

SPRING/BREAK Art Show TRANSACTION



Transgressive Inversions + Identities

March 3 - 8, 2015
New York City

TRANSGRESSIVE INVERSIONS + IDENTITIES

Conceived for the 4th installment of SPRING/BREAK Art Show, New York City's curator-driven art fair—held during Armory Arts Week and running concurrently with The Armory Show March 3 - 8, 2015—AKArt curators Amy Kisch, Ricky Lee, Lizzie Jones, and Alexandra Wagle, present the group exhibition *Transgressive Inversions + Identities*. With its commitment to appropriating historic and culturally relevant non-traditional exhibition spaces, this year, SPRING/BREAK Art Show will inhabit a new location within the third and fourth floors of Skylight at Moynihan Station in the former offices of the Post Office at 307 West 31st Street at 8th Avenue.

Given the fair's 2015 theme *TRANSACTION*, the artists featured in the group show investigate exchange—each through a different medium: sculpture, video, print, painting, photography, and performance. Kristin McIver, Sean Fader, Allie Pohl, Johanna Evans-Colley, Craig Damrauer, Ujin Lee, and Katya Grokhovsky, respectively, explore identity production and consumption, technologically manufactured landscape and psyche, the invisibility of historical semiotics via palimpsest, and social contracts of intimacy and vulnerability. The aesthetic ebb and tide presented in their work, speaks to both explicit and implicit social contracts that underscore fiscal, emotional, political, spiritual, and communal daily experience.

Through text-based objects, Kristin McIver explores the phenomenon of the “selfie”—the self-portrait of the digital age. McIver's *Typecast* series centers on her writings—with script-like descriptions staging a narrative that reads as a set of directives for a perfect self picture. Using conventions of screenwriting and the structures of cinema, the texts become a set of performative instructions, describing the posture of the selfie-sitters found on the internet. The artist carefully analyzes the poses and gestures as self-conscious acts, where the camera is substituted for the mirror—affixed on the opposite side of the text panels—representing vanity. Recognizing the acquisition of perceived status through accumulated “likes” and “friends,” the appearance becomes a contest, very similar to a beauty pageant—ambiguous as to whether the role of judge falls upon the gaze of the viewer, or the self. McIver's *Data Portrait (Selfie)*—part of the artist's *The Selfie Project*, and also on view—transposes Facial Recognition Data (generated via social media networks such as Facebook), into colorful abstract data-portraits on canvas using acrylic paint. McIver transforms the personal data of a ‘Faceprint’—a string of code used by computer algorithms recognizing individual's faces within photographs, and a form of biometric surveillance which identifies individuals with 97% accuracy (the same as that of human capacity)—into physical artworks.

Playing with performative aspects of self, Sean Fader's site-specific presentation of *Backdrop for the Rebirth of the Collective Author* ("There's a Whole Lot of Authorship Going On." - Richard Prince)—the artist's ongoing dialogue with Richard Prince about collective authorship and reappropriation after Fader's 2014 PULSE Art Fair performance of *#wishingpelt*—includes a large-scale piece featuring Fader, which Prince had printed on canvas, and included in his *New Portraits* show at Gagosian. Fader then created a diptych—adding a second panel with the words: "Our pictures are for each other *#wishingpelt* *#collectiveauthorship* *#artselfie*," when the work was displayed at Denny Gallery in December. The last hashtag explicitly invites viewers to photograph themselves with the piece, thus sending the image back to Instagram from whence it came. For *Transgressive Inversions + Identities*, the participatory installation will be accompanied by images from Fader's *#wishingpelt* performances—where visitors were invited to whisper a wish in his ear, run their hands through his chest hair, and seal their wish with a selfie tagged on Instagram with *#wishingpelt*. These exchanges were sealed by photographic contracts and shared publicly—fulfilling the demands of social media, while maintaining private moments of intimacy between Fader and his participants. During the course of SPRING/BREAK Art Show, Fader will be present for *#artselfies* and *us-ies* during the opening and select hours of the show. In the spirit of *TRANSACTION*, the price of an *#artselfie* image will be a follow on Instagram.

Questioning the social constructs of communication as well as perfection, works by conceptual artist Allie Pohl will include a gender-based transactive installation of the artist's *Ideal Woman* and *Peacocking* series, engaged in a back-and-forth dialogue. Pohl created the *Ideal Woman* by digitally enhancing Barbie to fit Western society's ideal female measurements of 36-24-36. This avatar symbolizes anti-perfection and is repeated throughout Pohl's work in sculpture, video, ceramic, installation, and neon. Pohl's installations show how these normative conceptions of perfection can be represented by trends in pubic hair (the *Chia* series and *Jennifer Love Hewitt*), bondage (*Leather and Lace*), and fashion—which chain us to socially constructed ideals (*Caryatid: Ruby Slippers*). In her *Peacocking* series, Pohl turned her attention 180 degrees to the male set of the species—playfully engaging how half of society markets themselves in today's over-amped, image-conscious times. Gathered via long-term personal interactions, and increasingly pervasive online dating tools such as Tinder, OkCupid, HowAboutWe, et al., Pohl focused on common themes men consistently tried to convey in order to "market" their image in everyday life situations. Her dissected male mannequin sculptures—history-laced fragments of mannequin torsos and parts, finished in the most popular car colors across the decades—highlight how society's conception of the ideal male form has transformed over time. Pohl's series of oversized, manly *Merit Badges*, based on the tradition developed by the Boy Scouts—celebrate the traits for which we seem to reward men in contemporary culture, such as Able to Show Emotion, Bro, Good in Bed, Athletic, Worldly, Successful, and Confident.

To further highlight the implicit and underlying monetary, emotional, and aesthetic transactions involved in these social constructions, a Pop-Up Shop of Pohl's *Ideal Woman* jewelry line—carried by the Museum of Contemporary Art Los Angeles and MASS MoCA—sticker packs, and *Merit Badge* hats, along with Sean Fader's *#wishingpelt* t-shirts, necklaces, bomber jackets, and leggings will accompany the exhibition.

The video and photographic works presented by Johanna Evans-Colley, explore experimentation, process, materiality, modes of perception, and technology. Interested in the convergence and dissonance of high tech and low tech, old tech and new tech, she highlights what happens in between. *Camera, Paper, Light, Pin; White Sands National Park; Horizon, Study: Clouds, Sea, Mountain, Sand; and Portrait with an 8x10 Negative, Camera, and Hotel Room. Setting: Los Angeles*, are visual studies of glimpses into illusionistic space. Invented horizons and vistas are created using only a camera and different paper/mylar/plastic/film. These materials are manipulated in front of the camera while filming to create horizon-like effects. There is no post-production of any kind. Everything has been done “in camera,” or, more specifically, outside the camera by manipulating materials in front of the camera. Both the video, and the materials used in them, become art objects. Her work brings forth questions about illusion and artifice, while literally revealing the artists hand in the work. The films simultaneously destroy and create; presenting an illusion while divulging it’s process. Conflicting notions of the celestial/mundane, high/low tech or handmade, flimsy/substantial, perfect/imperfect are also investigated in the videos and photographs. It is these dualities, the tensions between opposing forces or conceptions, that drive and inform Evans-Colley’s practice.

Craig Damrauer’s work is a mode of quasi-scientific research for a single-pointed explanation, feeling, or observation. In *All the Black People in Citizen Kane*, Damrauer has spent more than a year, hand erasing, frame by frame, the most iconic movie of the 20th Century: *Citizen Kane*—with the exception of the 22 African-American people who appeared in uncredited, tangential roles in the film. Damrauer essentially takes what was once invisible in Orson Welles’ masterpiece and flips it so it’s unmistakable. The artist is also working to find the actors’ names and as much biographical details as possible—done by digging through archives in various libraries. Pieces from his research will be presented along with stills from the film portion of the project. Damrauer’s investigation of social contracts and semiotics continues in *All The Japanese Words in John Hersey’s Hiroshima*, [a written piece published by *The New Yorker* in 1946 and soon after as a book]. Hersey’s story—told in English for an American audience and punctuated by Japanese words: exclamations, observations, and cries for help—tells the story of six survivors of the August 6, 1945 atomic bombing of Hiroshima, Japan and details the first time this weapon was used on human beings. Erasing everything that surrounds these words, and leaving them in the exact place on the page they existed in the first edition of the book, Damrauer reveals a poem with a complete narrative arc. The trajectory of this poem is one of discovery, pain, confusion, bravery, and acceptance. Taken together, the words walk quickly up the spine and place a viewer abstractly and uncomfortably at the center of it all.

Equally engaged in a process of occupying and emptying the time-flow continuum of history, is Ujin Lee’s site-specific performance *Small Rotunda*. In this participatory performance, Lee fills the exhibition space with a common household item bojagi—traditional cloths collected from Lee’s hometown of Seoul, South Korea, used for wrapping and transporting goods from time immemorial. The loosely folded and individually-tied bojagi pieces are placed on the floor one by one, contiguously in a clockwise motion, gradually building a bigger circle. When all the pieces have been placed—creating a kaleidoscopic circle 7 feet in diameter—Lee will exit and her silent, reparative, and somewhat meditative performance will end. Fair visitors will then be invited to take a piece of the work home, contributing to the slow disappearance of the installation—and reflective of the

2015 fair's curatorial theme *TRANSACTION*. The work continues a theme that Lee has been exploring in the past several years, mixing performance and public participation, with installation, in her large-scale site-specific projects—held at major New York public spaces, including Washington Square Park, Hudson River Park, Thomas Paine Park, and Tompkins Square Park. Lee's performances will take place Tuesday, March 3, 1-5pm and Saturday, March 7, 12-4pm.

Katya Grokhovsky also will engage exhibition attendees with her performative bodily explorations *Slow Dance*—a participatory, live, durational performance-intervention—and *Status Update*—a durational action-intervention, in which digital social media status updates are transported into physical reality via acrylic-on-canvas banners. In *Slow Dance*, the audience is invited to slow dance with the artist and numerous performers. Based around the idea of a couple dancing or an old-fashioned mating ritual, the piece is an exploration of urban estrangement and intimacy, loneliness, and the persistent human desire to connect. Echoing this alienation, in *Status Update*, hand held banners are carried into public domain as signifiers of simulated privacy, exploring isolation in the digital age. Post-performance, post-eventual residue, and ephemera is exhibited and in itself re-constructed and created as evidential presence of the event. Grokhovsky's performances will take place Tuesday, March 3, 5-8pm; Wednesday, March 4, 5-7pm; Thursday, March 5, 4-7pm; Saturday, March 7, 4-7pm; and Sunday, March 8, 3-6pm.

Additional support for *Transgressive Inversions + Identities* is provided by The Compleat Sculptor.

TRANSGRESSIVE INVERSIONS + IDENTITIES



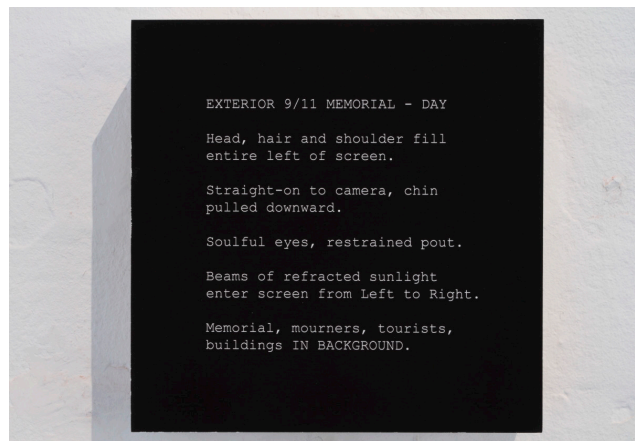
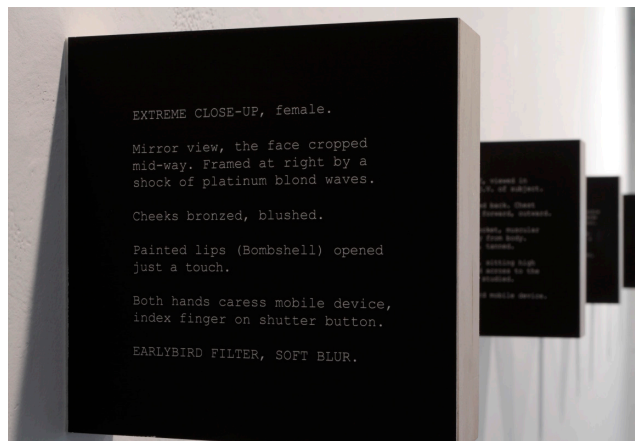
KRISTIN MCIVER

Data Portrait (Selfie)

