

CONNER CONTEMPORARY ART

ACADEMY 2011

July 9 - August 22, 2011

opening reception: Saturday, July 9th: 6 to 8pm.

Conner Contemporary Art is pleased to announce ACADEMY 2011, our 11th annual invitational survey of outstanding work by MFA/BFA students in the Washington/Baltimore area.

Exhibition founder and curator, Jamie Smith, Ph.D. invited the following artists to participate:

> Artists: Sarah Allison, Forest Allread, Emily Biondo, Woojin Chang, Caroline Covington, Michael Dotson, Dan Gioia, Ginny Huo, Adam Junior, Libby Landauer, Linling Lu, Jon Malis, Jonathan Monaghan, Elle Perez, Melissa Prentki, Camilo Sanin, Samuel Scharf, Sierra Suris, Virginia Wagner.

> Representing institutions: American University, Corcoran College of Art and Design, George Washington University, Maryland Institute College of Art, and University of Maryland.

Additionally, we are thrilled to announce the following initiatives in conjunction with the Academy 2011 exhibition:

> > (e)merge art fair - panel discussion and party
Saturday, July 9th - panel @ 5pm; party 6 to 8pm.

Conner Contemporary Art and (e)merge art fair will host a panel discussion : Collecting and Emerging Art. Panelists include: Robert Shapiro, collector, Henry Thaggert, collector, Melissa Ichiuji, artist, Alberto Gaitan, artist, Victoria Reis, Director, Transformer Gallery. Moderated by Helen Allen, co-director (e)merge art fair.

(e)merge panel discussion begins at 5pm; directly followed by (e)merge art fair party and Academy 2011 opening. Hang out with your community, with DJ, food and drink.

(e)merge is generously sponsored by Marvin Restaurant and Pink Line Project.

>> (e)merge prize – winner announced Saturday, July 9th during the opening.

(e)merge art fair will award one artist exhibition space in the (e)merge art fair, September 22-25, 2011 at the Capitol Skyline Hotel, Washington, DC.

Jurors include: Dr. Fred Ognibene, Veronica Jackson and Philippa Hughes.

> > PULSE Presents Award – winner announced Saturday, July 9th during the opening.

PULSE Contemporary Art Fair will award one ACADEMY 2011 exhibiting artist an exhibition space at PULSE Miami 2011. The winner will be selected by PULSE Director Cornell DeWitt.

PULSE is committed to creativity and innovation which furthers the influence of contemporary art in all corners of society. PULSE Presents is a collaboration between PULSE Contemporary Art Fair and organizations, institutions, artists and individuals dedicated to the visual arts and contemporary culture.

We also are pleased to welcome "Untitled," an MFA invitational exhibition organized and curated by University of Virginia graduate students Michael Maizels and Brittany Strupp, Hosted by Industry Gallery, the opening is concurrent with ACADEMY 2011 Saturday, July 9, 6-8pm.

For further information: www.connercontemporary.com | info@connercontemporary.com | 202 588 8750

Conner Contemporary Art is located at 1358 Florida Avenue, NE Washington, DC 20002 - in the Atlas Arts District/ The H Street shuttle runs from 5pm to 2am daily. Gallery summer hours: Wednesday - Saturday 10-5pm.

1358 Florida Avenue, NE Washington, DC 20002

+ 202 - 588 - 8750 > www.CONNERCONTEMPORARY.com > info@connercontemporary.com

CONNER CONTEMPORARY ART

SARAH ALLISON

Born in Alton, IL
Lives and works in Washington, DC

EDUCATION

2011 MFA, George Washington University, Washington, DC
2007 BFA, Northern Arizona University, Flagstaff, AZ

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
Flora Forms, MFA Exhibition, Classroom 102, Washington, D.C.

2010 *Verbal Input / Visual Output*, Classroom 102, Washington, D.C.
Spleen, Moderno, Washington, D.C.
Annual Awards Show, Classroom 102, Washington, D.C.
Constructed Place, AnnMarie Sculpture Garden Solomons, MD
Systems Architectures Ecologies, Classroom 102 Washington, D.C.
Traces, Classroom 102 Washington, D.C.

2009 *Making Muses*, Classroom 102 Washington, D.C.

2007 *New Works*, Ore Projektz Gallery San Francisco, CA
Terra Sculptura, BFA Exhibition, Dick Beasley Gallery Flagstaff, AZ
Ikebana, Morning Glory Café Flagstaff, AZ

2006 *It's Elemental*, Coconino Center for the Arts Flagstaff, AZ
Water in the Southwest, Northern Arizona University Flagstaff, AZ

2005 Student Show, Dick Beasley Gallery Flagstaff, AZ

HONORS AND AWARDS

2010 Steck Sculpture Award, George Washington University Fine Arts Department
Hortense Mae Boutell Scholarship, George Washington University Fine Arts Department
Morris Lewis Endowment Fellowship, George Washington University Fine Arts Department

2009 CCAS Fellowship, George Washington University Fine Arts Department

2007 J.D Moller Scholarship, Northern Arizona University Fine Arts Department

BIBLIOGRAPHY

Capps, Kriston. "Good for Spleen," *Washington City Paper*. October 1, 2010.
Oreste, Cecile. "Spleen Combined Works of 3 Local Artists." *Borderstan*. October 21, 2010.
O'Steen, Danielle. *Making Muses*, Catalog, 2009.
Poole, Kendra. "Student Artists See Red" *GW Hatchet*, 2009.
Trescott, Jacqueline and Dan Zak. "25 notable Washingtonians pick arts and culture highlights of 2010." *The Washington Post*. December 28, 2010.

CONNER CONTEMPORARY ART

SARAH ALLISON

My work explores specific ecosystems and habitat mutations, which influence me to create parallel artistic environments. By crossing both the artificial and the natural worlds, I seek to inspire viewers to be more sensitive to the interconnectedness of both realms. My experience in looking at plant life evolution has drawn me toward photosynthesis. This process is important for its essential demand in nature. Photosynthesis is plants absorbing light to create oxygen and bioluminescence is plants using oxygen to create light.

In examining photosynthesis I have created works based on a chlorophyll molecule, hybrid plant animal sea slugs and carnivorous adaptations. I chose these examples for their importance in the role of understanding how photosynthesis is an evolving process that should be examined. I placed living *Elysia crispata* photosynthetic sea slugs in an aquarium for examination in a gallery. By placing the work in this setting I intend to link scientific innovation to a broader social context to draw attention to their sustainable benefits.

I look at the way art and sciences overlap and influence each other. I strive to understand design-science pioneers leading the progress toward sustainable practices and experimental creative research based around ideas of synthetic leaves and artificial photosynthesis algae lamps. My installations of biological phenomena intend to shed light on human interaction's impact on nature and the benefits of biotechnology.

