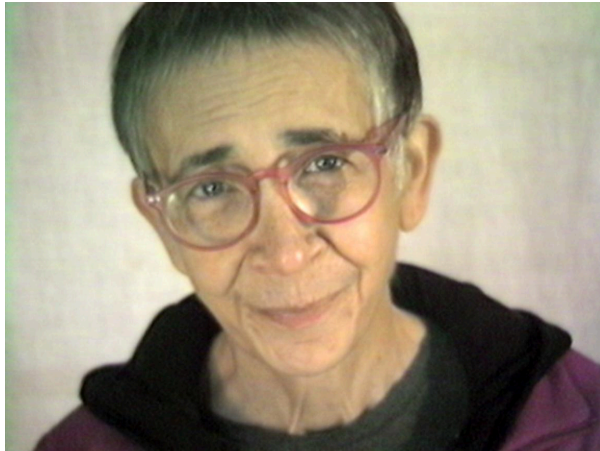


Judith Braun

judithannbraun.com



Judith Braun (b.1947, Albany, NY) is a multidisciplinary, third-wave feminist artist, carrying the personal-is-political torch with a sense of humor. She received her MFA from the University at Albany, in 1983, and then moved to the Lower East Side, NYC. Braun began showing her photocopy-based Pussy work in Group Material's iconic Democracy show at Dia, in 1988, followed by the Drawing Center, Art in General, White Columns, and the legendary Bad Girls show at the New Museum of

Contemporary Art in 1994. In 2003, Braun began Symmetrical Procedures, a practice constrained by symmetry and carbon mediums, with exhibitions of abstract drawings and charcoal fingerprint murals throughout the United States and abroad, along with many corporate commissions. In 2022, her work reincorporated the carbon-based photocopy genre and became more figurative, all under the umbrella of Symmetrical Procedures. Braun's work has been reviewed in The New York Times, Hyperallergic, Brooklyn Rail, Flash Art, and Frieze, to name a few. She is a recipient of grants from Pollock-Krasner and Adolph and Esther Gottlieb Foundations, and her papers are archived at the Fales Library at New York University, in their collection of Downtown New York Artists of the 1980s-90s. Braun currently lives and works in upstate New York and teaches at the University at Albany.

The pieces in Modular Metaphors are from a series called Puzzlings, which refers to both the way they are constructed and their iconography. The construction is a piecing together of carbon-based photocopy fragments, shot from random materials placed on the glass of the machine, such as a scrub brush, in the case of Smokin, to my own hands and head, in The Changling. The figurative formations are not preordained from sketches or photos, but emerge gradually through the construction process, as if being discovered. Once they have a life of their own, I can contemplate what parts of myself they might reveal, as well as their archetypal qualities, which I am also interested in. The work sits under the umbrella of Symmetrical Procedures, my practice, since 2003, of working within the parameters of symmetry and carbon mediums. The photocopy machine uses carbon toner, and the body is innately symmetrical even when represented in an asymmetrical position. I have found that working with these limitations continually produces new and surprising trajectories.

Kaylan Buteyn

kaylancreates.com



Kaylan Buteyn's work investigates physical representations of generational care through paintings, quilts, domestic textiles, abstraction and collage. She has exhibited in galleries and community spaces internationally including the Ground Floor Gallery in Nashville, TN, Yeiser Art Center in Paducah, KY, Split Milk in Edinburgh, Scotland, among others. In 2019, as a social extension of her art practice, Kaylan founded the Artist/Mother Podcast, sharing interviews of working artists who are mothers. The podcast community has grown to a more inclusive state, and now exists as the Thrive Together Network, a community of female

identifying, non-binary and trans artists that offers support and encouragement through exhibitions, retreats, a crit group program and more. In 2020 as a response to the global covid-19 pandemic, Kaylan co-founded Stay Home Gallery with Pam Taylor and the two took their virtual gallery physical when Kaylan offered her home and artist studio in rural Tennessee as a brick and mortar gallery and artist residency space. Kaylan holds an MFA from the New Hampshire Institute of Art. She now lives with her partner and their 3 children in Fort Wayne, IN.

The art I make functions as portals; linking people, places and perceptions. I believe materials hold memory and through my art practice I investigate physical representations of generational care. My process is multi-faceted including quilting, sewing, painting, dying, gluing, stitching and more; creating layered compositions often stretched as paintings, built up on panels, or installed as hanging quilts. I include domestic textiles from my Grandmother's generation that root the work in the past but I combine them with the language of paint and abstraction in a modern way. Bold color and heavily applied paint juxtaposes ripped, faded and torn fabric. The work serves as an investigation of knowing, of rooting, of finding – myself, my memories, my mother, aunts and grandmothers. How can one life deteriorate as another begins? How do generations intertwine and intersect? Can color and fabric combine in ways that reflect notions of our future and past selves? How do beings exist in overlapping segments of time and space, like textiles collaged or sewn together, old and new? I am cultivating a collective knowing, a continual conversation, and investigating my generational legacy through craft, textile, paint and collage.

