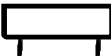


We regret to inform you that **THE REJECTS** artworks were not selected in major festivals or established galleries at that time...

But not this time :)

- Sandeep Biswas (IN)
- Kateryna Bortsova (UKR)
- Yu Cai (CN/IT)
- Mario Carazzato (BR)
- Kat Cassar (CAN)
- Sven Armin Domann (DE)
- Heather Farrel (USA)
- Rita Fernandes (PT)
- Marcus Fessler (CAN)
- Clémence Gachot-Coniglio (IT/FR)
- Stephan Groß (DE)
- Aram Jang (KR)
- Raj Kamal (IN)
- Sojung Kim (KOR/USA)
- Anna Khodorkovskaya (RU/AT)
- Abigail Latham (USA/DE)
- Joas Nebe (DE)
- Mobina Nouri (USA/IRN)
- Inês Miguel Oliveira (PT)
- Roberta Orlando (IT)
- Paul Edward Pinkman (USA)
- Johanna Porter (USA)
- Juliette Quédec (IE)
- Christian Rieben (USA)
- Syed Ali Laraib Rizvi (PK)
- Kate Tatsumi (USA)
- Alexandra Tudosia (RO)
- Antonio Falcón Villalobo (MX)
- Maryia Virshych (BLR/ES)
- Jennifer Weigel (USA)



Sandeep Biswas is an Indian Photographer with over two decades of experience in art, commercials and social documentary photography. He is presently also a curator for photographic arts for VASA, an international online platform for media studies. He has had 7 solo exhibitions, over 50 group exhibitions, in various parts of the world. His works have been invited to be part of various international Art and photography festivals. He has curated a few photography and lens-based art exhibitions for galleries and art institutes. He has taken part in various art projects raising the issue of gender equality and environmental concern. Sandeep is also the founder of Grayscale Academy of Photography and Creative Vision.



#1. Untold Stories (2018)
Digital photography
16”X24”
series of 15 images

//In a world of relevance, we do not need the irrelevant. Yet it exists.

Everytime I am out there, I am always on the look out for the relevant. Yet I end up getting curious and attracted towards things that are seemingly unimportant . I try to make sense, yet I end up with none. I look for a reality, yet I am ignorant.

Why am I tracking an unknown past, of which I will never ever know the truth. I am intrigued by these images with their unknown past, which seems to reflect on them. These are just images where I am trying to search for a story. You can choose to look at them or look away. They can not be measured or expressed in words. They can not be avoided to look at if they come your way. They are instant memories, that one might or might not forget.//

#2. Wilson Nights (2018)
Digital photography
16”X24”
series of 24 images

//What a lovely surprise to finally discover how unlonely being alone can be.” ~ Ellen Burstyn

Downtown by night was my exploration of the spaces and streets around my living space in Wilson, North Carolina, during a month-long artist residency for photography. Coming from a crowded city like Delhi, where there is never a moment of visual emptiness or a soundless space. A city where I grew up watching crowded streets, and lack of visual privacy. Through these images, I am trying to explore the surreal experience of the absolute emptiness and eeriness of the nights in the little downtown, that became my home for a few days. //



At present time Kateryna Bortsova is a painter – graphic artist with BFA in graphic arts and MFA. Works of Kateryna took part in many international exhibitions (Taiwan, Moscow, Munich, Spain, Macedonia, Budapest etc.). Also she win silver medal in the category “realism” in participation in “Factory of visual art”, New York, USA and 2015 Emirates Skywards Art of Travel competition, Dubai, United Arab Emirates.

Kateryna is always open for commission and you can view her work on Instagram: @katerynabortsova, <https://www.instagram.com/bortsova.art/> or on her website: <http://bortsova6.wix.com/bortsova> .



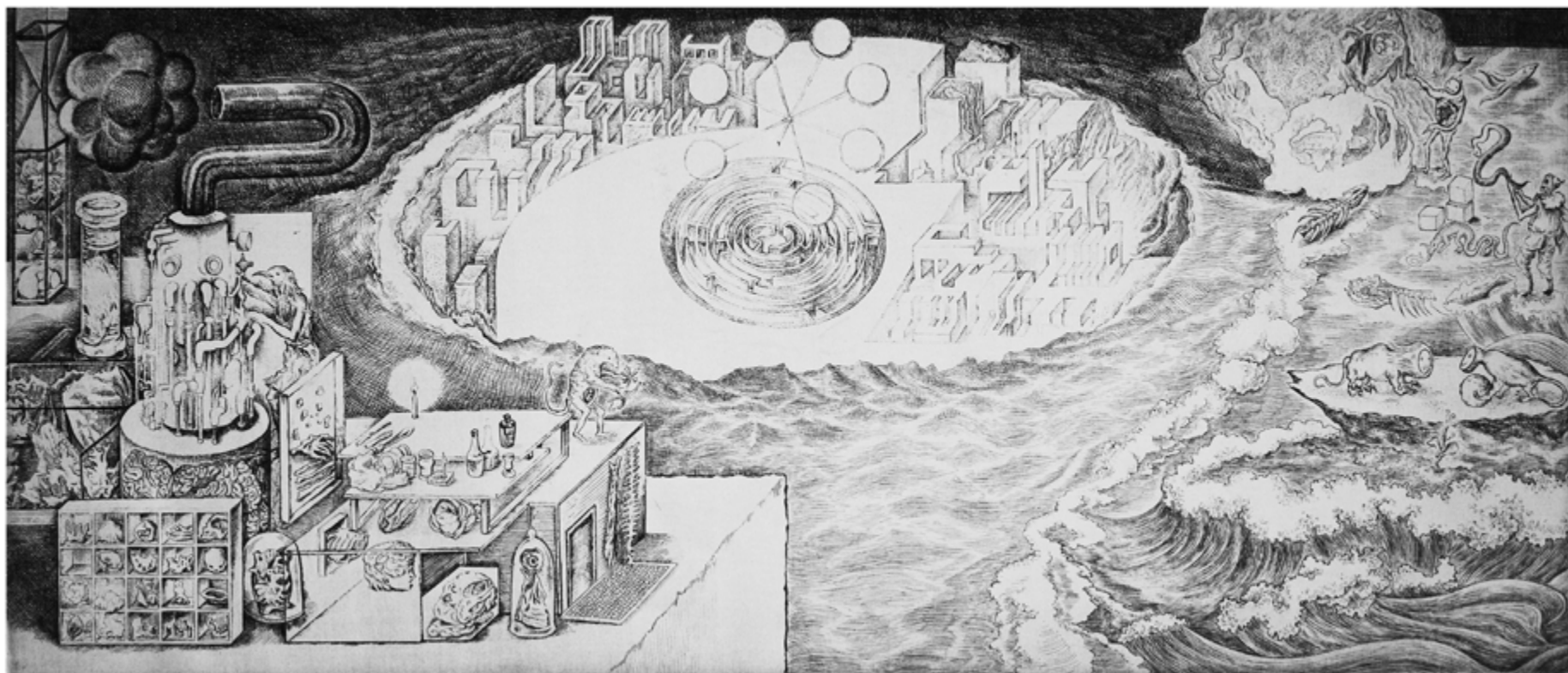
#2: Motion (2018)
Acrylic on canvas
110X100cm

//We exist in four-dimensional space, one of the components of which is time. The physicist will say that we live not just in space, but in space-time; the mathematician adds that it is four-dimensional. People are faced with the fourth dimension (time) everyday, but unlike other metric dimensions, such as height, depth and width cannot touch it. Still, we feel it invisible or uncontrolled running.