CONNER CONTEMPORARY ART

FOREST ALLREAD

Born in Akron, OH
Lives and works in Washington, DC

EDUCATION

2012 MA (anticipated), Corcoran College of Art and Design, Washington DC
2008 BFA, Corcoran College of Art and Design, Washington DC

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
NEXT, Senior Thesis Exhibition: Monster Mash, Corcoran Museum of Art, College of Art and Design, Washington DC

2010 Viavelo Bike Coop, Alexandria VA

2009 Group Show: Summer Tunes Portraits, Macy's, Washington DC

2008 Perk Up Coffee, Alexandria VA

2006 Group Show Auction, Upstairs Gallery, Columbus OH
Small Works Group Show, Roy G Biv Gallery, Columbus OH

HONORS AND AWARDS

2010 Art Educator Award, Corcoran College of Art and Design, Washington DC
Thomas Bowden Memorial Award, Corcoran College of Art and Design, Washington DC
Linda Rosenbaum Scholarship, Fine Art Award, Corcoran College of Art and Design, Washington DC

2009 Rising Sophomore Scholarship, excellence in fine art award, Corcoran College of Art and Design, Washington DC

2008 Presidents Award, Corcoran College of Art and Design, Washington DC

FOREST ALLREAD

Forest Z. Allread makes art like a mad scientist with no shortage of ingredients to mash up. In an act of nurture, for example, the slab on which Frankenstein rests is no different than a canvas, sheet of paper, or a computer screen. The original song titled "Monster Mash" by Bobby "Boris" Pickett reached number one on the Billboard Hot 100 in October of 1962. The song is narrated by a mad scientist observing the occasion of his monster, late one evening, rising to perform a new dance. In his story, the dance became the hit of the land when the scientist threw a party for the other monsters to attend. Likewise, Allread locates Betty Boop, Boris Karloff, Nicki Mnaj and Ram Jam in a multimedia switchboard set to clever, offensive, or liberating pulses and blends. This moving animation is an homage to and reenactment of the Monster Mash, c. 2011.

CONNER CONTEMPORARY ART

EMILY BIONDO

Born in Baltimore, MD
Lives and works in Washington, DC

EDUCATION

2011 MFA, American University, Washington, DC
2009 BA, McDaniel College, Westminster, MD

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary, Washington, DC
2011 MFA Thesis Exhibition, American University, Washington, DC

2010 *Sudden Space Pop Up Show*, Arlington, VA
Drawing Defined, Rotunda Gallery, American University, Washington, DC
GAIA Celestial Fragments, Living Gallery, Lecce, Italy
Marlboro Gallery National Juried Sculpture Exhibition, Marlboro Gallery, Largo, MD. Juror: Molly Donovan
inTENTion: 2010 MFA 1st Year Exhibition, Katzen Arts Center, Washington, DC
inSPIRATion, Katzen Arts Center, Washington, DC
Letters, The LoDi Project, Raleigh, NC

2009 MFA Show, Rotunda Gallery, American University, Washington, DC
2009 Art Honors Exhibition, Rice Gallery, McDaniel College, Westminster, MD
Ten Tickets to the Gun Show, Rice Gallery, McDaniel College, Westminster, MD
Katherine E. Wentz Juried Art Exhibition, Rice Gallery, Westminster, MD
5th Annual Salon Des Refuse, McDaniel College, Westminster, MD

2008 *4th Annual Salon Des Refuse*, Carroll Art Center, Westminster, MD

2007 *Katherine E. Wentz Juried Art Exhibition*, Rice Gallery, Westminster, MD
3rd Annual Salon Des Refuse, Carroll Art Center, Westminster, MD

HONORS AND AWARDS

2011 Catharina Baart Biddle Art Award, American University, Washington, DC
Mellon Grant, American University, Washington, DC

2010 2nd Place, Marlboro Gallery National Juried Sculpture Exhibition, Largo, MD
Marion Rich Conley Art Award, American University, Washington, DC
Mellon Grant, American University, Washington, DC

2009 M. Louise Shipley Art Award of Excellence, McDaniel College, Westminster, MD
Second Place, Katherine E. Wentz Juried Art Exhibition, Rice Gallery, Westminster, MD

EMILY BIONDO

My current work focuses on aspects of human communication, specifically that which causes discomfort. Be it miscommunication, passive aggression, an unavailability of information, inaccessibility, or guardedness, viewers can experience whichever element of discomfort is being conveyed and, through their interaction with the piece, respond with their personal reactions to this stimulus. A multi-sensory experience, then, is essential to each work because it conveys the inherent awkwardness of these moments to each viewer with greater complexity.

This interest in discomfort comes from my own prolonged exposure to awkward social interactions. My personal needs to hide, to share, and to permit viewers a specific passageway into my thoughts has always been a concern and an obsession for me. Alternately, my experience in fielding guarded individuals among family and friends has allowed my steady analytical attention to the topic. Ultimately, these breakdowns in communication and interaction are universally experienced and provide a continual area of confusion in both relationships and self-understanding, regardless of age or experience. At the same time, these moments are oddly seductive—there is a lure to witnessing moments of discomfort and unpleasant experiences, lending a voyeuristic aspect to my work.

The main catalyst for the viewer's interaction with the work is the combination of sensory elements that facilitate the experience of the work. Visually, I provide recognizable elements common to everyday situations, such as telephones and armchairs, to both draw and disarm viewers into the situation. The discomfort then arrives later from other sensory objects, i.e. a blinding white light, a cold blast of air, or an unsettling audio track. My medium, then, is any aspect of tactility, smell, hearing, and sight. The aesthetic mixing of these elements is less important than their strategic arrangement—the optimal combination for the viewer's interaction with the piece.

CONNER CONTEMPORARY ART

WOJIN CHANG

Born in Seoul, South Korea
Lives and works in Baltimore, MD

EDUCATION

2011 MFA, Mount Royal School of Art, interdisciplinary art, Maryland Institute College of Art, Baltimore, MD
2005 BFA, Painting, Seoul National University, Seoul, Korea

EXHIBITIONS

2011 Academy 2011, Conner Contemporary Art, Washington, DC
Thesis Show, Decker Gallery, Baltimore, MD

2010 Valley Peasants, Fox 3 gallery, Baltimore, MD

2009 Whitnee Biannual, Fox 3 gallery, Baltimore, MD

2008 Some men are more equal (solo show), Library Main Hall, Seoul National University

2007 Questions on Art, Culture Center, Exhibition Hall, Seoul National University

HONORS AND AWARDS

2011 MICA nominee for Art Chicago Next

2009-11 Academic Honors Scholarship, Maryland Institute College of Art

2003-04 Full scholarship on merit, Seoul National University

ADDITIONAL PROFESSIONAL EXPERIENCE

2008 Lead matte concept & matte Artist for the KBS TV series, Queen Sunduk

2007 Lead matte concept artist for Lionsgate studio production movie, The Forbidden Kingdom
Matte concept artist for Korean movie, The Good the Bad and the Weird
Matte artist for Korean movie, HwangJinYee

2006 Matte concept artist & Matte Artist for Korean movie, JungChun
Matte artist for Korean movie, Hanbando
Matte artist for Korean movie, Miracle at 13th street

2005 Matte artist for Korean movie, King's man

1999-02 Lead graphic Artist for 에 테 르 (computer game)

CONNER CONTEMPORARY ART

WOOJIN CHANG

I am interested in the relationship between the social structure and the individuals, how our human instincts, cultural customs, and fostered ideas affect one another and come together to form the world as it is. My last year and half have largely been dedicated to a series of work that deal with this question, which I dubbed as the *-scape* series.

The *-scape* series, as suggested in the name, are landscapes. The twist is that while from a distance they look like abstract peaks and valleys set against utopian skies, a close-up view reveals thousands of climbing figures. The human figures, originating from oil stick and crayon drawings on paper, have been scanned and repeated countless times in their digitized form. Lumped together and working toward an unrecognizable goal, they are the embodiment of our desire to exceed and rise above others. It is this endless longing for ascension that becomes the very energy that supports the mega-structure of my image, a structure that we've formed for ourselves and are engulfed in.