Sean Desiree

seandesiree.com



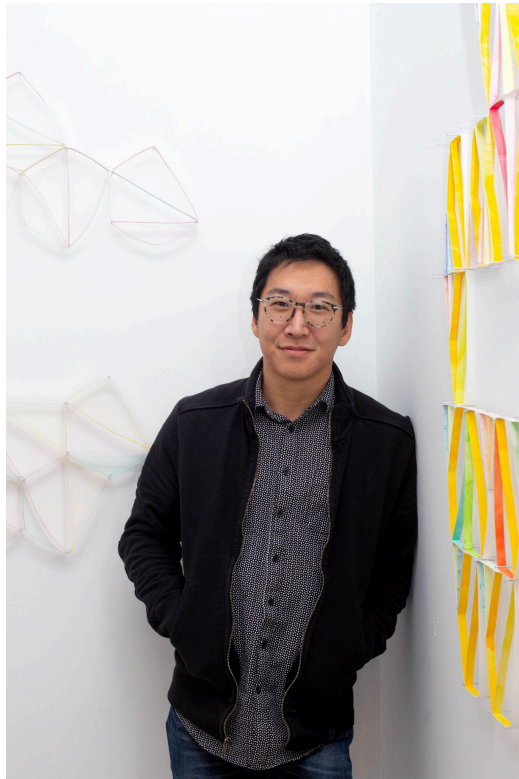
Sean Desiree is a self-taught artist, born and raised in the Bronx. Utilizing the craft of woodworking, Sean Desiree produces life-size structures and sculptures that serve as sanctuaries, protectors, and symbols of empowerment for BIPOC. They have been awarded residencies at More Art and Wave Hill in New York City. They are a 2021-2022 Leslie Lohman Fellow and have a forthcoming 2022 Mass MOCA residency. Through their residency at More Art they received funding to produce their debut socially engaged public art sculpture, entitled BEAM ENSEMBLE with the New York City Department of Cultural Affairs.

Utilizing design closely related to geometric paper arts, Sean Desiree harmoniously joins found wood to create a new dialogue. The object is bent and folded into a shape that serves as a commentary on gender and what it means to reimagine the body you've been given. Desiree pre-sketches the forms, but leaves room for improvisation. Both objects resist conformity by disrupting the notion of symmetry and dispelling the assumption of uniformity from any viewpoint.

As a conceptual artist, my work takes on many forms. My interests include social engagement and disruptive interventions that counter biased societal structures. The subject matter spans topics such as climate change and homoeroticism in sports to white supremacy/delusion. My practice functions to curate and shift discomfort in all forms to make space for more dialogue and behavioral changes. The work materializes in multiple ways including public art, interactive installations, and sculptures with video and sound elements. I'm interested in contributing to systems and structures of care. Applying *conducive architecture*, a term I have claimed to give language to functional forms that heal rather than harm. I'm directly responding to the hostile architecture such as spikes on ledges or window sills, used in most cities as an exclusionary design tactic to prevent poor people of color from loitering or resting. My work is an offering of support to meet our basic needs as a society.

Alex Paik

alexpaik.com



Alex Paik is an artist, community builder, curator, and writer based in Los Angeles. He is Founder and Director of [Tiger Strikes Asteroid](#), a non-profit network of artist-run spaces and serves on the Steering Committee at [GYOPO](#), a collective of diasporic Korean cultural producers and arts professionals.

My site-responsive, modular wall installations explore the adaptability, impermanence and interdependence of forms, color, and structures. Each installation takes one geometric unit as its subject made from folded hand-colored paper. These units are then layered and hung on the wall, creating an improvised and ephemeral installation. The geometry is a structure for building relationships, creating surprising and new groupings as they bleed into and interact with their neighboring units both through form and

color. The final installations are site-responsive and unique, and their improvised structures stress the infinite interactions within their own infrastructures. Each successive iteration is an opportunity to reveal the new temporary interdependent relationships that are created between material, form, reflected color, and the site itself.

The visual and formal relationships in my work are also connected to my interests and experience in classical music, martial arts, racial identity, and community building.

Many of the qualities of music – ephemerality, performance, and the transformation of abstract ideas into physical sensations – permeate my work. Even the structure of my installations mimic the way a fugue's subject is transposed, inverted, and folded into itself. I use repetition not so much as a compositional device, but more as a way to explore and develop the possibilities of the unit. Or, to borrow Glenn Gould's description of Bach's late fugues, to "give the impression of an infinitely expanding universe."

I've studied Jeet Kune Do and Filipino martial arts for over a decade. Dan Inosanto, my martial arts teacher, stresses being adaptable and how one's personal martial arts system must constantly be re-evaluated and re-imagined, lessons that have made their way into my artwork and life interests. The moment-to-moment problem solving during a

sparring session of reacting and adapting to what your opponent is doing is supported by hours of intentional drilling of techniques. The discipline and repetition required to form the foundation for improvisation and adaptability both in music and martial arts are not unlike the labor required in my work before it can culminate in a temporary structure.

I am skeptical of essentializing or even searching for purity in racial, national, and cultural identity. Our individual identities are a unique combination of the constantly shifting relationships between one's lived experience, environment, and personal journey. These identities shift and adapt over time as we navigate different social contexts, as we influence and are influenced by other people, and as we grow individually and collectively. I see links to the ways in which my work can be constantly deconstructed and rebuilt with the way I think about the instability of individual and collective identity.

In my work as an arts community builder I've found that I'm attracted to structures that are designed to expand, structures that imply horizontal and emergent growth patterns rather than something that is vertical and guided by a singular vision. The communities that I've helped build allow for a multitude of voices working together as equals, each of us aware of what the other is doing as we cooperatively move towards our goals. For whatever reason, my art work, my organizing work, and even many of my hobbies are closely related to adrienne maree brown's concept of "emergent strategy... the way complex systems and patterns arise out of a multiplicity of relatively simple interactions." My work is ultimately about the instability and adaptability of structures, and the endless potential to imagine and build new structures and relationships not only visually and formally in the work, but also within ourselves and the world we inhabit.