Artists, like none other related to the three-dimensional space and limited by the canvas, they tried in every way to push these boundaries and capture the course of time. In my project “Time and Space” I want to destroy this convention by depicting people and objects simultaneously in different angles.//

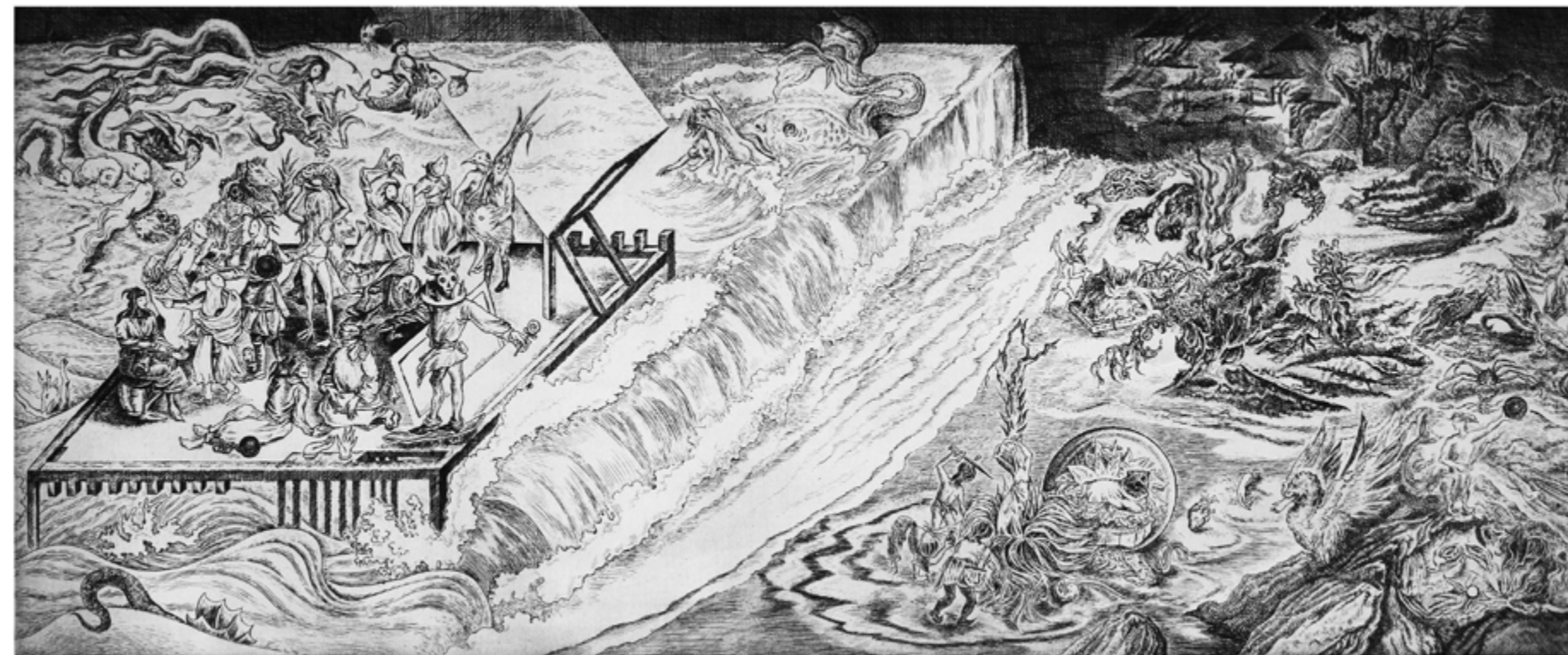
#1: Time and Space (2018)
Acrylic on plastic
122X63cm





#1. Escape and reconstruction 1 (2019)
Etching
25X60cm

Yu Cai likes ancient oriental myths; those mysterious lands, strange creatures that fascinate her. She likes things with stories behind, narrative and she hopes that when people see her works, they could see more scenes emerged behind the works, hence the sense of the imagination would be constantly extended and construct even the whole world. People could sink into it for the moment, into a lovely, not so full of wisdom, but a pure world.



#1. Escape and reconstruction 2 (2019)
Etching
25X60cm

The collapsed city, the fragmented mountains and rivers, the pollution, the variation of species, the blow of industrial civilization, the waste brought by the freezing experiments, the persecution of chemical residues. Due to all the suffering of the nature, people flee the land with their most precious memories, take the ark with hope of rebuilding their spiritual homeland, without knowing where are they heading for.

//This is a work about time. In our culture we always have tendencies and practices that come in and out of evidence, but a resource that at some point was technologically advanced, once overcome by another ingenuity, is on its way to obsolescence. In this work, Mario makes a constant dialogue between the obsolete and the avant-garde. Technically it's a mix between analog and digital and between extremes, especially in printing. A digital image, printed on an old dot matrix printer of the 90's, mounted on a surface using the hand-made wheat-paste technique is then photographed and later printed again in fine art print on high quality paper.//

Mario Carazzato was born with Argentine father and Brazilian mother and grew up dividing his time between worlds: the big city, the interior and between the Brazilian and Argentine heritage. He has a degree in photography at Guignard school of Arts. Mario has a special interest in photographic experimentation, with concept and meaning. Each new work comes from a lot of research and planning. He hopes to have a consistent artistic production, to be recognized for his work and, above all, to bring to the public a different kind of reflection on photography.



#1. Futuring (2018)
Mixed media
90X60cm

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Kat Cassar is a queer, non-binary, lens-based artist located in Toronto, Canada. Their work incorporates archival and documentation techniques through film photography, installation, and text. Kat often focuses on creating an installation consisting of audio, video, and sculptural elements made parallel to their photography. Their work focuses on themes of identity and representation, by exploring the roles of language, media, and the objectification of transgender bodies.

#1. (Non)Binary (2019)
Ink on paper
8.5”X11”, 59min



(Non)Binary is a text and audio installation featuring binary code printed on a stack of letter size paper. The text contains the Oxford 3000 translated into binary code as a comment on the gendered language that still exists within the English language.



#1. Liquid Landscape (2018-2019)
Temporal installation
H. 1m- 2m
Photo, 17 images
30X40cm

#2. Liquid Fort (2018-2019)
Temporal installation
H. 3m
Photo, 7 images
30X40cm



The concept of liquid modernity is his best known. It is characterized by the uncertainty of the individual and fragmentization in the globalized, capitalist world, which changes under the effect of technology. It is not the reverse of modernity, but a chaotic continuation: it is modernity which agrees with its own failure. This notion has been introduced by Bauman in the book Liquid Modernity (2000).

Sven Armin Domann was born in 1961 in Torgau, Germany. He left the Communist party (SED) in 1984, lost his university place in East Germany. Domann withdrawn in a little village near the Baltic sea and has worked as a postman and as a carer till the reunion in1989. His exhibtions took place outside the government galleries. He was a member of the Union of german artists (BBK- Künstlerbund M-V) in 1992 after reunion. Domann initiated and curated the eight international Symposiums „ The Circle of Art“ at the Müritz-National Park. Domann lives in Berlin and Güstrow.



#1. Royal Palms (2019)
Acrylic on canvas
4'X5'

#2. Everything is Stardust: Trees, Ropes and Tigers (2019)
Acrylic on canvas
5'X6'



Heather Farrell is a visual artist based in Kansas City. Her current body of work involves ideas around horror and absurdity verses beauty and purity with nature playing some role, often in the background as a quiet observer to the folly of man. Humans have always exhibited both sides of our nature - that of good and evil. She is intrigued how these dichotomies clash and play out side by side in our fast-paced, digital, short-attention span worlds. What effect do these extremes have for us, as a species? We often use the world and nature to our benefit to manipulate to our needs and nature continues to exist as this beautiful, graceful thing ever present and available for us. Her works illustrate both extremes, cartooned in effect and how they coexist, sometimes in an awkward harmony.

#3. Just Post That You Loved Me Mk? (2019)
Mixed Media - Acrylic paint, marker, vinyl adhesives
22"X61"

The horrors of man against man, all while nature looks on and made to look foolish and inconsequential as well. Beauty and innocence also exist in the horror and absurdity - often as the quiet observer.



//Our essence, such as the essence of any animal is based on being free. And in our mind is definitely how we can reach that freedom. So those two winged angels represent a freedom that as been cut off. When we fell loved we fell free because can be ourselves, we feel accepted, but when we are rejected, our freedom is compromised so we curl deeply inside. And some how, each of us, with our own time, may find again a way out to expand wings again.//



#1. The Search for Freedom (2019)
Sanguine on Paper
29.5X42cm

Rita Fernandes completed the Cinema Course at the International Film School in London and took up painting at the Sociedade Nacional de Belas Artes in Lisbon. She further her painting course at AR.CO in Lisbon where she has been working as a director on national TV and as a fine arts artist.

