

March

S	M	T	W	T	F	S
25	26	27	28	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31
1	2	3	4	5	6	7

April

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12

Every (ongoing) Day

July

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	1	2	3	4
5	6	7	8	9	10	11

August

S	M	T	W	T	F	S
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1
2	3	4	5	6	7	8

November

S	M	T	W	T	F	S
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1
2	3	4	5	6	7	8

December

S	M	T	W	T	F	S
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

Every (ongoing) Day

Every (ongoing) Day

March 17 – April 14, 2018

Deborah Aschheim
Karl Baden
Laura Cooper and Nick Taggart
Hasan Elahi
Nancy Floyd
Martin Gantman
Margot Guralnick
Annetta Kapon
Jamie Newton
Pam Posey
John F. Simon, Jr.
Christina Price Washington
Jody Zellen
Sean Zellmer

organized by Pam Posey and Jody Zellen

ARENA 1 Gallery
3026 Airport Avenue
Santa Monica, CA 90405

Introduction

Every (ongoing) Day is an exhibition about daily practices. It showcases durational projects—those undertaken by artists on a daily basis as a ritual, to track changes, or to mark the day. These projects are parenthetical to the artists' regular art activities and, as the title suggests, ongoing. How do these daily works inspire the artists? What motivates each artist to do something every day? These artworks are often tangential to the artists' main practice and follow a specific rule set. What are the rules and how do they direct the body of work created? Intrinsic to the artists' daily practice is marking each day and tracking time. How does this impact our own sense of change and memory? Over time, each artist has amassed a large archive of artworks. The archives are very personal, and some are public (daily *Instagram* posts). In looking back over years or decades of daily creations, each artist can trace a very specific relationship to her/his larger practices. This exhibition presents a fragment of these ongoing projects as a way to glean an understanding into an artist's process and private methods of working.

Several artists in ***Every (ongoing) Day*** use the process of taking portraits over time to serve as an archive of both memory and forgetting. **Karl Baden** has taken a black and white head shot under the same conditions each day since 1987 and for this exhibition, he has created a video where one face morphs into the next, both speeding and collapsing time. **Nancy Floyd's** daily self-portraits present a visual diary of her changing body over the past thirty plus years. If she fails to take a picture, the film is advanced so a blank image is recorded, creating a visual calendar. *The Sleep Piece* is an ongoing collaboration by **Laura Cooper** and **Nick Taggart**. At Cooper's request, Taggart takes a black and white Polaroid as she sleeps, a record of her rare restful moments. Begun in 1993 as an exploration of Cooper's insomnia, the work has become a record of love and commitment with 6,843 images to date.

Self-surveillance plays a critical role in the projects of **Deborah Aschheim**, **Christina Price Washington** and **Hasan Elahi**. In 2002, Bangladeshi-born **Elahi** was mistakenly associated with terrorist activities while traveling and subsequently investigated by

the FBI. In response, he started *Tracking Transience*, a project of self-surveillance where he monitors the details and locations of his day-to-day activities and posts them live on his website, making the minute details of his life continually available to the public, as well as the FBI, with whom he becomes an unofficial collaborator.

Aschheim uses herself as the subject of a psychology experiment based on the study “Memory for Randomly Sampled Autobiographical Events.” (W.F. Brewer’s 1988 experiment). Since 2006, she wears a vintage Divilbiss Random Reminder for all of her waking hours, taking a photograph and documenting her thoughts and actions on a 3” x 5” card in response to the beepers random prompts. **Washington** has been documenting her comings and goings since 2012 by placing light sensitive photo paper in her purse for the duration of each day. Her movements cause the paper in the bag to bend and fold, randomly exposing it to light and creating objects that physically trace and record the days activities.

Rules countered by improvisation factor strongly in the working methods of **Jody Zellen** and **John F. Simon, Jr.** Drawing on A4 sized paper with a black Uniball roller pen, **Zellen** began her project in 2004 by closing her eyes and creating a blind drawing to the first song that came up on her iPod and has continued to make “music” drawings (though no longer with closed eyes). She added a second drawing containing small figures to this ritual and, since 2014 has added a third drawing—this one in a small notebook becoming a type of visual diary. **Simon** began his “Divination Drawings” in 1999 as a practice of daily drawing where he intuitively guides his pencil through the unconscious thoughts and emotions of the day as a form of meditation. Simon looks for meaning in the finished drawings by reading them like an inkblot test. As with Zellen, the dated and/or numbered drawings become part of a large archive marking each individual day.

Pam Posey and **Annetta Kapon** also mark days with daily drawing rituals based on sets of rules. As a way to pay attention and depict what was on her mind, **Posey** started to make a daily drawing in 2005. To keep on track, she established rules, stamping each drawing with the date and, when necessary, making up a missed day by doing 2 drawings the following day. **Kapon** began creating daily collages in early 2017 as a means to discover a mental space

of experimentation, autonomy and freedom within a prescribed set of rules. Each drawing is dated and numbered, each fits in a graph notebook and the collages must remain 2D and abstract.