2015

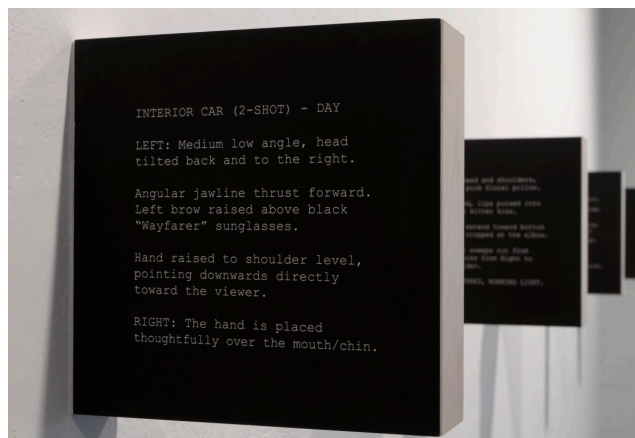
Acrylic on canvas

36 x 36 inches / 91.44 x 91.44 centimeters

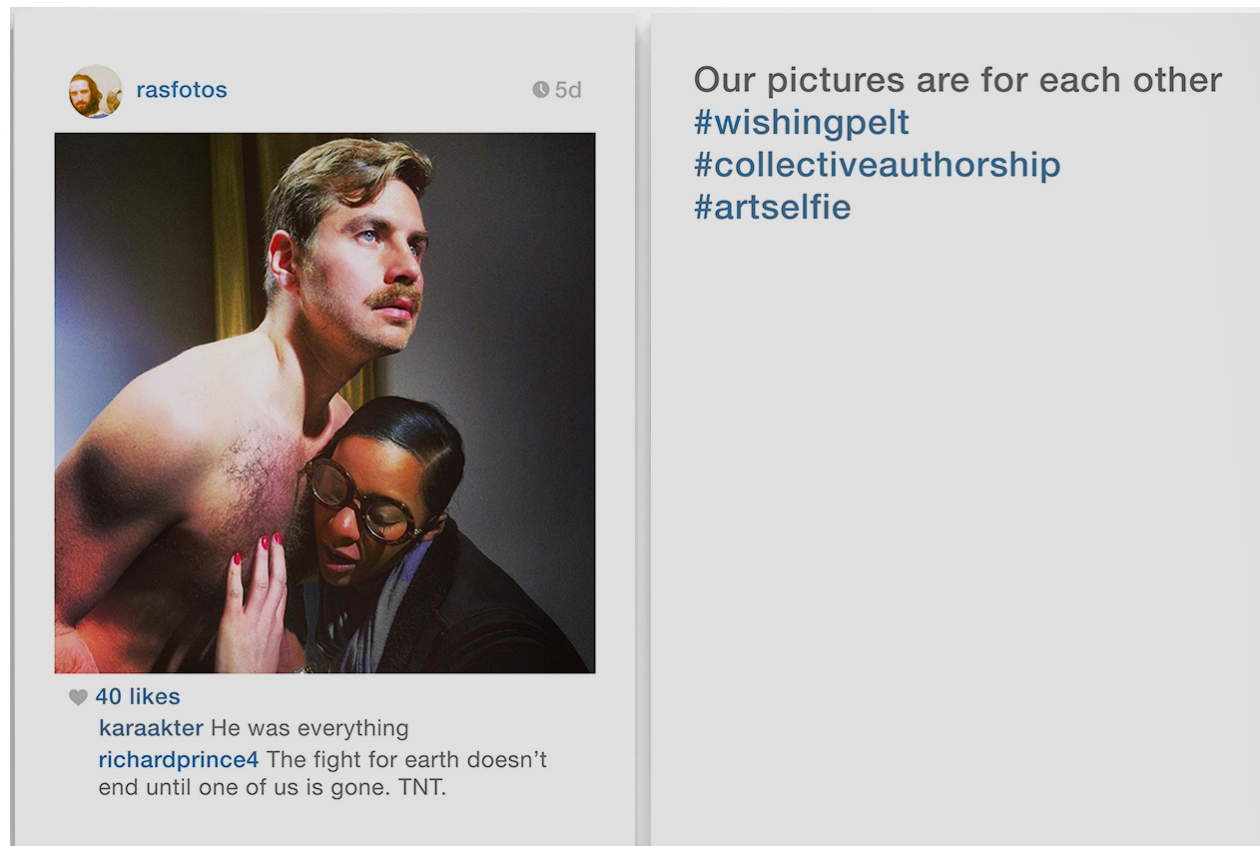


TOP LEFT:
KRISTIN MCIVER
#Bombshell, from the *Typecast* series, 2014
Digital print on archival paper, timber, acrylic
8 x 8 inches / 20.32 x 20.32 centimeters
Edition 3/5

TOP RIGHT:
KRISTIN MCIVER
#NeverForget, from the *Typecast* series, 2014
Digital print on archival paper, timber, acrylic
8 x 8 inches / 20.32 x 20.32 centimeters
Edition 3/5



KRISTIN MCIVER
#Wayfarer, from the *Typecast* series, 2014
Digital print on archival paper, timber, acrylic
8 x 8 inches / 20.32 x 20.32 centimeters
Edition 2/5



SEAN FADER

Backdrop for the Rebirth of the Collective Author ("There's a Whole Lot of Authorship Going On." - Richard Prince)
 2014

Inkjet on canvas and selfie stick

65.75 x 99 inches / 167 x 251.46 centimeters



SEAN FADER
#wishingpelt instagram image 113
 2013
 Metallic C-print
 Small: 6 x 6 inches / 15.24 x 15.24 centimeters
 Edition of 72
 Large: 24 x 24 inches / 60.96 x 60.96 centimeters
 Edition of 3



SEAN FADER
#wishingpelt instagram image 1167
 2013
 Metallic C-print
 Small: 6 x 6 inches / 15.24 x 15.24 centimeters
 Edition of 72
 Large: 24 x 24 inches / 60.96 x 60.96 centimeters
 Edition of 3



SEAN FADER
#wishingpelt instagram image 1479
 2013
 Metallic C-print
 Small: 6 x 6 inches / 15.24 x 15.24 centimeters
 Edition of 72
 Large: 24 x 24 inches / 60.96 x 60.96 centimeters
 Edition of 3



LEFT:
ALLIE POHL
Ideal Woman: Caryatid, Ruby Slippers
2014
Resin, glitter, automotive paint
12 x 19.5 x 96 inches /
30.48 x 49.53 x 243.84 centimeters

TOP RIGHT:
ALLIE POHL
Ideal Woman: 3 ft Neon, Green
2013
Neon, one transformer
36 x 21 inches / 91.44 x 53.34 centimeters
Edition of 2/3



BOTTOM RIGHT:
ALLIE POHL
Ideal Woman: Voyeur
2011
Single channel video
Running Time: Loop
Edition 2 of 7



TOP:
 ALLIE POHL
Ideal Woman: Leather and Lace
 2014
 Porcelain, leather, lace, ribbon
 9.5 x 5.5 x 3.5 inches / 24.13 x 13.97 x 8.89 centimeters each
 Edition 2/3



BOTTOM LEFT:
 ALLIE POHL
Ideal Woman: Jennifer Love Hewitt, Black
 2014
 Porcelain, Swarovski crystals
 9.5 x 5.5 x 3.5 inches / 24.13 x 13.97 x 8.89 centimeters
 Edition 1/7



BOTTOM RIGHT:
 ALLIE POHL
Ideal Woman: Jennifer Love Hewitt, White
 2014
 Porcelain, Swarovski crystals
 9.5 x 5.5 x 3.5 inches / 24.13 x 13.97 x 8.89 centimeters
 Edition 1/7



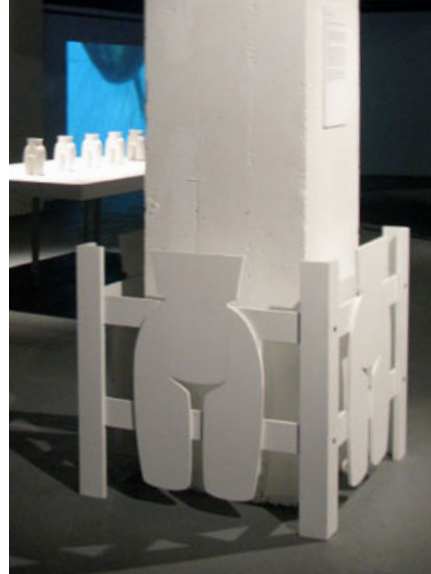
ALLIE POHL
Ideal Woman: Hermathen
 2010-2014
 Porcelain, salvia hispanica, water
 6.75 x 7 x 11 inches / 17.15 x 17.78 x 27.94 centimeters
 Edition 1/7



ALLIE POHL
Ideal Woman: Enkolpizo
 2013
 Porcelain, salvia hispanica, water
 9.5 x 5.5 x 3.5 inches / 24.13 x 13.97 x 8.89 centimeters
 Edition 3/7



TOP LEFT:
ALLIE POHL
Ideal Woman: Vanity Mirror
2015
Plexiglass
24 x 14.75 inches / 60.96 x 37.46 centimeters
Edition of 20



TOP RIGHT:
ALLIE POHL
Ideal Woman: Fence
2010
Wood, outdoor paint
38 x 38 x 38 inches / 96.52 x 96.52 x 96.52 centimeters



BOTTOM LEFT:
ALLIE POHL
Peacocking: Abs
2013
Fiberglass, automotive paint, metal and wood
69 x 15.25 x 20.5 inches / 175.26 x 38.735 x 52.07 centimeters



BOTTOM RIGHT:
ALLIE POHL
Peacocking: Legs
2013
Fiberglass, automotive paint, metal and wood
36 x 46 x 46 inches / 91.44 x 116.84 x 116.84 centimeters



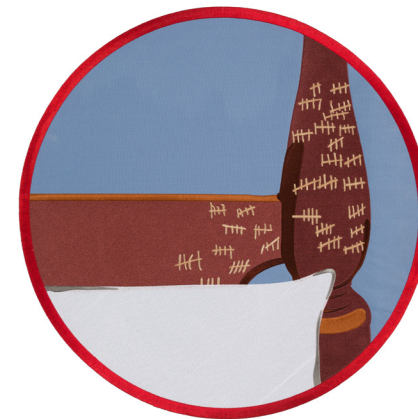
ALLIE POHL
Merit Badge: Able To Show Emotion
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



ALLIE POHL
Merit Badge: Athletic
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



ALLIE POHL
Merit Badge: Bro
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



ALLIE POHL
Merit Badge: Good in Bed
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



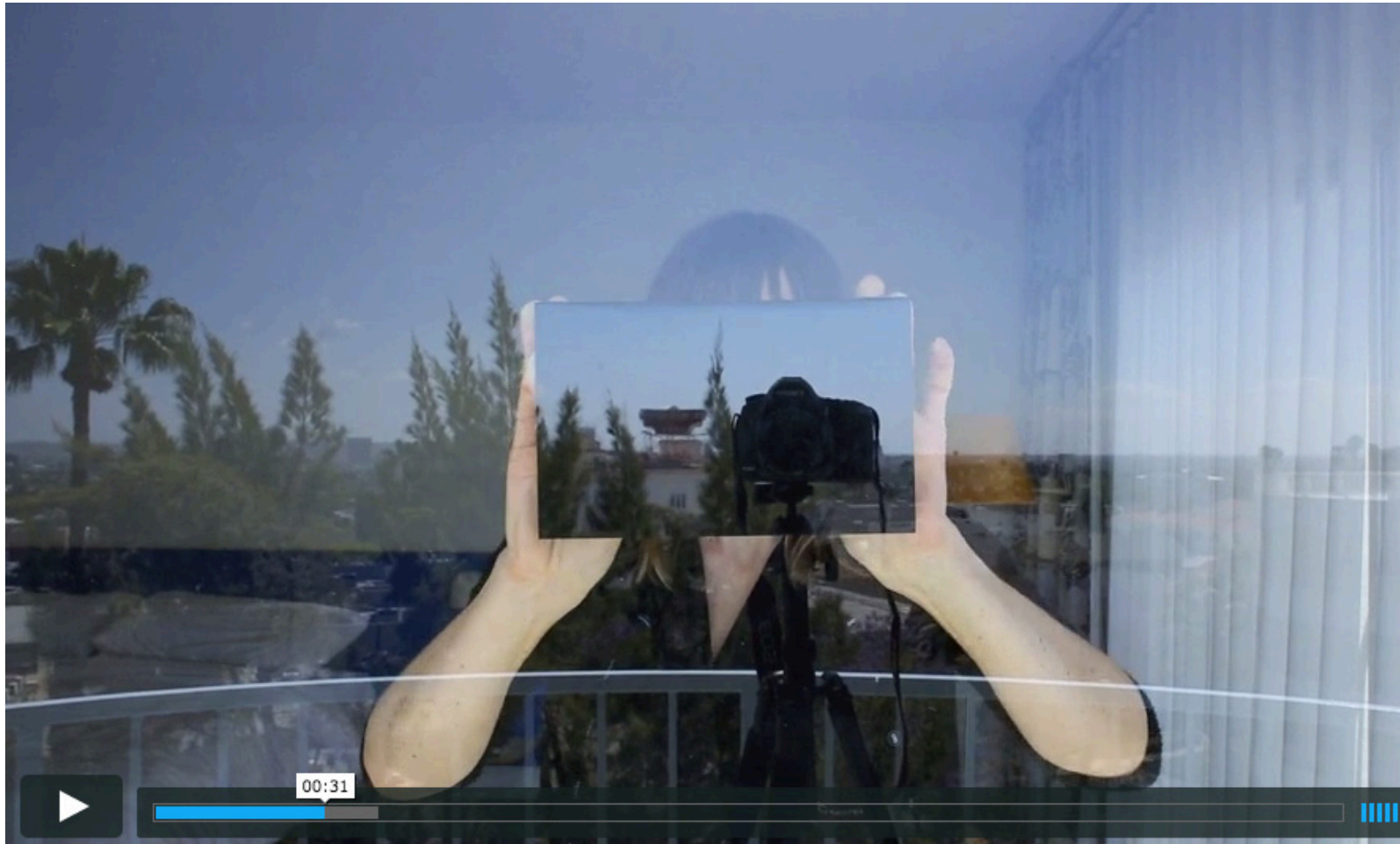
ALLIE POHL
Merit Badge: Successful
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



ALLIE POHL
Merit Badge: Confident
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



ALLIE POHL
Merit Badge: Worldly
 2013
 Embroidered fabric, iron-on backing
 18 x 18 inches / 45.72 x 45.72
 centimeters
 Edition 3/5 + 1 AP