Though embedded in the image are also hints of hope in the form of ropes, ladders, and balloons, they are futile at best in comparison to the weight of the overall picture. The figures therefore exist only as part of this paradoxical landscape, from which none can escape because there is nowhere else to go. The only choice left is to carry on, Like Sisyphus, forever climbing up the hill, humming to the buzz however illogical or idiotic the tune may seem. The resulting scene is a panorama of both the terror and beauty of our world, of the sublime nature of human experience in contemporary society.

CONNER CONTEMPORARY ART

CAROLINE COVINGTON

Born in
Lives and works in Baltimore, MD

EDUCATION

2011 MFA, Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, MD
2007 BFA, Lamar Dodd School of Art, University of Georgia, Athens, GA

SOLO EXHIBITIONS

2007 *Slender Rest*, University of Georgia, Athens, Georgia
2006 *I Can See a Lot of Life in You*, University of Georgia, Athens, Georgia
2005 *Within*, University of Georgia, Athens, Georgia

GROUP EXHIBITIONS (*indicates Juried)

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
First Year MFA Candidate Show, Maryland Institute College of Art, Baltimore, Maryland
2010 *Touchy-Feely*, Maryland Institute College of Art, Baltimore, Maryland*
Some Condiments, Maryland Institute College of Art, Baltimore, Maryland
2009 *Dugg Dugg Presents*, Dugg Dugg gallery, Charlotte, North Carolina*
2007 *My Shattered Little World*, University of Georgia, Athens, Georgia
2006 *73 Miles*, Georgia State University, Atlanta, Georgia*
iVirus, University of Georgia, Athens, Georgia
Yoke, University of Georgia, Athens, Georgia
2005 *Neural Drifts*, University of Georgia, Athens, Georgia

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CAROLINE COVINGTON

Through contemplation of forgotten spaces, mundane objects, and repetitious gestures, my work critically examines contemporary monotony and the emblematic symbols associated with the often overlooked military family. While unearthing the effects of growing up as a military child in an increasingly hostile world, a personal mythology was quickly established, complete with recurring characters, images, and themes. If I can recompose certain signs, through unexpected materials or exhaustive duplication, the viewer must reevaluate those connotations in my work. Themes such as power and vulnerability, as expressed through my body during performance, also explore the roles of the victim and the perpetrator, the humanity lost in torture by both parties, and how pervasive these contradictory roles arise in everyday society.

My artistic practice balances both highly interactive site-specific installations incorporating performance and video with traditional object making from ceramic, metal and wood. The performative element in my sculptures provokes physical empathy between the piece, the artist, and the viewer. Whether the performance involves the viewer's body directly or offers a rare opportunity for reflection, his or her reactions complete the piece with often unpredictable outcomes. My creative methods resemble a healer or soothsayer, allowing my body to tell stories in a particular moment of time, while the objects left behind resemble memorials to change and impermanence. Furthermore, my work outside the traditional gallery space exists only for a short period of time, intersecting everyday life for a brief moment, before returning the space back to its monotonous routine.

CONNER CONTEMPORARY ART

MICHAEL DOTSON

Born in Cleveland, OH
Lives and works in Washington, DC

EDUCATION

2011 MFA, Studio Art, American University, Washington, DC
2006 BFA, Painting, Cleveland Institute of Art, Cleveland, OH

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
Out of Practice. Art Blog Art Blog, New York, NY

2010 *CURVES*. Nudashank Gallery, Baltimore MD.
Architectonic Dreams. Lawrence Asher Gallery, Los Angeles CA.
Academy 2010. Conner Contemporary Art, Washington DC.

2009 *Picture Plane*. Nudashank Gallery, Baltimore MD.

2008 *Rockers and Posers*. Brooklyn Artist's Gym, Brooklyn NY.

2007 *The Big Bang*. Spaces Gallery, Cleveland Ohio.
I Think I Remember Right. Frontroom Gallery, Cleveland Ohio.
Les Yeux du Jour. Playspace Gallery, San Francisco CA.

2006 *Heterotopia: Sites of Culture Represented Contested and Inverted*. The Cleveland Foundation, Cleveland Ohio.

BIBLIOGRAPHY

"In the Modern World: Focus," Dwell Magazine, February 2010
Tangible: High Touch Visuals, Gestalten Press, Berlin, Germany: 2009.
New American Paintings #81, 2009

CONNER CONTEMPORARY ART

MICHAEL DOTSON

I think of myself as a Painter, not just for my choice of medium but for the ideas I am interested in. I realize that we live in a pluralistic world of many forms of art. As a maker I am primarily concerned and interested in issues of Painting. I make this point in contrast to the idea that the form of the work is secondary to the idea, or that there are just "Artists" and not "Sculptors, Photographers, of Painters." I do not discount these ideas, but rather choose an alternate path.

The reason I position myself as a Painter is because the issues I am dealing with are things that I consider to be the core of Painting. That being the simultaneity of a painting as a spatial device, and a flat surface. I see myself as creating three distinct groups of work, which all work together to highlight this dual reality. These three bodies can best be describe as works which are seemingly spatial, works that are flat and abstract, and works that fall in between the two.

The works that are the most spatial in terms of reality as we understand it are heavily constructed through the use of linear perspective. I use this device which is intended to create space on a flat plane because I think it illustrates the simultaneity of Painting by creating a certain space that can only exist on a flat surface. The irony is that by using this rule so strictly(which is designed to create illusionistic space) the artificiality is only heightened. These paintings are in a style that is reminiscent of computer-simulated environments. These places ask for our participation, but remain primarily visual experiences. The parallel the duality of painting by entertaining a dichotomy between, interaction and detachment prevalent in virtual reality. We have reached a point in technology where it is possible to make any fantasy a complete virtual reality. These realities are navigable, and can be experienced on a limited sensory level, but always with a sense of remove. You can not breathe the air, feel the temperature, taste and smell. Most importantly you can not touch anything. In essence you are always just a viewer, and any sense of participation is illusory. This relationship is similar to the way we experience paintings, which are also not to be touched.

The imagery of these paintings are often absurd, fantastic, humorous and playful. These are all qualities for which I think Painting to be. The challenge is for the viewer to realize that the images being presented are not the subject of the painting but merely a tool to fool you into what you expect the Painting to be.

CONNER CONTEMPORARY ART

DAN GIOIA

Born in Queens, NY
Lives and works in Baltimore, MD and Long Island, NY

EDUCATION

2011 BFA, Interdisciplinary sculpture, Maryland Institute College of Art, Baltimore, MD

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
MICA Commencement Exhibition, Baltimore MD

2010 *Multigrain*, MICA Interdisciplinary Sculpture student exhibition, Baltimore, MD
Green Wood Exhibition, MICA wood sculpture student exhibition, Baltimore, MD

2009 *Whacked Wood*, MICA wood sculpture student exhibition, Baltimore, MD

HONORS AND AWARDS

2010 Interdisciplinary Sculpture Departmental Award
2010 MICA Achievement Award
2009 Interdisciplinary Sculpture Departmental Award
2007 Academic Honors Scholarship
2007 Trustee Award

DAN GIOIA

While often viewed as disconnected and unrelated, man and machine are very similar. Man and machine require an array of variables to function. They have boundaries in which they can operate and have individual and specific goals. They are both everything nature requires of them. The placement of every organ in our bodies is relative to what we need to survive, and the placement of every mechanism in a machine is relative to what it needs to survive.

Every mechanism and part vital to a function should be appreciated as an individual entity, as should the whole system. Rarely do we look at everyday machines and appreciate them for their components, nor do we appreciate the small things that define us as functional (in a physical, mental, or social sense).

