



**WHAT WE  
DON'T REALIZE**



**WHEN WE  
SEE THINGS**

Curated by  
Tara Foley, Will Hutnick,  
and Jordan Hutton

**JANUARY 27–MARCH 17, 2017**

A few days ago, I was walking through downtown Brooklyn on my way home from work. It was already dark when I left, and quite cold. Still, when I turned off of Sackett and onto the main street, I joined loose clusters of people doing the same: walking towards or away from something. Doors of shops—which all looked warm and inviting—opened and closed like valves, admitting and releasing individuals along the way. Gazing blankly at the hooded and capped heads bobbing up and down before me on the wide sidewalk, myself one of them, I felt what is perhaps a common feeling in a place like New York City: that I was being carried in this current of pedestrians. That my own agency was such a minor part of whatever larger equation was driving us all along. Just going, going. This feeling was so absolute, that I instinctively shut my eyes for a little longer than a blink, maybe three paces worth, as if to test whether I was indeed being carried by this plasmic force. I gently opened my eyes and smiled to see the heads and the sidewalk and the stores with their opening and shutting doors all still there, and myself, undeterred by this interruption still moving forward, forward.

An idea occurred to me. I shut my eyes and, maintaining my gait, I held them closed and counted my steps. Five steps in, my eyes jolted open as though I'd stumbled on something. But it was just me, and the sidewalk, and some people scattered the same distance as they had been before. Startled at myself, I laughed—how silly it was to have felt so frightened. The sidewalk was wide and long enough for me to drift considerably, and I had no concern that anybody would walk into me, as some distance had now expanded between myself and others on the street (who may have been walking a bit more purposefully at this point). It was a busy street. The sidewalk was wider than usual, about three or four meters. Since the stores were all open and there were people all around, I felt no immediate danger of being robbed. How odd.

I closed my eyes again, trying to keep up my original pace, but I inadvertently slowed around step four, and then again, my eyes flickered open at the fifth step. A quivering feeling in my stomach accompanied. Still walking, sidewalk, heads, no danger. I tried again. This time, I made it to seven paces, but by the last step, my pace had slowed considerably, while the uneasy feeling in my stomach became all the more intense.

This went on for a while. As much as I tried to convince myself that no real harm could befall me, even with my arms outstretched before me, a roller-coaster-type nausea surged through me, and my eyes popped open. I managed thirteen blind steps, but by the tenth step I'd almost slowed to a complete halt, feeling overwhelmingly sick. By this time, I was already a half a block from Trader Joe's, so I ended the game and ducked into the store.

Why was this so hard? The task seemed simple to me, a logical continuation of that initial feeling of being held, in a way, by the world flowing around me. I had felt myself to be a mere particle in a senseless flow, and then—on top of it all—that I was out of harm's way to a certain extent. It was just a silly game. I understood this and I felt it, naive as it sounds, so why was I unable to release myself to it for, say, twenty whole steps without hesitation?

I walked through Trader Joe's thinking about this, and looking at the half-empty shelves ravaged by New Year's festivities. I thought about hurricane Sandy. I'd been in the same neighborhood, Boerum Hill, installing an art show on one of the few blocks that still had some power. Half a mile away, I had witnessed a fistfight break out at a gas station, where people were lined up around the block. I remembered how an old friend had always referred to Trader Joe's food as "rations," because of the highly specific (seasonal) and thus limited products. Of course we were operating on a vague concept of what rations even were. I drifted along in my musings and then entered the checkout line, which snaked through the entire store.

"Did you get everything you needed? We don't have much today," said the cashier when it was finally my turn. "Everything and more," I replied with a smile.

I put on my gloves in front of the automatic sliding doors and walked out with a bag in each hand. I'd forgotten how cold it was.

Two blocks later I was again safe and warm in the subway car. I put a bag between my ankles and rested one on my lap, encircling it with my arms, my hand clasped around my wrist, which, aside from my face, was the only part of my skin that was exposed. I reflected some more as I let the day's fatigue melt over me.