JOHANNA EVANS-COLLEY

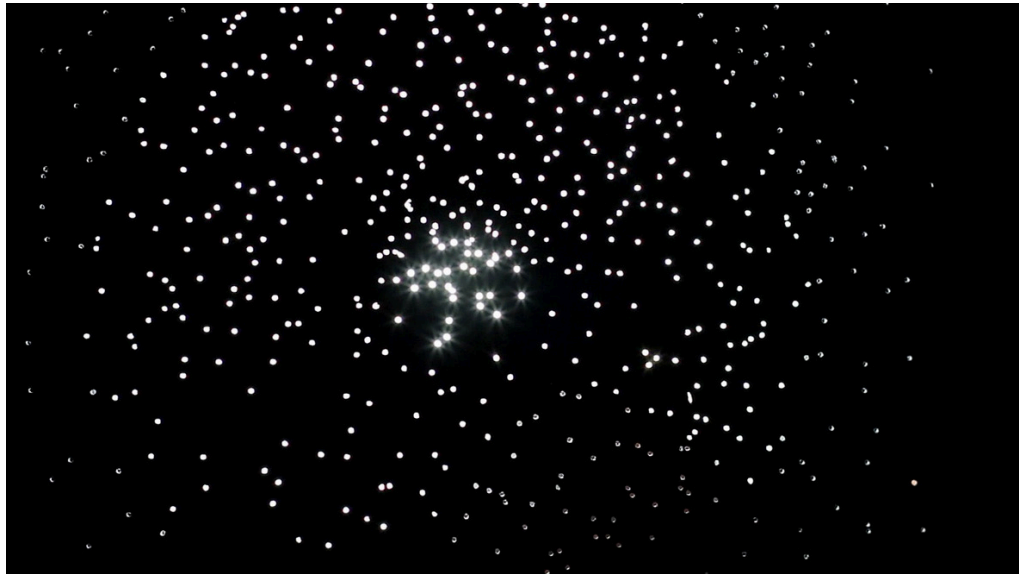
Portrait with an 8 x 10 Negative, Camera, and Hotel Room. Setting: Los Angeles

2014

HD video

03:37

Edition of 1/3 + 1 AP



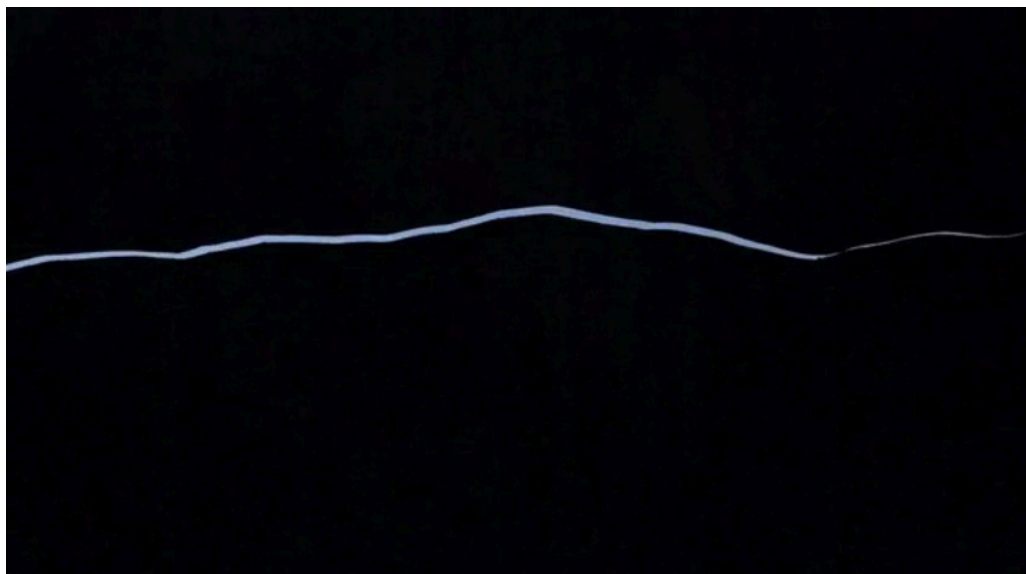
JOHANNA EVANS-COLLEY
Camera, Paper, Light, Pin,
 2012
 HD video
 12:06
 Edition of 1/3 + 1 AP



JOHANNA EVANS-COLLEY
At White Sands National Park with Camera, 8 x 10 Negative, Pin
 2013
 HD video
 11:54
 Edition of 1/3 + 1 AP



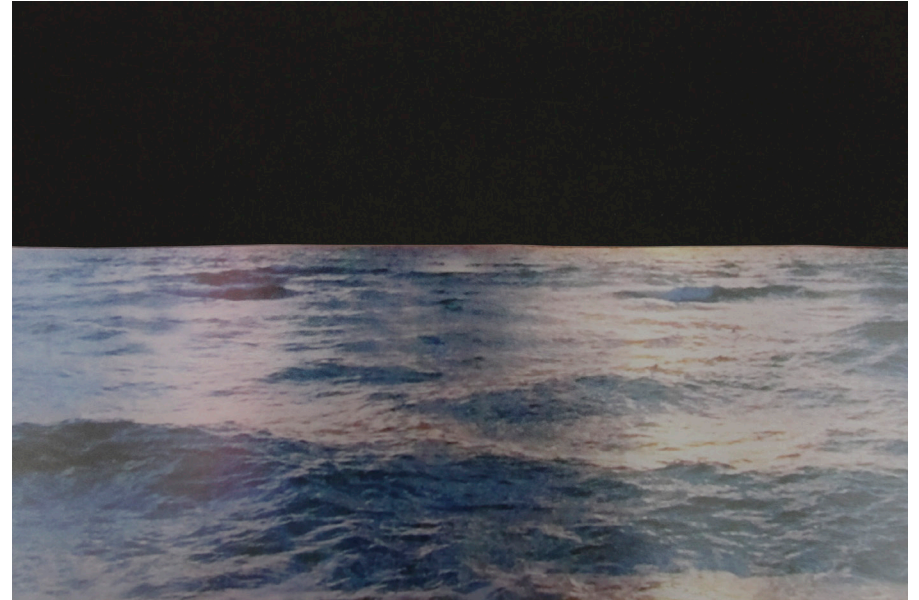
JOHANNA EVANS-COLLEY
Study #4: Mountain
 2011
 HD video
 00:53
 Edition of 1/5 + 1 AP



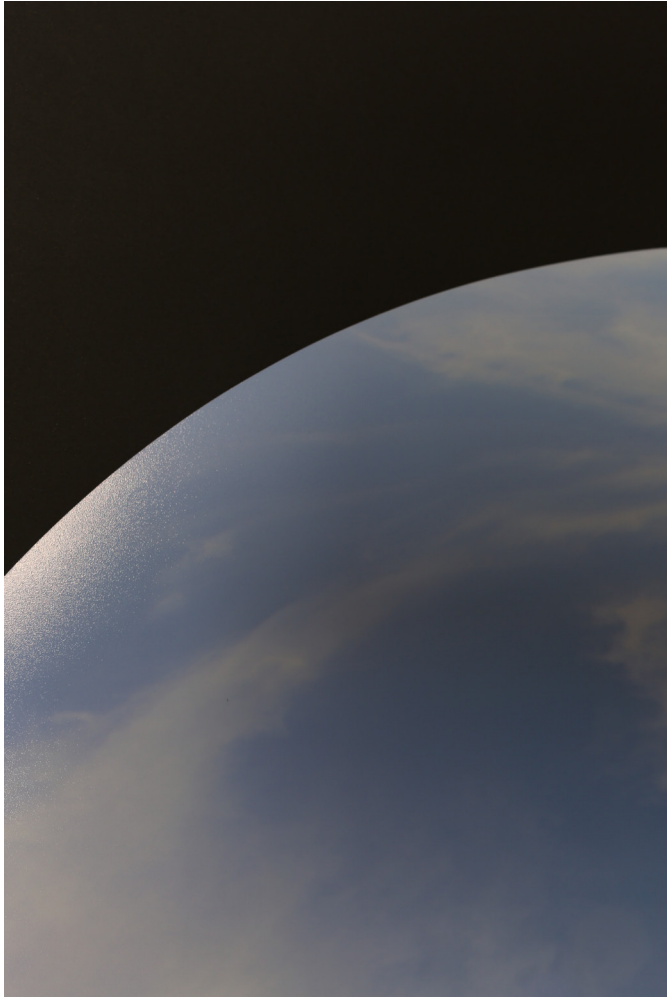
JOHANNA EVANS-COLLEY
Untitled View #2 (blue)
 2013
 HD video
 01:52
 Edition of 1/3 + 1 AP



JOHANNA EVANS-COLLEY
Studio Horizon (black sky/night sky)
 2014
 Inkjet print
 13 x 19 inches / 33.02 x 48.26 centimeters
 Edition of 1/5 + 1 AP



JOHANNA EVANS-COLLEY
Studio Horizon (Ocean)
 2014
 Inkjet print
 13 x 19 inches / 33.02 x 48.26 centimeters
 Edition of 1/5 + 1 AP

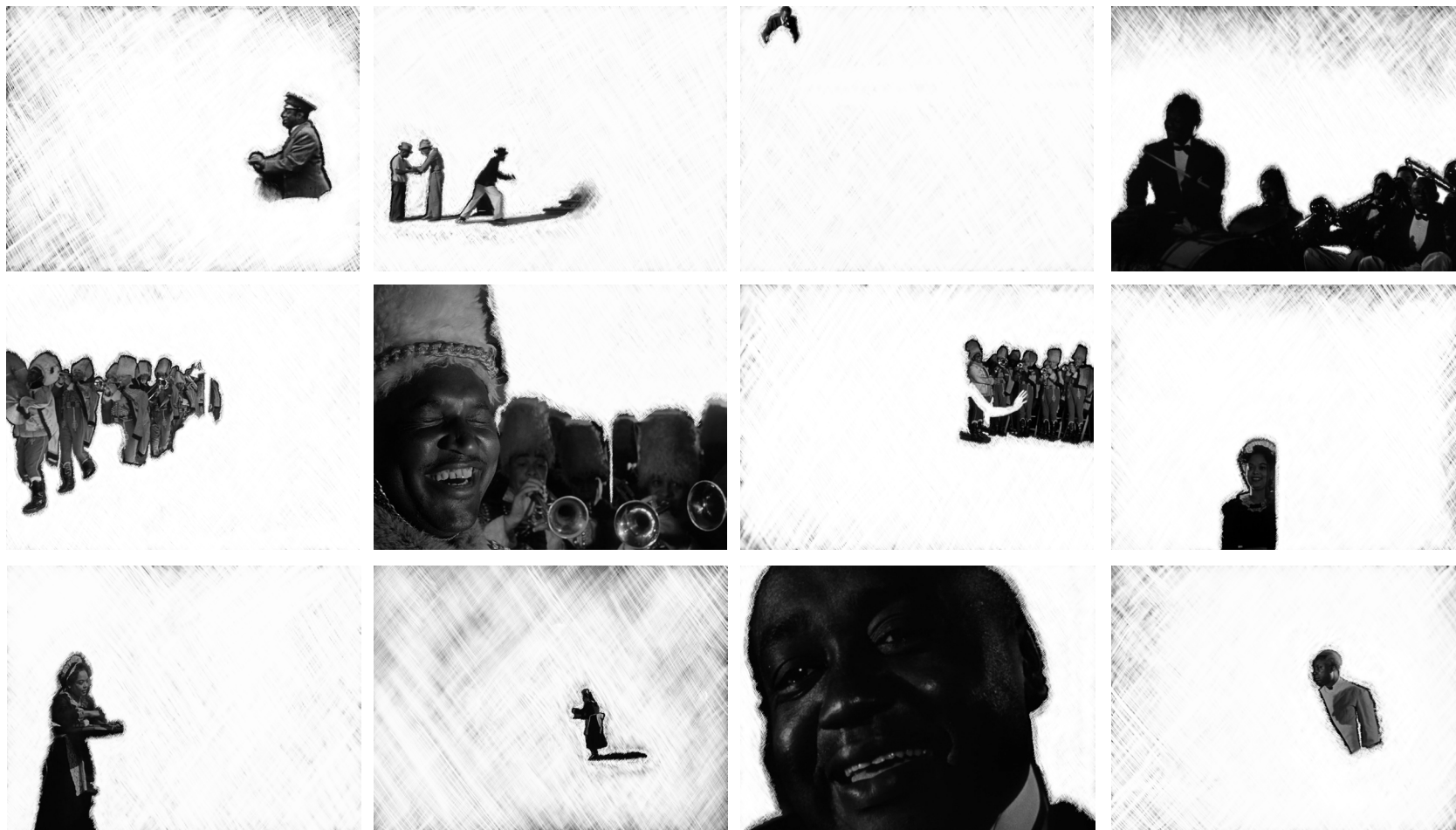


LEFT:
 JOHANNA EVANS-COLLEY
Studio Horizon (from above), 2014
 Inkjet print
 19 x 13 inches /
 48.26 x 33.02 centimeters
 Edition of 1/5 + 1 AP