Each part of a system interacts with other parts of the system. The moment of interaction between individual parts define the system, whether it is organic or mechanical. The precise moment that gears mesh is a beautiful, unappreciated fragment of time. There is an immediate and inevitable deterioration of these moments.

The systems of machine and man do not live parallel to one another, but are instead intertwined. We now rely on machines, and machines rely on us. Together, we symbiotically make larger systems.

Machines have the luxury of duration. Machines and time are both very important to conveying my ideas, and also to engage the viewer. To see a machine interacting with its environment and striving toward a goal helps us to relate to it in a more human way. A machine with a personal goal is automatically personified, which transforms the sculpture into a living, breathing entity.

CONNER CONTEMPORARY ART

GINNY HUO

Born in Honolulu, HI
Lives and works in Baltimore, MD

EDUCATION

- 2011 MFA, Rinehart School of Sculpture, Maryland Institute College of Art, Baltimore, MD
- 2011 Certificate of Teaching, Maryland Institute College of Art, Baltimore, MD
- 2008 BFA, Brigham Young University, Provo, UT
- 2007 Santa Reparata International School of Art, Florence, Italy

SOLO EXHIBITIONS

- 2010 *Come Ride with Me*, BBOX Gallery, Baltimore, MD
- 2006 *365 Hygienic Collections*, Gallery 310, Provo, UT

GROUP EXHIBITIONS

- 2011 *Dwelling*, C33 Gallery, Chicago, IL (forthcoming)
Academy 2011, Conner Contemporary Art, Washington, DC
Wish You Were Here 10, A.I.R. Gallery, Brooklyn, NY
MFA Thesis Show III, Meyerhoff Gallery, Baltimore, MD
Of House and Home, Whole Gallery, Baltimore, MD
Out In the World, Rosenberg Gallery, Baltimore, MD
Little Decisions Big Outcomes, 500 Gallery, Baltimore, MD
- 2010 *Sum Condiments*, Fox Gallery, Baltimore MD
No Place, M-10 Gallery, Brooklyn, NY
Out There No Where, Pinkard Gallery, Baltimore, MD
Animal Attraction, Whole Gallery, Baltimore MD
- 2009 *Here or There*, Camper Contemporary, Art Basel Miami, FL
New Breed, Fox 3 Gallery, Baltimore, MD
Schrodinger's Box, B.F. Larsen, Provo, UT
- 2008 *365 Hygienic Collections*, Sego Art Festival, Provo, UT
- 2007 *Bride and Groom*, Arno, Florence, Italy
Blue Repetition, B.F. Larsen, Provo, UT
Vending Machine, B.F. Larsen, Provo, UT
Paper Show, Gallery 110, Provo, UT
- 2006 *Closet Monster*, Knight Hall, Provo, UT
- 2005 *Flamma*, Utah Lake, Provo, UT
Progression, Snow College, Ephraim, UT
- 2003 *Fishnets and Oils*, Springville Art Museum, Springville, UT

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GRANTS AND AWARDS

- 2011 The William Rinehart Award
- 2009-11 Rinehart School of Sculpture Merit Scholarship
- 2010 Mildred Kaplan Perl Prize '39 Scholarship
Merit Scholarship for Summer Travel Intensive NYC
Research Grant, Maryland Institute College of Art
- 2007 Visual Arts Outstanding Senior Award
Visual Arts Talent Award
- 2006 Visual Arts Talent Award
Jorgenson, Elva Peterson Academic Scholarship
- 2005 Chase, Reed H. & Wanda B Academic Scholarship
- 2004 -07 Academic Award Scholarship
- 2003 New Student Award Scholarship

CONNER CONTEMPORARY ART

GINNY HUO

This installation is an imitation of the preservation used for the dining room table in the house where I was raised. The paranoia of damaging the furniture within my home instilled a feeling of anxiety. This sculpture demonstrates the paradox in which people acquire items that are intended for daily use, but go through great length to protect them and maintain their pristine condition.

This concept is emphasized in which the aesthetic appearance of the furniture is contrasted with the protecting functionality of the tennis balls on the chairs, plastic covering of the seat, and the faux wood table covering. This type of protection displays the underlying fear and anxiety of imperfection along with the care and concern for possessions.

CONNER CONTEMPORARY ART

ADAM JUNIOR

Born in Long Island, NY
Lives and works in Baltimore, MD

EDUCATION

2011 MFA, Maryland Institute College of Art, Baltimore, MD
2003 BFA, Sculpture, Kutztown University, Kutztown, PA
2001 AFA, Fine Arts, Keystone College, La Plume, PA

SOLO EXHIBITIONS

2004 *Investigations*, Solo Show, Jazzmans Gallery, Kutztown, PA

GROUP EXHIBITIONS (* indicates Juried)

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
The Network is Growing, Thesis Show, Fox 3 Gallery, Baltimore, MD*
of House & Home, The Whole Gallery, Baltimore, MD
Out Into the World, Rosenberg Gallery, MICA, Baltimore, MD*

2010 *Sum Condiments*, Group Show, Fox 3 Gallery, MICA, Baltimore, MD
Convergence, Open Studio Event
10 Jay Street Studios, DUMBO, NY
Adventure, Camper Contemporary, Baltimore, MD*
Thesis III, Group Show, Pinkard Gallery, Baltimore, MD

2009 *Portability and Place*, Camper Contemporary, Miami, FL*
New Breed, Fox 3 Gallery, MICA, Baltimore, MD
Alumni Art Exhibition 09, Linder Gallery, Keystone College, La Plume, PA*
Abundance, Fulton Ferry Park, Brooklyn, NY
Little Canvas Project, Atlanta Georgia Airport, Atlanta, GA
Everything Good in Life, Co-op Space, New York, NY
Love Stinks, Ripe Art Gallery, Greenlawn, NY
Postcards From the Edge, Metro Pictures, New York, NY

2008 *Generations*, Joseph Mack Gallery, Huntington, NY
LIPSS, Huntington Library, Huntington, NY
LIPSS, Harborfields Library, Greenlawn, NY

2007 *The Company We Keep*, LaVuelta, Long Island City, NY

2006 *Journey's End*, Group Show, 55 Mercer Gallery, New York, NY

2004 *The Class Ring*, Eye Candy Gallery, Kutztown, PA*
Regional Annual Art Show, Art Association of Harrisburg, Harrisburg, PA

2003 *Untitled*, Sharadin Gallery, Kutztown, PA
Staff Show, Peters Valley Gallery, Layton, NJ
Juried Show, AfA Gallery, Scranton, PA

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CONNER CONTEMPORARY ART

- 2001 *Shapes & Shadows*, Linder Gallery, Keystone College, La Plume, PA*
- 2000 *Construction/Destruction*, Linder Gallery, Keystone College, La Plume, PA*
Regional Biennial Show, Scranton University, Scranton, PA*

PUBLIC WORKS

Permanent sculpture, Keystone College, La Plume, PA

HONORS AND AWARDS

- 2010 William Mayo Herring '41 Scholarship, Maryland Institute College of Art
Merit Scholarship for Summer Travel intensive in N.Y.C
- 2009 Rinehart Scholarship, Maryland Institute College of Art
- 2006 Partial Scholarship for Artist Residence, Vermont Studio Center
- 2004 Karen L. Anderson Memorial Award for Outstanding Fine Arts Senior
- 2000 Leadership Scholarship, Keystone College

ADAM JUNIOR

A society and its culture is a living, breathing organism, the same as any single human, plant, animal or microbe. In the same way that a microbiologist looks at beings that are invisible to the naked eye and explains to us how these seemingly invisible forces are working to give shape to our visible existence, I seek to explore how the invisible connections, apparatuses, links and nodes of culture (e.g. the family home) effect its sociological host. If we look at humanity as one large family, the family of man, we can see the precarious structure of relationships that is delicately woven piece by piece. It is these subtle connections between people and places that I am interested in exploring.