*I had been afraid*, I admitted to myself, picking up my train of thought from before. The game, its premise, had started with an impish, childlike impulse. Permission to play the game, granted by myself to myself, had been more rational, adult. It had been granted with a knowledge of the situation and my place within it, knowing that things might go wrong but probably wouldn't. *There's nothing to be afraid of. Go on and play.* But the fear. That kick in the stomach that forced my eyes open almost against my will. Where did that come from? Reflex? Was it human? Animal?

I tried to locate the crumpled tissue in my pocket, my exposed wrist grazing the sharp zipper. Finding it, I wiped my nose. *How strange; I had really been afraid.* It didn't make sense. I had at once felt so, sort of, part of things, in some kind of flow with the world. On top of that, I was able to conclude, based on the environment "it's safe."

It was safe. And yet, a mere thirteen steps of play blindness sundered these felt or rational consciousnesses with such a quickness. As if just behind my eyes, in the pulp and sinew of me, was the most profound understanding—right there, always there—that at any instant the ground might simply drop from beneath my feet.

Out of the subway now, I was almost home, and realized I'd forgotten to get the milk, which is what I'd needed in the first place. But no matter, I could get it tomorrow. It was just too cold, and I was ready to be home.

Lizzy De Vita

# SARAH ABARBANEL

*Speech forms* is an evolving mixed media installation and series of dance performances utilizing sound, gesture, and drawing. I am interested in thinking about the stage as a site for collaboration and learning as opposed to spectacle. Using the studio as a site for such happenings, I covered the space in vinyl dance flooring and drew a phoneme-inspired map on which the dancers rehearsed. The drawing contains two circles, each of which has forty four equidistant, color coded points around the circumference. Each point represents one of the forty four phonetic sounds in American English as recognized by the IPA. The circles' interiors are filled with sand, a common material used in early childhood classrooms to facilitate multisensory learning and memory.

Using spoken texts from Kindergarten readers as a score, the dancers improvise between the corresponding series of speech-points to create these sentences. As bodies move within the liminal space between fixed points, they create distinct, often rhythmic sounds and visible marks. Over the course of any given exercise, the sand drawings change as traces accumulate over time. Responding to a diverse series of prompts and spoken scores, the dancers teach one another new phrases as they move through an intuitive process of mirroring and repetition. Power structures remain fluid and are often reshuffled and reversed. Teacher and learner repeatedly switch roles; sound dictates movement and movement dictates sound.



Sarah Abarbanel  
*Speech forms*, 2016  
The Banff Centre, Canada  
video

# LISA ANNE AUERBACH

I learned to knit because I wanted to make sweaters that spoke. I suspected that knitted garments would have a stronger voice than a T-shirt. Ink adheres to cloth, but a message knit in fabric is the fabric itself. Remove the words and the structure unravels. I didn't know about Honselstrik when I began knitting. I was inspired by sweaters worn by a guitarist from Illinois in a pop band called Cheap Trick. His sweaters are perplexing and brilliant. They merge patterns with language. My favorite says, "Don't Steal My Girlfriend." A sweater claiming ownership of a woman is completely absurd, but because it's a sweater, the request holds more charm than offense. The wool literally softens the message. A sweater has a particular sense of humor.

Until I saw my first Cheap Trick sweater, I didn't even consider that a knitted garment could be a vehicle for speech. I only realized later the linguistic link between text and textile. Language and fabric are inextricably connected.

