

MOVABLE SPACE
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An International Exhibition

by emerging Artists/Designers from

California College of the Arts

in Oakland/San Francisco

Goldsmiths College

in London, England

Oakland, CA, USA

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BY MARIELLA POLI
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This exhibition is the result from a course, Culture, Space and Identity (an interdisciplinary studio class), which was an exchange between the students at the California College of the Arts (CCA), Oakland/San Francisco and Goldsmiths College (GSC), London.

The exhibition, co-curated by Mariella Poli at CCA, and Dr. Rachel Garfield at GSC and the students from The Fine Art and Design Programs at Goldsmiths and California College of the Arts includes photography, painting, performance, video and mixed media work.

Culture, Space and Identity investigates the cultural perceptions and representations of the multicultural environments in Oakland/San Francisco, California and London, UK.

This exhibition showcases work from emerging artists and designers who individually explore and address interests and experiences that concern personal, cultural and social identities as the delicate balance of public and private space. They explored and developed a body of work based on their interests and experiences in that area. ▶



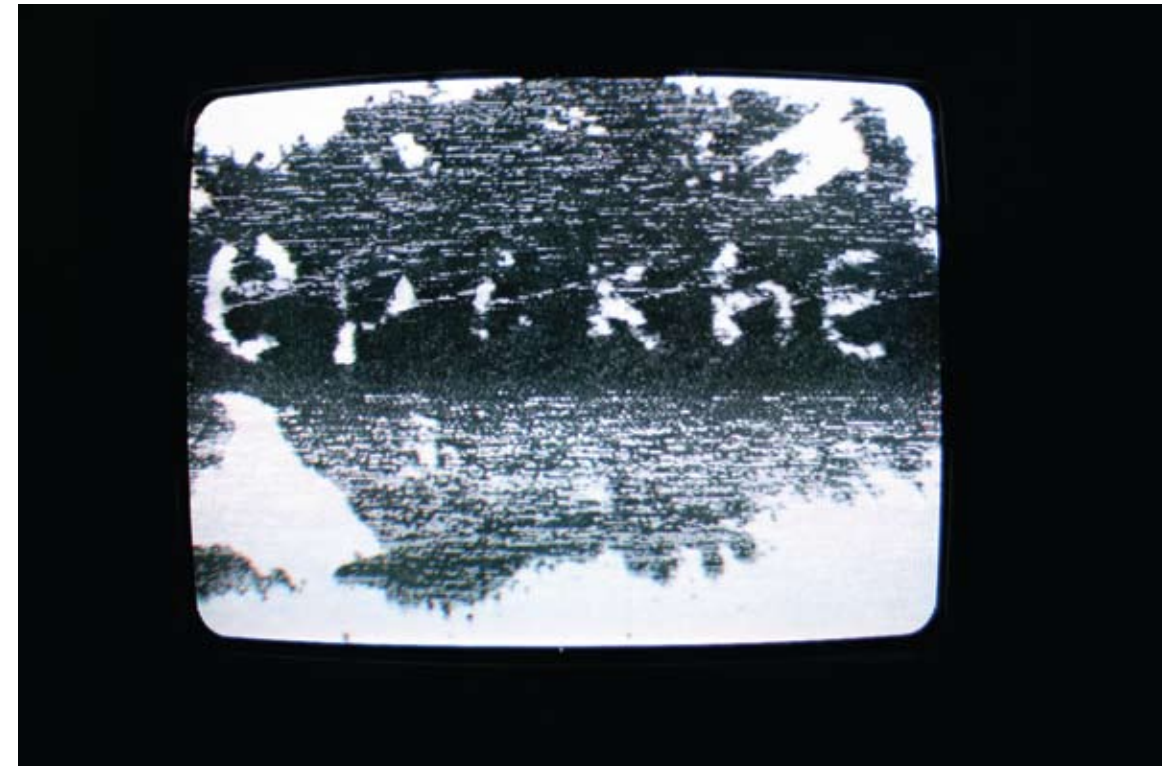












“One bright, sunny day he went into the mountains, and for a long time walked with a certain tormenting thought in his mind, but one that simply would not take shape.

