

HUSBY KONSTHALL

AN EXCHANGE FOR CROSS CULTURAL POLLINATION

3 SEPTEMBER - 2 OKTOBER 2011

Statement by Curator Yoland Skeete

An Exchange For Cultural Cross Pollination is an adventure in sharing not only through the internet but through a presence in real time visual spaces, experiences of people all over the world through the production of their art. In the past artists were separate from the rest of the population. They had to be trained professionally over long periods of time in specific skills. After the industrial revolution art schools proliferated in every industrialized country, with a specific piece of paper as the stamp of proof of a very short period of training. Not 10, or 15 or 20 years as in the pre industrial periods but 4, maybe 6 years of most often, the artists' experimentations. Then, in stepped technology and swept away all past ideas and rules of learning, professionalism, creativity, definitions of art and techniques. Add to this use of new materials, equipment, software and every known concept ran away in a blink of an eye. Illusion becomes the reality and reality, if there really is one becomes the illusion. Everyone becomes the artist, everything the art.

The purpose of this exchange is to re examine the current concept of artists and art. The contemporary idea that anyone at anytime, anywhere can make exceptional art without a strong awareness of technical and historical processes, purpose and experimentation is prevalent. Instead, we wish to focus on returning art to a place where the execution of the work is at a level that expresses deep involvement and understanding of materials and ideas in expressing artistic vision. The purpose of seeking artists outside of our immediate region is to close the gap that the current global technology has created by affording us the ability to share information and not ourselves. Instead of sharing information and technological innovation we wish to share the realization that thoughts, lives, creativity, have never been separated in the spirit of man, from the spirit of man, one person from another. The actualization of global warming, the re-examination of history, the theoretical exchanges on the origins of the universe and the nature of space and time has forced us to reconnect with past philosophical and spiritual beliefs and our place in a more and more interconnected experience.

Art has the unique ability to probe the knowledge and meanings of our evolving consciousness. The silk road of today is a cross pollination of ideas; a challenging journey for artists but one that has the potential to create an awareness of our interconnectedness.

The Artists

Chung Fanky Chak

• BACKGROUND

Born in Hongkong, China

Came to the U.S. in 1989, and became a US citizen in 2005, currently reside in New Jersey

• EDUCATION

May 1995, MFA in graphic design, University of Illinois at Urbana-Champaign

May 1991, BFA in graphic design, SUNY New Paltz

• TEACHING EXPERIENCE

Fall 2001 – Present, Associate Professor of graphic design, The College of New Jersey

• SELECTED SOLO EXHIBITIONS:

The Boxes Series, BoxHeart Gallery, Pittsburgh, PA, 2011

The Boxes & Superman Series, Merced Multicultural Arts Center, Merced, CA, 2010
The Boxes Series, Eyedrum contemporary alternative art space in Atlanta, GA, 2010
The Boxes Series, College Gallery, Hanover College, IN, 2010
The Boxes, Cambridge Multicultural Arts Center, Cambridge, MA, 2009
The Boxes, Artspace Raleigh, NC, 2009
The Boxes, Selden Gallery, Norfolk, VA, 2008
The Boxes, Viewpoint Gallery, Sacramento, CA 2008
The Boxes, The Gallery at Stevenson Union, Southern Oregon University, Ashland, OR 2007
Misplacement, Abrons Arts Center, Henry Street Settlement, New York, 2007
Misplacement, Julia Margaret Cameron Trust: Dimbola Lodge Museum, UK
Misplacement, The Gallery at Penn College, Williamsport, PA 17701
Adult Comics, Plates to Pixel (online exhibition), A Pacific Northwest Centre for Photography Project, 2007

• GROUP & JURIED EXHIBITIONS:

Two-person exhibition (with Emily Wilson), The Boxes Series, Howard County Community Art Council, Ellicott City, Maryland, 2010

Does Gender still matter? University Gallery, Purdue University, 2007

20th International Photography Exhibition, Juried by Natasha Egan, Society of Contemporary Photography, Kansas City, 2004

Spectra 04 National Photography Triennial, Juried by Barbara Hitchcock

Sustaining Vision, Juried by Anne Tucker, Photographic Center NW, Seattle, 2003

• JURIED PORTFOLIO REVIEW

Review Santa Fa, Centre (Santa Fe Center for Photography), June 2008

• ARTIST-IN-RESIDENCE

Kala Art Institute, Berkeley, July 2005

William Coronado

My work explores physiological and psychological states of awareness using the human body as a vessel for investigation. I use the human body not for its representational qualities but for its ability to evoke philosophical and psychological questions about our existence. Most of our realizations about the world manifest themselves as a result of our awareness that we, as a species, exist. We are constantly evaluating the things around us in relationship to our subjective existence. This is made possible by our senses and perhaps by our understanding, on a subconscious and biological level, of the very systems that allow us to be. All the information which gets processed by the senses is filtered by our conscious and subconscious assumptions of the world. The questions are, do we and how do we, have an intrinsic understanding about all things which exist outside of the limits of our own subjectivity? Are the answers encoded within our very own biological make up; the systems and the inner workings of the body itself? It has always intrigued me how biological systems and sociological systems have similar structures to the extremes that sociological systems seem like blueprints of our biological systems. The human body in its totality is a receptacle for knowledge that can reveal or give insight to the basic structure of all the diverse systems both organic and inorganic. The body is the metaphor of all things which are metaphysical and unexplainable. The body in its totality will only cease to perplex us when humanity achieves the unthinkable and perhaps the unachievable of answering all the questions regarding human existence. It is of no wonder why the human form, as an image or representation of the body itself, still fascinates our imagination and intellect. The image of the "human body" is a symbol and metaphor for all that is human in nature and humanly created or produced, such as, ideas, systems, inventions, philosophies, artworks, technologies, etc. It is worth clarifying that since the advancement in optics the conception of the human body has extended itself to the cellular level. Thus, when we see an image of cells, DNA, or any biological representation, we recognize it as being particularly human. Such images resonate within our mind in the same manner as the traditional view of the body. If there is any such thing or idea as truth it is embedded within the human body. We are complex in every way imaginable. Our actions and the systems we create are a testament to our complexity as a species.

Wen hsien Wu

Wen-Hsien Wu was born in 1933 in Shanghai, China. From the age of five, he fled from invading Japanese forces. He was lucky to have escaped the 1938 Nanjing Massacre. He and his family passed through Jiangxi, Guangzhou, and Hong Kong, Guizhou and finally arrived at Sichuan during the war torn years in China. The brutality and suffering he witnessed during this treacherous journey marked his childhood and youth. In 1945, after WWII was over, his family returned to Shanghai, where Wen completed his early schooling. In 1960

Wen came to the US on a full scholarship to pursue a career in medicine at Creighton U. Omaha, Neb., earning a degree of MS in Physiology/Pharmacology. He became outstanding for his many research scholarships and the medical advances he developed. His work advanced medical standards and his discoveries and writings have been published in professional journals. For three consecutive years, from 2001 to 2003, he was named as one of the "Best Pain Doctors in the Greater New York Area".

Although Wen had drawn all his life, he never considered a professional art career. In 1991 however, he started studying traditional brush painting seriously under a master named Yi Wu. In 1996, Wen found the traditional style too restrictive and began studying all the western styles. Today he has evolved and has created his own style of painting in which he combines both the traditional and the western. Since his retirement in 2005, Wen-Hsien Wu has devoted all his time and energy to exploring new ideas in his pursuit of a life in art.



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CORONADO

HUSBY KONST & HANTVERKSFÖRENING

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