

Utopias and Realities

Monday, September 29, 2014

6:30-8:30pm

Anthology Film Archives

32 Second Ave, New York, NY 10003

Free Entrance

The logo for TransBorder, featuring the word "TRANSBORDER" in a bold, black, sans-serif font. The letters "A" and "O" are highlighted with a bright pink color. The text is set against a background of a blue sky with white clouds and dark green foliage.

www.transborderart.com
transborder.a@gmail.com

Curated by Graciela Cassel, TransBorder presents an international panel of artists to discuss current positions relating to reality and utopias as well as individual and social concerns. Our presence as “bio-political” beings assures our continuing interest in creating new spaces: for some, these spaces are utopias, for others, realities.

Artists

We Both Know

by Noor Abed (Palestine) 2013

The Three Witches

by Akina Cox and Joseph Imhauser (USA) 2014

Where to?

by Demet Taspinar (Turkey) 2009

Fresh

by Ben Hagari (Israel/USA) 2014

The Library of Babel

by Davey Hawkins (USA) 2012

Untitled

by Alejandro Schianchi (Argentina)
2010

North by Northwest, North By NorthWest

by Felipe Steinberg (Brazil) 2012

Borderline

by Graciela Taquini (Argentina) 2007

Roboski

by Hakan Topal (Turkey/USA) 2014

Aguasmalas

by Patricia Villalobos Echeverria
(Nicaragua/USA) 2008

Accelerating Decline

by Jeanne Wilkinson (USA) 2012

Panel

Kathleen MacQueen (USA)

Gerald Pryor (USA)

Hakan Topal (Turkey/USA)

Jorge Zuzulich (Argentina)

Alejandro Schianchi (Argentina)

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Panelists

Kathleen MacQueen worked as a photojournalist in the 1980s and exhibited as an artist throughout the 1990s before turning to writing as a form of both creative and analytical communication. She is the author of *Tactical Response: Art in an Age of Terror*, her first book-length monograph, to be released in October 2014 by Agon Press. *Tactical Response* investigates works by Hans Haacke, Krzysztof Wodiczko, and Alfredo Jaar to consider representation as – what Jean-Luc Nancy calls – a presence. While these artists do not document war, terror, and atrocity, they speak to the conditions of its existence and the impact of its experience, offering a vantage point from which viewers can critically address causes, consequences, and the representation of suffering. She is a frequent contributor of essays, interviews, and reviews to *Afterimage*, *Flash Art*, *BOMB Daily*, *The Art Book*, *Seachange Journal*, *Art Criticism*, and the *Journal of Cultural Research in Art Education*. She writes “Shifting Connections,” an online column on contemporary art. Her conversation with the South African photographer Jo Ractliffe is featured in *Über(W)unden: Art in Troubled Times* (Goethe Institute and Jacana, 2012). She has a Doctorate in Art History and Criticism along with a Certificate in Cultural Studies, both from Stony Brook University. Kathleen MacQueen lives in New York.

Gerald Pryor is an Artist and Associate Professor. He is head of Photography at the NYU Department of Art and Art Professions and a Visual Advisor at the NYU in Shanghai Art Studio. Pryor has been a Visiting Artist at NYU in Berlin. He is the winner of two NEA Awards, NYSFA Grant, and the Gottlieb Foundation Grant. His recent exhibitions include: Illuminated Manuscript Gallery in New York, USA; Insa Art Center in Seoul, Korea; Red Star Gallery in Beijing, China; Columbia University in New York, USA; Liaoning Academy of Fine Art in Shenyang, China; Tianjin Fine Art Academy in Tianjin, China; Trinity College in Hartford, Connecticut, USA. He has been the curator for the Bryce Walkowitz Gallery in New York, USA and the Pingyao International Photo Festival in Pingyao, China. Gerry Pryor is involved in photography, film, and performance.