Before him was the brilliant sky, below him the lake,

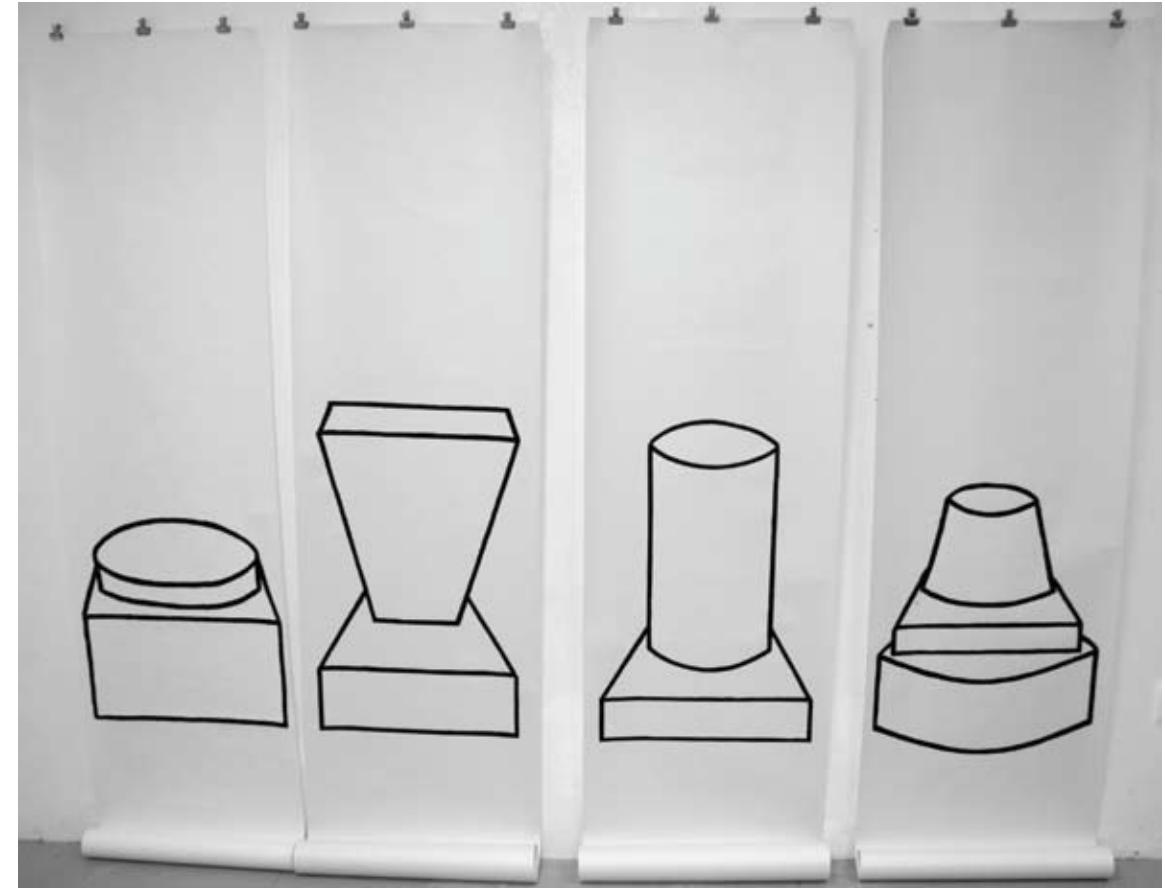