The photo-sharing app *Instagram* is most often used by artists to share their own inspirations, work, artwork by other artists, or art world news. The artists in ***Every (ongoing) Day: Martin Gantman, Margot Guralnick, Jamie Newton*** and **Sean Zellmer** use *Instagram* as an artistic tool to produce a specific piece, every day, which exists solely as digital record of a creative activity.

Every day, **Martin Gantman** records high noon by taking and posting a photograph on *Instagram*. This daily routine serves as a way of marking time and of acknowledging that there is constancy within durational change, that we exist within nature and that we affect nature through our activity. **Margot Guralnick's** dog walks provide a record of her meditation on—and collaboration with—the plant life growing in her Bronx neighborhood. Her attempts to decipher nature's hieroglyphics and to create order and pattern out of her discoveries are posted daily as photographs that provide a record of her meditation on—and collaboration with—the plant life growing in her Bronx neighborhood. At the start of 2016, **Jamie Newton's** New Years *Instagram* piece became day one of an ongoing practice: carving out a little space each day for something ephemeral and creative. The daily sculpture pieces are almost out of balance, they push and pull and purposefully throw wrenches (sometimes literally) into the work to reveal an ever expanding method of aesthetic problem solving. **Sean Zellmer** explores the endless frontier of problem solving in mathematics and algorithms to do everything from simulating the path of light through glass to creating models using four-dimensional fractals. Each day, he creates an animated journey into the abstract realm of mathematics and shares these digital “dailies” on *Instagram*.

— Pam Posey and Jody Zellen

Artists

Deborah Aschheim
Karl Baden
Laura Cooper and Nick Taggart
Hasan Elahi
Nancy Floyd
Martin Gantman
Margot Guralnick
Annetta Kapon
Jamie Newton
Pam Posey
John F. Simon, Jr.
Christina Price Washington
Jody Zellen
Sean Zellmer

Deborah Aschheim

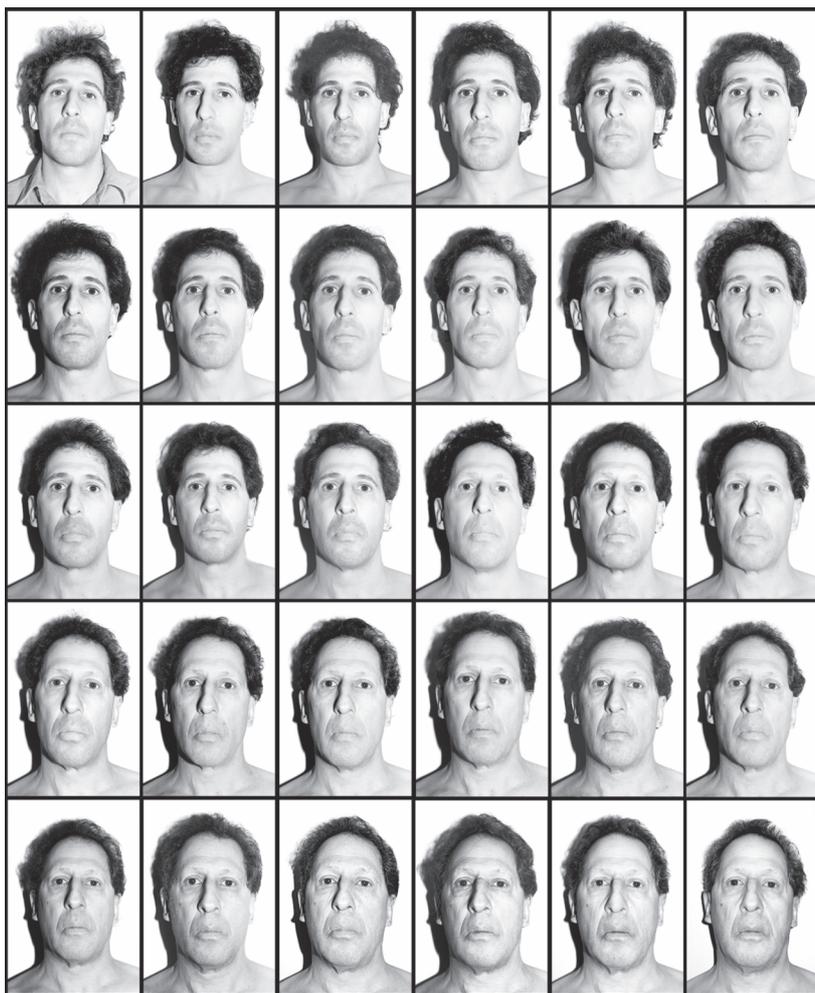
Statement:

Since 2007, I have performed an experiment with myself as the subject. *The Forgetting Curve* (named after the cognitive psychology term for the rate of decay of a memory) is inspired by W.F. Brewer's 1988 "Memory for Randomly Sampled Autobiographical Events." Every other month from 2007-2017, I wore a Divilbiss Random Reminder, taking a photograph and documenting my thoughts and actions in response to the beeper's random prompts. The photos are used as retrieval cues for sessions with an assistant who shows me a selection of pictures and transcribes what I remember. When the project concludes (December 2018) I will explore the data from 65 months of sampled events, and Jason Finley from the Department of Behavioral Sciences at Fontbonne University will analyze and publish the findings in a peer reviewed journal.