Hakan Topal is an artist and scholar living and working in New York City. He is an Assistant Professor of New Media and Art + Design at Purchase College, SUNY and a graduate faculty in the School of Visual Arts' Fine Arts Department. He received his B.S. in Civil Engineering and continued his studies, earning an M.S. in Gender and Women's Studies and an M.A. in Sociology. He received a Ph.D. in Sociology from the New School for Social Research with a concentration in Urban Sociology and Sociology of Arts. His dissertation was titled *Negotiating Urban*

Space: Contemporary Art Biennials, The Case of New Orleans. He was the co-founder of the international art collective, “xurban_collective” (2000-12), and exhibited his collective and individual art works and research projects extensively in institutions, such as the “8th and 9th International Istanbul Biennials”; “apexart” in New York; “Thyssen-Bornemisza Art Contemporary” (TBA21) in Vienna; “Kunst-Werke” in Berlin; “ZKM Center for Art and Media” in Karlsruhe; “MoMA PS1”; “Platform” in Istanbul; and the “9th Gwangju Biennial”. Topal represented Turkey in various international exhibitions, including the “49th Venice Biennial Turkish Pavilion”. His texts and projects have been featured in various international journals, books, and catalogs. In 2010, he was the guest editor of ArteEast Quarterly Journal’s Silence issue and he also directed a documentary film on 18th-century Austro-Bavarian sculptor, Franz Xaver Messerschmidt, commissioned by the Neue Galerie, New York. He is the co-editor and publisher of the book, *The Sea-Image: Visual Manifestations of Port Cities and Global Waters*, distributed by D.A.P.

Jorge Zuzulich is a scholar and a writer who lives and works in Buenos Aires, Argentina. He graduated with a B.A. in Arts (UNTREF) and a M.A. in Latin American Art History (UNSAM). Zuzulich is currently teaching at the Universidad Tres de Febrero (UNTREF), the National Institute of Art (IUNA), and the Film Research Center (CIC). He has curated numerous exhibitions on electronic art and

contemporary art. Zuzulich is a member of the Argentina Association of Art Critics. His many essays and critical reviews appeared in journals and collective university book volumes. Arte por Arte published his book *Intersections: Technology, Nature, Subjectivity* in 2009. Additionally, IUNA published *Performance: The Violence of the Gesture* in 2012. His book “Continuous thought,” Notes / about Norberto Griffa was published in 2014 by EDUNTRE. Zuzulich was published in *5.5 Videoperformance* in 2014, a book published by Arte x Arte.

Alejandro Schianchi Phd. candidate in Arts, M. A. of Technology and Aesthetics of Electronic Arts, B. A. of Film and Electronic Computer Technician. He is a university professor and researcher in electronic art and new media. His academic research was presented at ISEA (Inter-Society for the Electronic Arts), Banff (Canada) and MIT (USA), among others. He has been published in Argentina, Germany, France, Spain, and the United States in relation to issues in electronic art, including his book “Error in audiovisual apparatus as aesthetic value”. He exhibited his artwork in various national and international festivals. www.schianchi.com.ar



We Both Know. Noor Abed (Palestine), 2013. HD Video, 9:15 min (short version presented 4 min.)

“We Both Know” examines concepts of death and gender in relation to the landscape in the frame of time and labor. It also plays out fantasies of endurance as articulated through the space of the body. Here, the body is a colonized one; unpacking ideas of control within the political realm through the personal. The work questions concepts of camouflage and repetition through naturalized body movements, while contemplating the present moment.

Noor Abed was born in 1988, in Jerusalem. Currently, she is pursuing her Masters of Fine Arts degree at California Institute of the Arts, Los Angeles. She holds a B.A. in Contemporary Visual Art from The International Academy Of Art-Palestine. Recent exhibitions include: “My Sister Who Travels,” The Mosaic Rooms, London (2014), “I See You,” mid residency solo show, CalArts (2013), Printemps de Septembre Festival, Toulouse, France (2012). She was the recipient of an internship at Documenta (13) in Kassel, Germany (2012), and participated in the Skowhegan School of Painting and Sculpture summer residency program (2014).



The Three Witches. Akina Cox and Joseph Imhauser (USA), 2014. HD Video, 3:45 min.

“The Three Witches,” a video constructed entirely of Meryl Streep’s monologues, explores the authority wielded by a triad of women in command of their fields. Through portrayals of Margaret Thatcher, Julia Child, and Anna Wintour, Streep’s embodiment becomes an allegorical interpretation of her unquestioned status as an actress and the fantastical gathering of all four figures in both time and space.

