

WILLIE BINNIE

Jêzek

William Binnie's work confronts the American mythos—the imagery enshrouding a land with a complex and often dark and troubling past and present, cloaked in a smokescreen of stoic heroism—as well as larger concerns surrounding notions of power, nationalism, bigotry, war, land, death, and the visual markers connected to each. Distilling a pictorial language from a range of sources—film, photography, politics, history, quotidian life—the artist cannibalizes various techniques and styles, most often in the realm of painting, in order to examine these topics and the social constructs that underpin them. This approach allows the artist to prod the complicated and often paradoxical nature of these issues, allowing space for connections between a range of imagery compiled by the artist over many years. His work straddles a quiet bleakness and subtle humanism, rendering a fraught balance between hope and despair, doubt and belief.

William Binnie was born in Dallas, TX in 1985. His works have been exhibited and curated into shows throughout the United States. Recent solo exhibitions include *Winter* at LMAK Gallery (NYC) in spring 2017 and *What will become of us who want to believe, but cannot?* at Paul Loya Gallery in fall of 2016 (Los Angeles). Recent group exhibitions include *False Flags* at Pelican Bomb (New Orleans), and *Anxiety* at HVW8 (Los Angeles). His works are in the collections of the Brooklyn Museum, Meadows Museum, and Roanoke College Museum, among others. He received his BA from Pitzer College in 2008 and his MFA from SMU Meadows School of the Arts in 2014. Binnie currently lives and works in Williamstown, MA. For more information: www.william-binnie.com

ROBERTA BONISSON

Ninho (Nest)

The Ninho (nest) is our baggage, what we share, what we construct and pass on. It is an unseen appendage, an extension, a place we lodge for a time, a slice of womanhood, a network to be made visible.

Roberta Bonisson was born in Rio de Janeiro, Brazil. She currently divides her time between Brooklyn and Williamstown. In Park Slope, Brooklyn she runs the Shed Space, a backyard multidisciplinary venue where art exhibits, plays, music, film screenings and readings are hosted for the past 5 years.

Thanks to David Oliver

PANHARITH EAN

Almost There

*I understand the gravity of a train
from the empty space and warmth afterbirth air of recent loss
which I encounter when I run down to the platform thirty seconds too late.
It is the same with all things of such weight,
to understand them best when you have just missed them.
- Franny Choi "Notes on the Existence of Ghosts"*

Almost There explores the invisible space between tangible objects or spaces. The space, in which is always so close but never really reaching, the uneasy trigger of grappling and missing, seeing and losing. It invites you to communicate the feeling of longing for something, someone, a place, a memory.

The object focuses on the void between two masses, two opposite geographical landscapes, two physically opposite cities and towns on the Earth. The surfaces on each of the mass generate an un-defined and un-designed space in the middle. The main piece renders the topography of Mt Everest and the bottom terrain of the Challenger Deep. In between the highest and lowest point on earth exists everything and nothing simultaneously. Acknowledgement: Structural design by Tommy Schaperkotter

Panharith Ean was born and raised in Phnom Penh Cambodia. His work ranges from graphic design, to installation, and architecture. He is interested in a narrative-driven design, and form-generating processes in context to aesthetic, the built environment, and the human experience. Ean received his Bachelor of Science in Architecture from Wentworth Institute of Technology in 2015. He is currently a Master in Architecture candidate at Harvard University Graduate School of Design.

KIM FALER

Long Distance

Long Distance is a series of drawings that are rendered in thread on curved cast plaster forms. The drawings are inspired by the cracks in the road that appear and disappear with the winter thaw the Northeast region of the United States.

Kim Faler's sculpture, installations, drawings and photographs explore the functionality found within architecture and design, and presses our emotional understandings of these everyday objects against their perceived logic. Her material-based works have been exhibited internationally and throughout the United States - including exhibitions at the Massachusetts Museum of Contemporary Art (Mass MOCA) and Art Dubai, as well as Mixed Greens and Gridspace in New York City.

Faler has received numerous grants and residencies, including the Joan Mitchell MFA Grant, a US Fulbright Scholarship (to Brazil), the Robert Rauschenberg Foundation Residency in Captiva, Florida and the Artpace International Artist in Residence Program in San Antonio, Texas. She received her BFA from Ohio Wesleyan University and her MFA from the Cranbrook Academy of Art and has most recently taught Painting & Drawing at Mount Holyoke College.