Bio:

Deborah Aschheim makes installations, sculptures and drawings about memory and place. Her solo exhibitions include the Barrick Museum at the University of Nevada, Las Vegas; Suyama Space in Seattle, San Diego State University, the Mattress Factory in Pittsburgh, Otis College of Art and Design in Los Angeles and Laguna Art Museum in Laguna Beach. Commissions include UC San Francisco, Amazon.com, the City of Sacramento and the Los Angeles Police Department. Aschheim has had residencies at MacDowell, Headlands, McColl Center, Bemis and Roswell. She was Visiting Artist in the Neurology Department at UCSF and has received grants from the Center for Cultural Innovation, the California Community Foundation and the City of Los Angeles. Aschheim lives in Pasadena, CA.

Website: www.deborahaschheim.com



Excerpt from *Everyday* : 2.23.87 - 2.23.16

Karl Baden

Statement:

Every Day is an ongoing visual document, performed daily, within a set of guidelines. Since February 23rd, 1987, I have, each day, made a photograph of my face. I employ a single camera, tripod, strobe, white backdrop. When taking the picture, I center myself in the frame, maintain a neutral expression and look straight into the lens.

It is important to me that each day's image be no more nor less than a visual record of the subject's presence. I avoid strategies that favor the photograph at the expense of the subject. My intent is to standardize the procedure so that only one variable remains: whatever change may occur in my face and flesh, measured obsessively and incrementally by the day, for the rest of my life.

Bio:

Karl Baden is a photographer living in Cambridge Massachusetts. His photographs have been widely exhibited, including at the Robert Mann Gallery, Zabriskie Gallery, Marcuse Pfeifer Gallery and the Museum of Modern Art in New York, the Howard Yezerski Gallery, The Institute of Contemporary Art and The Museum of Fine Arts in Boston, The Museum of Fine Arts in Houston, Musée Batut in France, Photokina in Cologne, Germany, and The Photographers Gallery in London. He has received fellowships from the National Endowment for the Arts, the Massachusetts Artists Foundation, the Massachusetts Council on the Arts and Humanities, the Massachusetts Cultural Council, the Kenan Foundation and Light Work Visual Studies. His photographs and visual books are included in the permanent collections of the Museum of Modern Art, NYC, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, The Addison Gallery of American Art, Polaroid International

Website: kbeveryday.blogspot.com



The Sleep Piece, Detail

Laura Cooper and Nick Taggart

Statement:

The Sleep Piece (Exterior of Unconsciousness, One Photograph Every Morning Before Waking) is an ongoing collaboration by Laura Cooper and Nick Taggart, which began in 1993 as part of Laura's exhibition *Nightly* at Sue Spaid Fine Art. That exhibition examined Laura's life-long struggle with insomnia through sculpture, painting and photography. Laura's original intent for this photographic work was to try and capture where she was when she finally fell asleep. As Nick wakes early, she asked him to document the idea. Laura is asleep in each original black and white Polaroid photograph. If she is awake, no photograph is taken that day. Once taken, no photograph is omitted. The piece has been exhibited several times as a single growing installation, chronologically arranged in blocks of 30 prints. As of January 16, 2018, the entire piece consists of 6,768 photographs in just over 226 blocks of 30 prints.

Bio:

In addition to working on artwork individually, Laura Cooper and Nick Taggart have also worked on various collaborative projects since 1992, incorporating painting, drawing, installation and photography. Their collaborative artwork has been exhibited widely including at: Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y., Norton Museum of Art, West Palm Beach, FL., Angles Gallery, Santa Monica, CA., Rosamund Felsen Gallery, Santa Monica, CA., Alyce de Roulet Williamson Gallery, Art Center College of Design, Pasadena, CA., Sturt Haaga Gallery, Descanso Gardens, La Canada Flintridge, CA., Patricia Faure Gallery, Santa Monica, CA., Armory Center. Pasadena, CA. and Bliss, Pasadena, CA.