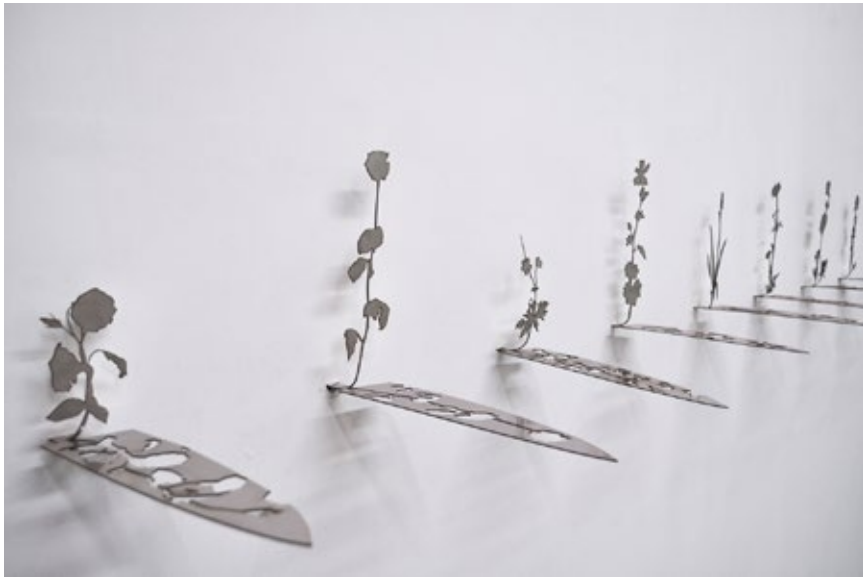
In 2004, I started making sweaters with political slogans. I knew that the sweaters would outlast the sentiment, and I was curious what it would be like to wear something for decades that functioned as a political statement for a short time. In an age of 24 hour news cycles, history moves fast. I wear sweaters adorned with the names of forgotten politicians, or with issues no longer worth talking about, and this becomes a reminder to myself and to those around me. A knitting machine makes it feasible to efficiently transform a sound byte into a garment nearly instantaneously. It is possible to be passionate about anything for a brief moment, but once it becomes a sweater, it has longevity. In cold weather, a sweater comes in handy, no matter what it says. When adorned with words, it provides more than warmth. It's a marker of time, bringing back memories. I pull on a sweater made in 2008, promoting the presidency of Barack Obama. I remember how optimistic I felt when I made it, how convinced I was that the world could change. Four years later, my idea of the future has become the past. The sweater remains functional, a snapshot to accompany me into a new tomorrow.



Lisa Anne Auerbach  
*Destroy*, 2012  
Wool sweaters

# SHAY ARICK

*Uprising* investigates the new intifada (Arabic: uprising) of kitchen knives occurring in Israel. The work is formed of a series of knives that I have been creating. Each knife is inscribed with a different common Israeli-Palestinian flower; the flowers that blossom from the bloodshed. The Knives are wall mounted at heart level, giving the feeling that viewers can find themselves stabbed at any minute.



Shay Arick  
*Uprising*, 2016  
Aluminum knives into plaster wall  
21 knives 14" x 18" x 3" each

# LIZZY DEVITA

*Catastrophe*, if we're lucky enough to survive it, gives us an opportunity to reexamine our world and who we thought we were within it. My work creates small catastrophes, situations where the world does not follow our assumptions of relationality—I walk, therefore I will continue walking—and so allows us to see them as fragile, impermanent and conditional.

At age 27, an unidentifiable infection took hold of my brain. In a matter of days, I couldn't walk, even stand. More critically, I lost my ability to think, envision images, speak or understand words. I lost my memories, my independence. Everything that I knew to be "me" evaporated.

Like an invaded country, I'm slowly regaining the territories of my former life. In the process, I've thought deeply about how our identities are created by assumptions we make—based on physical and mental patterns we form as we speak, move through space, and interact with the world. Having learned to stand and walk, for instance, I built an unexamined identity as one who walks. Having come into language, I assumed an identity as one who thinks. Where do we place ourselves in the world when these structural lattices start to unravel?

When infection destroyed my usual way of understanding things, it was terrifying, but strangely beautiful. At times, the dissolution of my cognitive framework left me feeling a calm co-extensiveness with the world. I felt diffuse, porous, boundless; the starkly delineated face I saw in the mirror became unrecognizable to me. And though I was without language, I still felt meaning. My deeply religious relatives might identify it as a communion with the divine. My queer family might see it as profound fluidity. But I don't know what to call it, and I like that.

