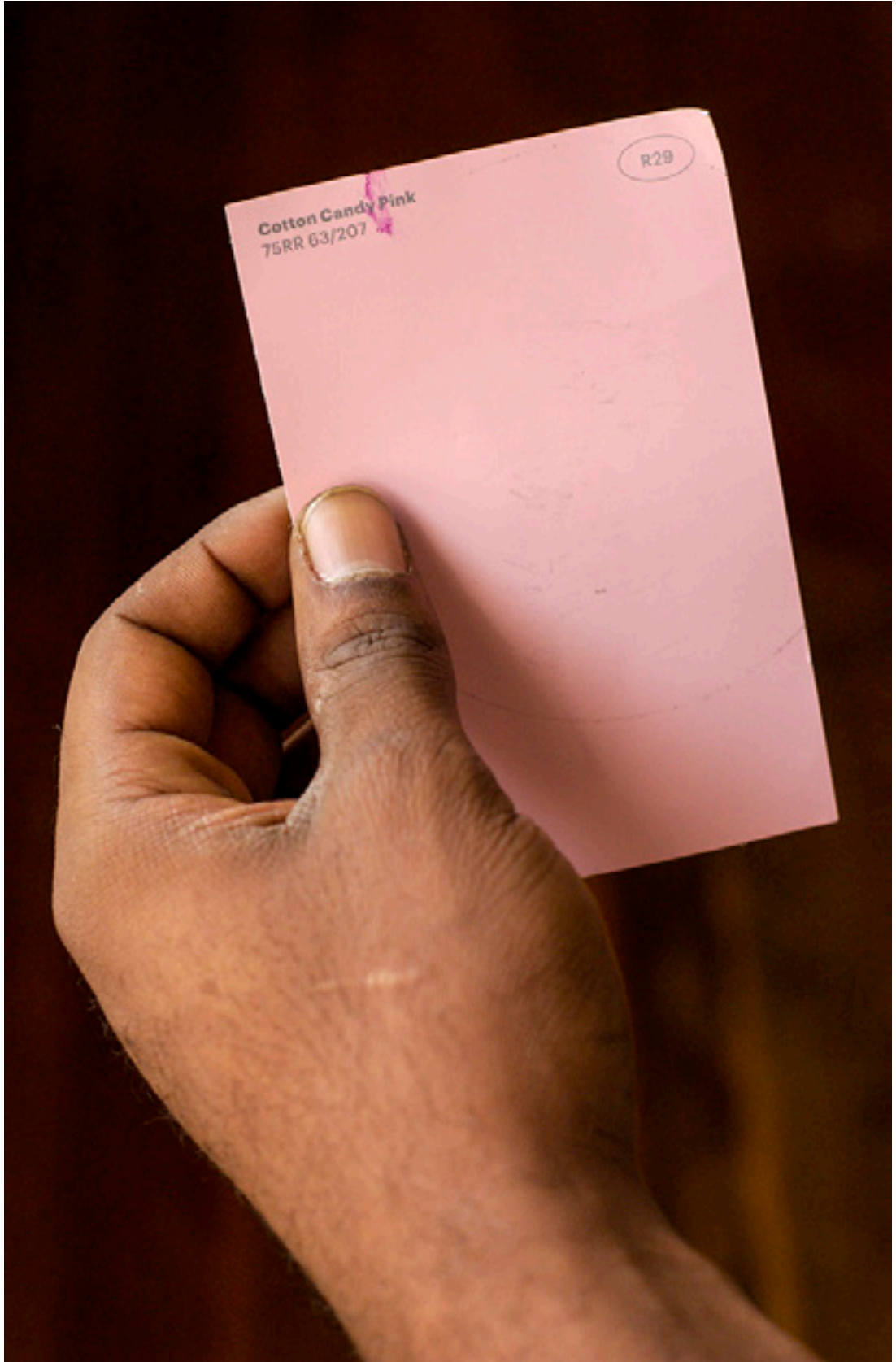
how the three are situated in social, cultural, and commercial society. I am interested in the direct and indirect way in which these things are communicated that affect how I have learned and perceived gender, masculinity/femininity, and sexuality as a gay black male. All of these things inform my work; my work has a valid skeptic quality. I find myself challenging the signification of a symbol by placing it in a context where it struggles to exist fluidly.

I work across mediums of video, sound, and installation, but most comfortably I work within mediums of drawing and photography. I am most interested in the psychic qualities of photography and the expressive qualities that are innate in a drawing. When I use the camera I can bring into being something that exists on a psychological level for myself. When I draw I can distort and exaggerate what exist to the extremes of its affect. Social justice being an integral part of my practice brings a strong presence and dialogue to my work.



Pink, Heels, Dress and Purse,
Polaroid Film,
3.5"x4.2", 2015

Intersection-
ality,
Ink Jet Print,
36"x50", 2015





Untitled,
Ink Jet Print,
4.5"x6.5",
2015



MADDISON COONS

I use film and digital photography and various mark making materials to create 2D spaces and patterns that aim to provide the viewer with a metaphorical representation of a mental state. Tactile materials such as digital prints, 35mm film, polaroids, charcoal, dyes and substances such as coffee are used. Material exploration and experimenta-

tion are essential to my practice.