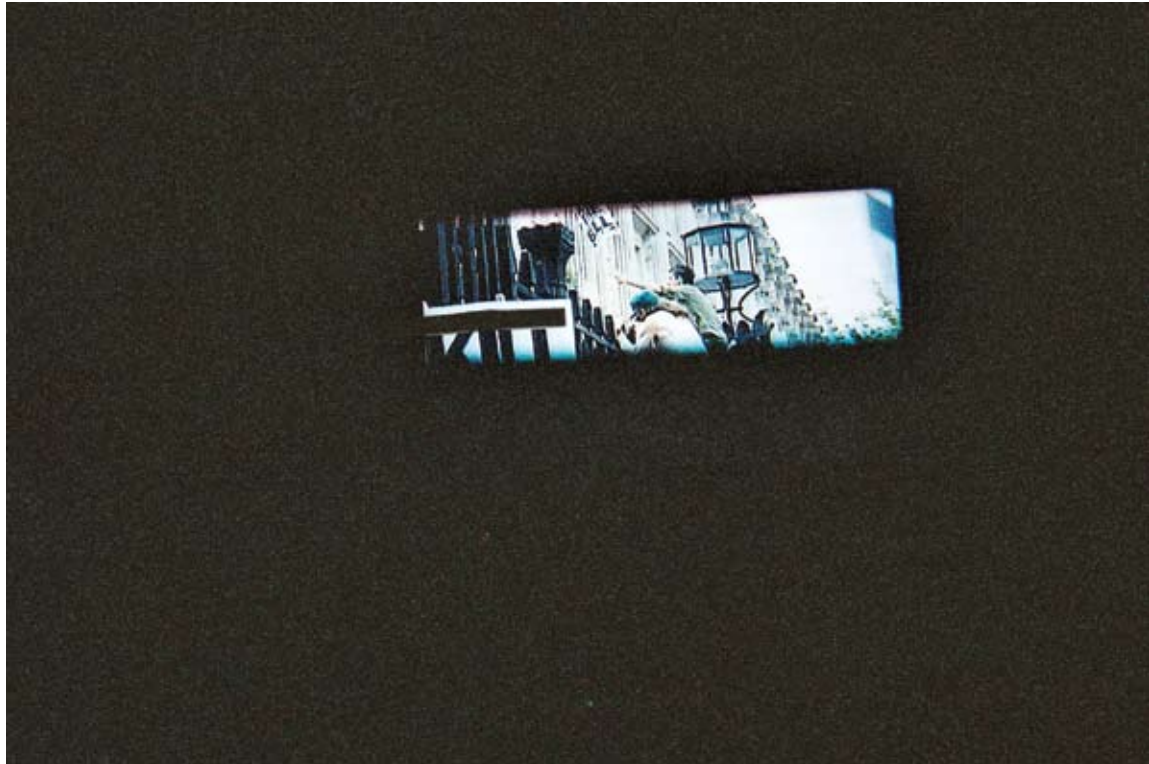
all round a radiant and unending horizon, which had no termination and no limit.