I feel that much of what's meaningful in our lives occurs outside of the structures our more cognitive selves can envision. My work investigates moments where our paradigms shift irretrievably—to things as complex and large as mass migration, to things as close to home as a bedbug infestation, and to things as small and fundamental to life as the patterns of our breath. I work to loosen them from their existing place in the world, casting wide their meaning.

Catastrophes: What if a group of friends were forced to breathe alternately, one's inhalation pressing another's lungs inward? How do we see anew the simple act of breathing when it becomes interdependent? What if two straight, white male strangers must confront one another on the phone, first and last thing, each day for a month? Can their recorded words embody their increasingly complex feelings towards their invisible counterparts? What if a third party interrupts a duet between two dancers, inserting makeshift prosthetics to help them maintain difficult positions? As the objects assimilate into their physical vocabulary, how will these accommodations shift the way we and they see their ability?

Oceans swell, strangers collide, ticks bite and feed and suddenly lives are upended and changed forever. I create collisive catastrophes that defy rational comprehension, to tarry in a space of our permeability in the world. My work aims to direct our focus to the parts of our lives that are alarmingly illogical, yet also creative of profound, inarticulable empathy—to borrow Gayatri Spivak's phrase, "a radical acceptance of vulnerability."

Lizzy De Vita  
*Port*, 2017  
molded plastic, metal, plastic straws, rubber  
Dimensions variable



# DAN GLUIBIZZI

Dan Gluibizzi's paintings are reflections of his collection of images posted online. From this content he makes watercolors of digitally altered and recontextualized compositions. His sources are a variety of crowd-sourced sites, which offer a vibrant tapestry of contemporary hieroglyphics ready to interpret. Now, more than ever, a cornucopia of raw, human-made material can be sourced for the creation of visual poetry—and all directly at our fingertips.

Gluibizzi's analogue rendering of sexual, nude, or semi-nude digital images employ line and subtle washes to transform the mundane into the charmingly erotic. For many of these images it will be the first and only time, excepting their origins in the real world, that they will exist outside the digital realm, lending the quality of uniqueness to that which is actually replicated. Once the images are on paper, they begin their own real-world life, a second life. Online exhibitionists and digital liaisons take physical, now two-dimensional, form.



Dan Gluibizzi  
*Dusk*, 2015  
watercolor and acrylic on paper, 40" x 60"  
signed on verso: *Gluibizzi*  
Courtesy of FMLY Projects, NY, NY

# JESSICA HARVEY

Digging through public and private archives, Jessica Harvey conducts long-term investigations of historical and personal events based on the interpretation of facts, which often changes by the person doing the narration. She reinterprets these stories with the use of photography, video, archival resources, and objects constructed from everyday materials. The images and installations act as a catalyst for a fantastical exploration of the psychology that one attaches to memory and place, putting particular emphasis on the role of women in these histories. Through humor and tragedy Harvey creates a new way of re-evaluating life, death, and the mythology of our own history.



Jessica Harvey  
*Futility Vessels*, 2015  
Ceramics, Dimensions variable  
*Portal*, 2015  
Digital print, 12" x 16"





# KATY MCCARTHY

My work is research-based and primarily video. The narratives I create laminate historical moments with contemporary experience and are consistently about trauma, archaeology, and invisible histories. Humor and personal vulnerability are important elements of my work. Confluences between the far past and the present are the backbone of *The KT Boundary*, a video in which I make parallels between paleontology and drywall repair to speak about a family trauma. The video moves between an archaeological dig site in New Jersey, a set where a hand punches holes in drywall, and a sand therapy box. The structure of the video is based on language and techniques appropriated from the psychotherapy treatment EMDR (Eye Movement Desensitization and Reprocessing). Much like the medium of film, EMDR relies on rapidly moving light and sound to heal patients.