//In 1977 Mother Jones released the article “Pinto Madness” outlining how Ford sold models of the Pinto which they knew could (and did), become fiery death traps in minor collisions. In 1976 the article “The Coal Gas Story: United Kingdom suicide rates, 1960-71” outlined the connection between “a marked decline in suicide due to domestic gas, corresponding in time to the fall in the CO content”.

This body of work examines how material objects, industry, and ideology intersect to diminish the worth of human lives through both intended and unintended consequences. How can this intersection abstract the worth of a human life? The Ford Pinto was a hallmark display of how industry and ideology subsumed all moral obligation. The British coal gas study shows both where material objects play unthought of roles in this diminishment of human lives, but also where material objects can play a role harm reduction. How can we work against the imperatives of abstraction and devaluation?//



#1. Forest Eats Car (2019)
Graphite on paper
176x125mm

#2. Eight Ball Doom (2019)
Mixed media on paper
253x203mm

#3. Horf (2018)
Graphite and ink on paper
203x253mm

#4. Pylon Horn (2019)
Graphite on paper
206x125mm

#5. Smoke Clears (2019)
Mixed media on paper
219x192mm

#6. Vanitas Question (2019)
Mixed media on paper
220x191mm

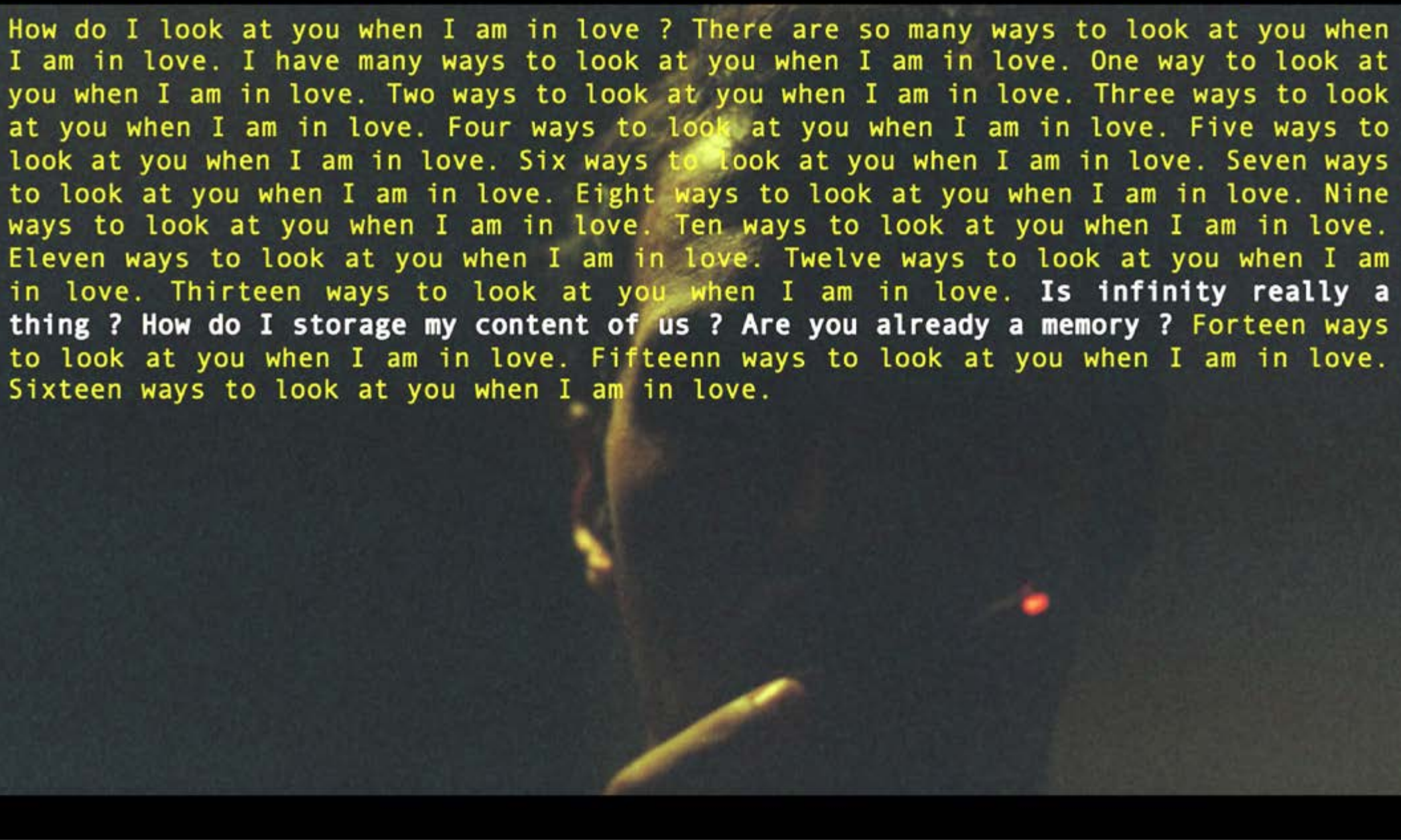
#7. Oven Gas Fire (2018)
Mixed media on paper
253x203mm

#8. Car Fire Smoke (2018)
Mixed media on paper
253x203mm

#9. Mishmash 1 (2018)
Mixed media on paper
280x216mm

#10. Car Fire at Night (2018)
Oil on board
278x355mm

from left to right
top to bottom



//Through the accumulation technique, the work questions the intimacy and ideal of the infinite in a relationship. Can we collect the variations of the loving gazes, preserve them to serve the story of two individuals? Can we list and preserve as archival documents the precise moments of feeling towards the other, this “feeling” in perpetual movement? Pictures accumulate, time passes, places follow one another, links are metamorphosed and grow. Choosing from a multitude of memories, the artist tells in order to educate and support the personal fiction of the love story.//

#1. Forty Ways To Look At You When I Am In Love
(on-going always forever open project / I will archive you till the end of love)
video

Credits for the music : Mirage Actuel, Les journées de création musicale Ziklibrenbib, Accordéon, 30/01/2016.

The work is originally meant to be displayed in a room as an installation with the pictures printed on specific material and organized by places inside old archive/classifying furniture, with various audio files etc. Tis edit is made for this group show.



//Suite à ronger is a string of short erotic & non-erotic poems. The work goes deep into researching the waves of emotions and actions that occurs through a sexual an casual non-committed relationship. How do we represent ourselves when it comes to desire ? How equally or non equally do we interact in terms of using pictures of our body, in terms of presence (virtual or non virtual). What are the limits between fantasy and projection? What remains of us, of the other after?//

#2. Suite à ronger (2018)
Poetry
2 pages of 23

Clémence Gachot-Coniglio is an Italian-French artist, poet and photographer. She works on what’s felt but can’t be named, what’s just “more”, what powerfully exists. Her works are about people and intimacy. She is the half of the literary feminist review Grenades project and the half of artist collective Teoria & Preda.

Stephan Groß studied visual arts and mathematics at the University of Bremen with Frieder Nake, among others. His films have been shown at the ZKM, Karlsruhe, FACT, Liverpool and at the International Short Film Festival in Hamburg. Based in Berlin, he is teaming up with the neurologist Dr Martin Groß, Oldenburg, for music and sound art pieces that will be realized at Zeche Zollverein, Essen and the Municipal Gallery in Bremen.