Our lives and our world are predicated by minute instances that will either help build or help destroy the end goal we are all trying to achieve, both individually and collectively. A single step in one direction or another holds tremendous consequence, though perhaps not overtly. What is interesting to me is how we live our lives day to day in this precarious nature. An isolated word or gesture could be the building block to a new relationship, or could be the last bit of weight that brings a longstanding connection tumbling down. It is this interest that led me to the study of evolutionary biology and network theory. Making work about the duality of all social structures, both metaphoric and literal, is a reminder to myself that each choice of each moment of each day is extremely important and beautiful.

My preoccupation in building structures that are contained, impenetrable and/or seemingly self-sustainable is contradicted by other structures that are inherently co-dependent and therefore vulnerable. How I see the world is a balance of a positive and negative forces, the push-pull of coexistence and codependence, or the difference between a centralized network and a distributed network, and I feel that it is important to illustrate this duality in my subjects. There is no image of strength without the possibility of weakness. If there are three links together in a triangle they make the strongest shape possible, but if one of those connections is broken there are three links in a composition, nothing more.

When I look at structures, I am interested in how they are put together—it is intriguing how many separate complex pieces come together to form a single system of design. Similarly, things that are intangible are also comprised of many small elements that help give form to the whole; the building blocks that construct a 'house' do not also therefore create a 'home.' This discrepancy is a conglomeration of psychology, environment, society, and other cultural protagonists. One cannot see these distinctions objectively when one is living within the apparatus being analyzed and so it is best for sociologists, anthropologists, and, likewise, artists to step outside and observe the "others" in an attempt to gain a more complete perspective on this idea we call culture. The irony is that one may step out of their immediate system but never out of the whole, it is all-in-compassing; overwhelming. These matrices represent the complex, ever-changing networks that construct our entire lives—in a sense they represent everything.

CONNER CONTEMPORARY ART

LIBBY LANDAUER

Born in Boulder, CO
Lives and works in Brooklyn, New York

EDUCATION

2011 BFA, Maryland Institute College of Art, Baltimore, MD

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC

2010 Selection of Senior Thesis Exhibition, Maryland Institute College of Art, Baltimore, MD
Summer In Sorrento, Maryland Institute College of Art, Baltimore, MD

HONORS AND AWARDS

2010 Winifred M Gordon '28 Grant, Maryland Institute College of Art
The Chapel Award, Maryland Institute College of Art

2008-09 Art History Departmental Recognition Award, Maryland Institute College of Art

2007-10 Academic Honors Scholarship, Maryland Institute College of Art
Trustee Scholarship, Maryland Institute College of Art

CONNER CONTEMPORARY ART

LIBBY LANDAUER

What I enjoy above all else in the world is humor, and I think there should be more of it in art. Seriousness has its place, of course, but humor is sadly neglected.

In my collage work, I collect allegorical images from a wide variety of sources, and then combine them in non-linear narratives. I mesh the images intuitively, combining them in ways that make surprising sense both aesthetically and conceptually, making visual stories that allow seemingly unrelated images to coexist in a surreal environment. Digitally enlarged to add weight, paint and multimedia enhance the narrative or commentary, and enforce a satirical tone.

Complimenting and furthering my exploration of American culture and consumerism my most recent work is a performance, installation, and video dedicated to over-indulgence. Through committing suicide via pill capsules filled with sprinkles, in a kiddie pool of glitter, I am pointing out the morbidity of excessive use of food, materialism, sexuality, and vanity in our culture.

Throughout my process I aim for the absurd, making my goal that viewers can interpret my work in widely different ways. While the pieces are clearly silly, there is sincerity and truth to be found in them. I try to suggest societal flaws without telling the viewer what to think about them. I make it my artistic duty is to be informed and help people face the dark by keeping it light.

CONNER CONTEMPORARY ART

LINLING LU

Born in Zunyi, China
Lives and works in Baltimore, MD

EDUCATION

- 2011 MFA, Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, MD
- 2008 BFA, Maryland Institute College of Art, Baltimore, MD
- 2005 Bachelor Degree of Landscape Architecture, Beijing Forestry University, Beijing, China

SOLO EXHIBITIONS

- 2010 *One Hundred Melodies of Solitude*, MICA Gateway BBox Gallery, Baltimore, MD
Seven Days Installation, MICA Hoffberger Gallery, Baltimore, MD
- 2008 *Feng Seeks After Huang*, MICA Gateway Gallery, MD
- 2007 *Analytical Landscape*, John Fonda Gallery, Theater Project, Baltimore, MD
- 2005 *The Wings of Imagination*, Main Building Gallery, Beijing Forestry University, Beijing, China

SELECT GROUP EXHIBITIONS

- 2011 *Academy 2011*, Conner Contemporary, DC
Young Blood, Maryland Art Place, Baltimore, MD
Baltimore Washington International Airport (BWI) Group Exhibition, Baltimore, MD
Patterns, Hemphill Fine Arts with Carroll Square Gallery, Washington DC
Commencement Exhibition, MICA Decker Gallery, Baltimore, MD
Asian Artist Exhibition, GE and UBS Investment Bank Gallery, curated by Picture That LTD
- 2010 Hoffberger Exhibition, MICA Fox Gallery, Baltimore, MD
RSVP Exhibition, Philadelphia LGTripp Gallery, Philadelphia, PA
Resonance, New York Rabbitholes Gallery, New York, NY
MFA Thesis Exhibition I, MICA Pinkard Gallery, Baltimore, MD
2nd Annual American University MFA Invitational, Katzen Art Center, American University, Washington, DC
Hunger: The Artist's Insatiable Nature, MICA Rosenberg Gallery, Baltimore, MD
- 2009 Hoffberger Exhibition, MICA Fox III Gallery, Baltimore, MD
- 2008 *Over the Lines*, John Fonda Gallery, Baltimore Theatre Project, Baltimore, MD
- 2007 *MICA & BSO*, Baltimore Symphony Orchestra, Baltimore, MD
- 2006 *Concert Lab*, MICA Brown Center, Baltimore, MD

CONNER CONTEMPORARY ART

HONORS AND AWARDS

2011 Hoffberger nominee for Art Chicago "New Insight" MFA exhibition
2009-11 Hoffberger Painting Scholarship

2007-08 Achievement Award, Maryland Institute College of Art

2006-08 CV Starr scholarship, Maryland Institute College of Art
Merit Scholarship, Maryland Institute College of Art

BIBLIOGRAPHY

One Hundred Melodies of Solitude, artist catalog, MD 2011
Juxtapositions, MICA, MD 2011
Studio Visit Magazine, MA 2010
Art Buzz Magazine, FL 2009
Examiner.com, interview by Baltimore Contemporary Art Examiner Laura Kuah, MD 2009
Juxtapositions, MICA, MD 2008
Mu Project Interview: Asian Women's Artist Forum, DC 2008
MICA Microcosm Magazine, MD 2008
Everyday People Magazine, For the Love of Art by Director Keisha Reynolds, MD 2006

LINLING LU

One Hundred Melodies Of Solitude

Circles. Circulating points keep an inescapable response to a deeply concealed power centered in the mind. Life retains instinctive forces in order to bear aggressive repetitions and to elevate its independent freedom from tedious labor and unpredictable encounters. Circles inspired by one hundred melodies of solitude as a reunion of today and yesterday awaken ancient spirituality.