My investigations are inspired by Max Weber's concept of "Verstehen", which advocates for using extreme empathy in the sociological or historical understanding of behavior. My instinct is to get too close to the historical record; to press my private face up against the public record.



Katy McCarthy  
*The KT Boundary*, 2017  
HD video with sound, 13:15 min. (video still)

# LEEZA MEKSIN

My paintings and installations explore the uncomfortable states of being in-between. Between public and private, queer and straight, traditional and unfixed. Relating to the body, the installations have curves and accessories. Like buildings and furniture, the paintings refer back to where the body sits, works and plays. Together, the work explores the public and private body through the use of fabric as it relates to clothing and skin. Fabric, like many materials, tends to have an implied gender based on social conventions, especially when it comes to clothing. My work explores queerness through juxtaposing materials such as spandex with the more conventional painterly materials like linen and oil paint. In addition, I use dyes and transparencies to highlight a narrow pictorial space, seeking to re-interpret the rectilinear conventions of painting and architecture, introducing a more body-affirming vocabulary.



Leeza Meksin  
*Trojan City Never Sleeps*, 2017  
Oil, dye, flashe, silk, linen, neoprene and spandex on linen  
60" x 54"



# HELINA METAFERIA

I am interested in using art as an excuse to have meaningful conversations about time, space, and belonging. My art touches on a diasporic longing for a physical and psychic “home” in times of increased voluntary and involuntary mass migration, particularly due to immigration and gentrification. Through an interdisciplinary practice that is grounded in performance, I employ live art, video, installation, sculpture, and mark-making to address the complexities of migratory identities.

My work explores the use of home building materials as art objects, as well as the visual language of maps, lines, movement, and circular forms—all tools to help the body navigate the world. The work is influenced by my inherited immigration story as an American person born to Ethiopian parents, as the unsettling experience of being an artist attempting to find affordable live/work space in cities across the nation, many of which are undergoing major gentrification.



Helina Metaferia  
*Gatekeeper*, 2017  
Prizm Art Fair, Miami FL  
photo credit by Rod Deal

# DEVAN SHIMOYAMA

I seek to reimagine the black queer male body as both desirous and desirable. He is a creature of both mystery and magic in a developmental stage of locating his origins. A certain reticence about gay male sexuality comes into question, followed by an exploration of locating the queer black male body's role in society and even within the microcosm of gay male politics. Popular culture often uses gay black male stereotypes and coded language in comedy or music such as Martin Lawrence, Arsenio Hall, Eddie Murphy, Michael Jackson, Prince, and Lenny Kravitz. However, we so rarely are presented with black gay masculinity in truth. Hereby my paintings explore the relationship between celebration and silence in queer culture and sexuality. Using primarily self-portraiture, I renounce the notion of one's body belonging to oneself. My body serves as a portal for the viewer to enter and undergo a symbiotic relationship with him. Fairy tales, folklore and mythology greatly influence the narrative element within my paintings, alluding to a creation myth of the queer black male. I use the language of classical mythology and contemporary stereotype to illuminate a small fraction of that identity. Through the tactility of the thickly poured and splattered paint to glistening beaded jewelry, I create silhouettes of figures bursting with divine ecstasy. Often in solitude, immersed in their own tears, these figures conjure subtle magical moments. These figures are stripped, dauntless and often brazenly inviting in their demeanor, allowing the viewer to see these private instances. They exist as wholly magical, yet universally human.



Devan Shimoyama  
*Eclipse*, 2017  
Mixed media on canvas stretched over panel  
24" x 18"

# JOY O. UDE

In my work, I explore Black culture as a subset of American culture. As an American-born child of Nigerian immigrants, I also reflect on the concept of duality. *The Omission in Print* series focuses on images of my paternal grandfather and maternal grandmother in Nigeria. Image transfers of these relatives—partially obscured by Dutch wax cloth, burlap, and hand embroidery—form fragmented visual narratives. The series addresses culture loss and the uncertainty of a family history partially lost-in-translation over the decades. Through the installation, I contemplate the issues inherent in being raised simultaneously in different cultural traditions; customs are sometimes surrendered and language barriers emerge. In developing these narratives, I continue the process of shaping my identity as an African-American woman.