Lyeberry, a collaboration between artists Akina Cox and Joseph Imhauser, focuses on personalizing the distribution of knowledge and experience through organized events and collaborative making through non-hierarchical and rhizomatic structures. Lyeberry events have been held at the Santa Monica Museum of Art, Los Angeles Contemporary Exhibitions, Tom of Finland Foundation, Elysian Park, Topanga State Beach, and various homes in Los Angeles, New York, Berlin, and Paris. www.akinaruthcox.com / www.josephimhauser.com



“Where To?”, Demet Taspinar (Turkey), 2009.
HD Video, 6:29 min.

“Where To” explores landscapes that are on the verge between what is real and unreal. They facilitate an act of reconciling on the significance of nature as a composite that is not all in itself, solely, but within the relationship between the parts. Taspinar’s minimal and contemplative approach gives us time to think about a world that is in balance with all living beings. Her work is a hopeful reflection but also makes us aware of what is meaningful in life.

Demet Taspinar studied Art Foundation at Brighton, England in 2005-2006, and is currently enrolled in the MA program at New York University. Her work was exhibited in Video Nowhere in London in 2006, Art fair in Istanbul in 2009, 2010 and Art Bosphorus in 2013 in Istanbul, Kare Art Gallery during Istanbul Biennial in 2012. The source of inspiration for her works comes from her trips as a physician in cruise and explorer ships.



“Fresh”, Ben Hagari (Israel/USA), 2014.
HD Video, 10 min. (short version presented 4:50 min.)

“Fresh” introduces a hypothetical situation wherein a man, covered entirely in vegetables yet still recognizable as human, resides in a greenhouse—the quintessential hybrid of nature and culture. He interacts with insects, machines, and other humans in encounters that border on the absurd: a polygraph tests his emotional responses to images of plant life; a chef harvests vegetables from his body that are subsequently carved into fully functional musical instruments. Here, a quasi-nature documentary transforms into an experimental concert and animal, vegetable, and mineral interact and overlap in surprising ways

Ben Hagari (b.1981) is a NY based artist born in Tel Aviv. He has exhibited at the Tel Aviv Museum of Art (ongoing) the Total Museum of Contemporary Art, Seoul (2012); and the KIT Dusseldorf (2011), among others. His films have been screened at Whitechapel Gallery, London; Ballroom Marfa, TX among others. Hagari’s awards include The Young Artist Prize, Israeli Ministry of Culture (2011); The Fund for Video Art CCA Tel Aviv (2009), and the Bronner Residency supported by Kunststiftung NRW, Germany (2009). He received his BFA from Hamidrasha School of Art (2008) and an MFA from the School of the Arts at Columbia University (2014). www.benhagari.com



The Library of Babel. Davey Hawkins (USA), 2012. HD Video, 3 min.

“The Library of Babel” was inspired in the Tintic Standard Reduction Mill that was built in 1920 on the west slope of Warm Springs, Mountain in Goshen Valley, Utah. It operated from 1921-1925, during which time it refined gold, silver, copper, and lead by means of a chemical leaching process. The particular leaching process used by the Tintic Mill became outdated and the entire facility was abandoned after only four years of operation. The circular structures shown in the video are empty leaching tanks. The Library of Babel is a short story by Jorge Luis Borges.

Davey Hawkins was born in 1986 Reno, NV. He currently lives and works in Brooklyn, NY. Hawkins received an MFA from Columbia University in 2014. He was invited to attend the Whitney ISP 2014-2015. www.daveyhawkins.com



Roboski #3. Hakan Topal (Turkey/USA), 2012. HD Video, 4:39 min.

“Roboski” is a research-based documentary that involves travel, observation, talking, listening, note-taking, sketching, photography, and audio and video recording. The Uludere Massacre, also known as the Roboski Massacre, is one of the most controversial incidents of the last decade in Turkey. This video is a testimony of artistic strategies about the idea of justice by focusing on a set of encounters, insights, and questions based on my artistic research trip to the Iraqi border of Turkey in August 2012. In short, I considered collateral damage, condolence payments, and the possibility of forms of justice and retribution within the context of global wars.

