

DISEGNO

IN

MOTION

OCTOBER 16-DECEMBER 5, 2023

Aryel René Jackson Erma Fiend Ezra Wube Jeremy Couillard
Joseph Silver Lorin Roser Mari Jaye Blanchard
Matt Bollinger Matt Richtards Mike Estabrook Scott Kiernan
Tadashi Moriyama Vandana Jain

CURATOR'S STATEMENT

Disegno-in-Motion is a group exhibition that features thirteen contemporary artists who explore animation as an extension of a traditional plastic arts process, as well as animators who walk the experimental edge where the 'illusion of life' succumbs to the allure of the infinite possibilities of the next frame.

Disegno, a term for visual thinking derived from the Italian Renaissance, suggests that all the plastic arts grow fundamentally out of the language of drawing. Drawing most intimately lays bare the artist's thought process, which may be shaped through the material languages of yarn, paint, clay, and Photoshop. All artworks are time capsules that preserve the artist's mind and their visual experiments which ultimately yield the work.

Animation arrests this *Disegno* process mid-stream, freezes the artist at a creative crossroads, dramatizes the infinite possibilities of transformation that can occur between one moment and the next. Animation highlights the creator's process in a way that centers the creative journey over the destination.

In the galleries, time-based works are accompanied by objects used in the making of the animations. These include monumental puppets from a stop-motion performance with a human actor, canvases used in a hand-painted animation, a weaving that was documented in time-lapse video, crayon drawings that were mapped into C.G. game environments, storyboards, sketches, and stills.

In addition to the main Hewitt Gallery exhibition, several multi-channel works will be on display in the Digital Immersion Room in MMC's new Judith Mara Carson Center for Visual Arts.

Artists in the exhibition include: Aryel René Jackson, Erma Fiend, Ezra Wube, Jeremy Couillard, Joseph Silver, Lorin Roser, Mari Jaye Blanchard, Matt Bollinger, Matt Richtards, Mike Estabrook, Scott Kiernan, Tadashi Moriyama, and Vandana Jain.

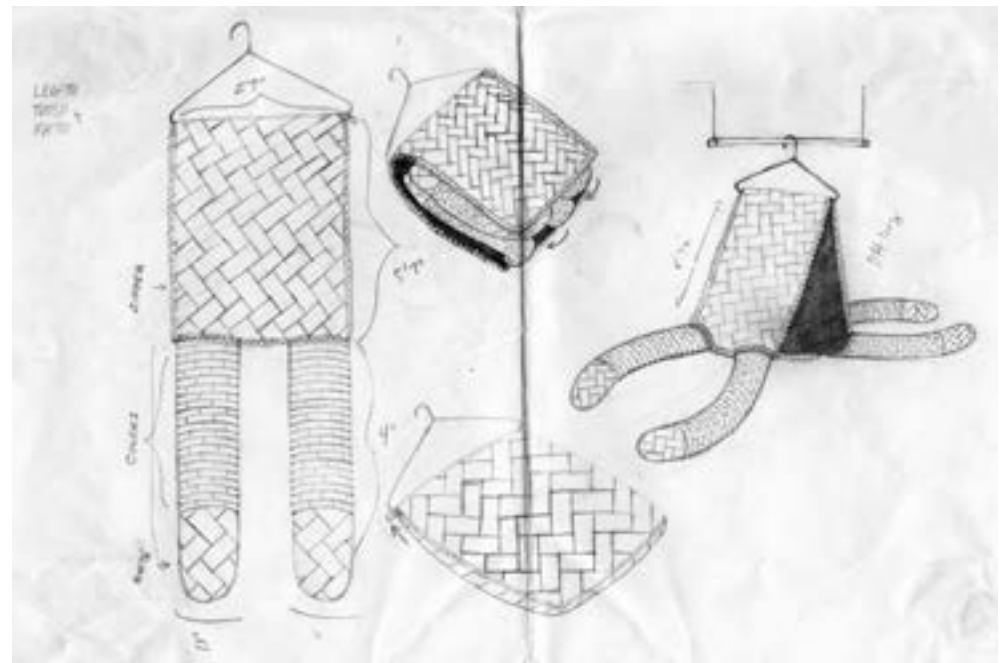
This exhibition is curated by Brian Zegeer with Hallie Cohen