Websites: www.lauracooperart.net / www.nicktaggart.com

Hasan Elahi

Statement:

Tracking Transience began in 2002 after an erroneous tip accusing me of terrorist activities led to a six-month investigation by the FBI. During this period, I spent justifying nearly every aspect of my existence to the authorities in the name of national security. The investigation prompted me to voluntarily monitor myself and open up almost every aspect of my life to the public. Predating public knowledge of the NSA's PRISM surveillance program by over a decade, this project questions the consequences of living under constant surveillance and continuously generates databases of imagery that tracks me and my points of transit in real-time. Although initially created for my FBI agent, the public can also monitor my communication records, banking transactions, and transportation logs along with the various intelligence and government agencies who frequent my website.

Bio:

Hasan Elahi is an artist whose work examines issues of surveillance, citizenship, migration, transport, and the challenges of borders and frontiers. His work has been presented in numerous exhibitions at venues such as SITE Santa Fe, Centre Georges Pompidou, Sundance Film Festival, and at the Venice Biennale. Elahi has spoken about his work to a broad range of audiences such as the Tate Modern, Einstein Forum, the American Association of Artificial Intelligence, the International Association of Privacy Professionals, TED, and The World Economic Forum. His recent awards include a Guggenheim Fellowship (2016), an Alpert/MacDowell Fellowship (2010), a Hugh M. Hefner First Amendment Award (2017), and grants from the Doris Duke Foundation for Islamic Art (2014), and Art Matters Foundation (2011).

Website: www.trackingtransience.net



Weathering Time, 1982

Nancy Floyd

Statement:

I have been photographing myself since 1982. If I fail to take a picture on a given day, I advance the film one frame so no image is recorded. This visual calendar consists of 2,500+ photographs that include my body from head to toe, as well as my environment.

Most often I'm by myself in these straightforward images, but sometimes I'm with family and friends. As time passes, births, deaths, celebrations, and bad days happen. Pets come and go, fashions and hairstyles evolve, typewriters, analog clocks, and telephones with cords disappear; film gives way to digital, and the computer replaces the darkroom.

Not only does *Weathering Time* chronicle my youth to the dawn of my old age, the images also reflect the experiences of my generation and underscore the cultural, technological, and physical changes that have occurred over the past 35 years.

Bio:

Nancy Floyd has been an exhibiting artist for over thirty years. She has received numerous grants and awards including a 2016 CUE Art Foundation Fellowship, a 2015 Society for Photographic Education Future Focus Project Support Grant, and a 2014 John Gutmann Photography Fellowship Award. In 2016 her work was acquired by the High Museum of Art. She was also Runner-up for the 2017 Aperture Portfolio Prize. Temple University Press published her first book, *She's Got a Gun*, in 2008. Floyd holds a BFA from the University of Texas at Austin, an MA from Columbia College Chicago, and an MFA from the California Institute of the Arts. She lives in Bend, OR.

Website: www.nancyfloyd.com



Hi, Noon, iPhone photo, December 16, 2017

Martin Gantman

Statement:

High noon! Comes around every day—like clockwork.

This is not a celebratory work, nor is it some sort of ill-advised attempt at evoking a pagan ritual, or contemporary version thereof—at least not intentionally. This is not even an art project as far as I am concerned. Rather, it is a way of marking time and of acknowledging that there is constancy within durational change.

It is a way of denoting *esse*, the stupefying occasion of our actuality on the earth—of the mind-numbing existence of the earth itself. That we exist within nature. That we affect nature through our activity, while at the same time conceding our subordination to nature's overwhelming inertia. Point. Click.

Bio:

Martin Gantman is a Los Angeles based artist and writer who has exhibited internationally in such venues as AC Direct Gallery and the Alternative Museum, New York; A.R.C. Gallery, Chicago; Kristi Engle Gallery, HAUS, POST, in Los Angeles; Werkstatt Berlin, Galerie Merkel, Whylen, Germany; Artetica, Rome and Viareggio, Italy; and La Coruna, Spain.

His published work includes, "See you when we get home." a project for Art Journal magazine. Other published writings include: "The Irresolute Potential in the Unimagined Possibility," "Swingin' in the Slammer," "The Word Was Charm," "DuSable Park: An archeology," "Notes on the Oddness of Things," and "Mapping the Lost Idea." He also co-edited "Benjamin's Blind Spot: Walter Benjamin and the Premature Death of Aura" for the Institute of Cultural Inquiry.

Website: www.gantman.com

Instagram: www.instagram.com/martin_gantman



Elephant Ear Shield, November 11, 2017, first frost

Margot Guralnick

Statement:

My work is a daily meditation on—and a collaboration with—the plant life growing in my neighborhood in the Bronx. What began as a collector’s impulse to gather finds on dog walks has led to an unexpected daily practice: an attempt to decipher nature’s hieroglyphics and create order and pattern out of my discoveries.

The trees and weeds in my neck of the urban woods provide a source of wonder and solace in the face of an alarming world. And they’ve taught me the benefits of slowing down and seeking the quiet. Though I’ve never been religious, my dog walks and the creations I make along the way have become my daily devotional.