Hakan Topal is an artist and scholar living and working in New York City. He is an Assistant Professor of New Media and Art + Design at Purchase College, SUNY and a graduate faculty in the School of Visual Arts' Fine Arts Department. He received his B.S. in Civil Engineering and continued his studies, earning an M.S. in Gender and Women's Studies and an M.A. in Sociology. He received a Ph.D. in Sociology from the New School for Social Research with a concentration in Urban Sociology and Sociology of Arts. He has exhibited at the “8th and 9th International Istanbul Biennials”; “apexart” in New York; “MoMA PS1”; “Platform” in Istanbul; and the “9th Gwangju Biennial”. Topal represented Turkey in various international exhibitions, including the “49th Venice Biennial Turkish Pavilion”.



“North by Northwest, North by Northwest”, Felipe Steinberg (Brazil), 2012. HD Video, 3:50 min.

“North by Northwest, North by Northwest” is adapted for the screen from a video-sculpture. The first part of the video is an appropriated footage from the inauguration of the World Trade Center, with an edited compilation of all aerial shots. The second part is the airplane chase in the desert scene from “North By Northwest” from Alfred Hitchcock without the plane erased frame by frame.

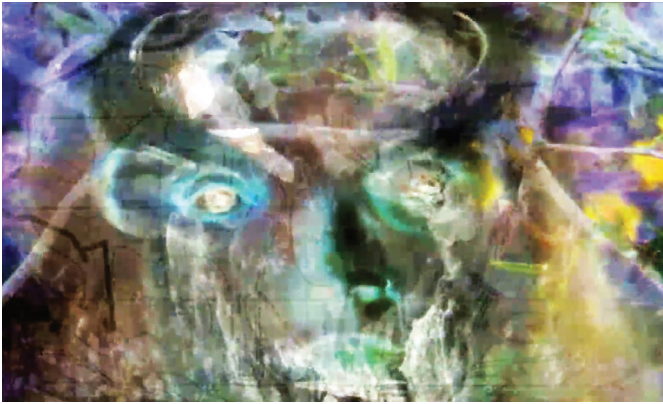
Felipe Steinberg was born 1986 in Campinas, Brazil. He received his M.A. from New York University in 2012 and is currently a M.F.A candidate in the School of the Art Institute of Chicago (2016). His works has been seen in USA, Brazil, Germany, South Korea, China, and Turkey. In 2013, he received three prizes, including the acquisition prize from the “XIII Salão Nacional de Artes de Itajaí” in Brazil. He attended the Skowhegan School of Painting and Sculpture summer residency program in 2014.



Borderline. Graciela Taquini (Argentina), 2011. HD Video, 3 min.

“Borderline,” inspired in the work of George Orwell, is a video that combines horror and science fiction. In a city setting, because of a surveillance system, the hunter becomes the prey. This video shows a paranoid version of reality, which can actually be a true reality where freedom is lost within the system that is meant to protect.

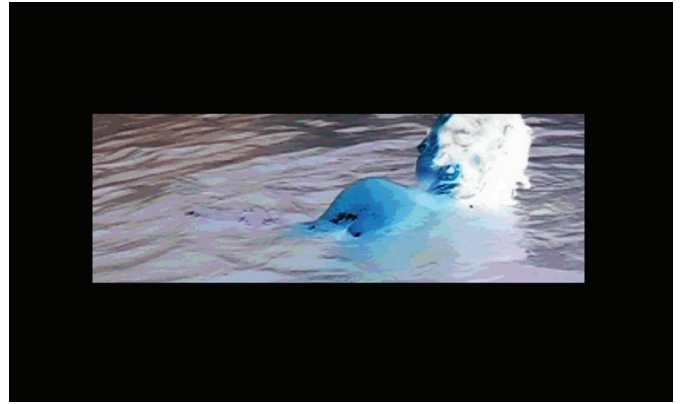
Graciela Taquini lives and works in Buenos Aires City. She graduated as an Art Historian and is an Art History Professor at the University of Buenos Aires. She has served as an international juror and curator of numerous Argentinean art exhibitions throughout Europe and Latin America. She has received several grants and awards, both at home and abroad. Her videos have been honored with many important distinctions including First Prize at VideoBrasil and the Platinum Konex Prize. She has been nominated for membership at the Fine Arts Academy. She has acted as advisor and consultant to many art institutions and state-sponsored cultural programs focused on electronic and video art. As writer and director, Taquini has produced successful cultural television specials and is currently chief consultant to the Buenos Aires City TV network channel. In 2008, Taquini was selected to participate in the La Habana Biennial X. www.gracielataquini.info



Accelerating Decline. Jeanne Wilkinson (USA), 2012. HD Video, 4:32 min.