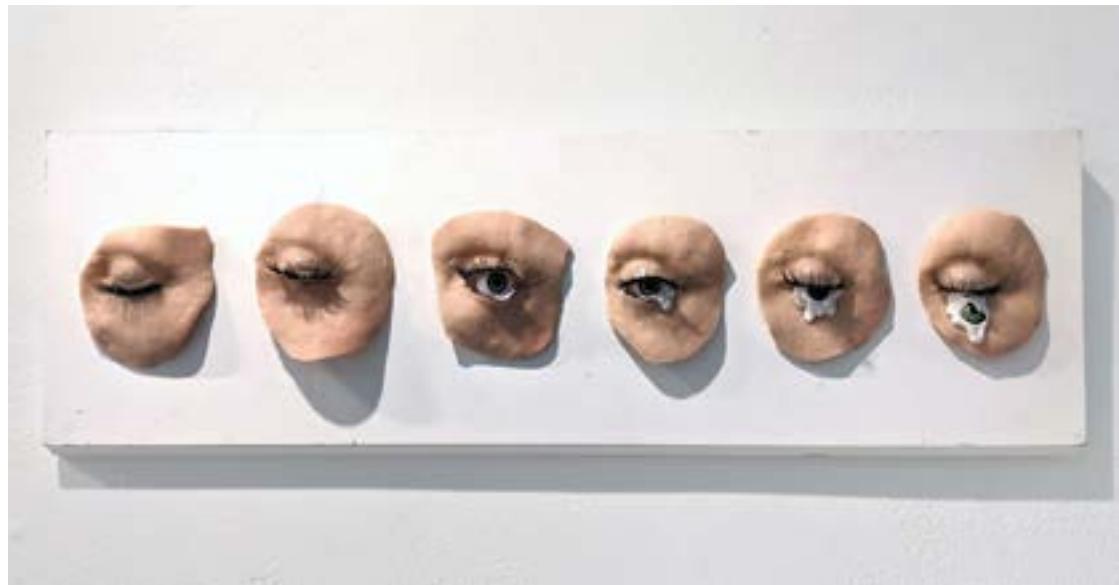
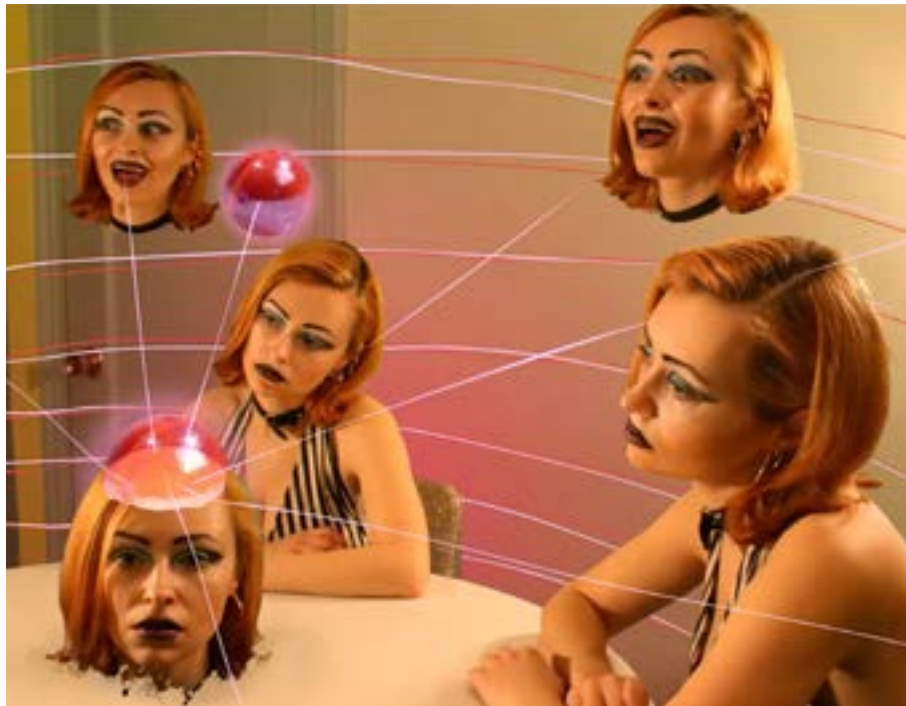
ARYEL RENÉ JACKSON