//The work ARMSTRONG shows an ironic bike odyssey through Bremen suburbs. A motion almost as if in a vacuum; hence the title “Armstrong” is to be understood as an allusion to both Lance Armstrong and Neil Armstrong, as well as to Louis Armstrong by means of the soundtrack. The emphasis lies on Lance Armstrong, since the referred drug cocaine actually was a substance professional bicycle racers used in doping. Through the theme of drugs and bicycle racing, I want to highlight the limits of self-optimization in general.//



#1. Armstrong (2014)
Collaborated with Jörn Birkholz (Novelist, Bremen)
Color
1min25



#1. How do I not speak? (on-going, 2016-present)

Mediums queried within today (an object is reified in combinations of mediums that are queried on a day in accordance with series)

Queried size amongst A to H in On Kawara's today

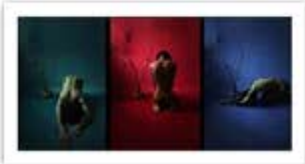
“How do I not speak?” is a trigger for this ongoing enquiry. Physicality, which is inevitably to be verbalized but is not meant to be interpreted, takes place. It is anonymous in which the distinguishable asks about conditions by which medium as name is re-articulated and reified. Mediums are to be inter-translatable in-between information and data by querying. Today, thereafter, is reified in terms of medium

It is an enquiry in physicality in various series. The work presents in conditions being determined in relation with the country and time where a presentation takes place. For example, faces of the objects can be at the average eye height of the people in the country where a presentation takes place.

Aram Jang
Seoul, South Korea
b. 09 July, 1980

Gerrit Rietveld Academie, Amsterdam, the Netherlands
— Fine Arts, Bachelor, 2012-2016

Raj Kamal is a self taught artist, he chooses self-portrait photography as a medium to explore about himself. Doing self-portrait from the past nine years. Raj covers many topics like human nature, LGBT, human body, daily life incidences and and topics which are considered a taboo. He is inspired by legendary artists like Francesca Woodman, Vincent van Gogh, Andy Warhol.



#1. Victim (2017)
Photography
16”X24”

#2. Skinny (2018)
Photography
16”X24”

#3. Memory Lost Musician (2018)
Photography
16”X30”

#4. Connections (2018)
Photography
16”X30”

#5. Freedom in the Air (2018)
Photography
12”X15”

#6. Qayamat ke baad (2018)
Photography
16”X30”

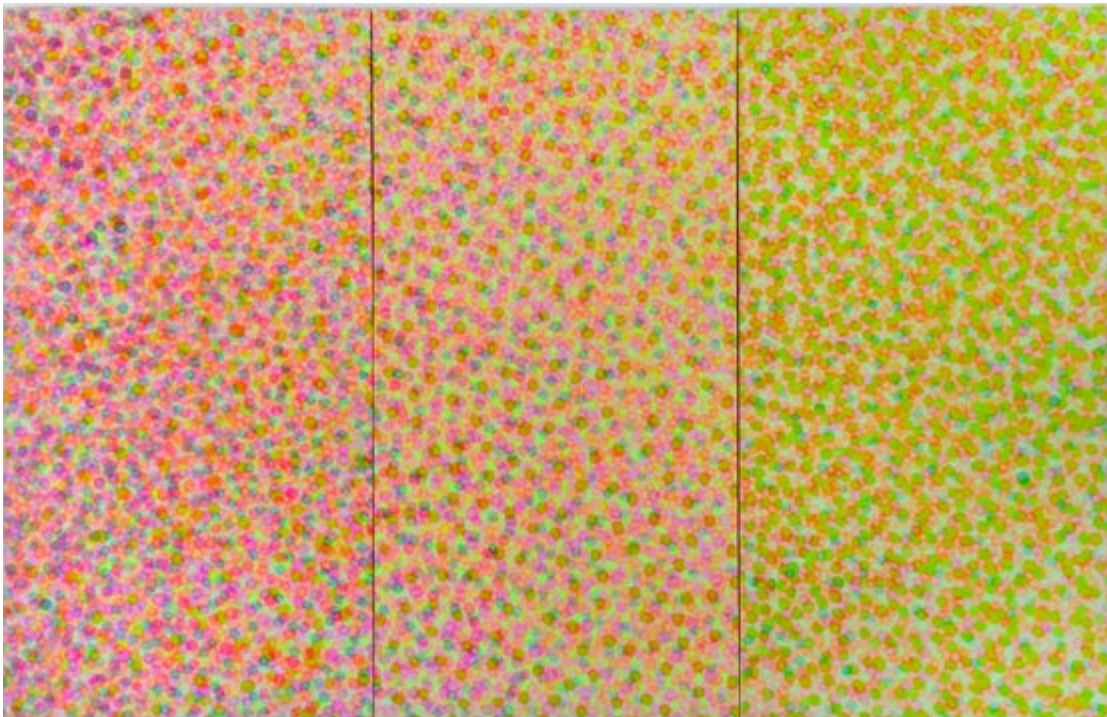
#7. Lost in Emotions (2019)
Photography
20”X24”

#8. Untitled (2018)
Photography
16”X30”

#9. The Sound of Silence (2017)
Photography
16”X24”

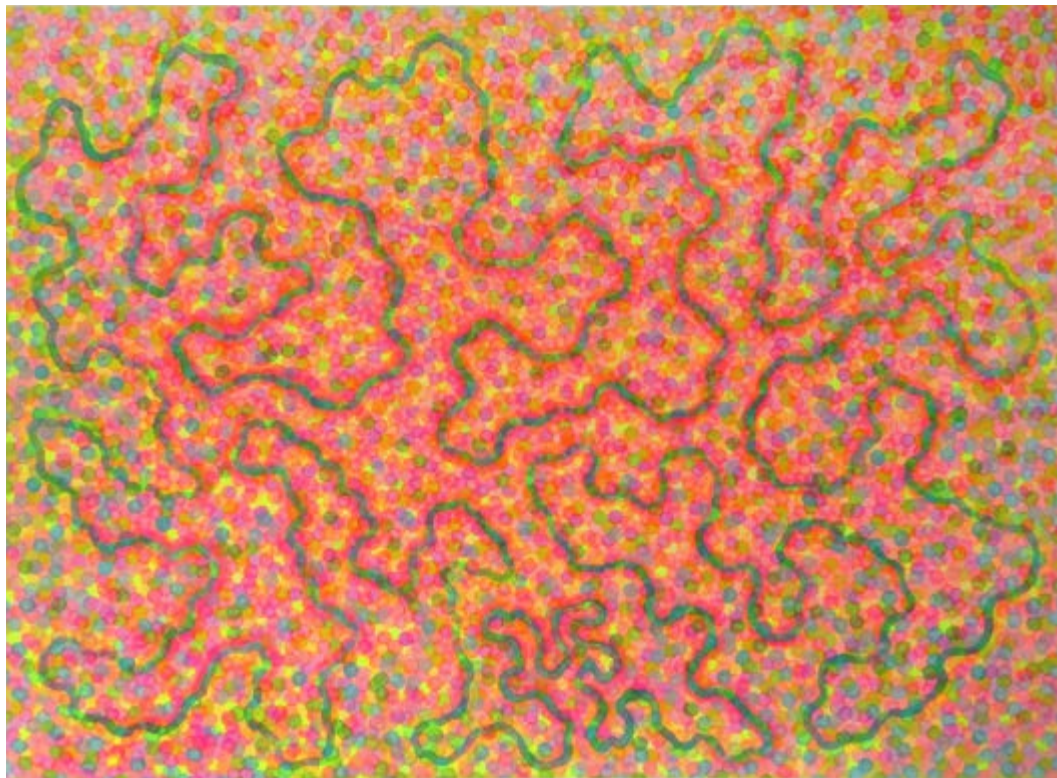
#10. Cover your Body (2019)
Photography
16”X30”

#1. Life (2018)
Acrylic on canvas
72”X48”



Sojung Kim (b. 1993) is a professional painter with more than 10-year painting experience, including 9-year painting education with MFA and BFA. Her current interest in painting and sculpture is abstract and to explore themes surrounding colors and their effects on emotional states since 2014. She has exhibited in a number of her works including two solo exhibitions, Rainbopia (Gallery DOS, South Korea, 2016) and Chromophilia, (Steuben Gallery, New York, 2018) as well as numbers of group exhibitions. She was awarded Good Day Art Contest (2015) and Geumgang Art Contest (2015). Sojung holds MFA degree at Pratt Institute (New York, 2018), and BFA at Hongik University (Seoul, Korea, 2016) as a scholarship student. Sojung currently lives and works in Manhattan, New York.