Joy O. Ude  
*Ideation Book*, page 4, 2013  
Dutch wax cloth, photos, embroidery floss, Moleskin journal  
5.25" x 8.25"

**Sarah Abarbanel** is an artist and teacher at Saint Ann's School in Brooklyn, NY, and graduated from Brown University in 2011. Using sculpture, sound, performance, and drawing, her interdisciplinary studio work is concerned with language acquisition, pedagogy, translation, and texture. She is interested in the ways in which language is acquired and bound in the act of seeing and knowing.

**Shay Arick** is an Israeli-born visual artist based in Brooklyn, NY. Arick holds an MFA in Sculpture from The San Francisco Art Institute, where he was awarded the outstanding award for excellence. He studied at The School of Visual Arts (SVA), NYC, while earning his BFA from Bezalel Academy, Israel, from which he graduated with honors. Arick is a recipient of Murphy Cadogan Contemporary Arts Award, the Eileen Cooper Award For Creativity and the America-Israel Award For Excellence In Sculpture among others. He has received support through numerous residencies and fellowships including The International Sculpture Center, MASS MoCA, Kadist Art Foundation, The Watermill Center Summer Residency, Ox-Bow, Wassaic Project, and New York Foundation for the Arts Immigrant Artist Mentoring Program. His work has been shown in venues such as Y Gallery (New York), Watermill Center (New York), San Francisco International Arts Festival, Southern Exposure (San Francisco), SOMarts (San Francisco), Subterranean Arthouse (Berkeley), Ground For Sculpture (New Jersey), ZiZspace (Tel Aviv), Binyamin Gallery (Tel Aviv), Contemporary Arts Center (New Orleans), OnSpace (Beijing), Art Museum of China Central Academy of Fine Arts (Beijing) among others.

**Lisa Anne Auerbach** engages ideas about self-publishing and other modes of communication. Her sweaters, publications, and photographs have been shown in museums, galleries, cooperative bicycle repair shops, kunsthalls, at the mall, and on vacant desert lots internationally, including solo exhibitions

at Malmö Konsthall, Malmö, Sweden (2012); American Philosophical Society Museum and Philagrafika2010: Out of Print, Philadelphia (2010); Nottingham Contemporary, Nottingham, United Kingdom (2009); University of Michigan Art Museum, Ann Arbor, Michigan (2009); Aspen Art Museum, Aspen, Colorado (2008); Printed Matter, New York (2009); and CPK Kunsthall, Copenhagen (2006). Her work was also included in Whitney Biennial 2014 at the Whitney Museum of American Art, New York; Parasophia International Festival, Kyoto, Japan (2015) and Nine Lives: Visionary Artists from L.A. at the Hammer Museum, Los Angeles (2009). She has also self-published numerous magazines including American Magazine, Saddlesore, and American Homebody, among others. Auerbach's public art commissions have included a tile wall at Malmöfest in Malmö, Sweden; a path at Beloit College; billboards in Cincinnati, Ohio; and 1000 feet of wallpaper at the Beverly Center Mall in Beverly Hills, CA. She received a BFA from Rochester Institute of Technology, Rochester, New York and a MFA from Art Center College of Design, Pasadena, California. She is the recipient of a 2007 California Community Foundation Fellowship for Visual Artists, a 2009 Louis Comfort Tiffany Foundation Award, a 2012 and 2016 MacDowell Colony Fellowship and a 2012 City of Los Angeles Department of Cultural Affairs Individual Artist COLA Grant. She is also the co-proprietor of the backyard space, The Meow, which shows small businesses run by artists. Auerbach is an Associate Professor of Art at Pomona College in Claremont, CA.