I've always been Confuserella but I didn't always look like this or act this way. It all started long ago when my people lost our colors. One day the yellow and red came so close to our home that the blue came through to balance everything out like it does every time the yellow and red get too close. But see that blue likes to get out of hand sometimes and doesn't know when to stop so we built a wall with our colors so we don't drown in blues. One day that wall came down and some say it was the galaxy mob that bust the wall down and then some say it was the G.O.T.U (Gangsters of the Universe) but whatever it was, all the backed up blues came in and washed away our colors. Some die trying to save them but cried themselves into a never ending blue that took them away. After the blues all our colors were being given to the G.O.T.U in exchange for protection over the rest of the colors we had left. All our colors were fading slowly and I wanted to know how we could protect our colors without giving them away? One day my sister gave me this book called the adventures of Panthers while she studied the black bodies of Plastica while attending the University of Organizednreedum. They was dope! They organized a IO point shape to protect their colors but met their end when the cointellie slithered in and reorganized their shape.

Here's Hoping (AKA The Blues), 2013
Gallery installation

Concept sketch for installation
Pigment print on Phototex





ERMA FIEND

Erma Fiend's GIF art depicts the fluidity of embodiment, nonlinear time, and the ambiguous states that exist between past / present selves and the external world. Fiend is known for documenting his gender transition over the years in hundreds of Escheresque stop motion self-portrait loops, which play like Möbius strips in GIF form. Using a range of clay, putty, slime in silicone molds cast from his face and body, Fiend's stop motion techniques capture the tactile and realistic likeness of the human form.

Loops, 2016-2023
Mixed Media Animations
 3:07

Eyeball Melt, 2023
Painted plasticine face casts
 16" x 23"

EZRA WUBE

My work explores experiences of mobility and the malleability of time and place, a confluence of prior and current influences on social idealism, pluralism, and autonomy. As a person who moved between geographies (Ethiopia, U.S.A.) time and place are no longer singular for me. I am in a continuous dialogue negotiating “Here” and “There.” These fragmentations are reconciled through the storytelling aspects of my work, as a means to connect multiple realities. For me, an imaginative relationship is necessary to adapt to a new environment, to embrace the here and now, and to connect with the ephemeral in the everyday. While collaging my past with present experiences, I attempt to make a third entity that is in both the past and the present in which place and time are continuously shifting.

Thursday, 2019

Video Still, stop motion animation

Samintu, 2016

Video Still, hand painted stop motion animation





JEREMY COUILLARD

My formal training is in painting and drawing so a lot of times that's where the game worlds start off. I will either turn drawings into 3d models or sometimes cut them up on the computer and use them as animations directly in the game. These drawings are dreams that a video game character could be having and I used them to inform the surreal, cartoon-like sensibilities of the world. The aluminum prints are maps that different software uses to provide bumpy textures and dirt to 3d models. The map has a world space normal map that is used by Adobe's Substance Painter to calculate where to add dirt splashes or rust, etc. On top of the world space normal map is just a plain normal map, something that game engines use to add a 3d texture to objects. The shower curtain is a way to bring the new media object of a video game into a different and unlikely space. The thing that interests me about new media is how any object can have different ways to interface with it, to take it apart, put it back together and play around with it.

JEF, 2020

Still from CG video game

World Map, 2020

Digital print on shower curtain

74" x 70"

JEF, 2020

Still from CG video game



JOSEPH SILVER

Working with a small team in Ho Chi Minh City, Vietnam, *Designomotion* adapted Francis Levy's novel *Erotomania: A Romance* into an 11-minute animation. Levy and Silver distilled the book into a script, complete with suggested visuals and animation direction. Local artists did character and background design using traditional hand-drawn techniques. Their pencil sketches were subsequently scanned and digitized, or sometimes traced directly onto a computer screen, before being inked, colored, and rigged for animation in Photoshop. Animation was done using a combination of After Effects and Photoshop's Timeline panel.

Erotomania, 2022
Pigment prints on Phototex

Erotomania, 2022
Still from digital animation
4:06





LORIN ROSER

In 2010 I had a 360-scan created of myself. Did not animate it until 2014. Created crystals open the sequence as we confront our identities and emerge from our analog selves, then we crystalize into a multiplicity of Marcel Duchamp-like replications of alternate virtual universes. Virtual identities collide and crack. It is a wild exploration of mental worlds and urbanalities.