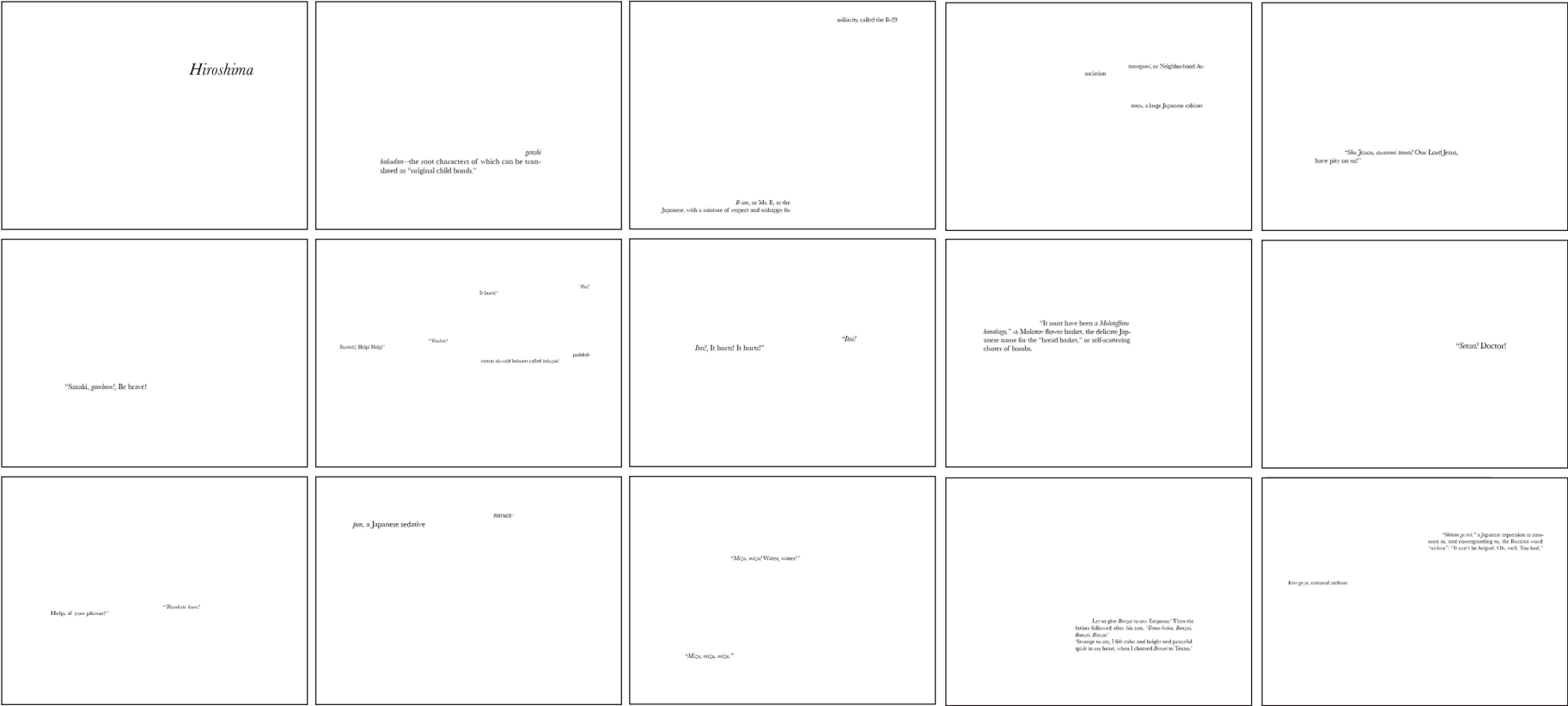
TOP RIGHT:
 JOHANNA EVANS-COLLEY
Studio Horizon (with plant), 2014
 Inkjet print
 13 x 19 inches /
 33.02 x 48.26 centimeters
 Edition of 1/5 + 1 AP



BOTTOM RIGHT:
 JOHANNA EVANS-COLLEY
Studio Horizon (with lamp)
 2014
 Inkjet print
 13 x 19 inches /
 33.02 x 48.26 centimeters
 Edition of 1/5 + 1 AP



CRAIG DAMRAUER
All The Black People In Citizen Kane
 2014
 Inkjet on paper
 13 x 17 inches / 33.02 x 43.18 centimeters each



All The Japanese In John Hersey's Hiroshima

Inkjet on Japanese paper, Hiroshima needles

8.5 x 11 inches / 21.59 x 27.94 centimeters each, 16 prints total



UJIN LEE
Small Rotunda
2015
Durational performance
Dimensions variable



KATYA GROKHOVSKY
Status Update performance
 2012 - 2014
 Performance/Installation,
 Durational, POA performance



KATYA GROKHOVSKY
Status Update Banner
 2014
 Acrylic on canvas
 Dimensions variable



KATYA GROKHOVSKY
Slow Dance
 2013 - 2014
 Duration performance
 POA performance



KATYA GROKHOVSKY
Slow Dance T-Shirt
 2013
 Printed text on t-shirt
 Size S, M, L

CRAIG DAMRAUER

Craig Damrauer makes things and writes about things. He is most well known for a ten year project he did called *New Math* that took many forms including a small edition edited by Ed Ruscha, a solo show of prints, and a year-long commentary series for *The Atlantic*. He graduated with an MFA from the University of Arizona. His work has been shown at the Ogden Museum of Southern Art, MCA Denver, the Masur Museum, Los Angeles Contemporary Editions, Pulse Art Fair, and Paul Smith's GLOBE Gallery. He is a contributor to *The New York Times*, *The Atlantic*, *GOOD*, and the Re:form section of *Medium*. He lives and works in New Orleans.

CRAIG DAMRAUER

Solo Exhibitions

- 2013 *After the Forest*, Ogden Museum of Southern Art, New Orleans, LA
- 2012 *New Math*, Paul Smith's GLOBE Gallery, Heathrow, UK
- 2002 *Assorted Bits of Wisdom*, MoveLab, New York, NY

Selected Group Exhibitions

- 2013 *Computer Aided*, Masur Museum of Art, Monroe, LA
- 2013 *Consider Yourself Warned*, Absolut Open Canvas, New York, NY
- 2012 *Re-Mixed Messages*, Fathom Creative Gallery, Washington, DC
- 2012 *Public Notice: A Green Patriot Poster Salon*, Ed. Varie, New York, NY
- 2011 *Assume*, Mixed Messages for Visual AIDS at La Mama Galleria, New York, NY
- 2011 *Open Daybook*, LACE, Los Angeles, CA
- 2010 *Breakups R Tough*, U-Turn Art Space, Cincinnati, OH
- 2009 *Crest Hardware Art Show*, Crest Hardware Store, New York, NY
- 2004 *Spit and Duct Tape: Tagteam*, The Tank, New York, NY
- 2003 *Space in Movement/Movement in Space*, Westbeth Gallery, New York, NY
- 2002 *Superbowl 666*, Gorilla Suit, Chicago, IL
- 1997 *After Hours*, Pomegranate Pictures, New York, NY

Projects

- 2011 *I Owe For*, digital piece for *Longshot Magazine*, Issue 2, July 29-31
- 2011 *Calls to Action*, Pulse Art Fair, March
- 2011 *Various Greetings*, Pulse Art Fair, March
- 2011 *The New Math of Relationships*, print set released by 20x200, February
- 2010 *New Math - Modern Art*, print released by 20x200, November
- 2008-9 *One, Two, Three*, project in collaboration with MCA Denver

Publications

- 2014 Contributor to the Re:form section of *Medium*
- 2012 Contributor to *The Atlantic*
Bright!—Typography Between Illustration and Art, Daab Media, Germany, Summer
- 2011 *New York Times* Op-Ed Page, Infinity, September 2
GOOD Magazine, Some Type of Influence or Control, Issue 024, Fall
GOOD Magazine, Something Doesn't Add Up, Issue 024, Fall
Pop-Up Magazine/ESPN, The New Math of Sports, May
- 2010 *Anathema*, Perry, Issue 3
Open Daybook, All You Can Eat, published by Mark Batty Publisher, December
Las Reglas de Juego, New Math, published by Leqtor Universal
Bookforum, Utopia/Dystopia, June/July/August
The Ride, Three Bikes, Three Decades, Three Crashes and related artwork, Issue 4
Loser: een boekje over het leed dat falen heet, New Math, published by d'jonge Hond
Journal of the In-Between Spaces, Introduction, John Codling
New York Times Op-Ed Page, Teacher Minus Preparation, January 2
- 2009 *It's Nice That*, Issue #2, New Math, October
New Math, Edited by Ed Ruscha, published by CT Editions, October
Weltformeln II, published by Ehrenwirth Verlag, Fall
New York Times Op-Ed Page, Buy Sell, July 28

New York Times Op-Ed Page, He He He, March 28

2008 *New York Times* Op-Ed Page, Uncertainty, October 11

2007 *GOOD Magazine*, New Math Civics 101, June
Greenpeace Magazin (Germany), New Math of Global Warming
Mother Jones, New Math of Global Warming, July/August
Weltformeln, Das Leben ist ein Gleichung, published by Ehrenwirth Verlag

2006 *Equations for Living*, New Math, published by Andrews McMeel

2003 *Adbusters*, One Term President (with Niels Damrauer), August

Education

1996 MFA, University of Arizona, Sunny Tuscon, AZ

1991 BA, Colby College, Waterville, ME

JOHANNA EVANS-COLLEY

Born and raised in Boston, MA, Johanna Evans-Colley has lived and worked in Brooklyn, NY for the past 15 years. She received her MFA in Photography and Video from the School of Visual Arts, NY, in 2003. She received her BFA in Film and Photography from Massachusetts College of Art and Design, in 1997. In 2013 she was an artist-in-residence at Starry Night Retreat in New Mexico. Evans-Colley's work has been shown across the U.S. and internationally.

JOHANNA EVANS-COLLEY

Selected Exhibitions

- 2015 *Alternative Topographies*, Electronic Gallery, Salisbury University, MD (forthcoming)
- 2014 *Terra Incognito*, Curious Matter, Jersey City NJ
- 2013 *Exposure*, Select Art Fair, Miami, FL
- 2013 Under the Subway Video Art 10 Year Curated Compilation, Long Island City, New York, NY
- 2013 *Darkness at the Edge....*, Propeller Center for the Visual Arts, Toronto, Canada
- 2013 Film + Video Series, The Foundry for Art, Design + Culture, Cohoes, NY
- 2012 Artist Project Room, Verge Art Miami Beach, Miami, FL
- 2012 *InLight Richmond 2012*, 1708 Gallery, Richmond, VA
- 2012 *Low Fidelity*, The Tower Gallery, College at Brockport, NY
- 2012 *Ironbound Unbound #3*, Sumei Arts Center, Newark, NJ
- 2012 *Terrain*, The Kiernan Gallery, Richmond, VA
- 2012 Under the Subway Video Art 2012, Local Project Art Space, Long Island City, NY
- 2005 *video:series*, Goliath Visual Space, Brooklyn, NY
- 2005 *video:series*, Film Society, Boston, MA
- 2003 *Spit and Duct Tape*, Third Floor Studios, Brooklyn, NY
- 2003 *No Ordinary Place*, Visual Arts Gallery, New York, NY

Residencies

2013 Artist-in-Residence, Starry Night Retreat, Truth or Consequences, NM

Education

2003 MFA, School of Visual Art, New York, NY, Photography and Video

1997 BFA, Massachusetts College of Art and Design, Boston, MA, Photography and Film

SEAN FADER

Sean Fader is a conceptual artist working in the media of photography, performance, social practice, and the Internet. Fader received his MFA from the School of the Art Institute of Chicago, his MA from the Maryland Institute College of Art in Baltimore, and his BFA from the New School in New York City. His work has been exhibited throughout the United States and internationally in Dubai, Canada, Mexico, and England. Fader was named a NYFA Fellow in 2013 and A Blade of Grass Fellow for 2012-2013, and he received Magenta Foundation's Flash Forward Award for Emerging Photographers in 2012. Recent exhibitions include *Share This! Appropriation After Cynicism* at Denny Gallery, *#wishingpelt*, performed at Defibrillator Gallery in Chicago (2013), SPRING/BREAK Art Show and Pulse Art Fair in New York City (2014), *White Boys* curated by Hank Willis Thomas and Natasha L. Logan at Haverford College (2013), and *Sup?*, a solo exhibition at the University of Illinois in Springfield (2014).

He has received press coverage in *MOMUS*, *Hyperallergic*, *Art F City*, *The Huffington Post*, and *Slate.com*. Sean Lives and works in Brooklyn.