For a long time he gazed, and was racked by torment.

Now he remembered how he had stretched out his arms into that radiant, unending blue and had wept.”

‘The Idiot’, Fyodor Dostoyevsky



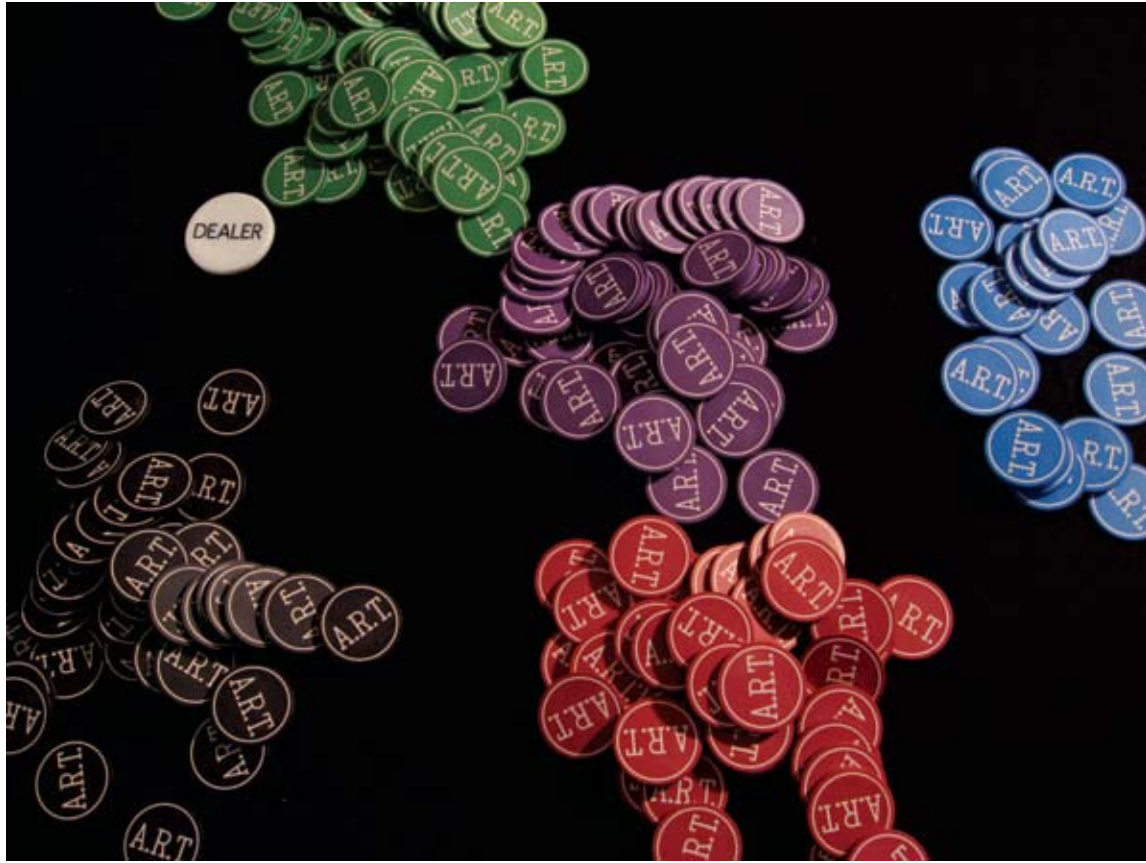
















Takae Wakura



L *Untitled*
R *Untitled*













Artist Statements

Scarlett Brunell

The concerns that underpin my practice are based in ideas of identity, religion, celebration, and memorial, currently focusing on thoughts about life and death, remembrance and Memento mori. My work and ideas develop through experimenting within a range of medias, as well as exploring juxtaposition, transformation and repetition.

Matthew Caton-Brown

My work explores themes rendered by the body and identity within contemporary culture. This is expressed through his fragmentary depictions seizing the uncertainty between finished and unfinished, thus procuring a sense of the fickle and ongoing fluidity in one's identity. As a result my work possesses a distinct style, which is essentially communicated through these bizarre painting and sketches or both attempting to challenge and discover alternate means in how we visually contextualise the human form within art.

Elena Colman

My work revolves so much around my interests, my tastes, but until recently not myself; however I am really in the middle of all this and cannot escape. I see myself as a set dresser, creating obscure and mysterious installations grown out of many entangled narratives.

Jess Espinoza &

Tali Simone Petschek

Transit/Shift is a collaboration that deals with issues regarding the unspoken rules in public yet intimate spaces. The aim of this intervention is

to shift the normally mundane atmosphere that exists on the subway (BART) to one that is simply happy. One of which involves covering an entire BART car with handmade one of a kind seat covers, creating a visual shift and calling attention to the space.

Our other event is a birthday party that was thrown for everyone on a randomly chosen BART car. By throwing this party we created a destination in a transitory space. BART is usually the way we get there but this party made the experience of the commute as valuable as the destination, challenging everyone to be present in these invisible moments.

This project welcomes interaction; to facilitate this further we created a blog. With this we are hoping to begin a conversation with the people that our piece affects, and allow them to be a part of our process. You can find it at <http://transitstories.blogspot.com>

Jennifer Hennesy

I'm interested in the contributions that typography can make towards celebrating unheard voices, sloppy failures, spirit, humor, and energy.