Lorin Effigy, 2010
Laser Sintered Polymer
8" x 4" x 1.5"

Dancing with Architecture Redux, 2014
CGI : HD
1:43
Music by Lorin Roser and Reinaldo Perez

MARI JAYE BLANCHARD

I use animated loops as a form of visual journaling. Similar to my written journaling practice, which I have done daily for over thirty years, creating short, animated loops allows me to break the cycles in my mind by giving them their own space outside of my head. Both the mutoscope (Labor of Love) and zombie walk cycles shown here were created as something of a visual purge. Whether they be snippets of an imagined action or an emotionally chaotic moment, by the time the loops are created I have examined them thoroughly and can put them to rest. Animation is not known for immediate gratification (it is often laborious beyond the layperson's wildest imagination) and I do not always work in the short-form loop (Labor of Love as a sculptural work took over two years to build), but when I do, there is an urgency and immediacy to the process that I find absolutely necessary within my own practice.

(Labor of Love) Mutoscope, 2023
Steel, paper
Dimensions variable, 2 x 3 feet





MATT BOLLINGER

I animated *Between the Days* on a series of canvases ranging in size from 20 x 16 inches to over seven feet. Using acrylic and flashe, I developed each surface until they looked like finished works. Then I set up a camera and tripod framing either the whole canvas or at times a detail of the largest sized works. I took a photo. Next, I take another photo. This process continues hundreds or even thousands of times until the change has been captured. For this animation I was interested in the ways the spaces reflected the characters who inhabited them. Over the duration of the shoot, the fast-drying paints accrued on the surfaces. Each character went through their daily routine in a viscous reality. Like the imagery in their spaces, the characters' passage left traces showing where they had been.

Between the Days, 2017

Hand painted, stop motion animation

18:00

Edition of 8 + 2AP

Courtesy the artist and mother's tankstation Dublin / London

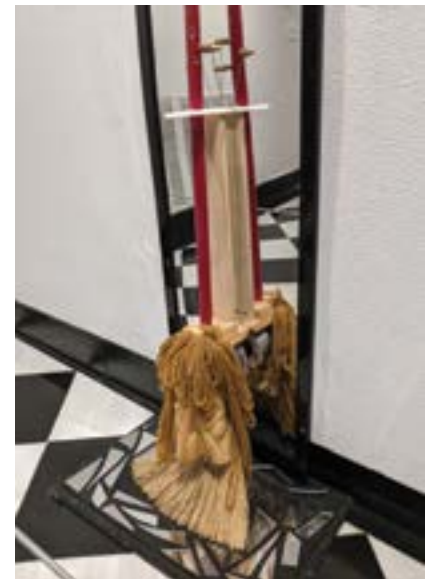
MATT RICHTARDS

If modernism were a representation of a mirror that reflected history upon the once present, the Broken Mirror represents the fracturing of modernism. No longer does a unified reflected vision of the past exist. Individual shards of mirror reflect unique/ personal visions of history and identity. The video “BROKEN MIRROR” seeks to explore this fracturing of modernism, the shattering of identity and history. It is a story of a character by the name of John T. Fiddle whose image is fractured, resulting in the birth of his child Gjhellochio from the tear ducts of his wrinkled eyes. Like a broken mirror, the tears of John Fiddle are meant to represent the trauma of an emotional breakdown. A broken man of various depictions questing for continuity through fragments and gestural approximations.

Fractured Mirror, 2016-2023
Still from mixed-media animation
10:55

Free The Form, 2019-2023
Mixed-media sculpture
65.25” x 20.75” x 17.5”

It's Criminal to be Together / You Cannot Put Back What is Broken, 2016-2023
Curiosity shelf, curiosities, mirror, broom
27” x 26.5” x 7”





MIKE ESTABROOK

My process begins with making monsters. I draw or paint large scale paper doll monsters, letting my unconscious imagination direct. These monsters are usually armed with weapons, claws or teeth - all types of ferocious implements. When I'm done, I back away from what I've made, and the monsters tell me what they're going to do. At that point, I sketch out a very minimal storyboard. Then I put them on the wall, and start moving them and shooting still images. The last and probably most important part of the process is editing and sound design. Once I'm done with that, I make a few tweaks, and presto! An animation.