SEAN FADER

Solo Exhibitions

- 2015 Denny Gallery, New York, NY (forthcoming)
- 2014 *SUP?*, University of Illinois Springfield, Springfield, IL
- 2014 *#wishingpelt*, Presented by AKArt, PULSE Projects, PULSE Art Fair, New York, NY
- 2014 *#wishingpelt*, Curated by Elizabeth Denny, SPRING/BREAK Art Show, New York, NY
- 2013 *Sean Fader is the #wishingpelt*, Defibrillator Gallery, Chicago, IL
- 2009 *Sean Fader*, Digital Artists Space, Troy, NY
- 2008 *Sean Fader*, 3rd Ward, Brooklyn, NY

Selected Group Exhibitions

- 2015 *I'll Show You Mine, If You Show Me Yours: Love in the Modern Age*, Estevan Art Gallery & Museum, Estevan, Canada
- 2015 *SWAP*, Studio La Suite, Morelina, Mexico
- 2014 *SHARE THIS!: Appropriation After Cynicism*, Denny Gallery, New York, NY
- 2014 *New Portraits*, Organized by Richard Prince, Gagosian Madison Avenue, New York, NY
- 2014 *Strange Bedfellows*, Florida International University, Miami, FL
- 2014 *Strange Bedfellows*, Handwerker Gallery at Ithaca College, Ithaca, NY
- 2014 *Strange Bedfellows*, A+D Gallery Columbia College, Chicago, IL
- 2013 *How To Do Things With Hair*, Curated by Barrak Alzaid, TheJamJar, Dubai, United Arab Emirates
- 2013 *The Participants*, Denny Gallery, New York, NY
- 2013 *White Boys*, Curated by Hank Willis Thomas and Natasha L. Logan, Haverford College, Haverford, PA

- 2013 *Dynasty*, Curated by Sara Reisman, Christopher K. Ho, Amy Goldrich, and Omar Lopez-Chahoud, Hotel Particular, New York, NY
- 2013 *Strange Bedfellows*, Samek Gallery, Bucknell University, Lewisburg, PA
- 2013 *Fon' Seks: Handheld Digital Technology and the Transformation of Intimacy*, University of Illinois Springfield, Springfield, IL
- 2013 *Looks Like Torture*, Curated by Nicholas Cohn and Amy Kisch, HERE, New York, NY
- 2013 *Strange Bedfellows*, Roots and Culture Gallery, San Francisco, CA
- 2012 *Heterocronia*, Studio La Suite, Morelina, Mexico
- 2012 *It's a Small Small World*, Family Business, New York, NY
- 2010 *Undressing the Feminine*, Mindy Solomon Gallery, St Petersburg, FL
- 2010 Affordable Art Fair, New York, NY
- 2009 Verge Miami Art Fair, Miami, FL
- 2009 *Summer Exhibition*, The Wassaic Project, Wassaic, NY
- 2009 Bridge Art Fair, New York, NY
- 2009 City Arts Benefit Auction, Sotheby's, New York, NY
- 2009 *Your Face Your Race, the Way That You Walk*, VINESpace, London, England
- 2008 *Salon 08*, Matt Roberts Arts, VINESpace, London, England
- 2008 *WGA Group Show*, Sugarland, Brooklyn, NY
- 2008 11th Annual Chicago Art Open (Critics' Choice), Chicago, IL
- 2008 *Hic et Nunc (Here and Now)*, Co-Prosperity Sphere, Chicago, IL
- 2008 *Everyday People*, Estudiotres, Chicago, IL
- 2008 *MFA Thesis Show/Art Chicago*, Gallery Two, Chicago, IL
- 2008 *Yes*, Leather Archives and Museum, Chicago, IL
- 2007 *Creative Convergence*, Center On Halstead, Chicago, IL
- 2007 *QueerFest Midwest*, Chicago, IL
- 2007 *First Look II*, Hudson Valley Center For Contemporary Art, Peekskill, NY

- 2007 *Group Show no. 16*, Humble Arts Foundation, New York, NY
- 2007 *This is Not a Self Portrait*, Project Space, Chicago, IL
- 2007 *Group Show*, Gallery 2, Chicago, IL

Honors

- NYFA Fellowship in Photography Award 2013, New York, NY
- A Blade of Grass Fellowship 2013, New York, NY
- Magenta Foundation Flash Forward 2012, USA Winner
- Gawker Artist
- Fall Solo Show Winner, 3rd Ward, Brooklyn, NY
- Critic's Choice, Professional Category, 11th Annual Chicago Art Open, Chicago, IL
- Leadership Award, School of the Art Institute of Chicago, Chicago, IL
- Murthy Digital Arts Award, Baltimore, MD

Selected Press + Publications

- 2015 *Estevan Mercury*, "Art gallery's new exhibit addresses online dating," Alex Coop, January 20
MOMUS, "Querying the New Appropriation Art: Is this Cynicism?," Joseph Henry, January 8
- 2014 *Plastiglass Journal*, "(Untitled): 'There's a whole lot of authorship going on' Sean Fader X Richard Prince," Annie Shepard, December 31
Hyperallergic, "A Young Artist Debuts at Gagosian, Thanks to Richard Prince," Benjamin Sutton, October 23
Art F City, "Pulse is Back!," Patty Johnson, May 10
Art F City, "Sean Fader's SUP?: High on Style, Low on Substance," Marc Boucai, April 28
The Village Voice, "Slideshows: Spring/Break Art Show at Old School, Rob Menzer, March 9
The WILD Magazine, "Gallery Spy: Art Weekness," Kate Messinger, March 4
BLOUIN ARTINFO, "Slideshow: Inside the 2014 SPRING/BREAK Art Show," Regina Mogilevskaya
Hamptons Art Hub, "CRITIC'S VIEW: Revelations and Secrets Inhabit Spring Break Art Fair," Gabrielle Selz
Gothamist, "Photos: Spring/Break Goes Wild With Maggot-Eaten Text, VW Bug And Other Art," Scott Lynch/Gothamist
PAPERMAG, "The Armory Show's Gritty Downtown Alter Ego," Rebecca Smeyne

Whitewall, "Go Wild At SPRING/BREAK Art Show," Samantha Katz
The Slate Magazine, "Photos of Fantasy Versus Reality in Online Dating," David Rosenberg
Next Magazine, "This photographer explores the relationship between online and real-life identities with his series of photographs, SUP?," Will Pulos

- 2013 *The Huffington Post*, "Sean Fader Explores The Art of Online Dating in SUP?," Priscilla Frank
 Gulf News, "Plucking the many strands of identity," Jyoti Kalsi, November 21
 Queerty, *PHOTOS: The Art of Hooking Up*, Les Fabian Brathwaite
 Time Out Dubai, "An Art Show About Body Hair in Dubai," Peter Feely
 Artist Files, A Blade of Grass
- 2012 *Flash Forward 2012*, Magenta Foundation
- 2011 *SELECT Magazine*, Issue 1
- 2010 *Le Culte Des Siens*, Caroline Pochon and Allen Rothschild, Democratic Books
- 2009 *Next Magazine*, "Who's Next '09," Derrick Reaves, January 9
 The Josh, Issue 2, Spring
- 2007 *The New York Times*, "Giving New Artists a Place to Be Noticed," Catherine Spaeth, February 25
 Swell Magazine, Fall
 F News, "This Is Not A Self Portrait," Tara Walker, October
 Windy City Times, "Gay Artists Exhibit at Center," Paul V., November 7
- 2005 *Fringe Underground Magazine*, "Art Star: Sean Fader," Dee Dee Vega, Fall

Curatorial Activities

- 2013 *The Participants*, Denny Gallery, New York, NY
- 2009 Verge Miami Art Fair, Miami, FL
- 2008 *New Works*, School of the Art Institute of Chicago Photography Department, Chicago IL
- 2008 *This is Not a Self Portrait*, Project Space, Chicago, IL

Visiting Artist + Guest Lecturer

2015	Mass Art, Boston, MA
2015	Estevan Art Gallery and Museum, Saskatchewan, Canada
2014	Florida International University, Miami, FL
2014	Northern Illinois University, Dekalb, IL
2014	University of Illinois, Springfield, IL
2014	New York University, Photography Department, New York, NY
2014	Ithaca College, Ithaca, NY
2014	College Art Association, Queer Caucus for Art, Chicago, IL
2013	UNTITLED Art Fair Miami, BroLab, Curating Social Practices, Miami, FL
2013	NYU Photography Department, New York, NY
2009	Society for Photographic Educators, Montclair, NJ
2008	NYU Photography Department, New York, NY
2007	School of the Art Institute of Chicago, Chicago, IL
2006	School of the Art Institute of Chicago, Chicago, IL
2005	NYC Summer Arts Institute, New York, NY

Teaching Experience

2013	Hampshire College, Amherst, MA
2010-11	School of the Art Institute of Chicago, Chicago, IL
2008-	Fashion Institute of Technology, New York, NY
2008-10	Hunter College, New York, NY

Education

- 2008 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2006 MA, Maryland Institute College of Art, Baltimore, MD
- 2002 BFA, New School University, New York, NY
- 2001 Conservatory Diploma, American Musical & Dramatic Academy, New York, NY
- 1998-2001 Northwestern University, Evanston, IL

KATYA GROKHOVSKY

Katya Grokhovsky is a New York based interdisciplinary artist, working in performance, video, sculpture, drawing, and painting. She received her BFA from Victorian College of the Arts, Melbourne, Australia, and her MFA from the School of the Art Institute of Chicago. Her work has been included in exhibitions at Lesley Heller Workspace NYC (2015), Judith Charles Gallery (2015), EFA Project Space NYC (2014), HERE Arts Center (2014), Governor's Island Art Fair (2013/4), and Galerie Protégé, amongst many others. She has performed at Dixon Place (2014), Art in Odd Places (2014), Soho20 Gallery (2013), Grace Exhibition Space (2013/4), and many more. In 2015, she is a Vox Populi 5th AUX Curatorial Fellow in Philadelphia and an Artist in Residence at New York Studio Residency Program in Brooklyn. She has received support through Residency Unlimited (2014), NARS Foundation, Brooklyn (2013), Santa Fe Art Institute (2012), Chashama (2012), Watermill Center, New York (2011), and more. Grokhovsky was recently named one of the "10 Badass Emerging Female Artists You Should Know" by *The Huffington Post*.

KATYA GROKHOVSKY

Solo Exhibitions

- 2013 *Bodybeautiful*, Galerie Protege, New York, NY
- 2012 *Slow Dance*, BUS Projects, Melbourne, Australia
- 2010 *House Portrait*, What it is Gallery, Chicago, IL

Selected Group Exhibitions

- 2015 *Domestic Ideals: Nostalgia and the Home*, Lesley Heller Workspace, New York, NY
- 2015 *Immediate Female*, Judith Charles Gallery, New York, NY
- 2014 *A Wicked Problem*, EFA Project Space, New York, NY
- 2014 *Body Language*, Residency Unlimited, Brooklyn, NY
- 2014 *Sunset Illuminated*, NARS Foundation, Brooklyn, NY
- 2014 *Taxidermy of the Feminine Mystique*, Governor's Island Art Fair, New York, NY
- 2014 *Paper works*, Concepto, Hudson, NY
- 2014 SAW, Storefront Art Walk, Bay Ridge, Brooklyn, NY
- 2014 *Bibbidi-Bobbidi-Boo*, HERE Arts Center, New York, NY
- 2014 Brucennial, New York, NY
- 2014 *Body Conscious*, Amelie A. Wallace Gallery, SUNY College, Old Westbury, NY
- 2014 *Constructed, Collaged, Combined & Congruent*, Galerie Protege, New York, NY
- 2014 *All that glitters*, Gateway Project, Newark, NJ
- 2014 *Emrupt*, Leigh Wen Fine Art, New York, NY

2013 *Delicate Enchantments*, NARS Foundation, Brooklyn, NY

2013 Governor's Island Art Fair, curated by NYFA Curatorial Program, New York, NY

2013 *How many Feminists...*, Antena gallery, Chicago, IL

2013 *Got Eyes*, New York City Center, The Lobby projects, New York, NY

2013 *The Garden*, NARS Residency Foundation gallery, Brooklyn, NY

2013 *Methodical Deconstruction*, The Franklin, Chicago, IL

2013 *Of the Land*, Chashama gallery, New York, NY

2012 *Love in Other Places*, Verge Art Fair Artist Project, Miami, FL

2012 Harold B. Lemmerman Gallery, NJ City University, Learning Agency, Jersey City, NJ

2012 Ukrainian Institute of America, Re-imagine Ourselves Festival, New York, NY

2012 *Winter Exhibition*, Museum of Russian Art, Jersey City, NJ

2012 *Of Mind, Body and Soul: an exploration of the personal*, Fowler Arts Collective, Brooklyn, NY

2011 *Wonderlost*, Gallery151, New York, NY

2011 NURTUREart Benefit, Chelsea Art Museum, New York, NY

2011 *Experience is never unattached*, Sullivan Gallery, Chicago, IL

2011 *Voluptuous Panic*, Watermill Center Annual Benefit and Open House, Long Island, NY

2011 Margaret Lawrence Gallery, Elizabeth Murdoch Traveling Scholarship, Melbourne, Australia

2011 SAIC MFA Thesis Exhibition, Sullivan Gallery, Grand Bazaar, Chicago, IL

2011 Zhou B art center, Weddings/corporate events, Chicago, IL

2011 *Communicative Commonality*, Boomerang Space, Chicago, IL

2010 Art Loop Open Finalist Exhibition, Palmer House, Hilton Hotel, Chicago, IL

2010 *Permission to work*, What It Is, Chicago, IL

2008 *Humming the new Diaspora*, Blindside gallery, Melbourne, Australia

Selected Performances

2015	<i>Flex It!</i> , San Diego Art Institute, San Diego, CA (forthcoming)
2015	<i>House Play</i> , Lesley Heller Workspace, New York, NY
2014	<i>The task</i> , Residency Unlimited, Brooklyn, NY
2014	<i>Slow Dance</i> , Art in Odd Places: Free, New York, NY
2014	<i>If These Walls...</i> , AIR Gallery Project, New York, NY
2014	<i>Taxidermy of the Feminine Mystique</i> , Governor's Island Art Fair, New York, NY
2014	<i>Contraception and Contraband</i> , Panoply Performance Lab, Brooklyn, NY
2014	<i>Breathless</i> , Grace Exhibition Space, Brooklyn, NY
2014	<i>Actions and Intent: Documentations in performance</i> , NARS Foundation, Brooklyn, NY
2014	<i>Fabrications: Constructing Female Identity</i> , Dixon place, New York, NY
2014	Yara Winter Festival, Ukrainian Institute of America, New York, NY
2013	La perruque launch, Berl's Brooklyn Poetry Shop, Brooklyn, NY
2013	<i>Time Stop in Space, Activate: Market Street</i> , Gallery Affero, Newark, NJ
2013	Brooklyn International Performance Festival, Brooklyn, NY
2013	<i>Women in Charge</i> , Opening Night Performance, Soho20 Gallery, New York, NY
2013	<i>The Lovely Immigrant</i> , Supernova Festival of Performance Art, Rosslyn, VA
2013	<i>Untitled, The Garden</i> , NARS Foundation Gallery, Brooklyn, NY
2013	<i>Vulgari 2</i> , KM: collaboration with Marissa Perel, NARS gallery, Brooklyn, NY
2013	<i>Vulgari 1</i> , KM: collaboration with Marissa Perel, Chashama gallery, New York, NY
2012	<i>Bad bitches</i> , KM: collaboration with Marissa Perel, Defibrillator gallery, Chicago, IL
2012	<i>Old Maids 2</i> , KM: collaboration with Marissa Perel, Grace Exhibition Space, Brooklyn, NY
2012	<i>Old Maids</i> , KM: collaboration with Marissa Perel, The Art School Project, Chashama gallery, Queens, NY
2013	<i>Slow Dance</i> , New Museum IDEAS City Festival, New York, NY