I consider what I do outside art, a close cousin of outsider art and a version of ephemeral art and earth art. I also feel a kinship with the women “parlor artists” of the 18th century, such as Mary Delany and her botanical constructions.

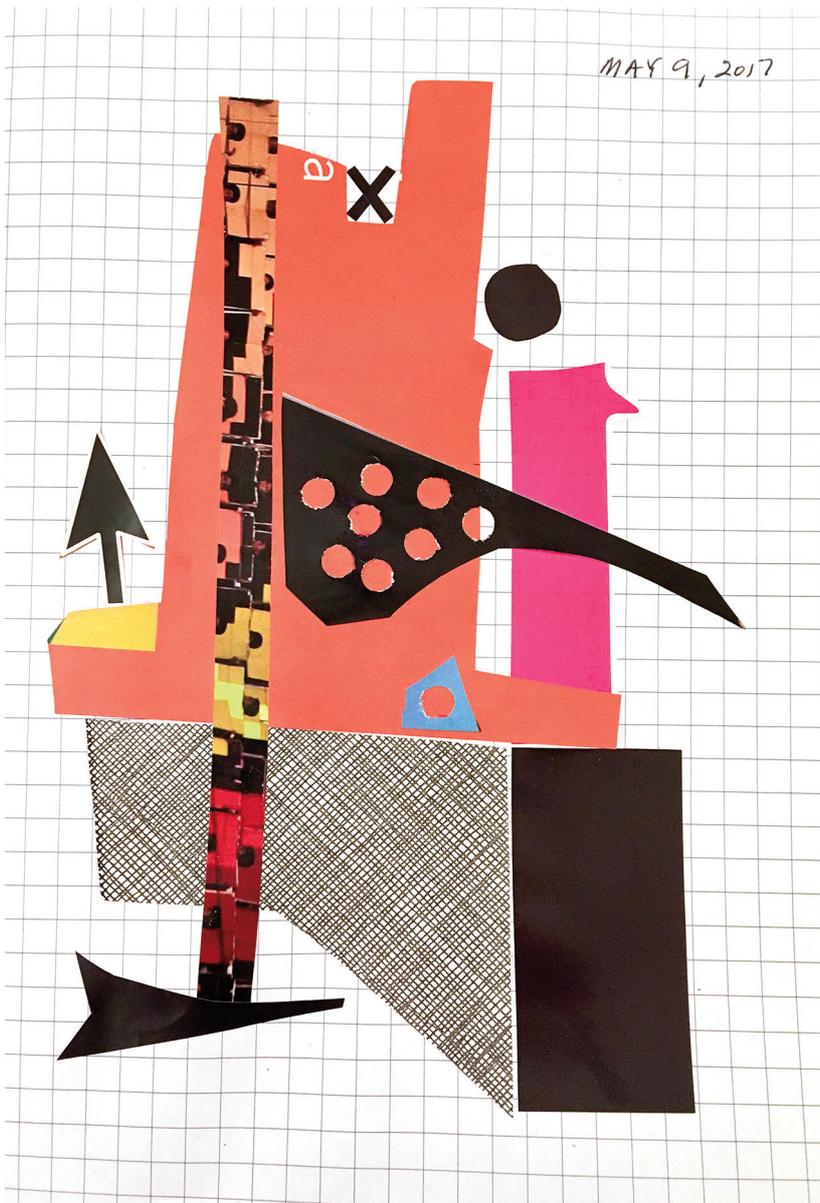
The greenery in my immediate surroundings shows me the exotic in the everyday. And I like to think my short-lived creations—captured via iPhone and posted daily on *Instagram*—translate some of these messages to the world. My collages celebrate urban botanical life, an aspect of nature that’s crucial to our well-being but so often completely unnoticed.

Bio:

Margot Guralnick is a writer and editor based in New York City. Having worked for many years at magazines—including *House & Garden* and *Travel + Leisure*—she is currently the architecture and interiors editor at the design website Remodelista. She wrote and produced the site’s first book, *Remodelista: A Manual for the Considered Home*, and co-authored its latest, *The Organized Home*. She lives in an unusually leafy corner of the Bronx and has a 15-pound rescue mutt named Enrique.

Website: www.dogwalkdiary.com

Instagram: www.instagram.com/DogWalkDiaryNYC



Daily Collage, May 9, 2017

Annetta Kapon

Statement:

This particular body of work, *The Daily Collages*, started on January 4, 2017. I was looking for a more tangible way to connect production to exhibition, so I have been uploading photos of them on *Instagram* and *Facebook*, where they have been shared as photography (of collage.) I have also published books of scanned collages.

There are a few rules:

- 1) Daily, dated, numbered.
- 2) They have to fit in the notebooks, on graph paper.
- 3) No dismembered women or men, no body parts, ever.
- 4) Stay 2D and abstract.