Flamingo Cop (from In Defense of Lost Causes), 2012
Acrylic on paper
 84" x 84"

Rube, 2012
Stop-Motion Animation
 1:33

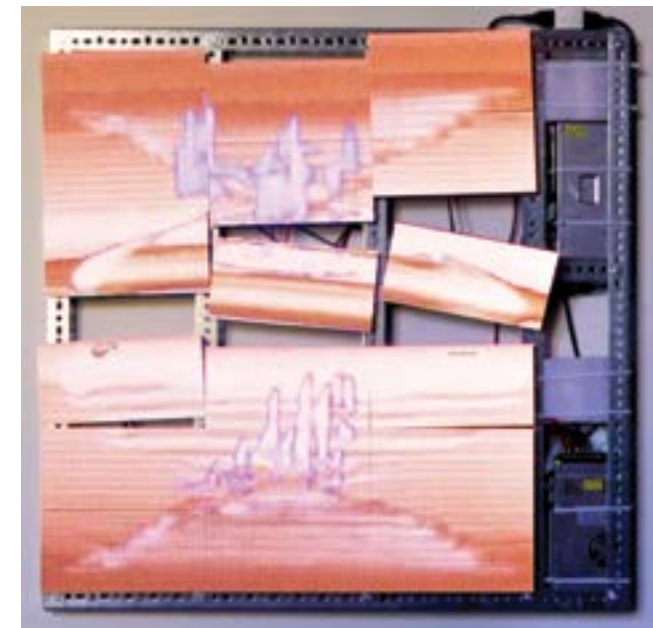
SCOTT KIERNAN

The Room Presumed utilizes machine learning and real-time video processing to reveal the paradoxes inherent in the ways we speak about immersive media. In other words, the act of speaking about immersion, as is so often done in the marketing of tech, is somewhat paradoxical. One could imagine instead, that a true state of “immersion” may defy the need for language all together.

The work is inspired by a chapter in Howard Rheingold’s 1983 book, *Tools for Thought* which describes an early 1980s thought-experiment at Atari in which a group of computer scientists envision “virtual reality” without any of the needed tools to produce it. Through this exercise, the subjects became improvisational actors, speaking the roles of “user” and “interface”. Scripted by an ML trained on this account, *The Room Presumed* distends their unfinished acts and reveals the illusory comforts of a so-called “technological immersion.”

The Room Presumed, 2021
Digital Video installation
18:38

The End at the Beginning, 2019
2-channel video, LED panels, steel, zip ties
36” x 36”





TADASHI MORIYAMA

I made *Amnesiac* in the last year of my 7-year NY life. Despite the fact that I enjoyed the glamorous metropolitan life, I couldn't look away from the mounting panic on the streets caused by politics, digitalization, climate change and natural disasters, and simply being around other humans.

This was few years after owning iPhone and carrying in my pocket. Everything started to change. I felt like we were swiping our lives away. Living this claustrophobic digital life in rectangle digital devices, being over reliant on technology and alienating ourselves from the reality.

The animation features six small drawings on paper. They are about 4x4 in and 4x6 in, acrylic and ink. I scanned them into MacBook Pro and used them as backgrounds.

I weaved these drawings, using two softwares, TV Paint and Aftereffects. Frame by frame hand drawn animation was done in TV Paint, and stuff like panning and vector animation were done in Aftereffects.

Amnesiac, 2012
Hand-drawn digital animation
 5:57

Challenges in the New Frontier, 2012
Acrylic and ink on paper
 6" x 7"

Tower, 2012
Acrylic and ink on paper
 6" x 4"

VANDANA JAIN

I often appropriate and re-use of byproducts of consumerism, working with logos, slogans, packaging and wrappers to create artworks about mass consumption, capitalism, and spirituality. For years, my work explored different materials such as sugar, shattered auto glass, artists tape. Recently, I have started making weavings with found materials.

Recollection, 2023
Handwoven textile with found materials
49" x 49"





ABOUT THE HEWITT GALLERY OF FINE ART

The Hewitt Gallery of Art, located in the main esplanade and adjacent Black and White galleries, is a laboratory for and an extension of the pedagogy of the Art and Art History Department. In addition, it is an alternative exhibition space for contemporary art of emerging, mid-career, and established artists displaying a wide variety of media and styles. The Gallery provides opportunities for art majors and minors to gain first-hand experience in exhibiting their capstone and junior work, for students to curate and organize shows in conjunction with the Gallery Director and for faculty and alumni to present current work to the community.

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Marymount Manhattan

THE **HEWITT GALLERY** OF ART

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