**Lizzy De Vita** (b. 1986) is an artist, writer and discussion curator who lives and works in Brooklyn. De Vita's work occupies a constellation of media, including performance, text, sound, drawing, installation, video and sculpture. Diverse in form, the work is unified by an underlying interest in viral moments: places where the boundaries between ourselves and others are blurred. De Vita earned her BA in Art History and English Literature from



Barnard College and her MFA in Sculpture and Extended media at Yale. She hosts a regular discussion series called Here/Say at Barnard College. She has shown and will show in a bunch of places.

**Tara Foley** is the current Education Director of The Wassaic Project. Tara received her M.F.A. from CalArts in 2013 and B.A. from Sarah Lawrence College, concentrating in Post Colonial Studies.

**Dan Gluibizzi** lives and works in Portland, Oregon. His work has been exhibited in New York, Los Angeles, San Francisco, Houston, Chicago and Berlin. Recent exhibitions include The Hall Art Foundation Museum, Reading, VT and FMLY Projects, Miami, FL, The Watermill Center, Watermill, NY and Russo Lee Gallery, Portland, OR. Gluibizzi's work has been featured by Juxtapoz Magazine, Hi-Fructose Magazine, Vice/Creators Project, Cool Hunting and The New York Times.

**Jessica Harvey** received an MFA in Photography from Cranbrook Academy of Art and was awarded a Fulbright Grant to Iceland. She has attended residencies at Ox-Bow, Wassaic, MASS MoCA, ACRE, Anderson Ranch, Byrdcliffe Arts Colony, Hardesty Arts Center, The Luminary, LATITUDE, and Vermont Studio Center. Recent exhibitions include shows at The Wassaic Project (Wassaic, NY), Trestle Projects (Brooklyn NY), Heaven Gallery (Chicago, IL), The Luminary (St. Louis, MO), Good Weather (Little Rock, AR), and ACRE Projects (Chicago, IL).

**Will Hutnick** is an artist and curator based in Wassaic, NY. He received his M.F.A. from Pratt Institute (Brooklyn, NY) and his B.A. from Providence College (Providence, RI). His work has been exhibited most recently at Satellite Art Show (Miami Beach, FL), Tiger Strikes Asteroid (Brooklyn), FJORD Gallery (Philadelphia, PA), VICTORI+MO (Brooklyn), Standard Projects (Hortonville, WI), Providence College Galleries (Providence, solo), DEMO Project (Springfield, IL), The

Java Project (Brooklyn, solo) and Pratt Institute. Hutnick has curated numerous exhibitions at Ortega y Gasset Projects, SPRING/BREAK Art Show, Trestle Projects, Pratt Institute, (New York and Brooklyn) and Hamiltonian Gallery (Washington, DC). He has been an artist-in-residence at Yaddo (Saratoga Springs, NY), DNA Gallery (Provincetown, MA), The Wassaic Project (Wassaic, NY), Vermont Studio Center (Johnson, VT) and a curator-in-residence at Benaco Arte (Sirmione, Italy) and Trestle Projects (Brooklyn). Hutnick is a 2017 Martha Boschen Porter Fund grant recipient from the Berkshire Taconic Community Foundation. He is the Co-Director of Ortega y Gasset Projects, an artist-run curatorial collective and exhibition space in Brooklyn, and is currently the Residency Director at The Wassaic Project.

**Jordan Hutton** is a Wingdale, NY based "Art Hansdampf." Hutton received a Bachelors degree in Art History from Roanoke College in 2014 while interning at The Taubman Museum of Art in Roanoke, Virginia. Post-Grad he became Associate Director and co-curator of The White Gallery in Lakeville, CT. Currently, Hutton works as Studio Manager for Vallarino Fine Art, is an Art in Public Space advisor to the state of Connecticut, and is a part time Gallery Manager for The Wassaic Project.