Through strong radiant colors, hypnotic patterns, and biomorphic forms, Sojung’s work express emotional experiences that are both pleasing yet overwhelming. This level of high stimulation asks viewers to become aware of their body’s perceptual and physical responses to the intense reflections of light and color. She communicates through forces that are instinct, while activating desires that drive the subconscious.



#2. Chromophilia (2018)
Oil and acrylic on canvas
48”X36”

Anna Khodorkovskaya was born.
Currently she lives.
She works.
In her work she is interested.
She uses materials.
She transforms the meanings.
She criticizes and she admires.
She loves.
She tries.
She will die one day.



#1. No one said anything, so I continue (2019)
Mosaic, glass on wood
70X93cm

//My text works are based on words and phrases; they are fragments, debris of their contexts. Perhaps these are remains of thoughts; or snippets of a conversation with a friend; or something that stopped me while reading, or a phrase snatched from media. These are the moments when a text suddenly refuses to carry its meaning and becomes mystery. I pull these words out of their context, out of the big picture they were embedded in, and claim them for myself to examine them in another state. This state is both visual and abstract: visual because I give them shape, color, and materiality; abstract because a text loses its original meaning and becomes an abstraction.

Stone by stone. Day by day. Week after week. Letter by letter. Word by word. Today, when everything is rushing through spaces and time, without borders and brakes, in a geometric progression. Perhaps in this slow, timeless working process dealing with the splinters in both directions (removal and construction), I shall be able to grasp the whole.//

Abigail Latham's work investigates the world around us; exploring the complexities of the temporal and physical universe. Her work finds harmony between the intersection of art and science. In her work, Abigail harnesses the strengths of both to better come to terms with the unknowable outer-world and inner self. Abigail currently lives and works in Germany. She is originally from an island in Maine, and can often be found gazing up at the stars. She is an interdisciplinary artist, working in video art, sound, painting, sculpture, and installation.



#1. Tunnel Vision (2019)
Oil on canvas
75X75cm



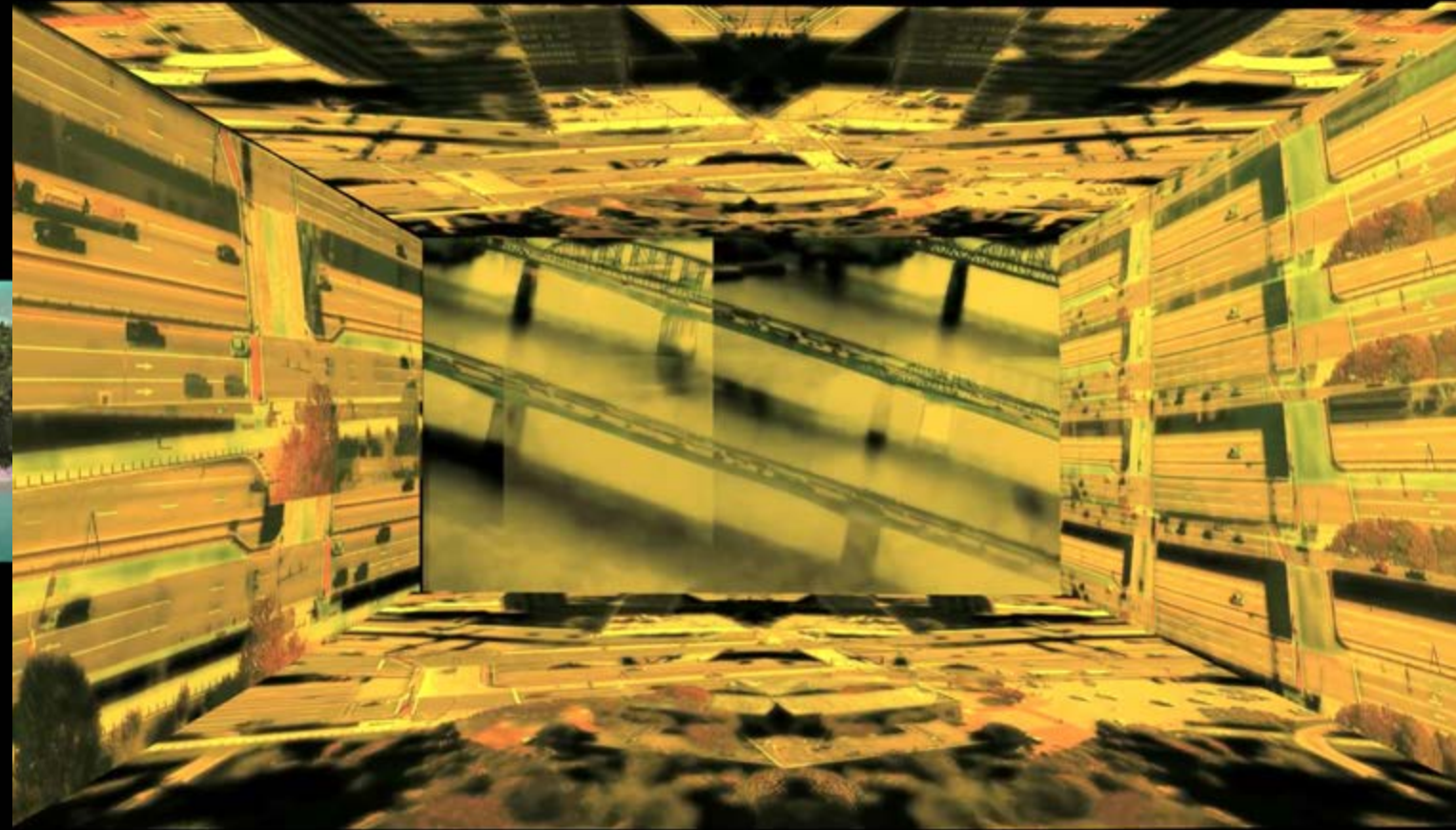
//Although often undetected in our everyday lives,
we are all connected and influenced by one another
and the systems around us.//

#2. Honey Horizon (2018)
Video Art
Projection
Presented as excerpt, 58sec



#1. Life Cycle No. 2 (2013)
3-channel, color
5min11

Evolution as the continuous genetic adaptation of organisms and species to the environment by the integrating agencies of selection, hybridization, imbreeding and mutation is turned upside down by combining it with the idea of the food chain, especially when you come up with the process of metamorphosis or transformation at the end. That means in order to say it in one word, turning a bug into a seagull. The Life Cycle series consists of three multi channel video installations which are composed to be screened in one room, two of them are supposed to be enacted on the room's walls, the third on the ceiling.