CONNER CONTEMPORARY ART

JON MALIS

Born in Boston, MA
Lives and works in Washington, DC

EDUCATION

2011 MFA, Film and Electronic Media, American University, Washington, DC
2007 BA, The George Washington University, Washington, DC

EXHIBITIONS (* indicates Solo)

2011 *East of the River*, Honfleur Gallery, Washington, DC (forthcoming),
Academy 2011, Conner Contemporary Art, Washington, DC
*remind**, MFA thesis show, Classroom 102, The George Washington University, Washington, DC.
Five by Five, FotoDC's FLASH Uncover/Discover Series, Crystal City, VA, Curated by Philippa Hughes

2010 *17927*, Camper Contemporary at PULSE Miami Contemporary Art Fair, Miami, Florida. (*featuring Welcome to Hell*)
Still At Large, Camper Contemporary at Conner Contemporary Art (as part of Academy 2010), Washington, DC. (*featuring Notes & Observations*)
Consumption, The Center for Fine Art Photography, Fort Collins, CO., Juror: Brian Paul Clamp, Director, ClampArt, NYC.
DCist Exposed 2010, Long View Gallery, Washington, DC.

2008 *15th Annual Juried Show*, Essex Art Center, Lawrence, MA., Jurors: Miriam Stewart, Assistant Curator of Drawings & Michelle Lamuniere, Assistant Curator of Photographs. Fogg Art Museum, Harvard University, Cambridge, MA.

2007 *The Faun, the Chick and the Kegstand*, Dimock Gallery, The George Washington University, Washington, DC

SCEENINGS

2011 CineKink Film Festival: Man With A Bolex Movie Camera, New York City, *Director of Photography*
Docs-In-Progress: The Loudest Show On Earth, Washington, DC, *Director of Photography*

HONORS AND AWARDS

2010 Panavision New Filmmaker's Grant
Nominee, Kodak Scholarship in Outstanding Cinematography
Sony/NAB Associate

JON MALIS

remind: revisiting the perfect document

The images seen here examine an archive of hundred-year-old scientific studies of the human brain, produced by pathologists at Saint Elizabeth's Hospital, one of the oldest mental health institutions in this country.

Utilizing the same chemicals as contemporary photographic processes of the time, after post-mortem examination, the brain was scientifically preserved and hardened, after which a very fine blade was used to create wafer-thin sections. These thin sections would then be affixed to glass, mimicking the presentation and display of the glass-plate photographic negative. In contemporary science, this form of preservation and observation has been largely replaced by technology; high-resolution MRI and CT scans are capable of producing far more 3-dimensional detail than any 2-dimensional slice could hope to achieve.

But my fascination is in the evolution of this archive. With the development of new technologies coupled with the evolving visions of mental healthcare, these specimens were no longer viewed as documents of critical importance, and went into storage, falling victim to the extremes of environment and neglect.

Much like our memories, these documents have, over the course of their life, transformed from what was once a perfect reproduction of precise accuracy, to a presence harboring ambiguous interpretations, readings and recollections.

CONNER CONTEMPORARY ART

JONATHAN MONAGHAN

Born in Queens, NY
Lives and works in Brooklyn, NY

EDUCATION

2011 MFA, University of Maryland, College Park, MD
2008 BFA, New York Institute of Technology, New York, NY

SOLO AND TWO-PERSON EXHIBITIONS

2010 *Life Tastes Good In Disco Heaven*, Hamiltonian Gallery, Washington D.C.

2009 *Rock Hard Weekend*, Hamiltonian Gallery, Washington D.C.
Calling All Angels, Atopia, Oslo, Norway

GROUP EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
AW Projects, Feature booth, curated by Daria Shapiro, Scope Art Fair, New York, NY
Loving You Is Cherry Pie, 4Culture - e4c, Seattle, WA

2010 *Confluence*, curated by Walter Kravitz, George Mason University, Fairfax, VA
FILE Media Art, Centro Cultural Fiesp, Sao Paulo, Brazil
Mixology II, curated by Andrea Pollan, Curator's Office, Washington D.C.
Show IV, MMX Gallery, Berlin, Germany
A Light at the End of the Tunnel, curated by Lee Wells, Scope Basel, Basel, Switzerland
MISC Video & Performance, NY Studio Gallery, New York, NY
X by Y: Digital Art in 2010, University of North Carolina, Pembroke, NC

2009 *new. (now).*, Hamiltonian Gallery, Washington D.C.
Vox V, curated by Ryan Trecartin, Vox Populi, Philadelphia, PA
Legends of a Different Kind, curated by Meghan Tomeo, Penn Brick Gallery, Santa Fe, NM

2008 *Digital Stone – eForm*, Today Art Museum, Beijing & Shanghai Doulun Museum of Modern Art, Shanghai, China
Silent/Sound Outdoor Festival, Squeaky Wheel, Buffalo, NY
Electric Rats Dream Video Dreams, Public locations, Celje, Slovenia
Visions in the Nunnery, The Nunnery Gallery, London, UK

SELECT SCREENINGS

2010 Boston Underground Film Festival - Boston, MA

2009 Hirshhorn Museum - "WPA: Experimental Media Series" Washington D.C.
Maryland Institute College of Art - "WPA: Experimental Media Series" Baltimore, MD
International Film Festival Rotterdam - Rotterdam, Netherlands

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CONNER CONTEMPORARY ART

2008 Sydney Underground Film Festival - Sydney, Australia

AWARDS AND RESIDENCIES

2011 MakerBot Artist in Residence. New York, NY

2009 So Hamiltonian Fellowship, Hamiltonian Artists , Washington D.C.
Experimental Media Prize, Washington Project for the Arts, Washington D.C.

LECTURES AND TALKS

2011 Digital Futures, Ravensbourne College, London UK
Digital Craftsmanship, College Art Association, 2011 Conference, New York, NY

2010 Artist Talk: Jonathan Monaghan", NYIT, New York, NY

2008 Autodesk Digital Stone Seminar, Tsinghua University , Beijing, China

BIBLIOGRAPHY

Dawson, Jessica. "Famous Scenes Skewered with Sparkle," Washington Post, October 22, 2010.

Fallon, Roberta. "Vox V Visions," Philadelphia Weekly, July 2009.

Johnston, Elizabeth. "Experimental Media," Georgetown Voice, Oct. 2009.

Korkut, Leyla, "Art Animates Life," The Diamondback, November 1, 2010.

Robinson, E. Brady. "Culture Vulture: Five to Watch at Art Basel Miami," DC Magazine, December 2010.

CONNER CONTEMPORARY ART

JONATHAN MONAGHAN

I create 3D animations which navigate the slippery divide between reality and fiction, icon and corporate logo, and commercialism and contemporary art. Subject matter in my work is as iconic as it is wide-ranging; mythical animals, corporate logos, Gothic architecture, Pixar. I conflate these references into absurd animated creatures and environments seemingly from alternate realities. Both familiar and alien, my work plays with our desires, dreams and anxiety.