2013	<i>The (Lovely) Immigrant</i> , CultureFix, Performance Anxiety, New York, NY
2012	<i>Nobody else, but You</i> , Conduit Arts, Melbourne, Australia
2012	<i>Who Ate Odessa</i> , Odessa gallery, Melbourne, Australia
2012	<i>I Love U</i> , Bus Projects, Melbourne , Australia
2012	<i>Status Update</i> , Movement Research Spring Festival, New York, NY
2012	<i>Status Update</i> , Fountain Art Fair, The Armory, Grace Space, New York, NY
2012	<i>ILOVEU</i> , Fountain Art Fair, The Armory, Grace Space booth, New York, NY
2012	<i>Status Update</i> , Pool Art Fair, New York, NY
2010	<i>Still Action</i> , Sullivan Gallery, School of the Art Institute of Chicago, Chicago, IL
2010	<i>Uncommon territories, For piano</i> , Heaven gallery, Chicago, IL
2010	<i>Slow Dance</i> , Palmer House, Hilton Hotel, Art Loop Open, Chicago, IL
2010	New Blood Festival of Performance Art, School of the Art Institute of Chicago, Chicago, IL

Residencies + Fellowships

2015	BRIC Media Arts Fellowship, Brooklyn, NY
2015	VOX Populi AUX Curatorial Fellowship, Philadelphia, PA
2015	New York Studio Residency Program/AICAD Artist in Residence, Brooklyn, NY
2014	Residency Unlimited, Brooklyn, NY
2014	Kimmel Harding Nelson Center for the Arts, Nebraska City, NE
2014	APT Institute Residency, Brooklyn, NY
2013	Saltonstall Foundation for the Arts Summer Residency Visual Arts Fellowship, Ithaca, NY
2013	NARS (New York Art Residency & Studios Foundation Partial Fellowship, Brooklyn, NY
2012	ChaNorth Residency, Pine Plains, NY
2012	Santa Fe Art Institute Residency Scholarship, Santa Fe, NM

- 2012 Chashama Space to Ccreate Residency, The Art School Project, Queens, NY
- 2012 Wonderwomen Residency at _gaia Studio, Learning Agency, Jersey City, NJ
- 2011 Elizabeth Murdoch Traveling Fellowship, Finalist, Melbourne, Australia
- 2011 Watermill Center Summer Residency, Long Island, NY
- 2010 Oxbow School of Art Residency, Saugatuck, MI
- 2008 PAF(performing arts forum) Residency, St Erme, France
- 2008 13 isolations, Artist-in-Residence Program, Hoorn, Netherlands
- 2008 Het Wilde Weten Residency, Rotterdam, Netherlands

Screenings

- 2013 SELECT Fair, Miami Basel, Florida
- 2013 *Backflip: Feminism and Humor in Art*, Margaret Lawrence Gallery, Melbourne, Australia
- 2013 *Abstract Currents*, MoMA, New York, NY
- 2013 *Vague Vague*, Entwine, presented by CoWorker Projects, New York, NY
- 2008 *Somewhere to run*, Loop Space, Melbourne, Australia

Awards + Grants

- 2013 Dame Joan Sutherland Fund, American Australian Association, New York, NY
- 2013 Australia Council for the Arts, ArtStart Grant, Sydney, Australia
- 2012 NYFA, Mentoring Program for Immigrant Artists, New York, NY
- 2012 Chashama space grant, Queens, NY
- 2011 The Art Prize, Finalist, Grand Rapids, MI
- 2011 School of the Art Institute of Chicago, Student Leadership Award, Chicago, IL
- 2010 School of The Art Institute of Chicago international graduate scholarship, Chicago, IL

- 2010 Art Loop Open Competition, Finalist, Chicago, IL
- 2009 Hutchins art prize, Finalist, Hobart, Australia
- 2009 Flanagan Art Prize, Finalist, Ballarat, Australia
- 2009 Agendo Art Prize, Finalist, Melbourne, Australia
- 2008 Churchie National Emerging Art Competition, Finalist, Brisbane, Australia
- 2007 Freedman Traveling Scholarship for Emerging artists, NAVA, Sydney, Australia
- 2007 Maude Glover Fleay Award, Melbourne, Australia
- 2007 NAVA (National Association of Visual Arts) Ignition Prize, Melbourne, Australia

Curatorial Projects

- 2015 Vox Populi AUX : Spring Performance Programming, Philadelphia, PA (forthcoming)
- 2013 Launchpad, The Bedroom, one night event, Give me a Sign, Brooklyn, NY
- 2013 The Bedroom, one night event, Gifted, Brooklyn, NY
- 2012 The Bedroom, Good Bloody Luck, Brooklyn, NY
- 2011 The Bedroom, Money honey, Brooklyn, NY
- 2011 Carousel Space Project, Intimacy Issues, Chicago, IL
- 2011 Defibrillator gallery, Heroic! Please!, Chicago, IL
- 2011 Zhou B art center, Weddings/corporate events/etc, Chicago, IL
- 2010 Version Festival, Forward. Fast. Abc Collective exhibition, Chicago, IL
- 2010 Heaven gallery, Uncommon territories, Chicago, IL

Lectures, Talks + Panels

- 2014 BHQFU, Feminist Urgent: Moderator/Organizer, Panel 1 & 2, New York, NY
- 2014 Herstory Month Panel, School for International Studies, Brooklyn, NY

2013 Artist Talks, Creative Diaspora, KGB Bar, New York, NY

2013 Artist Talk, NARS Residency & Studio Foundation, Brooklyn, NY

2013 Visiting Artist Lecture, Sculpture Department, University of Virginia, Charlottesville, VA

2012 Digital Media and Performance Visiting Artist Lecture, Hunter College, New York, NY

2012 Materials Actions Class, Artist Talk, School of the Art Institute of Chicago, Chicago, IL

2012 Materials Lab, Artist Talk, School of the Art Institute of Chicago, Chicago, IL

2012 Methods of Creation Class, Artist Talk, School of the Art Institute of Chicago, Chicago, IL

2012 Visiting Artist Lecture, Latrobe College of Art and Design, Melbourne, Australia

2012 Artist Talk, Sculpture Department, Victorian College of the Arts, Melbourne, Australia

2012 Artist Talk, Visual Arts Department, Center of Adult Education, Melbourne, Australia

2012 Artist Talk, NYFA Mentoring Program, NYFA, New York, NY

2012 Artist Talks, Residency Open Studios, Santa Fe Art Institute, Santa Fe, NM

2011 Artist lecture, The Art School Project, Chashama, Queens, NY

2011/2009 Noontime Graduate Lectures, School of the Art Institute of Chicago, Chicago, IL

2010 Artist Lecture, Block Museum, Northwestern University, Chicago, IL

Teaching + Mentoring:

2014 Latrobe College of Art and Design, Visiting artist, New York, NY

2014 NYFA, Mentoring Program for Immigrant Artists, Mentor, New York, NY

2013 University of Virginia, Sculpture, Visiting artist, Charlottesville, VA

2012 Hunter college, Digital Media and Performance, Visiting artist, NYC, NY

2012 Latrobe College of Art and Design, Advanced Studio, Visiting artist, Melbourne, Australia

2012 The Art School Project, chashama, Performance workshop leader, Queens, NY

2011 School of the Art Institute of Chicago, Photography, Graduate teaching assistant, Chicago, IL

- 2010 School of the Art Institute of Chicago, Photography, Graduate teaching assistant, Chicago, IL
- 2009 School of the Art Institute of Chicago, Contemporary Practice, Graduate teaching assistant, Chicago, IL

Other Professional Activities

- 2014 Founder, Feminist Urgent, New York, NY
- 2011 Founding Director of The Bedroom Projects, Brooklyn, NY
- 2012 Creator of The Art School Project, educational residency, Queens, NY
- 2010/2011 Founder/organizer of Sculpt Social at School of the Art Institute of Chicago, Chicago, IL
- 2009 Assistant, Joan Flasch Artists' Book Collection, SAIC, Chicago, IL
- 2004/2008 Gallery guide/invigilator, Australian Center for Contemporary Art, Melbourne, Australia

Assistantships

- 2011 Studio assistant, Wangechi Mutu studio, Brooklyn, NY
- 2011 Studio assistant, Barbara Hammer studio, New York, NY
- 2009 Artist assistant, Vernita Nemec, New York, NY

Internships

- 2009 Eyebeam, New York, NY
- 2008 Franklin Furnace, Brooklyn, NY

Collections

APT (Artist Pension Trust) Global

NARS Foundation

Santa Fe Art Institute

Kimmel Harding Nelson Center for the Arts

Private collections in USA, Australia and Europe

Education

2011 MFA, School of The Art Institute of Chicago, Chicago, IL

2007 BFA, Victorian College of the Arts, Melbourne, Australia

2000 BA, Fashion (Honors) Royal Melbourne Institute of Technology, Melbourne, Australia

UJIN LEE

Born in Seoul, South Korea, Ujin Lee received her BFA from Hongik University in Korea and her MFA from Ohio State University. She currently lives and works in New York City.

Lee's practice spans a broad range of media including installation, performance, paintings, and drawing. She has been the subject of numerous site-specific projects in New York including *Samsara (Continuous flow)* at Washington Square Park—sponsored by Lower Manhattan Community Arts Fund; *Roll the Ball* at Hudson River Park's 14th Street Park—sponsored by AT&T and Hudson River Trust; *Tie the knots, untie the knots* at Washington Square Park—supported by the Seoul Foundation for Arts and Culture; *17x17 squares* at Thomas Paine Park; *Bojagi: Empty is not empty. Full is not full I* at Washington Square Park—sponsored by Lower Manhattan Community Arts Fund; and *Bojagi: Empty is not empty. Full is not full II* at Howl Festival, Tompkins Square Park.

Lee has exhibited widely including at William Holman Gallery, New York; Neo Gallery, Ohio; Fort Hayes Shot Tower Gallery, Ohio; Space Womb Gallery, New York; Korean Cultural Service, New York; Seoul Art Center-Gongpyeong Gallery, Seoul; and Tower Gallery, Busan. In 2013, she was invited to the Fountainhead Residency in Miami and was a recipient of the Manhattan Community Arts Fund in 2010 and 2012.

UJIN LEE

Selected Solo Exhibitions + Projects

- 2015 *Bo/Ja/Gi*, Tramway Plaza, New York, NY (forthcoming)
- 2012 *Samsara (Continuous flow)*, Washington Square Park, New York, NY
- 2011 *17x17 squares*, Thomas Paine Park, New York, NY
- 2011 *Roll the ball*, Hudson River Park's 14th Street Park, New York, NY
- 2011 *Tie the knots, untie the knots*, Washington Square Park, New York, NY
- 2010 *Bojagi: Empty is not empty. Full is not full II.*, Howl Festival, Tompkins Square Park, New York, NY
- 2010 *Bojagi: Empty is not empty. Full is not full I.*, Washington Square Park, New York, NY
- 2007 *Moments*, Hopkins Hall Gallery, Columbus, OH
- 2006 *Control*, Neo Gallery, Columbus, OH

Selected Group Exhibitions

- 2014 *LMCC's Autumn Art Auction Exhibition*, William Holman Gallery, New York, NY
- 2012 *West Chelsea Artist Preview*, 1440B Gallery, New York, NY
- 2010 *Sha-Sha*, Space Womb Gallery, Long Island City, NY
- 2009 *Sha-Sha*, Seoul Art Center-Gongpyeong Gallery, Seoul, Korea
- 2009 *Form/Norm*, Gallery Korea, Korean Cultural Service New York
- 2008 *The Cooper Union Summer Residency Exhibition*, The Cooper Union, New York, NY
- 2008 *Art into Action, Action into Art*, TNC Gallery, New York, NY
- 2008 *Beyond These Walls*, Hopkins Hall Gallery, Columbus, OH

- 2007 *Jan Dilenschneider Drawing Show*, Hopkins Hall Gallery, Columbus, OH
- 2006 *Ohio Art League Thumb Box Exhibition*, Ohio Art League Gallery, Columbus, OH
- 2006 *Asia: Cultural Memory*, Concourse Gallery, Upper Arlington, OH
- 2005 *6th Annual New Millennium Exhibition*, Tower Gallery, Busan, Korea

Awards, Grants + Residencies

- 2013 The Fountainhead Residency, Miami, FL
- 2012 Manhattan Community Arts Fund Grant, New York City Department of Cultural Affairs / Lower Manhattan Cultural Council, New York, NY
- 2011 Performance Funding, AT&T
- 2011 Project Sponsor, Seoul Foundation for Arts and Culture, Seoul, Korea
- 2010 Manhattan Community Arts Fund Grant, New York City Department of Cultural Affairs / Lower Manhattan Cultural Council, New York, NY
- 2008 The Cooper Union Summer Residency, New York, NY
- 2007 Fergus Gilmore Materials Award, Ohio State University, Columbus, OH
- 2007 The Joan Mitchell Foundation MFA Grant Nomination, New York, NY
- 2006 Fergus Gilmore Art Travel Award, Ohio State University, Columbus, OH

Education

- 2007 M.F.A., Painting and Drawing, Ohio State University, Columbus, OH
- 2005 B.F.A., Painting, Hongik University, Seoul, Korea

KRISTIN MCIVER

Kristin McIver's multi-disciplinary conceptual practice includes sculpture, painting, sound, and installation. Utilising devices such as language, light, mixed media, and new media, the works explore themes of identity and celebrity within the context of participatory and consumer culture. Her recent works examine personal identity and its relationship to social media, and how the participants of digital consumer culture become both the subject and object of the production cycle. McIver's work proposes that ideologies served to consumers through traditional and social media, empowered by advancing technologies, and driven by market forces, become referents for new models of self-representation.

