

FUTURE TOUCH

Amy Brener, Yeni Mao, Benjamin Phelan and Jason Severs
Curated by Ada Potter

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On view through July 26, 2014

Future Touch investigates what it means to look digital. New technologies have bred new aesthetics, which artists must somehow address. Each participating artist's work seems to have been made by hands that understand an iPhone screen. Their work is animated by a futuristic or digital touch.

This diverse collection of work illustrates the pervasive quality of contemporary technology. Materials range from resins and Styrofoam to paint and collage, yet these physical objects are imbued with a hi-tech, ephemeral quality. In one sense, their forms make the often intangible tactile.

Amy Brener uses no digital processes in creating her work, yet her objects invoke a technology that is visually inescapable. This is also true of Yeni Mao, who uses more culture-specific material—in this case stills from Kung-Fu films—to create pictures that are at once undeniably analog, while at the same time come across as digital to the viewer's screen-trained eyes.

Jason Severs, who is Executive Creative Director at frog design, also builds images using traditional art materials. But he uses tools like Photoshop, the iPad app Paper and the software Processing to sketch with code. By utilizing the visual language that these programs imply he makes paintings that recall digital space. Similar to Severs, Benjamin Phelan uses software to model and CNC his sculptures. Phelan captures abstract gestures using motion capture spatial recording software that he then renders in Styrofoam and illuminates using prismatic LED gradients.

Regardless of their literal connection to technology, each artist is making a gesture that is mediated by digital terms. These individual, abstract gestures seem to project a new form of subjectivity into our technology-driven future.

Ada Potter is an artist and curator living in New York. She is currently an MFA candidate at Pratt Institute, with a focus in sculpture. Her work re-stages products such as screens and webcams; making these forms tangible by printing them on organza, mylar and acetate. Her objects seek to perform a multiplicity of material realities that underline the anxieties technology can incite.

Artists

Amy Brener was born in Victoria, BC and is based in Brooklyn, NY. She received her MFA in Sculpture from Hunter College in 2010 and attended Skowhegan School of Painting and Sculpture in 2011. Her work has been exhibited internationally at galleries such as Marlborough Chelsea and Knowmoregames in New York, Aanant & Zoo in Berlin, Greene Exhibitions in LA and MacLaren Art Centre in Ontario.

Yeni Mao was born in Canada and studied at The School of The Art Institute of Chicago. Exhibitions include Galerie Zidoun-Bossuyt, Collette Blanchard Gallery, Mills Gallery in Boston, Andrew Edlin Gallery, Rush Arts, ROM for kunst og arkitektur, and the Shang Element Contemporary Art Museum. Yeni Mao's practice centers on the distortion of archetypical narratives through sculpture, installation, photography and video. The work uses a diverse artistic lexicon to explore the cyclical regeneration of history, often with specific historical or mythological references.

Benjamin Phelan (b. 1982 in PA, lives and works in Brooklyn, NY) explores the translation of neurobiology to first-person experience, mapping fluid protocols across modes of synthetic production and default forms. Phelan's recent motion capture spacial recordings are both manually extruded and digitally manufactured in Styrofoam and illuminated by prismatic LED gradients. Through codifying gesture, Phelan seeks to understand how bodies experience what is situated beyond them through the networks inside of them.

Jason Severs lives and works in New York. He received his B.F.A. in Painting from Memphis College of Art and an M.A. in Instructional Design & Technology from Columbia University. He is the Executive Creative Director of frog design in New York. Severs process is driven by digital tools such as the iPad app "Paper" along with "Processing" a software that allows him to sketch with code and create a geometric language that is translated into physical form. Working on wood panels, he uses a 'cut and paste' approach that thrives on the principle of emergence to continually restructure the picture plane, creating what he calls, "logical accidents."

For more information please visit www.hionasgallery.com or email info@hionasgallery.com