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CONNER CONTEMPORARY ART

ELLE PEREZ

Born in Bronx, NY
Lives and works in Baltimore, MD

EDUCATION

2011 BFA, Maryland Institute College of Art, Baltimore, MD

EXHIBITIONS (* indicates Solo)

- 2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
Baltimore: Open City, North Avenue Market, Baltimore, MD
Seeing Red, curated by Anna Showers-Cruser, Gateway Great Wall, MICA, Baltimore, MD
- 2010 *Ghettopunk**, Gateway Gallery, MICA, Baltimore, MD
PHOTOLUST Benefit Auction: Miniature Pictures, Photo Center Northwest, Seattle, WA
- 2009 Juried Undergraduate Show, (Merit Award), MICA, Baltimore, MD
Raiz, PDR Gallery, MICA, Baltimore, MD
Exchange, Loyola College, Baltimore, MD
- 2008 *Loss*, Hole in the Wall Gallery Space, New York, NY*
Fresh Meat, Charm City Art Space, Baltimore, MD
- 2007 *Life on the Lower East Side*, Ernest Rubenstein Gallery, New York, NY

HONORS AND AWARDS

- 2011 The Jane Meyer Photography Traveling Fellowship Recipient
Society for Photographic Education Mid Atlantic Region Undergraduate Scholarship
- 2010 Leonard L Grief, Jr. Award
- 2009 MICA Photography Achievement Scholarship
- 2007 Fanny B. Thalheimer Scholarship

CONNER CONTEMPORARY ART

ELLE PEREZ

Conversations began while I was undergoing a period of mental and physical change, frustration, and confusion regarding my own gender identity. It wasn't that the contemplation was new - I had in some way always been asking myself whether or not I was truly female. Growing up Hispanic in the Bronx, there is no question about gender rules - you learn them early watching telenovelas and *Sábado Gigante* (A variety show featuring Don Francisco, a stocky 70 year old host, and plenty of scantily clad dancing women). Puberty at 10 years old was traumatic and propelled me into a cycle of hating my body, manifesting in an eating disorder that lasted until I was 15 years old. At 18, I confessed to my roommate over a magnum of wine that "I think I would have made a better man."

In lacking the words to fully articulate my feelings, I began photographing others who I knew were having or had similar experiences of self doubt and confusion. The studio acted as a catalyst to allow me to engage with each individual in an intimate way. Each person was photographed over multiple sessions and months. Trust between the subject and camera slowly started to build, allowing for vulnerability and uninhibited emotion. Our conversations primarily focused on our gender identities. We talked about our experiences, from small incidents that had happened in restaurants to larger issues of parents, legal troubles, discrimination and violence. Through blur and optical illusion the desired erasure of body parts, a second spirit, dysphoria and dissonance are suggested.

The identities of the people photographed range from transgender and transitioning, to questioning, and gender identities that expand past the traditional notions of "male" and "female." Each portrait gives no definite answers to the viewer: many of the titles are ambiguous or untitled. This is intentional, since many of the individuals photographed were in a period of transition or questioning themselves, the photographs are meant to be representative of a person at a point in time instead of a declaration of identity.

CONNER CONTEMPORARY ART

MELISSA PRENTKI

Born in Bedminster, NJ
Lives and works in Bedminster, NJ

EDUCATION

2011 BFA, Photography, Maryland Institute College of Art, Baltimore, MD

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
Commencement Exhibition, MICA, Baltimore, MD

2010 *Rapid Eye Movement*, The Annex Theatre and Gallery, Baltimore, MD
Palladium Works, MICA, Baltimore, MD

HONORS AND AWARDS

2011 MICA Photo Department Recognition Award
2009-10 MICA Talent Grant
2007 MICA Achievement Award

CONNER CONTEMPORARY ART

MELISSA PRENTKI

Architectural space is different from the void of the philosophers. It is palpable stuff that can be chopped into neat and finite pieces like Georgian rooms, satisfyingly modulated, comfortably proportioned, and fully visible. --Charles W. Moore and Donlyn Lyndon

Founded in 1791 as a Catholic Seminary, and chartered as a civil college by the state of Maryland in 1805, St. Mary's Seminary became the first ecclesiastical institution with the right to grant degrees in the name of the Vatican in 1822. The building has been referred to as the "mini-Versailles" of Maryland with its formidable neoclassical façade towering over the tree line of the Northern Parkway. Although its volume and its legacy as a religious and educational institution have helped it reach monumental status, only a small percentage of its onlookers have been invited to step inside.

I chose to photograph St. Mary's Seminary because it functions as a microcosm—it reflects how Catholicism's design for man's end is essentially immaculate until actual people are involved. In a way "Purest Form" is a search for the human presence in the religious domain, but the pictures also speak to a curiosity about faith, human beings, and an architectural wonder—of where they intersect and where they do not. In my study of the seminary the fractal geometries that occur in these rooms refer to a more complex kind of order that leads our mind to forces external to the building.

CONNER CONTEMPORARY ART

CAMILO SANIN

Born in Bogota, Columbia
Lives and works in Baltimore, MD

EDUCATION

2011 MFA, Mount Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, MD
2008 BA, Art History and Studio Art, University of Maryland, College Park, MD
2007 Associate Student. University of Oxford, Oxford, England

SOLO EXHIBITIONS

2010 *Underlying Structures*, Orchard Gallery, Bethesda, MD

GROUP EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
Streamline, C2 Fine Art. Tampa, FL

2010 *Visual Play: 5 Contemporary Painters*, Shorecrest Prep. School Fine Arts Gallery. Tampa, FL
Color Autonomy, United States District Court, Greenbelt, MD. Curated by Robert Donovan
Out of Order, Maryland Art Place, Baltimore, MD
1st Year MFA Show. Maryland Institute College of Art, Pinkard Gallery, Baltimore, MD
Resonance, Rabbit Hole, Brooklyn, NY. Curated by Julie Oppermann
7th Biennial National Art Exhibition, The Visual Arts Center, Punta Gorda, FL

2009 *Art Connections 6*, George Segal Gallery, Montclair State University, Montclair, NJ
Wet on Wet, Maryland Institute College of Art, Fox Building, Baltimore, MD
Bethesda Painting Awards Finalists, Fraser Gallery, Bethesda, MD

2008 *Senior Show*, Herman Maril Gallery, University of Maryland, College Park, MD

HONORS AND AWARDS

2009 Best in Show. 5th Annual Bethesda Painting Awards
2009 Maryland Institute College of Art Scholarship
2009 Hoffberger Foundation Fellow
2006 University of Maryland Honors Art Award

BIBLIOGRAPHY

2009 *Gazette*. "Painting Award Winners Show Promise, Surprise" 6/17.
2009 *Falls Church News-Press Online*. "Prized Arts" 6/10.

CONNER CONTEMPORARY ART

CAMILO SANIN

Sanin's paintings are subtle geometric abstractions that use line, color, and form to challenge preconceived visual ideals. By synthesizing cultural materials from differing local realities, the artist takes deeply felt personal experiences, combines them with complex perceptual spaces, and arrives at the creation of new narratives. The interest lies in achieving equivalences through contrasting opposites and in sharing an individual language where center meets periphery, and inclusion is clearly defined in terms of exclusion.