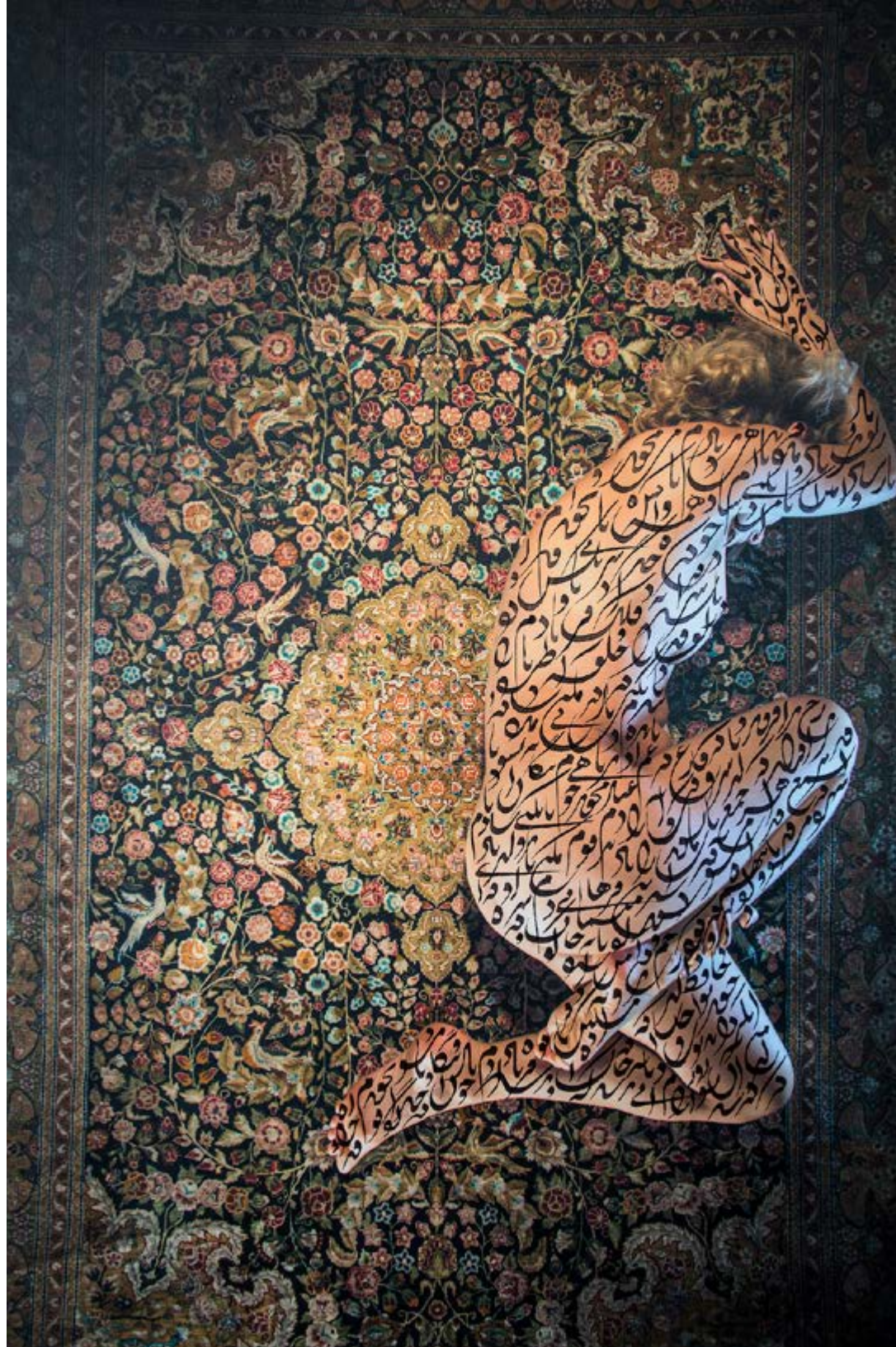
#2: The Shareholder's Room (2011-2017)
Color
4min12

Rooms are essential sources for the home-coming feeling everybody develops during life. Our private rooms are filled up with psychological projects, unfilled wishes, hopes and dreams. The Room Project refers to this part of our lives and overacts it by presenting virtual places of types of human beings determined by professions, believes and passions. It is because our profession as well as our believes prearrange our personal affections in a certain way that the French call "déformation professionnelle".

Joas Nebe, who holds degrees in psychology and literature, is a self-taught artist, born in Hamburg but now located in South Germany. After a few years in Berlin he decided five years ago to move south close to the French and Swiss border. Important exhibits include the artist's "Climate Change Cartoons" on display on exhibition "Letters from the Sky" which accompanied the Durban UN conference on Climate Change 2011 in South Africa and "Machine Fair"- a film about the mechanical site of a metropolis- shown at Museum of Modern Art, Moscow as part of "Now&After" screening in 2012.

#1. Hair in the wind (2018)
Mixed media (Hand written ink calligraphy)
30”X45”

The work represents the artist’s identity as an immigrant rooted in both places: The place she was born and grew up and the place she is living now. This is a fusion of her own identity. She posed on the Persian carpet naked and cover her body with the veil of words.



Mobina Nouri Born in Esfahan, Iran is an artist currently living and working in San Francisco. She grew up in Iran where she pursued a variety of her interests in art by completing a B.A. in Theatre at Fine Art Tehran University, and an M.A. in Art and Design at Art University Tehran; before moving to London where she awarded a PhD in Creativity at City University London. Mobina’s artworks are deeply rooted in traditional calligraphy and poetry, merged with nudity that is restricted in some societies even in art. Her pieces are often created in collaboration with international poets and photographers. Her works blend calligraphy, poetry, and photography. These richly emotive and layered compositions explore connections between forms of body and words of poetry.

She explores the forbidden and permitted concepts: “The journey of the mind cannot be limited. Forbidden poems, forbidden words, forbidden lines, forbidden art, forbidden artists! what is the boundary between forbidden and permitted, what is the boundary between seen and unseen? Things that we cannot see might hold the answers to our questions.”

#1. A Absurda Razão de Viver (2018)
Oil and colored pencil on paper
65X60cm

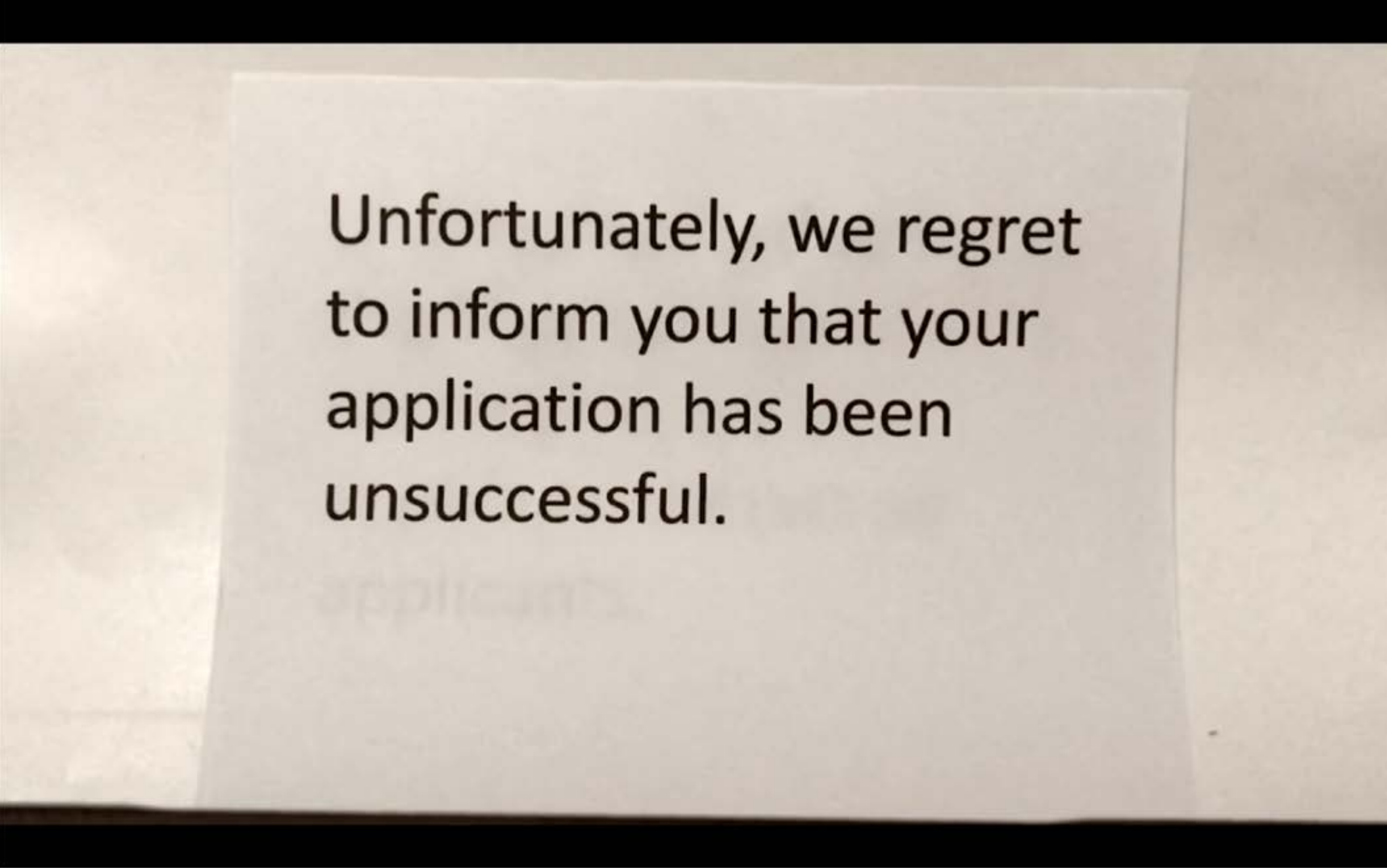


Inés Miguel Oliveira is a young artist from Portugal whose work (mostly painting) tries to explore self-referential themes such as the struggles of daily life and relationships with others. Through her characters, she dissects subjects that are very difficult for her to talk about, creating a dialogue with the painting and impregnating it with mystery and symbolism.