OTHER MEANS

Resist

Other Means is a graphic design studio in Brooklyn, New York, interested in the relationship between language, design, and popular culture. They designed Coexist Font, a typeface featuring the individual glyphs of the Coexist bumper sticker coexisting with the rest of the alphabet. It is available for purchase at coexistfont.com. Hold my beer, I wanna try something. Honk if you're horny, don't exist, or love Conceptual Art. Brake for no one, turtles, or garage sales. Teach peace, free Tibet, coexist, know your farmer, defeat Bush. Who rescued who? How's my driving? I'd rather be gardening, dancing, fishing, bicycling, and camping. Question reality. Be here now. Kill your television. Mean people suck.

LIZZIE SCOTT

Drifters

"A chair, bed, and table are not matters of utility but rather, the forms taken by plastic sensations, so the generally held view that all objects of daily use result from practical considerations is based upon false premises." Kasimir Malevich, "Suprematism"

"To me, then, constructive artists are ... the constructors, builders of structure, of color, of space and of time, those who add new perspectives and modify the way we see and feel; those, therefore, who open up new directions in contemporary sensibility, those who aspire to the spiritual hierarchy of construction in art." Helio Oiticica

My *Drifters* – hybrid textile-muslin object-paintings – are loosely based on the structure of sleeping bags. I wanted to create a form that truly functions as a painting, and can still move through the world as an object, adapting to sites and situations as needed. The *Drifters* don't have a fixed or determined mode of display – each one can hang on the wall or lie on the floor or drape over a stand. The *Drifters* get creased and a little beat up, and the rough patina of use becomes part of the surface. Their soft materials can take on an uncanny corporeality, or flatten into pure fields of color. They change with time and experience.

For the past twenty years my work has focused on pushing painting into the open-ended existence enjoyed by objects. The aim is to liberate painting from its fixed state, and at the same time to use painting's power to expand our experience of the 3-dimensional "real world." I make tactile and open-ended objects that can freely cross back and forth between being an art object and being a functional part of the "real world." Whether they are paintings or sculptures, I want the objects I make to be truly autonomous objects; I want them to be open to possibilities beyond my intentions and control; I want them to be generous and democratic in their relationship to the world. My goal is not to achieve a finite moment of visual perfection but rather to create a starting point for continued expansion and exploration. Constructivism offers a model for art that is at once daffily conceptual and rigorously formal. It's the same combination of clear-eyed criticality and cockeyed optimism that drives my belief in form's transformational engagement with everyday life.

Lizzie Scott is an artist based in New York. She has been working with the intersections of textiles, painting and sculpture for nearly 20 years. She received her MFA from CalArts and attended the Whitney Independent Study program. She has had solo exhibitions at John Tevis Gallery (Paris), Galerie Gris (Hudson), The Jersey City Museum, and LMAKprojects (NY). Her performances, sculptures and paintings have appeared in group shows including at Zurcher Studio (NYC), Rachel Uffner Gallery (NYC), Kate MacGarry Gallery (London), VAPA at Bennington College (VT), Ohio University Art Gallery (OH), Sidestreet Projects (LA) the Brooklyn Museum and the Bronx Museum of the Arts. Her work is in collections including the Whitney Museum of American Art, MoMA, The Baltimore Museum of Art, and The RISD Museum.

DANYSON TAVARES

How Long Must I Wander

How Long Must I Wander is an assemblage of artifacts resulting from countless exploratory excursions in both New York City and Boston. These explorations are meant to capture un-choreographed moments of engagement by city dwellers, as they occupy space in parks, streets and sidewalks. The movement and emotion captured in these images seeks to solicit questions about how beings inhabit space and in what state they do so. As the images stand they serve as a manifestation of the importance of being nomadic beings in our own respective "spaces" – be it physical or mental.

My interest is in the people of the city and the stories behind the worry carried in their faces, the source of their smiles, and the memories they transfer from space to space. This energy that exudes through the streets is manifested in different levels of control, enthusiasm and levels of consciousness. As a wandering observer capturing these moments extends the longevity of these short-lived occurrences exponentially in time.

Danyson Tavares is a self-taught photographer, practicing architectural designer at Imai Keller Moore Architects, and Adjunct Instructor of Architecture at Wentworth Institute of Technology (Boston, MA) - with a graduate degree in architecture. As a self-taught photographer he tends to view the world through an inquiring perspective. His work is predominantly the result of a need to explore; it is both a challenge and an outlet, a discipline and a growing passion to create. Attributing his creative discipline to his architectural training Danyson's work seeks to bring light to moments seemingly deemed as insignificant. These moments are ambiguous - within the urban fabric its inhabitants wander through "space".