I'm interested in creating a narrative to understand an individual's position in a relationship with another person, a moment in time and the transformation that occurs in between. My current work explores this interaction by focusing on a central figure.



Inescapable Brightness,
Digital Photography,
24"x36", 2015



Consumed,
Silver Gelatin
Print, Coffee
16"x20", 2015

The figure, and at other times the landscape, dissolves into a blur of movement, lost in the expansive space of the paper. These formal choices emphasize time passing, reflection, and a hazy consciousness that comes from lingering in the past. Together these transformations allude to outside influences and internal reflections of something or someone remembered.

Pushing away from conventional ideas of photography and drawing, I desire to further grasp, bend, and disrupt the traditional understandings of both mediums. This includes facilitating collaboration between the two. Manipulation of materials includes various ways of creating, exposing, covering and destroying. The majority of my photographic manipulation takes place within the camera when the image is being composed or after it has been printed. Material left on the image is equally as important to the material removed and to negative space, what didn't exist in the first place.



Going Forward,
Digital Photography,
24"x36", 2015





JESSICA BINGHAM

The approach I have taken to create ephemeral art has resulted in many of my pieces being made from repurposed materials, such as fabrics, plastic, wood, and even paintings. As I began to develop my aesthetic during my graduate studies at Bradley University in Peoria, Illinois, with a concentration in painting, an intentional deskilled approach became apparent and vastly important to my decision making. The work I produce embraces a sense of effortlessness, as they contain loose ends, billowing forms, and found objects. While seemingly unplanned and at times haphazard, the decision to include unkempt elements is intentional and crucial to my process.

Through the study and practice of creating ephemeral art, I challenge the idea of the artist studio and standard exhibition locations. I have contemplated the long-term existence of artwork and questioned whether or not my work needed to withstand time. While I do appreciate and occasionally make pieces that last

indefinitely, I am continuously drawn to the process of creating work that only exists in documentation and therefore have begun what I call my traveling studio. The traveling studio has developed into social practice as I bring importance to my surroundings and participate in my community through embracing forgotten buildings and empty lots. During this process I pack my car full of studio materials and explore the city, searching for neglected or underutilized locations. I stop in a number of places, examine and weigh the possibilities of the site, and begin to create temporary installations.

While the traveling studio has allowed me to remove myself from the traditional studio environment, I have also removed these installations from the traditional exhibition setting. The omission of traditional locations stems from my interest in and development of artist-run project spaces. I recently co-founded and currently direct an independent artist-run project space called Project 1612. The space is located in the

Parallel To The
Sky,
Mixed Media,
Acrylic on Canvas,
Peg board, Paper,
Foam board,
Cement, Pole,
Variable, 2015





Reflecting On
This,
Mixed Media,
Spray Paint,
Cellophane,
Branches,
Variable, 2015



Seems Like One,
Mixed Media, Acrylic on Wood, Found Pole, Found Tubes,
Plaster Mold, Variable, 2015

garage at my home and exists as a studio, short-term residency, and alternative exhibition site. Artists are allowed to work for four to five days in the space and end their time with a reception, which is the only opportunity for the artwork to be seen. The nature of the space lends itself to be ephemeral and has led me to make temporary installations outside of the standard gallery space.

Therefore, the actual artwork created during the traveling studio is ephemeral, and is typically only seen by me. Besides the occasional passersby who may stop to inquire, the work is only present for less than an hour, therefore the documentation of the work is crucial. As a painter, the images I create from the traveling studio work are just as important as the actual, tangible artwork. The images tend to capture segments of the entire piece and are composed in the same manner

as I would compose a flat painting. I respond to the three dimensionality of the installations the same way I would to a two dimensional canvas. In order for the documentation to be successful, I must think about movement, texture, color, and light in a painterly manner.

The current body of work for the traveling studio pieces are created with an effortlessness as they interact with the urban locations of Peoria, Illinois. While I do plan to travel outside of the Peoria area, and even outside of the country, I am continuously finding locations within my city that fuel my approach. While urban locations have been the sole environment for the pieces, I am not opposed to extending this body of work to rural landscapes in the future, as this is a continuous process of engaging my surroundings, community, and artistic development.

MOLLY KOEHN



Colonize,
Embroidery on Eucalyptus-Dyed Silk Noil,
12"x12"x0.25", 2015

My work draws on the relationship of humans and the earth's ecosystem. I am currently examining humans' effect on this ecosystem, specifically through invasive species. Through researching these invasions, I have realized a relentless battle of trying to "fix" the planet when we were the ones who "broke" it. While our efforts of trying to reverse the negative effects are full of good intention, we continue to meddle and alter the ecosystem to questionable ends.



Eat The Bad; Leave The Good,
Embroidery on Screen Print on Synthetic-and Rust-Dyed Cotton,
12"x12"x0.25", 2015





Good As New,
Photography of Hand-
woven and Ikat-Dyed
Tencel,
101"x31", 2015



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