//“A Absurda Razão de Viver” is about the trials you have to face when trying to connect with someone and “Inconformidades I” is about rejection and isolation.//

#2. Inconformidades I (2019)
Mixed media - oil, pen, nylon and pins
on raw twill cotton
14X14cm





Unfortunately, we regret
to inform you that your
application has been
unsuccessful.

#1. Unfortunately (Donotreply) (2018)
Collaborated with Jörn Birkholz (Novelist, Bremen)
Color
3min48

//The video entitled Unfortunately (Donotreply) is a short and one-shot video, which invites the viewer to reflect on success and failure in today's society. What does define success? What about failure? In order to be successful, a job is mandatory.

Sometimes applications are not successful. Sometimes I have not been successful. However, I still ask: which is the line between my failure, and the failure of something bigger than me? Through the personal experience, Unfortunately (Donotreply) is a reflection on failure, including repetitive terms for communicating unsuccess, and the following feeling. Moreover, it shows a small overview of digital communications, which are often generated and sent by software.//

Roberta Orlando develops her artistic research through video, photography, performance and sound. A big part of her works is dedicated to social, cultural, environmental and political issues, human rights and equality in particular. She obtains notable recognition at international level and she collaborates with major multimedia events worldwide. She works with visual and performative arts across Europe and beyond.



#1. Flower for Idlib (2017)
Oil, pen, pencil, marker on canvas
48”X96”

#2. Red LineSyria, Charleston, Chicago (triptych) (2017)
Oil, pen, pencil, marker on canvas
36”X24”



Paul Edward Pinkman’s artwork has been seen extensively in exhibitions throughout New York and New Jersey. His works has been included in key exhibits on the Lower East Side in New York City in the 1990s, where he was shown at the Torn Awning Gallery. His work was awarded a place in the 1999 NJ Arts Annual at the State Museum in Trenton, his photography was displayed in a special exhibit at the Louvre in Paris in July of 2015, and his “Selfie Series” portraits were seen in an exhibit at the Monmouth Museum in 2016. Articles about his work have been featured in the New York Times, The Star Ledger, The Courier News and a multitude of publications, both online and in print. Throughout this time, he has maintained a career as a curator with well over 40 exhibitions at the Watchung Arts Center (watchungarts.org), where is he currently the VP of Visual Arts Programming and a Board Member He is a founding member of the 25-year-old NJ-based artist collective, the New Art Group (newartgroup.com) and was a founding member of the Plainfield Arts Council. He lectures periodically on various art related concepts such as how artists need to think to succeed and how to use social media to their advantage. Mr. Pinkman graduated with a degree in Art History and Art Studio from Seton Hall University. He continued graduate studies in Art History at Rutgers University and has had two residency stays at the Vermont Studio Center. Currently he splits his time between Plainfield, NJ and Tampa, FL. He can be reached at 908-625-1571 or paulewardpinkman@gmail.com.



#1. Power of Sisters (2018)
Mixed media digital drawing
20”X14”

#2. Of Royal Blood (2018)
Digital drawing
20”X30”



Johanna Porter was born and raised in Miami, FL and she has always made drawings. She started college as a fine arts major, but graduated with a BFA in Graphic Design from University of North Florida. She is a self-taught digital artist. Her first Macintosh computer, purchased in 1984, was her first “laptop”. She would carry it into ad agencies and work on-site. Seeing that this gave her enormous freedom, she finally embraced her full independence as a freelance artist in 1993 and never looked back. Her career includes three decades of working in the realm of graphic design and art direction. Last year she embarked on a journey back to her roots as a visual artist, creating work that is relevant to her personal growth. She is inspired by street art, immersion in nature and channeling emotions into visual allegory.

Juliette Quédec is an Irish French contemporary painter based in Dublin, Ireland. Her work is influenced by finding humor in the everyday trials of mental illness. Inspiration is derived from her surroundings, they just so happen to be painfully mundane.



#1. Almighty Companions (2018)
Acrylic on canvas
40X40cm

//Mental illness is no laughing matter. Or is it? The use of humor as a coping mechanism is common and there's a reason for that; It provides a glimmer of hope in times of sadness. Life is tough enough as it is so why take it so seriously? Inspiration for my work is found in the form of trivial irritants that provide a glimpse into the 'tipping point'. You've missed your bus, there's no milk left in the fridge and to top it off: It's raining. Scenes are painted with color and scale playing equal importance to the subject matter depicted. They demonstrate how living with mental illness can cause trivial things to be blown out of proportion and perceived differently when experienced in tandem with life's other hurdles. Giving platform to such seemingly unimportant things redirects awareness to aspects of life that are often overlooked. It is the recognition of these nuances that brings character to the mundanity of life.//



#2. Spilled Milk (2018)
Oil on canvas
59X42cm

//Periodically, when suffering through disastrous relationships, I have attempted to represent the way I was feeling through my paintings. At the very least, I think it can make something good come out of something bad.//



Christian Rieben is a painter living, working, and teaching in Appalachia. His work straddles the line between figuration and abstraction: characters and environments tell stories, as do the handling and materiality of the paint itself. The narratives are often in response to contemporary contentious political and social situations, using the visual language of historical romantic painting.

#1. Being Sad Makes You Happy (2013)
Oil on canvas
60”X60”

#2. Everything is Shipshape (2009)
Oil in canvas
42”X38”



#3. Monument to Failed Love (2006)
Oil on canvas
60”X60”

#4. Depression In The Grass (2005)
Oil on canvas
54”X54”



Syed Ali Laraib Rizvi was born in Lahore, Pakistan. He studied sciences till higher classes, and then graduated from National College of Arts as Major painting with honors. He is fond of the works of the masters from 15th and 16th century. his work usually revolves against figures and expression which is incapable of producing large scale paintings.

The work is inspired from classical paintings and Lahore based stage play Punjabi

#1. vaddi nai chotti Medium (2018)
Ink on canvas
4'X5'



Uterus/ Planned Parenthood Vases

This body of work revolves around celebrating the divine feminine and a right to choose. A series of objects, powerful visions free from the white male gaze. Liberated from patriarchal finger pointing and existing on their own. These were made while contemplating making functional vessels that also mirror the soft body, now ceramic and hard as stone. Decorative, kitsch and body politics entangling around the edges and dripping down the sides.



#1. Uterus Vase (2016)
Ceramic
6”X7”

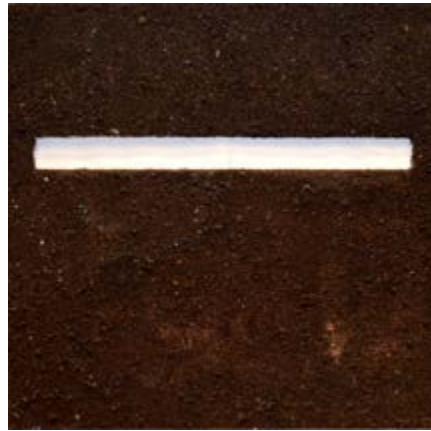


#2. Support Planned Parenthood Vase (2018)
Ceramic
7”X8”

Kate Tatsumi was born in 1991 in California. In 2017 she graduated with her BFA from Art Center College of Design in Pasadena. Tatsumi currently lives and works in Los Angeles.