Bio:

Annetta Kapon works mostly in sculpture, installation and video. Kapon, born in Athens, Greece, now lives in Los Angeles and has exhibited in the United States and internationally since 1982. She teaches in the MFA Fine Arts Program at Otis College of Art and Design, and is also the owner and director of Proxy Gallery in Culver City and Paris.

Her work has been featured at Side Street Projects, Jewish Museum in Greece, the University of Chicago, LACE, Exit Art, Wexner Center for the Arts and the Biennale of Sydney among others. She has had solo exhibitions at Shoshana Wayne Gallery, Armstrong/Schoenheit, French Institute and Zefxis in Greece, Carnegie Mellon University, U.C. Riverside, Southern Exposure in San Francisco and Las Cienegas Projects. Kapon completed her MFA at UCLA. She is the recipient of numerous artist residency fellowships, as well as WESTAF, Art Matters, Pollock/Krasner, Fulbright-Niarchos and California Community Foundation grants.

Website: www.annetakapon.com

Instagram: www.instagram.com/annetakapon



Concretewheels 344 / 365, December 10, 2017, hammer, tape

Jamie Newton

Statement:

These one-a-day works came about somewhat by accident. I made a piece for New Year's Day 2016 (an homage to Richard Long) and in poking around, looking at what other folks were doing, I came across these yearlong projects. It kind of caught my fancy as a way to carve out a little space each day for something creative. The New Year's piece became day one. The first year was ephemeral work, no tools, less than an hour to construct. The second year was sculpture made from whatever I came across at some point in the day (a little more in line with some of my regular practice of work). Now it feels like a nice little habit and has continued beyond the calendar year.

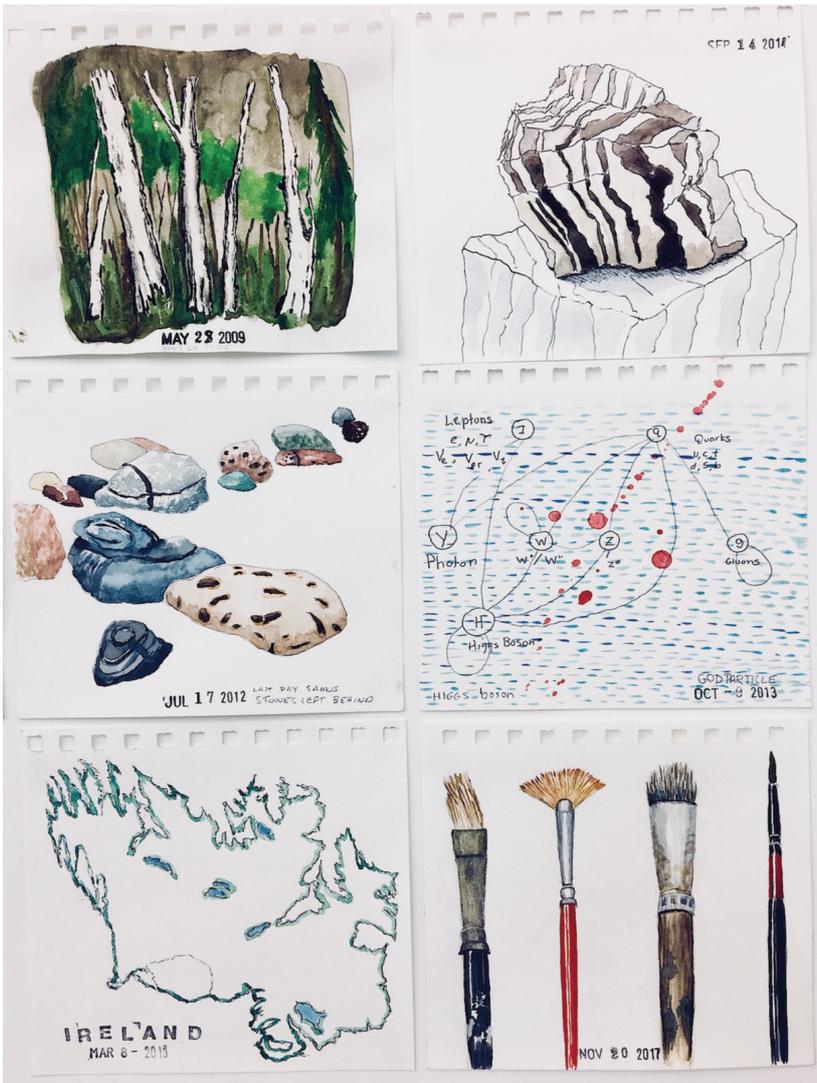
The daily pieces have come to feel like a place to push and pull on my sense of balance, to purposefully throw wrenches (sometimes literally) into the work to create a challenge, a way to expand on a sort of aesthetic problem solving. And, mostly, it's just fun.