McIver completed a Master of Fine Arts (Visual Arts) in 2014, at University of Melbourne (Victorian College of the Arts), with a thesis *You and Me: Models of Self-Representation in Participatory Culture*. Recent acquisitions include National Gallery of Victoria (2013), Latrobe University Museum of Art (2014). Her work was awarded the Melbourne Sculpture Prize in 2012. Other exhibitions and achievements include Melbourne Now (National Gallery of Victoria 2013), Status Quo (James Makin Gallery 2013), Lifeless (Royale Projects: Contemporary Art, CA 2013), ME/ME (Chasm Gallery, NY 2014), Vancouver Biennale Residency Program (2015), Art OMI Residency, NY (2013), Incinerator Art Award (finalist 2014), Keith & Elizabeth Murdoch Fellowship (finalist 2011/13).

McIver is represented by James Makin Gallery (VIC, Australia), Liverpool Street Gallery (NSW, Australia) and Royale Projects Contemporary Art (USA). Her work is held in public and private collections in Australia, Asia, Europe, UK, and North America.

KRISTIN MCIVER

Solo Exhibitions

- 2014 *Data Portraits*, Royale Projects Contemporary Art, Palm Springs, CA
- 2014 *Ways of Reading*, Residency Unlimited / Court Tree Collective, Brooklyn, NY
- 2014 *Status Update*, James Makin Gallery at Art Stage Singapore, Singapore
- 2013 *All for one, one for all*, Branch 3D, Sydney, Australia
- 2013 *Status Quo*, James Makin Gallery, Melbourne, Australia
- 2013 *Lifeless*, Royale Projects Contemporary Art, Palm Springs, CA
- 2012 *Cancer*, Donkey Wheel House, Melbourne, Australia
- 2011 *Your Imminent Arrival*, Platform Contemporary Art Space, Melbourne, Australia
- 2011 *Statement Pieces*, James Makin Gallery, Melbourne, Australia
- 2011 *Obus Wall Project*, Obus City Store, Melbourne, Australia
- 2010 *Divine Intervention*, First Draft Gallery, Sydney, Australia
- 2010 *Electric Dreams*, Willow store, Melbourne's GPO, Melbourne, Australia
- 2010 *Divine Intervention*, Blindside, Melbourne, Australia
- 2009 *Sold, Shifted*, Melbourne, Australia
- 2009 *Lifeless*, Seventh Gallery, Melbourne, Australia
- 2009 *Dreamscapes*, 69 Smith Street Gallery, Melbourne, Australia

Group Exhibitions

2014	<i>ME/ME</i> , Chasm Gallery, Brooklyn, NY
2014	<i>Vertigo</i> , (Asialink, Blindside), POSCO Art Gallery, Seoul, Korea
2014	<i>Vertigo</i> , (Asialink, Blindside), Museum of Contemporary Art (MOCA), Taipei, Taiwan
2014	<i>Vertigo</i> , (Asialink, Blindside), Bandung Institute of Technology, Bandung, Indonesia
2013	<i>Melbourne Now</i> , National Gallery of Victoria, Melbourne, Australia
2013	<i>Keith & Elisabeth Murdoch Travelling Fellowship</i> , Margaret Lawrence Gallery, Melbourne, Australia
2013	<i>Psychadelic Gaze</i> , Mars Gallery, Melbourne, Australia
2013	<i>Penthouse Mouse</i> , L'oreal Melbourne Fashion Festival, Melbourne, Australia
2013	<i>Sculpture by the Sea on Seven</i> , David Jones, Sydney, Australia
2012	<i>Sensation & Fabrication</i> , Incinerator Gallery, Melbourne, Australia
2012	<i>Offset Festival</i> (feature artist), Footscray Community Arts Centre, Melbourne, Australia
2012	<i>Sculpture by the Sea</i> , Sydney, Australia
2012	<i>The Other</i> , Trocadero, Melbourne, Australia
2012	<i>Neonsalon</i> , Dudspace, Melbourne, Australia
2012	<i>Penthouse Mouse</i> , L'oreal Melbourne Fashion Festival, Melbourne, Australia
2011	<i>Trans</i> , Footscray Community Arts Centre, Melbourne, Australia
2011	<i>Penthouse Mouse</i> , L'oreal Melbourne Fashion Festival, Melbourne, Australia
2011	<i>Erotica</i> , James Makin Gallery, Melbourne, Australia
2011	<i>Commodity/Fetishism</i> , West Wing, Melbourne, Australia
2010	<i>Lighthouse Foundation Annual Art Auction</i> , ACCA, Melbourne, Australia
2010	<i>The Grass is Greener</i> , Paradise Hills Gallery, Melbourne, Australia
2010	<i>Tomorrow</i> , Michael Koro Galleries, Melbourne, Australia
2010	<i>Substance</i> , Guildford Lane Gallery, Melbourne, Australia

- 2010 *Off to Never Never Land*, 27 Gipps Street Gallery, Melbourne, Australia
- 2009 *Early Career Artists*, Carbon Black Gallery, Melbourne, Australia
- 2009 *VCA Masters Exhibition*, Margaret Lawrence Gallery, Melbourne, Australia
- 2009 *Negotiating Space*, ACGA Gallery, Federation Square, Melbourne, Australia
- 2009 *Sub-urban domestic*, Pigment Gallery, Melbourne, Australia
- 2009 *Debut V*, Blindside Gallery, Melbourne, Australia

Grants, Residencies, Awards + Commissions

- 2013 Finalist, Incinerator Art Award, Melbourne
- 2014 Recipient, Ian Potter Cultural Trust
- 2014 Recipient, Dame Joan Sutherland Fund
- 2014 Artist in Residence Program, Vancouver Biennale, Vancouver, Canada
- 2014 Artist in Residence Program, Residency Unlimited, Brooklyn, NY
- 2013 Finalist, Keith & Elisabeth Murdoch Travelling Fellowship
- 2013 OMI International Arts Centre Residency, Ghent, NY
- 2013 Faculty Student Assistance Grant, University of Melbourne
- 2013 Norman MacGeorge Scholarship
- 2013 Australian Postgraduate Award
- 2012 Winner, Melbourne Sculpture Prize
- 2011 Finalist, Substation Contemporary Art Prize
- 2011 Shortlisted, UAP/Satellite Point Cook Interactive Lighting Installation Commission (TBA)
- 2011 Finalist, Keith and Elizabeth Murdoch Travelling Fellowship
- 2011 Shortlisted, Experimenta Commission 2011
- 2011 Finalist, Montalto Sculpture Prize

- 2010 Finalist, 3rd Ward Summer Open Call, Brooklyn, NY
- 2010 ArtStart Grant, Australia Council for the Arts
- 2010 Finalist, Montalto Sculpture Prize
- 2009 Winner, Elliot Family Ten Year Collection Award
- 2009 Finalist, City of Whyalla Art Prize, South Australia
- 2008 Finalist, VCA Athenaeum Club Visual Arts Award, Athenaeum Club, Melbourne, Australia

Public Collections

National Gallery of Victoria Latrobe

University Museum of Art

Presentations, Reviews + Publications

- 2014 Pratt Institute, presentation, New York
The New School, panel discussion, New York
Ideas 40203, presentation, Louisville, Kentucky
Vertigo exhibition catalogue, Asialink Arts
- 2013 *Melbourne Now* exhibition catalogue, National Gallery of Victoria
Artist Profile, exhibition preview feature article, Issue 25, November 2013
JMG Journal, by James Makin Gallery, Issue 1
- 2012 *Bright: Typography between Art and Illustration*, edited by Slanted, Daab Media, Cologne, Germany (page 363, 371)
Illuminating concept is out of the box, by Robert Fedele, Mooney Valley Weekly, November 20
Cancer review, Unknown Magazine (online), by The Editor, June 6th
- 2011 *Statement Pieces* review, by Dan Rule, In the Galleries, The Age A2, August 13
Statement Pieces review, by Alyssa Becht, Arts Hub, News Analysis & Comment, August 19
City of Lights, by Sean Irving, *Acclaim Magazine*, March

- 2010 *Divine Intervention* review, by Ace Wagstaff Smart Arts, Triple R, September 9
 Divine Intervention review, by Dan Rule, Around the Galleries, The Age A2, September 4
- 2009 *Sold* review, by Dan Rule, Around the Galleries, The Age A2, August 8

Education

- 2014 Master of Fine Art (Visual Arts), Victorian College of the Arts, Melbourne, Australia
- 2009 Master of Visual Art, Victorian College of the Arts, Melbourne, Australia
- 2008 Post Graduate Diploma of Visual Art, Victorian College of the Arts, Melbourne, Australia
- 1996 Bachelor of Arts (Graphic Design), Monash University, Melbourne, Australia
- 1992 Victorian Certificate of Education, Wesley College, Melbourne, Australia

ALLIE POHL

Allie Pohl is a Los Angeles-based conceptual artist whose work explores the social and cultural constructions of contemporary Western society.

Questioning the social constructs of perfection, Pohl created the *Ideal Woman* by digitally enhancing Barbie to fit Western society's ideal female measurements of 36-24-36. This avatar symbolizes anti-perfection and is repeated throughout Pohl's work in sculpture, video, ceramic, installation, and neon. In an effort to continue the conversation outside of galleries and museums, Pohl has made her work more accessible through the *Ideal Woman* jewelry line and sticker packs.

In her latest series entitled *Peacocking*, Pohl turns her attention to the opposite sex and examines how contemporary men market themselves to women on popular dating apps, such as Tinder, while also dissecting male mannequins to highlight how society's conception of the ideal male form has transformed over the decades.

Pohl's unique aesthetic has been widely exhibited with features in the Orlando Museum of Art, Context Miami, Dallas Art Fair, and a public sculpture show curated by Olga Viso, in which she won the People's Choice Award. She is also in collections with Julian Opie, Nick Cave, Marilyn Minter, and Damien Hirst.

Allie Pohl (b. 1984) received a Bachelor of Arts from Hamilton College before attending Parsons, The New School for Design, in New York City, where she received an Associates of Applied Science in Graphic Design. She then went on to receive her MFA in Electronic Media Arts & Design from the University of Denver.

ALLIE POHL

Solo Exhibitions

- 2014 *Ideal Woman*, Galerie102, Ojai, CA (forthcoming)
- 2013 *Ideal Woman*, Galleri Urbane, Dallas, TX
- 2013 *Peacocking*, Plus Gallery, Denver, CO
- 2012 *Hot Seat*, Bano Gallery, Los Angeles, CA
- 2012 *De-Faced*, Art Cart, New York, NY
- 2011 *Mirror, Mirror*, Plus Gallery, Denver, CO
- 2011 *Ideal Woman by Allie Pohl*, Royal/T's Pop Up Shop, Los Angeles, CA
- 2010 *Perfect*, Marina Abramovic Institute, San Francisco, CA
- 2010 *Ideal Woman: 36-24-36*, Hinterland Gallery, Denver, CO

Group Exhibitions

- 2014 *Bling*, Cornell Museum of Art and American Culture, Delray Beach, FL (forthcoming)
- 2014 *The Photography Show*, presented by AKArt + The Committee, Site/109, New York, NY
- 2014 *Scope*, Miami, FL
- 2014 *Peacocks in Flight*, Galerie 102, Ojai, CA
- 2014 *Select Art Fair*, Black Book Gallery, New York, NY
- 2014 Loyola Marymount University, Los Angeles, CA
- 2014 Los Angeles Art Association, Los Angeles, CA
- 2014 *Maroon Belles*, curated by Simmy Swinder, Los Angeles, LA

2014	Dallas Art Fair, Dallas, TX
2014	Flower Pepper Gallery, Pasadena, CA
2014	<i>Platforms and Paint</i> , The Gabba Gallery, Los Angeles, CA
2014	<i>INCOGNITO</i> , Santa Monica Museum of Art, Santa Monica, CA
2013	Context Miami, Galleri Urbane, Miami, FL
2013	<i>Cake</i> , George Gallery, Laguna, CA
2013	<i>2013 Juried Alumni Exhibition</i> , The Victoria Myhren Gallery at University of Denver, Denver, CO
2013	<i>Bathtub Vignettes</i> , Aurora Project, Dallas, TX
2013	Dallas Art Fair, Galleri Urbane, Dallas, TX
2013	<i>My Day Your Night</i> , UNT on the Square, Denton, TX
2013	Presenter at UNT Peace Conference: The Middle East, A New Era, Collaborative Arts in Countries of Conflict, TX
2013	<i>INCOGNITO</i> , Santa Monica Museum of Art, Santa Monica, CA
2012	<i>Interviews</i> , Curio, Venice, CA
2012	<i>Art on the Green</i> , juried By Olga Viso, Winner of Peoples Choice Award, Winter Park, FL,
2012	<i>Ideal Woman: Outline</i> , Perform Chinatown, Los Angeles, CA
2012	<i>Space Oddity</i> , S Cube, Laguna Beach, CA
2012	<i>My Day/Your Night</i> , Allahyari and Eden Ünlüata, Iran
2012	Benefit Art Auction, LACE, Los Angeles, CA
2012	<i>INCOGNITO</i> , Santa Monica Museum of Art, Santa Monica, CA
2012	<i>Transitional</i> , S Cube, Laguna Beach
2012	<i>Anteriore</i> , Carmichael Gallery, Los Angeles, CA
2011	<i>Day Break</i> , EmmaGrayHQ, Los Angeles, CA
2011	<i>Tender is the Night</i> , Marine Contemporary, Los Angeles, CA
2011	Art Platform, Los Angeles, CA