**Kija Lucas** is an artist and educator based in the San Francisco Bay Area. She uses photography to explore ideas of home, heritage and inheritance. She is interested in how ideas are passed down and seemingly inconsequential moments create changes that last generations. Lucas received her BFA from the San Francisco Art Institute in 2006 and her MFA from Mills College in 2010. Her work has been exhibited throughout the Bay Area at The Headlands Center for the Arts, The California Institute of Integral Studies, Altar Space, Intersection for the Arts, Luggage Store, Mission Cultural Center, Root Division, The Bedford Gallery, Pro Arts, The Asian Resource Center Gallery,

as well as Venice Arts in Los Angeles, CA, La Sala d'Ercole/Hercules Hall in Bologna Italy, and Casa Escorsa in Guadalajara, Mexico. Lucas Has been an Artist in Residence at The Lucas Artist Residency at Montalvo Center for the Arts, Grin City Collective, and The Wassaic Artist Residency.

**Shona McAndrew** was born and raised in Paris, France. She moved to the US to get her Bachelors degree in Psychology and Fine Arts at Brandeis University. She furthered her studies with a Masters in Fine Arts at the Rhode Island School of Design. Shona has exhibited both in the US as well as in Europe. She recently moved to Philadelphia, where she now lives and works as an artist.

**Katy McCarthy** is a video artist based in Brooklyn. Her work has been shown at the Sleep Center Gallery in NYC, Flux Factory in NYC, Santa Barbara Contemporary Art Museum, Santa Barbara Museum of Art, TSA Gallery in Los Angeles, and the Military Museum in Belgrade, Serbia. She received her MFA from Hunter College.

**Leeza Meksin** is a New York-based interdisciplinary artist working in painting, installation, public art and multiples. Born in the former Soviet Union, she immigrated to the United States with her family in 1989. Her work investigates binary systems (male/female, hard/soft, dressed/naked, public/private) and highlights parallels between conventions of painting, architecture and our bodies. She is the recipient of the Rema Hort Mann Emerging Artist grant (2015) and Director of Ortega y Gasset Projects, an artist-run gallery in Brooklyn which she co-founded in 2013. In 2015 Meksin was appointed to the faculty at Columbia University School of the Arts.

**Helina Metaferia** is an interdisciplinary artist working in performance, video, and new genres. She completed her MFA at Tufts University's School of the Museum of Fine Arts and attended the Skowhegan School of Painting and Sculpture. Her solo

and group exhibitions include Museum of African Diaspora (San Francisco), Museum of Fine Arts (Boston), and Galeria Labirynt (Lublin, Poland). Helina was awarded artist residencies at Bemis Center for Contemporary Art, Ox-Bow, Yaddo, and Vermont Studio Center. She was recently a 2015-2017 AICAD Teaching Fellow at San Francisco Art Institute and is currently a 2017 Hamiltonian Artists Fellow in Washington, DC.

**Devan Shimoyama** (b. Philadelphia, PA) received his BFA from Penn State University in Drawing/Painting (2011) and his MFA from Yale School of Art in Painting/Printmaking (2014). Shimoyama has exhibited throughout the US, including De Buck Gallery in New York, NY; Samuel Freeman Gallery in Los Angeles, CA; Lesley Heller Gallery in New York, NY; BravinLee Programs in New York, NY; Alter Space, San Francisco, CA; and Emmanuel Gallery, Denver, CO. He's had solo booths at Independent NY in 2017 with Stems Gallery and PULSE Miami Beach in 2016 where he was awarded the PULSE Prize. He has an upcoming solo exhibition at the Warhol Museum (Fall 2018). Shimoyama has been featured in The Los Angeles Times, The Creator's Project on Vice, New American Paintings, and Saatchi Art's 'Best of 2014'. Devan lives and works in Pittsburgh, PA.

**Joy O. Ude** is a mixed-media artist and designer. Ude earned her MFA in Fiber Arts from the University of North Texas in 2013. Her work has been included in several regional and national shows including: CraftTexas, Fantastic Fibers, Fiberart International, and Art Seen. Ude is currently a Project Technician at The Fabric Workshop and Museum, and an Adjunct Instructor at Tyler School of Art, both in Philadelphia, PA.





[wassaicproject.org](http://wassaicproject.org)