Bio:

Jamie Newton lives and works in the Coast Range foothills of the north Willamette Valley. There he paints, sculpts, writes, plants trees and sometimes wrangles chickens.

Website: www.concretewheels.com

Instagram: www.instagram.com/concretewheels



Sampler, 2009-2017, watercolor on paper, 6 x 6 inches each

Pam Posey

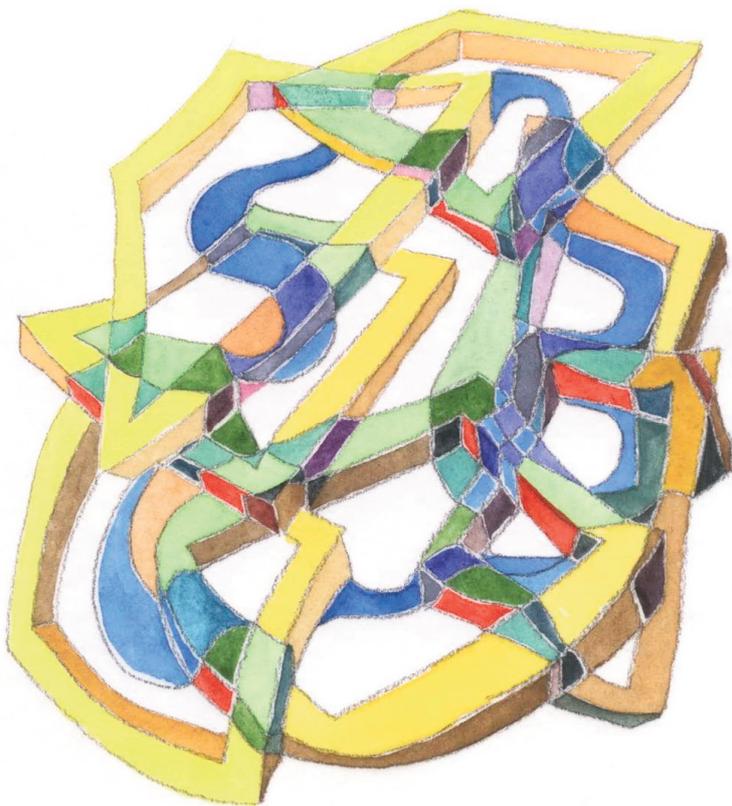
Statement:

I began making a daily drawing while on sabbatical in July 2005 and maintained the practice until July 2006. I tried to restart in January 2007 but only lasted a week before I had to miss a day. Then on June 1st 2008 I began again with new rules. To keep on track I stamp each 6" x 6" drawing with the date and, when necessary, can make up a missed day by doing 2 drawings the following day. This "forgiveness" rule allows me to keep going, year after year, to the point where I now can't imagine ever not doing a daily drawing. I consider the drawings an exercise in paying attention to what I see and what's on my mind and every day I look forward to the time when I sit down and just begin to draw something of interest.

Bio:

Pam Posey is a Los Angeles based artist who investigates the natural world and represents her findings in paintings and works on paper. By questioning the stability of scientific methodology and relying on observation and research, she presents alternative ways to describe and interpret nature. Her work has been exhibited most recently at the Craig Krull Gallery, Otis College Ben Malz Gallery, Sturt Haaga Gallery, and the Huntington Beach Art Center. Her curatorial projects include "Nature Interrupted" at the 18th Street Art Center and "Suzanne Anker: Culturing Life" at Crossroad's School Sam Francis Gallery. This June she returns to Iceland for her fifth artist residency.

Website: www.pamposey.org



Open frames overlapping. What supports the river? 3.11.2011,
Gouache and graphite on board

John F. Simon, Jr.

Statement:

Starting in 1999, having sketched for years and newly curious to explain a compulsive need to draw, I turned my attention inward to study my own creative process. My plan was to improvise with paper and pencil, drawing whatever came up, and focused on watching the intuition that guided my hand. By noting the choices I made as the drawing developed, I hoped to discern a set of drawing rules and, if I could discover those rules, I reasoned, I could use them to write an AI software to create drawings in my own style and use it to continually generate novel work.

It is 2018 and I still have not discovered the rules. What I have discovered is the incredible power of mindfully exercising my creativity every day and how far unspoken aesthetic choices extend into all aspects of my life. I draw every day and this practice has become both meditation and art. The images that spontaneously emerge are my source materials for larger, more 'formal' artworks and also my engine for personal growth. The drawings begin intuitively; a pencil drawing or watercolor is started and then guided by unconscious thoughts and emotions. At the end of the day I select one image to join the group of now over 3300 drawings posted online at **www.iclock.com**.