“An Accelerating Decline” depicts a landscape fraught with apocalyptic messages: fire and water, flames and waves. The title is from a graph showing the fall of the housing market, a metaphor for the state of our environment and the threats therein. Woven into the video is footage of British Petroleum (BP) oil spewing into the Gulf of Mexico, visible via the Scandi Rov 1 “live feed” on the internet. The imagery incorporates Wilkinson’s drawings where she is merged with buffalo and wolves, pointing out that not only do humans lose in our current environmental crisis, but creatures do also. They stare out of the chaos, entreating us to pay attention.

Jeanne Wilkinson uses various layering techniques for both her imagery and the sound track. From being an abstract painter, she now works in digital collage and animation. Her artwork was recently seen in the Museum of the City of New York, Trestle Gallery, Mahlstadt Gallery, and at PAX, Miami, among others. Some recent curating projects were a selection of “painterly” videos for Fridge Art Fair in LIC, and a screening at CREON Gallery in Manhattan. She teaches art and art history at Kingsborough Community College (CUNY) and writes art reviews, most recently of Basquiat at Gagosian, and Eugene Lemay at Mike Weiss for “d’ART International.” She writes a blog about life, art, the environment, and whatever else comes up, and her essays have been featured on NPR shows like “Living on Earth” and “The Leonard Lopate Show.”



Aguasmalas. Patricia Villalobos Echeverría (Nicaragua/USA), 2008. HD Video, 6:29 min.

“Aguasmalas” juxtaposes footage of mass movements, protests, and rallies, such as the uprisings in Managua, Nicaragua following municipal elections and the bombing in Iraq, with an isolated body drifting, unattached, floating over dark, indeterminate waters. The work aims to re-frame localized unrest within the framework of global war as well as the relationship of the individual to territory.

Patricia Villalobos Echeverría has a hybrid practice of prints, photos, videos, and installations that explore how reproducible forms of representation can alter our notions of singularity and the various states of flux that we enter: some physical, others virtual. Recent individual exhibitions include “Memplex @ N14°06’17” W87°11’59” ”, “Centro de Artes Visuales Contemporáneo CAVC/MUA”, (Tegucigalpa, Honduras) 2013; “SWARM at The Americas Collection” (Miami, FL), 2013. Notable group exhibitions include “In Art We Trust - Sol del Rio Arte Contemporáneo” (Guatemala City, Guatemala), 2013; “PrintEd: HERE”, Contemporary Prints from the US, Turkey and Ireland, “LSAD Gallery”, Limerick School of Art and Design, (Limerick, Ireland), 2013; and the “IX Havana Biennial” (Havana, Cuba), 2012. Notable grants include the Oregon Arts Council Fellowship, PA Council for the Arts Fellowship, Creative Heights Residency Fellowship from the Heinz Endowment and residencies at Artist Image Resource, the Studio for Creative Inquiry at Carnegie Mellon University and the MacDowell Arts Colony. www.patriciavillalobos.com



“Untitled” by Alejandro Schianchi
(Argentina) 2010, HD 3 min. 41sec.

An experimental video of abstract images and sounds, “Untitled” was created solely from an experimental video of abstract images and sounds, “Untitled” was created solely from a computer programming code without any reference to the real world. From the variation of three-dimensional geometric shapes and wave modulations. The code becomes as important as the result, not only to know how they were made but also to generate variations and primarily as an alternative form of distribution, more efficient compared to the usual digital circulation of audiovisual material.

Alejandro Schianchi *Phd. candidate in Arts, M. A. of Technology and Aesthetics of Electronic Arts, B. A. of Film and Electronic Computer Technician. He is a university professor and researcher in electronic art and new media. His academic research was presented at ISEA (Inter-Society for the Electronic Arts), Banff (Canada) and MIT (USA), among others. He has been published in Argentina, Germany, France, Spain, and the United States in relation to issues in electronic art, including his book “Error in audiovisual apparatus as aesthetic value”. He exhibited his artwork in various national and international festivals. www.schianchi.com.ar*

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