CONNER CONTEMPORARY ART

SAMUEL SCHARF

Born in Orlando, FL
Lives and works in Washington, DC

EDUCATION

2012 MFA (anticipated), American University, Washington, DC
2005 BFA, Rollins College, Winter Park, FL

EXHIBITIONS

2011 *MFA Juried Exhibition*, The First Street Gallery, New York City NY (Forthcoming)
Academy 2011, Conner Contemporary Art, Washington, DC
Planning Process, Arlington Arts Center, Arlington VA
1st Year MFA Exhibition, Katzen Museum, Washington DC
Small Works, Rotunda Gallery - Katzen Arts Center, Washington DC

2010 *Sudden Space*, Popup Gallery Space, Arlington VA
Drawing Undefined, Rotunda Gallery - Katzen Arts Center, Washington DC
The Glass Box, VisArts Gallery, Rockville MD
Coverage, artdc Gallery, Hyattsville MD
The Axis Alley Project, Baltimore MD
12" x 12", artdc Gallery, Hyattsville MD

2009 *Untitled*, Gensler Architecture Firm, Baltimore MD
The Axis Alley Project, Baltimore MD
SU: Downtown, Shenendoah VA
ArtOmatic 10th Anniversary, Washington DC

HONORS AND AWARDS

2011 Trawick Prize Semi-Finalist, Bethesda MD
Steven Henry Madoff Award, American University, Washington DC
Elizabeth Van Swinderen Award, American University, Washington DC
Elizabeth J. Maiden Scholarship, American University, Washington DC

2010 Elizabeth J. Maiden Scholarship, American University, Washington DC
Public Art Year in Review Award, Americans for the Arts, Baltimore MD

2008 Finalist, Lovejoy Park Sculpture Project, Washington DC

2006 First Place Amateur, Smithsonian Eyes Around The World, Washington DC

BIBLIOGRAPHY

2011 American Literary Magazine (AmLit), Spring '11, pages #34, 63, 77

2010 "Guerrilla Street Art on Porter between Cleveland Park and Mt. Pleasant", Prince of Petworth
(<http://www.princeofpetworth.com/2010/11/guerrilla-street-art>)

CONNER CONTEMPORARY ART

- 2009 "Axis Alley: Transformin Baltimore's Alleys Through Creative Action", Baltimore Sun
(<http://webprod.mica.edu/x12846.xml>)
Earnst, Christine. "Artist Q+A: Samuel Scharf. Washington Citypaper Blog, June 23, 2009.
(www.washingtoncitypaper.com/artomatic/2009/06/23/artistqandasamuelscharf/)

PUBLIC TALKS

- 2010 Coverage Artist Talk, artdc Gallery, Hyattsville MD
Graduate School Discussion Panel, Pyramid Atlantic, Silverspring MD
- 2009 The Great Unwashed Artist Talk, Gensler Architecture Firm, Baltimore MD
Creative Lifestyles Artist Talk, Pyramid Atlantic, Silverspring MD

CONNER CONTEMPORARY ART

SAMUEL SCHARF

My artwork reflects awareness of our relationship with the world—how we perceive the details of our surroundings, and how we interact with our environment. I place my work in the public realm, drawing curious viewers into unexpected encounters. In my art practice, I do not aim for continuity in terms of products; one piece may appear quite different from the next. Instead, I pursue a theoretical continuity based on an understanding of my own autonomy. Often I create installations with found objects or everyday industrial materials in order to meet viewers half-way, reassuring them with objects they already know. My interventions with these familiar objects, however, create interactive environments that are fraught with tension.

My work engages in a discourse with a long line of artists who have transgressed and pushed experiential boundaries. Through pieces that require the viewer's direct participation in potentially disorienting experiences, I challenge everyone to think more about why things are the way they are.

CONNER CONTEMPORARY ART

SIERRA SURIS

Born in Rhinebeck, NY
Lives and works in Washington, DC

EDUCATION

2011 BFA, Photo-Journalism, Corcoran College of Art and Design, Washington, DC

EXHIBITIONS

2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
NEXT at The Corcoran: BFA Class 2011, Corcoran Gallery of Art + Design, Washington, DC

BIBLIOGRAPHY

Jacobson, Louis. "Reviewed: 'Next' at the Corcoran Gallery of Art." Arts Desk, Washington City Paper. May 6, 2011.
The Brookland Heartbeat, Washington, DC, Spring Issue 2011 (photo credit).
The Hill, Washington, DC, August 2010 (photo credit).
Living On Earth webpage, February 2011 (photo credit).

SIERRA SURIS

Technology has greatly influenced our culture in the ways we interact and relate. "Missed Connection" posts, found on craigslist, are written by individuals hoping to find the person whose face or glance they cannot forget, but got away due to lack of courage or poor circumstances. Most of the "Missed Connection" posters photographed expressed a doubt that the person they were looking for would respond, rendering this section of Craigslist the home of contemporary hopeless romantics and eccentrics.

CONNER CONTEMPORARY ART

VIRGINIA WAGNER

Born in Berkeley, CA
Lives and works in Baltimore, MD

EDUCATION

- 2011 MFA, Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, MD
- 2008 BA, Studio Art, Creative Writing, Oberlin College, Oberlin, OH
- 2007 Studio Art Centers International, Florence Italy

SOLO EXHIBITIONS

- 2011 *Outpost*, Decker Gallery, MFA thesis show at MICA, Baltimore, MD
- 2010 *Into the Woods*, RTKL Design Firm, Baltimore, MD
- 2009 *New Paintings*, Tillie's of Brooklyn, Brooklyn, NY
- 2008 *In Remembering*, Oberlin College, Oberlin, OH

GROUP EXHIBITIONS

- 2011 *Academy 2011*, Conner Contemporary Art, Washington, DC
First Look III, Hudson Valley Center for Contemporary Art, Peekskill, NY
Align, Gallery 500, MICA, Baltimore, MD
- 2010 *A Friend in Need*, American University MFA Invitational, Washington, D.C.
Out of Order, Maryland Art Place, Baltimore, MD
Animal Attraction, Whole Gallery, Baltimore, MD
- 2009 *Here or There*, Camper Contemporary, Miami FL and Baltimore, MD
- 2008 *Five Colleges of Ohio Student Juried Biennial Exhibit*, College of Wooster Art Museum, Wooster, OH
School of Visual Arts Open Studios Exhibition, Chelsea, NY
- 2006 Yale Norfolk Summer School of Art Exhibit, Norfolk, CT

AWARDS, FELLOWSHIPS AND RESIDENCIES

- 2011 Sidney Lake Award for Student Leadership, MICA, Baltimore MD
- 2009-11 MICA Hoffberger Scholarship, Baltimore, MD
- 2008 Fulbright Scholarship finalist, Berlin, Germany
School of Visual Arts Summer Residency in Painting, Chelsea, NY
- 2006 Ellen Battell Stoeckel Fellowship to Norfolk Summer School of Music and Art, Yale University, Norfolk, CT
- 2003 Eastern CT Celebration of Young Artists Competition, Best in Show

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CONNER CONTEMPORARY ART

VIRGINIA WAGNER

The ponds, rock fields and tangled forests in my paintings are my internal wilderness projected onto the external world. The glass walls, grids and concrete bunkers are my attempt to erect something permanent and keep the wild at bay. The clashes that occur at this juncture illuminate the conflict between progress and nature inherent in my state of mind as well as in our contemporary state.

As an artist, I seek the intersection of myth and reality. My paintings stem from real life events that I manipulate and distort through lenses of fantasy, dream and theater. In this way, I aim at the emotional rather than the historical truth. I feel that it is important to give voice to metaphor in a culture dominated by fast fact sharing and faith in the scientific method.

I look to myths because they are the foundational structures on which generations of storytellers have crafted tales to address the concerns of their age. I believe that if the stories that shaped our society are not continually reborn in contemporary form they will become unintelligible. Much of human experience is unexplainable and it is vital to look to the tales of our ancestors to learn how they made peace with the unknown.

My newest work is inspired by my travels in Iceland and research on Icelandic lore. The paintings catalogue the places, temperatures, colors and textures that I encountered up north, combining my personal experiences as a traveler in 2010 with the ancient stories that have grown out of the landscape over time.