Bio:

John F. Simon, Jr. is a visual artist and author of "Drawing Your Own Path" (Parallax Press, 2016). As one of the pioneers in the development of Software Art, his seminal work "Every Icon" was included in the 2000 Whitney Biennial and his 'art appliances' can be found in the permanent collections of The Solomon R. Guggenheim Museum, The San Francisco Museum of Modern Art, and The Museum of Modern Art in New York, among others. Born in Louisiana, he holds a Master's in Earth and Planetary Science from Washington University and an MFA in Computer Art from the School of Visual Arts.

Website: www.numeral.com



Light in Purse #175, 2018, Silver Gelatin Print, 8 x10 inches

Christina Price Washington

Statement:

Light in Purse is an ongoing project since 2012. This series is the result of my placing light sensitive photo paper in my purse for the duration of one day. Besides possible light exposures, the paper in my bag is subject to bending and folding, thus leaving an additional mark on the paper. What *Light in Purse* ultimately represents is 'a way of seeing.' This work explores the question of photography as picture making and photography as object making. It stands in opposition to a digital file that can be viewed on a screen but is not a physical object anymore.

Bio:

Christina Price Washington's work has been featured in *Slow Exposures*, curated by Brett Abbott and Julian Cox—former curators of photography at the J. Paul Getty Museum; *Rising Movers & Shakers of the Georgia Arts Scene* at the Museum of Contemporary Art, Georgia; Art Basel Miami, FL. In 2016, she was selected to the *Portfolio Show* at the Atlanta Photography Group curated by Lisa Sutcliffe, curator of photography at the Milwaukee Art Museum; *Works on Paper* curated by Leslie Jones, Curator of Prints and Drawings at the Los Angeles County Museum of Art (LACMA),

Her photographs are in the permanent collection of the High Museum of Art and other private collections in Europe. Price Washington lives and works in Atlanta where she teaches Photography at Oglethorpe University.

Website: www.christinapricewashington.com



Untitled, 10-29-11, ink on paper, 11.69 x 8.27 inches

Jody Zellen

Statement:

Each day, soon after waking, I create two drawings on A4 sized paper using a black Uniball Roller pen. I began this practice during a residency in Rotterdam in 2004. At first, I would close my eyes and draw to a song on my iPod that was longer than 3 minutes. I still follow that rule and have continued to make a “music” drawing to this day. In 2006, I added a second drawing containing small figures to this morning ritual. Since 2014, I have also made a third drawing—this one in a small notebook becoming more of a visual diary. These drawings tap into my unconscious and have influenced other aspects of my practice.

Bio:

Jody Zellen is a Los Angeles based artist who works in many media simultaneously. She creates interactive installations, mobile apps, net art, animations, drawings, paintings, photographs, public art, and artists’ books. What motivates her as an artist is to learn how to use and then integrate digital technologies into artworks that enliven and activate both public and private spaces. She wants her viewers to be inspired to think about the relationship between what is seen and what is imagined.

She received a BA from Wesleyan University (1983), a MFA from CalArts (1989) and a MPS from NYU's Interactive Telecommunications Program (2009). Her site specific interactive installations include “News Wheel” (2017); “Time Jitters” (2014); “The Unemployed” (2011); and “The Blackest Spot” (2008). She has created 7 free iOS apps downloadable from iTunes: “Time Jitters,” “Urban Rhythms,” “Spine Sonnet,” “Art Swipe,” “4 Square,” “Episodic,” and “News Wheel.”

Website: www.jodyzellen.com



Tomorrow's Edge, Jan 28th 2018, WebGL

Sean Zellmer

Statement:

Mathematics is an aesthetic subject articulating infinite beauty. Within it is contained diamonds with facets in dimensions we cannot see and all images that have been, are and could be. I explore this endless frontier every day by experimenting with generative algorithms to peer into this multiverse of possibility. Using WebGL to harness the power of the graphics card, I leverage mathematics and algorithms to do everything from simulating the path of light through glass to creating models using four dimensional fractals. Each day is a step in my journey into the abstract realm of mathematics.

Bio:

Sean Zellmer is a creative technologist whose goal is for you to discover the complexity of reality. He gives abstract concepts and objects form via technology, opening a window into a different dimension and building a semantic bridge to you. With emergent web technologies, like WebVR and WebGL, Sean brings high-dimensional objects down to our plane of existence and into your pocket. Drawing on his studies in mathematics and philosophy, Sean uses math as a medium to express his philosophy of life and explore deterministic chaos systems. In order to explore these chaos systems, he has programmed an art piece everyday since January 1st, 2017.

Website: www.lejeunerrenard.com

Instagram: www.instagram.com/lejeunerrenard

January

S	M	T	W	T	F	S
31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10

February

S	M	T	W	T	F	S
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	1	2	3
4	5	6	7	8	9	10

May

S	M	T	W	T	F	S
29	30	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	1	2
3	4	5	6	7	8	9

June

S	M	T	W	T	F	S
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
1	2	3	4	5	6	7

September

S	M	T	W	T	F	S
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	1	2	3	4	5	6

October

S	M	T	W	T	F	S
30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10