2011	<i>The Feminine Canvas</i> , Beacon Building, Los Angeles, CA
2011	<i>Auction</i> , Los Angeles Art Association, Los Angeles, CA
2011	<i>The Delta</i> , Aleyxs Schwartz Projects, Los Angeles, CA
2011	<i>INCOGNITO</i> , Santa Monica Museum of Art, Santa Monica, CA
2010	<i>XX/XY</i> , Orlando Museum of Art, Orlando, FL
2010	<i>Hamilton</i> , Art Capital Group, New York, NY
2010	<i>See Yourself</i> , Boulder Museum of Contemporary Art, Boulder, CO
2010	<i>At the Moment</i> , University of Northern Colorado, Greeley, CO
2010	<i>New Works</i> , Plus Gallery, Denver, CO
2010	<i>Untitled</i> , Mixing Room Gallery, Denver, CO
2010	<i>Emerging 4</i> , Vertigo Gallery, Denver, CO
2010	<i>Where the Wild Things Art</i> , Illiterate Gallery, Denver, CO
2010	<i>Untitled</i> , The Fu Collective and Gallery, Denver, CO
2009	<i>Cougar Hunting</i> produced by Aspen Entertainment Group, release date Fall 2010, Starring Laura Flynn Boyle and Vanessa Angel
2009	<i>Unity</i> , Prax(us), Denver, CO
2009	<i>Unspoken</i> , The Black Box Theater, Denver, CO
2009	<i>Untitled</i> , Myhren Gallery of University of Denver, Denver, CO
2009	<i>New Media Salon</i> , Plus Gallery, Denver, CO
2008	<i>Home</i> , Denver International Airport, Denver, CO
2008	<i>Video</i> , Davis Auditorium of University of Denver, Denver, CO
2008	<i>Your Secret Here</i> , Myhren Gallery of University of Denver, Denver, CO

Select Press + Publications

- 2015 *ArtBlitzLA.com*, "Studio Visit: Allie Pohl," February 8
- 2014 *Nylon.com*, "Our Favorite Artworks from Art Basel Miami 2014," December 10
Paper Magazine, "14 Must-See Art Shows Opening This Week," December 9
FolioCue, "Allie Pohl," December
The Excellent People, "Allie Pohl: The Ideal Woman"
Ojai Valley News, "Pohl Presents Peacocks in Flight"
Hamilton Alumni Review Magazine, "Art and the Ideal Woman"
Artist Panel with Debra Vankin of *LA Times*, "Platforms and Paint"
- 2013 *LA Currents*, "When Seeking Inspiration, This Artist Turns To Tinder"
LA Times, "Affordable art in L.A.? Go ahead and splurge at Gabba"
5280 Magazine, "Found Art," September
The Period Store, "Dear Kate Underwear and Ideal Woman necklaces"
Modern in Denver Magazine, "Mythic Proportions," Fall
Art+Culture Magazine, "Review: Allie Pohl's Ideal Woman at Galleri Urbane"
be-Art Magazine, "Visit at Allie Pohl's Studio in Venice, CA"
Orlando Sentinel, "Allie Pohl's sculpture wins People's Choice Award"
Emerald Street, "Let's Stop Fannying about"
Dallas Culture Map, "Girl power, Young guns and the Next generation of talent"
Huffington Post, "Allie Pohl: Ideal Woman"
I am that Girl, "That Girl: Allie Pohl"
Take 1 Art Series, "Allie Pohl: Ideal Woman"
- 2012 *Denver Syntax*, "Allie Pohl," November
Purple Diary, "Allie Pohl's Solo Exhibition 'Hot Seat' at Bleicher Gallery, LA"
HelloGiggles, "Allie Pohl- Artist in the 'Hot Seat'"
Rise Industries, "Highlights from Perform Chinatown"
Paddle 8, "Scroll Contributor Art Cart NYC Founder Hannah Fegelman"
Vedere, "Art Cart NYC Defaced' at Bushwhick Open Studios"
Artsicle, "Truck Ya Celebrates Bushwhick Open Studios"
Purple Diary, "Studio Visit with the Los Angeles based conceptual Artist Allie Pohl"

- 2011
- Argot & Ochre*, "Interview with Allie Pohl"
 - The Arts Blogger*, "Being Feminist in the 21 Century"
 - The Judith Regan Show*, "Interview"
 - Sick of the Radio*, "Art: Allie Pohl's Female Form"
 - No Gloria*, "Allie Pohl shakes things up again"
 - Westword*, Interview "Reflecting on People"
 - Blu Magazine*, Interview "The Delta"
 - Live Fast Magazine*, Interview "Rising Star: Allie Pohl"
 - On View magazine*, "XX/XY Gender Representation in Art"
 - We The Urban*, "WeTheUrban Interview: Allie Pohl of Ideal Woman"
 - Elle.com*, "The Anti-Barbie"
- 2010
- Orlando Sentinel*, "Orlando Museum of Art Exhibit with UCF looks at Gender"
 - Minkette*, "Ideal Woman," December
 - Go Magazine*, "Orlando"
 - Orlando Arts magazine*, "Measuring Up"
 - American Contemporary Art Magazine*, "In Her Own Words"
 - California Contemporary Art Magazine*, "In Her Own Words"
 - The Denver Egotist*, "Denver-Branded Condoms, Yah or Nah?"
 - Denver Westword*, "The envelopes please: Who got the first three YesPleaseMore Starter Grant Awards?"
 - Orlando Sentinel*, "Allie Pohl's 'Ideal Woman' Necklaces Debut in Winter Park"
 - DU Today*, "Artist poised to share 'Idea Woman' with the World"
 - SporkFashion.com*, "Ideal Woman: Necklace"
 - The Examiner*, "Style Profile: Allie Pohl"
 - GD USA*, "Ideal Woman"
 - 303 Magazine*, The Sex Issue
 - The Denver Post*, "Obsession for Perfection"
 - The Denver Post*, "Gritty RiNo a Safari for Art Lovers"
 - Denverarts.org*, "Hinterland: Allie Pohl"
 - Denver Radio Show*, "The Untitled Art Show"
 - 303 Magazine*, "Friday Art Opening: Allie Pohl. Ideal Woman: 36-24-36"
 - Orange Appeal Magazine*, "Allie Pohl's Ideal Woman"
 - Denver Magazine*, "Body Art"
 - Orlando Style Magazine*, "Living 'N Style"
 - Marie Claire Greece*

The Beauty Bean, "Barbie's Famous Curves Inspire The Ideal Woman Necklace"
Frank 151, "Emerging 4"
We The Urban, "Ideal Woman Necklace!"
The Orlando Sentinel, "Ideal Woman' Necklace Protests Unrealistic View of Beauty"
The Winter Park/Maitland Observer, "Barbie Necklace Critiques Plastic Ideals"

- 2009 *Fashion Folio*, "Noodle Candy"
 The Examiner, "Allie Pohl's Ideal Woman: Necklace Makes a Statement As Art"
 SuperFreak, "Ideal Woman: Necklace"
 Trend Hunter Magazine, "Cookie-Cutter Chains: Ideal Woman Necklace is a Statement against Obsession"
 NewsODrome, "Cookie-Cutter Chains: Ideal Woman Necklace is a Statement Against Obsession"
 Yuhmm Magazine, "Ideal Woman: Necklace"
 Cool Hunting, "Ideal Woman: Necklace"
 Il Literate Magazine, "Featured Artist, Reality to Fantasy"
 The Clarion, "Barbie's Crotch makes Statement as Art"
 Truth and Rights, "In this Economy," Volume 2009.02
 Tartan Magazine, "Art Installation," Volume 14, Issue 2
 Denver Westword, "Movin' On, The Pluses of New Media"
 University of Denver Community News, "DIA Art- Students Display Artwork at Denver International Airport"
 DU Today, "Students Art in Airport"
- 2008 *Orlando Sentinel*, "Art Leaders Look Back and Ahead to 2009"
 USA Today, "Airport Art Roundup: Best Exhibits at a Terminal Near You"
 DU Clarion, "Secrets Revealed Through Art," Vol. 115, Issue 19, August

Education

- 2010 University of Denver, Master of Fine Arts, Electronic Media Arts and Design
- 2008 Parsons the New School for Design, Associate of Applied Science, Graphic Design
- 2007 Hamilton College, Bachelor of Arts, Major in Communications, Minor in Studio Art

CURATORIAL BIOGRAPHIES



Amy Kisch
Founder + CEO

Founder + CEO Amy Kisch, previously ran Sotheby's worldwide VIP program for the auction house's top clients—curating, producing, and marketing VIP programming, including the Sotheby's Preferred Museum Programme, Art Fair Programme, and *The Economist* Lecture series. Prior to that, she worked at Sotheby's creating highly-customized business-winning proposals for the company's major private, institutional, corporate, and museum clients. While at Sotheby's, she concurrently held the role of Executive Director of the Williamsburg Gallery Association. Kisch made her start in the art world at *Parkett*, Thread Waxing Space gallery and at Umbra Editions and has been integral in the production of numerous successful art ventures, including collaborations with ARTLOG, Artnet, ARTnews, Art Basel Miami Beach, Art Chicago, Assouline, AT&T, Brooklyn Tourism, caribBEING, iCollect, Northside Music and Arts Festival, NYFA, Petrossian, Sotheby's Diamonds, Sotheby's Institute, Sotheby's International Realty, The Armory Show, and Williamsburg Every 2:ND Friday. A member of ArtTable, Kisch serves on numerous committees and boards including CITYarts, NURTUREart, sparks & honey, and Time In Children's Art Initiative. Kisch holds a BA in Art History and Fine Arts from Columbia University and a Masters in Social Work.



Ricky Lee
Vice President

AKArt Vice President Ricky Lee is an experienced marketing and communications strategist specializing in the arts and design. For the last ten years he has worked as an independent media relations and event production consultant for various artists, galleries, museums, and cultural institutions. He has directed public relation campaigns for Abrams, Penny-Ante Editions, Phaidon, The Vendome Press, and Hermes of Paris. He has produced and curated events and exhibitions in London, Los Angeles, Miami, New York, Paris, and Venice. From 2001 to 2004, he was Associate Publisher and Gallery Director of Scalo (Zurich). He was the founding fashion editor of *Vibe* magazine and has worked as a writer and editor for *The New York Times*, *Vanity Fair*, *Interview*, *i-D*, *AnOther*, *Cosmopolitan*, *Allure*, and *The Los Angeles Times*. In 2012, he co-founded The Committee, a curatorial and cultural programming agency, which focused on producing unique experiences for the arts community. These happenings explored the constantly blurring line between art, fashion, design, and music. With a mission to make the arts more accessible to New York City's young professionals and arts enthusiasts, The Committee was dedicated to connecting intriguing and contrasting individuals or groups on one platform in order to expand the boundaries within each field by producing and hosting events such as artist studio visits, gallery talks, and off-site exhibitions. Lee is also the Creative Director and Publisher of *The Excellent People (The EP)* magazine, an independent biannual, large format cultural journal inspired by Andy Warhol's *Interview*, Nicole Wisniak's *Egoiste*, Fabrice Emaer's *Le Palace*, Elizabeth Dijan's *Jill*, and other classic publications. For more information about *The EP*, please visit TheExcellentPeople.com.



Lizzie Jones
Director

AKArt Director Lizzie Jones has worked with AKArt since its inception, helping to produce art events and promote artists of all disciplines. She has been an integral part of numerous exhibitions, performances, and events. Jones curates the rotating exhibitions featured at The Gallery@BCL at the Brooklyn Creative League and helped produce AKArt and Causey Contemporary Gallery's critically acclaimed exhibition *Liminal Reclamations* at the 2014 SPRING/BREAK Art Show, *Portraits: Reflections by Emerging Iranian Artists* at Rogue Space Chelsea, and *The Photography Show*, curated and produced by AKArt + The Committee. Prior to her time with AKArt, Jones worked at art galleries, art organizations, and non-profits in New York, Chicago, and Minneapolis. Since moving to New York in 2010, she has worked with numerous artists to further promote their work and careers. While in Chicago, Jones interned at Woman Made Gallery, working to support the every day functions of the gallery, as well as producing their annual gala. Interning for Intermedia Arts in Minneapolis, she helped to produce and support the organization's involvement in The UnConvention—a series of non-partisan programs in art, education, and journalism around themes of participatory democracy using participatory media timed during the 2008 Republican National Convention. Jones became interested in art and the creative process at an early age, and is most focused on socially engaged and community based art initiatives. She has a BA in The History of Art and Architecture, specializing in Contemporary Art and Art and Design, from DePaul University in Chicago, where she helped to spearhead the revival of The Arts Club.



Alexandra Wagle
Special Projects +
Events Manager

AKArt Special Projects + Events Manager, Alexandra Wagle, has curated shows in New York, Los Angeles, and Montauk with a focus on emerging artists from the United States and Europe and produced studio visits, pop-up exhibitions, and salon-style events, bridging the gap between unrepresented artists and budding collectors. Past collaborations with artists and organizations include Red Bull, The Week Magazine, Dave Matthews, and The Museum of the City of New York, among others. Wagle has a BA in Art History and Sociology from The New School. In 2012, she co-founded The Committee, which focused on producing unique experiences for the arts community. Exploring the constantly blurring line between art, fashion, design, and music, The Committee was dedicated to bringing contrasting individuals or groups together on one platform in order to expand the boundaries within each field. Through events such as artist studio visits or gallery talks, and off-site exhibitions, The Committee's goal was to make the arts more accessible to New York City's young professionals and arts enthusiasts.

For more information, please contact:

AKArt Advisory

Amy Kisch, Founder + CEO

Ricky Lee, Vice President

Lizzie Jones, Director

Alexandra Wagle, Special Projects + Events Manager

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