Alexandra Tudosia is best known for her experiments with all kind of materials, natural or synthetic like wood, wax, soil, oxides, cellophane, etc that appear on her medium or big canvas. Her works talk about different kind of problems in nature connected directly with humans that speak out about the link between these main themes and approach a sincerely point of view about something that it might be missing to us, physically or emotionally and invite all the viewers to be present. Some of the works are memories, others are predictions of an event that might occur in the future. Nature would do well without humans, but since we share the Earth, we have the power to do miracles for it.



#1. Missing Earth (2017)
Acrylic on cellofan
153X153cm

Every year the global temperature is rising resulting an increasingly warm atmosphere. The polar ice cap is slowly melting and in other parts, forests are burning. Animals losing their habitats and for the people, asphalt is getting hotter. The earth will become a ball of fire that will be transformed into ash scattering in the universe. After that, it remains nothing.

#3. Alexandru (2018)
Oil and candle wax on canvas
176X109cm

This work is about a memory of a boy who was 8 and died from a sickness. I stood beside him in class since I met him in first grade, for more than a year. I didn't understand very much at that time, but i realized that children can die too. After that, for a while i stayed alone until another college took the place. But it wasn't the same anymore.

This morbid memory makes me understand the beauty of life and gives more sense to my existence and this work is a statement to make all my fears disappear.

#2. Mount Cârnic (2017)
Red oxide and acrylic on canvas
80X80cm

In Romania, there is a place where, for centuries, people were working in mining for gold and it's called Roșia Montană. But a few years ago a corporation bought shares bribing the Romanian state. This is the radical change that will destroy the area if is not going to be preserved. The new methods of mining affects the ecosystem by pollution of waters and soil with cyanides. Ev-erything becomes red. And in one day, all the mountain will be squeezed out of the remaining gold and will disappear from the natural scenery.

#4. The grave (2016)
Soil on canvas
123X123cm

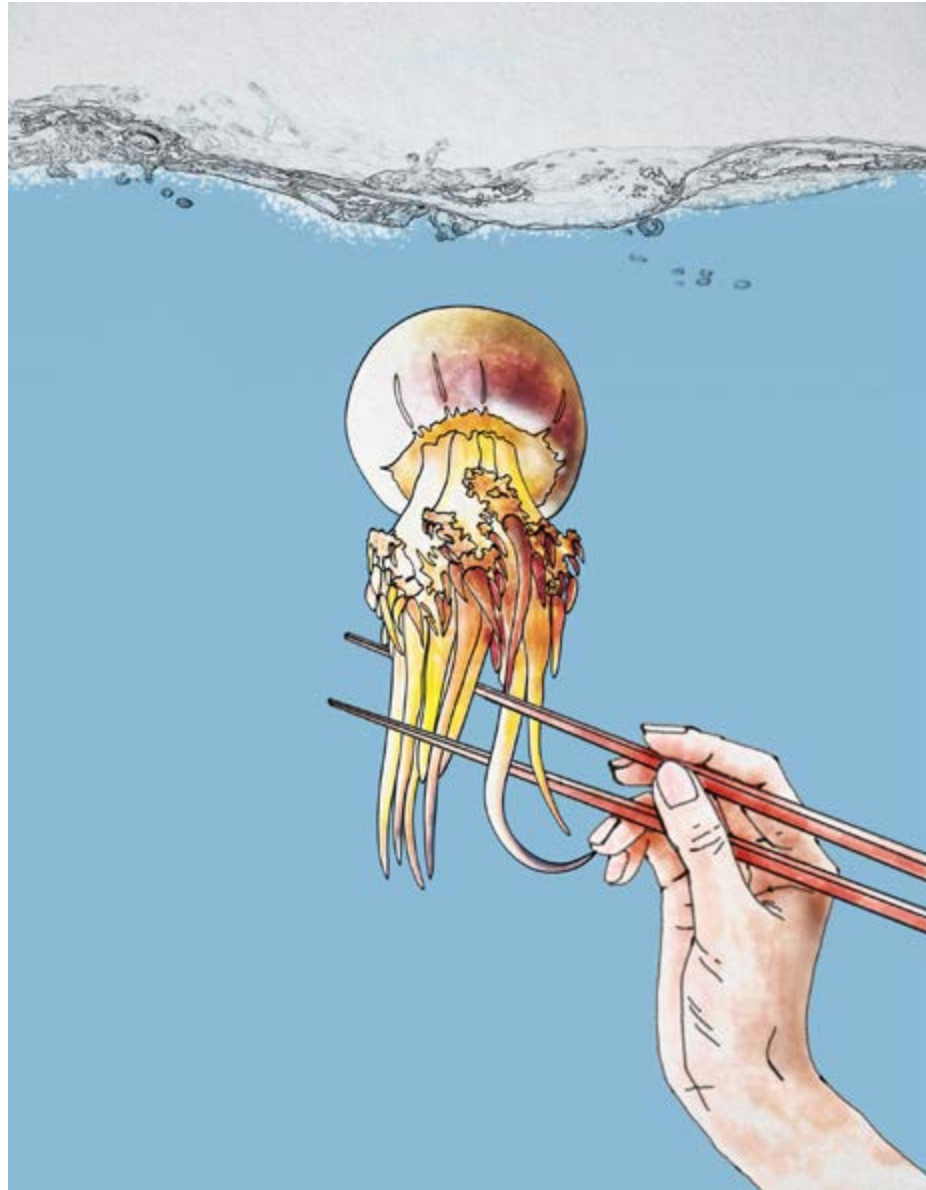
People are mortal, but sometimes they forget this. Each has a life in which he has the chance to do all the best: to live well, to get married and have children to make the next generation. That is the ideal part. For each of us there is a pit waiting to be filled and then covered with ground. That way, we disapear. This work represents every man's pit who is waiting for the body. After that, it will be flowers in our memory.

//How many times will this city have to be rebuilt?//

Antonio Falcón Villalobos studied visual arts at the National Autonomous University of Mexico. It was part of the Photo Production Seminar 2017 of the Image Center. His work has been exhibited individually and collectively in Mexico, Colombia, England, Iran and Argentina. He is currently a beneficiary of the Artistic Creation and Development Stimulus Program at the State of Mexico with which he is developing his first photobook.



#1. Destroy to Rebuild (2017)
Digital 16:9 color
3min



#1. Future Meal (2018)
Print
216X278mm

//As we've entered the Anthropocene, we keep discovering irreversible changes in the composition of the natural world. The rising sea temperatures and commercial over-fishing made many species, that humans are accustomed to consume, disappear. Instead more and more ocean areas have been taken by jellyfish, alarmingly growing in numbers and size.

“Future Meal” is a reflection on humans being humans, transforming once somewhat repellent breed in a delicious dish, and thus avoiding looking too closely into the abyss of our own destruction.//

Maryia Virshych is an architect and designer. She values humbleness of design, unpretentious gesture of creating an object with a certain purpose and simultaneously great symbolic capital and even its own social and sensual life. Although her works vary in techniques, materials and themes, there is a recurrent concern for a gentle provocation, an invite to have second thoughts.

Jennifer Weigel is a multi-disciplinary mixed media conceptual artist. Weigel utilizes a wide range of media to convey her ideas, including assemblage, drawing, fibers, installation, jewelry, painting, performance, photography and video. Much of her work touches on themes of beauty, identity (especially gender identity), memory & forgetting, and institutional critique. Weigel’s art has been exhibited nationally in all 50 states as well as internationally, and has won numerous awards.

Reject

Another rejection letter arrived in the mail today.
“We enjoyed reviewing your work,
but it is not appropriate to our needs at this time.”
Is “this time” this year, this decade, or this century?
“Feel free to resubmit in the (undetermined) future.”
They try to bring me down easy but I don’t care.

I didn’t want to show my work there anyway.
They’ve been horribly disorganized.
I didn’t like the people I talked to.
Their website featured a lot of pretty pictures
of works whose beauty justifies their being,
and that’s really not my style.

I’ll just file it away with the others.
I’m getting used to rejection.
Sometimes it’s like a load has been lifted -
I’m no longer responsible for my imperfections
and it’s harder to misconstrue the meaning
behind something that isn’t even there.

#1. Reject
Poem

THANK YOU

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