Dominic Humphries

The primary concern of my work is to develop an empathy and understanding between the viewer and subject. Working with idealism and pessimism, I aim to approach a world view grounded in hopelessness both through the use of individuals in film & through text and spoken word.

Mark Johnsen

Driven by my own experience of waiting hours on end for food stamps, I started to secretly record patrons entering and exiting the Social Service office

in downtown Oakland California. Realizing my identity had been reduced to a number I mimicked this notion by only filming civilian's feet as a study of volume and identity. This piece is roughly 25 minutes in length and plays on a continual loop, mirroring the struggle of waiting endlessly for help.

Kiwa Lam

Absolutely luxury look chocolate but made out of white flour and paint, placing them on a boiling hot heater with a burning hot spotlight next to it, setting the whole thing in a dark hot environment which real chocolate do not normally placed. And YES, they are not real, do not eat them.

Lauren Lapidge

My practice is concerned with liminality and anti-structure, lying between two different existential planes. My recent work tampers with familiar categorization of entities, challenging ideas of objecthood whilst adopting and interfering with conventional drawing techniques to produce work that is ambiguous and indetermined.

Hui Lu

If one said "Painting is the art of space, animation is the art of time", I am combining them together. I modeled the figure and buildings in the 3D animation Maya tool and rendered the scene with the 2D effects of the Chinese traditional ink painting. My paintings become still animation. My animations become moving paintings.

Jessica Meredith

"EPOKHE, the suspension, a condition which we neither posit nor negate, accept nor refuse" Inspired by Herman Melville's novella 'Bartleby the scrivener' which portrays a

character who has 'opted out', and through his lack of persona or engagement, he creates a suspension or 'epokhe'. It is the power of the lack which creates space for any potentiality to occur.

This piece is presented on VHS player on 'pause'; inviting the viewer to either maintain it's suspension, or to press play. The static state which is the tape is in whilst 'paused', reflects the frustration which is incurred when information is withheld. It is our ongoing aim to know everything

Linda Northington

It is culture and tradition which inspires specific movement by the body in space; this movement is what forms architecture. With each snapshot, a fraction of time has progressed putting that frame in the past. As the body walks through space, it approaches the future.

Eugene Perera

My practice explores the relationship between power, risk and value and how these relate to differing forms of value in art practice and the systems in which art circulates.

My method of investigation is to begin with ideas, images, sounds, and found objects that are progressively re-contextualised to create mixed media installations of the material and digital. More recently, my practice has extended into the development of an adapted poker game in which artists stake their own art.

Noriko Rose

My work is about "mass consumption." I use elements of mass consumption from my everyday life such as water bottles, a tarp, and so on to convey how I feel color, shape, and light in my daily life—which is surrounded by commodities.

Graham Morrow Puleo

Power, Greed, The American Dream, Stability, efficiency collapse. These are all terms that are significant to this project. The corporation is responsible for the products we use and how we use them. America, once a country that prided itself in the American made product now consumes more than it exports. The giants of industry have no faces; they can only be portrayed as buildings. Buildings that stand tall in the cities but their power extends throughout the world.

Cristina Wagner

In my recent paintings I am interested in the "imperfections" of human being, My work is an exploration in details of the figure and progresses to the limits of abstraction.

Maria Watts

My process involves multiple meditative and repetitive actions. Through repetition, issues of boundaries and control often surface. Some pieces focus on submission, while others have more to do with testing patience, emotional limits and negotiation. I use performance to express certain themes and video to document and display the performances.

Rachel Wilson

Using appropriated visual material from a variety of sources my work explores the currency of images in themselves. Often applying very simple editing techniques, cutting, slowing, looping, reversing, with both moving and still imagery I attempt to focus the viewers attention onto aspects of narrative, nostalgia and readings of images. I am concerned both with the public, shared currency of images and the personal, subjective readings we experience.

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