

OCMA

**ORANGE COUNTY
MUSEUM OF ART**

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Media Contact: Kirsten Schmidt

kschmidt@ocma.net | 949.759.1122 ext 207



OCMA Announces the 2017 California-Pacific Triennial Artists

With a focus on the Built Environment, 25 artists and artists' collectives from 11 countries around the Pacific Rim have been selected to participate in the exhibition

On view May 6 through September 3, 2017

NEWPORT BEACH, CA—The Orange County Museum of Art (OCMA) today announced the names of 25 artists and artists' collectives whose work will appear in the 2017 California-Pacific Triennial: *Building As Ever*. This is the second iteration of the program that places important California art practices within those from countries surrounding the Pacific Ocean. California's geographical position on the Pacific Ocean has long enriched its cultural prominence, and the demographics of the state are strongly linked to the diverse countries along the Pacific Rim. With a focus on the topic of architecture and the temporal precariousness of the built environment, OCMA Senior Curator Cassandra Coblentz selected the final artists from the US and 10 other countries around the Pacific Ocean. The 2017 California-Pacific Triennial will be accompanied by a full-color catalogue and the exhibition is on view May 6 through September 3, 2017.

2017 California-Pacific Triennial: *Building As Ever*
Participating Artists
(Full list of bios at end)

anothermountainman (Stanley Wong)
Hong Kong, China
Carmen Argote | Los Angeles, USA
Michele Asselin | Los Angeles, USA
Cedric Bomford | Victoria, Canada
Santiago Borja | Mexico City, Mexico
Leyla Cardenas | Bogotá, Colombia
Cesar Cornejo | Lima, Peru, Tampa, USA
Beatriz Cortez | Los Angeles, USA
Estudio Teddy Cruz + Forman
 Teddy Cruz | San Diego, USA
 Fonna Forman | San Diego, USA
Ken Ehrlich | Los Angeles, USA
Yuki Kimura | Kyoto, Japan
Patricia Fernández | Los Angeles, USA
Lead Pencil Studio
 Annie Han | Seattle, USA
 Daniel Mihalyo | Seattle, USA

Renée Lotenero | Los Angeles, USA
Cybele Lyle | Oakland, USA
Ronald Morán | San Salvador, El Salvador
Trong Nguyen | Saigon, Vietnam
Nancy Popp | Los Angeles, USA
Olga Koumoundouros | Los Angeles, USA
Pilar Quinteros | Santiago, Chile
Bryony Roberts | Los Angeles, USA
Alex Slade | Los Angeles, USA
Super Critical Mass
 Julian Day | Sydney, Australia
 Luke Jaaniste | Brisbane, Australia
Wang Wei | Beijing, China
Haegue Yang | Berlin, Germany; Seoul,
South Korea

The project raises questions that enable a greater understanding of how the contemporary built environment effects human experience in the world. The artists bring a variety of ethnic, religious, government, and personal histories to the conversation. Among the issues to be addressed are the recording of history and preservation; the concept of home and displacement; and the influence of power, economics, and political systems on global construction.

“In time of rapid growth and accelerated construction around the Pacific Rim, we can no longer consider architecture as permanent. The need for revised thinking on time relative to the built environment has taken on a new urgency,” stated OCMA Senior Curator Cassandra Coblentz. “It has been exciting over the past several months to talk with many artists from around the region and welcome some of these artists here to respond to our site in Orange County .Their insight has offered an important foundational understanding of the topic while also providing a broad range of innovative perspectives on the subject.”

The 25 participating artists in the 2017 California-Pacific Triennial are presenting work in a full range of media—drawing, photography, sculpture, and installation as well as performance-based and socially engaged work. The majority of the works to be shown will be created specifically for this project or will be on public view for the first time. Many are site-specific installations. While a few participants are trained as architects, all of the artists focus on architecture, the built environment, or the concept of the lasting or temporal nature of building.

A History of the California Biennial and California-Pacific Triennial programs at OCMA

Between 1984 and 2010, OCMA presented the only regular survey of contemporary art in California, consistently offering audiences the newest developments in one of the world's great creative centers, and supporting the work of many artists who have gone on to enjoy major international careers. In that

time, the California Biennial presented the work of 248 contemporary artists, including Edgar Arceneaux, Tony Berlant, Walead Beshty, Andrea Bowers, Mark Bradford, Bruce Conner, Sean Duffy, Sam Durant, Kota Ezawa, Malik Gaines, Katy Grannan, Karl Haendel, Stanya Kahn, Glenn Kaino, Mike Kelly, Rachel Lachowicz, William Leavitt, Daniel Joseph Martinez, Ed Moses, Ruben Ochoa, Yoshua Okón, Monique Prieto, Sterling Ruby, Mario Ybarra, Jr., and John Zurier, to name just a few.

Building on this successful history, OCMA leadership determined in 2012 that the program needed to be re-defined. In 2013, the California-Pacific Triennial launched, producing a more cosmopolitan conversation about contemporary art, and one that is particularly relevant to California. As artists from around the world have increasingly made California their home, the California Biennials began to represent the diversity of this state and the global nature of contemporary art. The transformation of the leading survey on the West Coast into an international project was the next logical step.

Exhibition Catalogue


The 2017 California Pacific Triennial will have an accompanying publication that provides a wide-ranging conceptual foundation that offers readers greater insight into the issues the exhibition raises. The catalogue features three essays and looks to a range of international voices to consider the complex culturally specific connotations explored in the exhibition. The primary essay offers a comprehensive curatorial perspective by Cassandra Coblentz. A second essay is by acclaimed architect Teddy Cruz and political theorist Fonna Forman, both of the University of California, San Diego Center on Global Justice and Cross-Border Initiative. The third text will be a conversation between urban scholar Jonathan Crisman and architecture scholar Yang Yang who provide a background for the context of the Asian built environment relative to the broader notion of the Pacific Rim. Del Monico/Prestel is the publisher and worldwide distributor of the catalogue.

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Exhibition Credit

2017 California-Pacific Triennial: *Building As Ever* is organized by the Orange County Museum of Art and curated by Senior Curator Cassandra Coblentz.

Funding Credit

Sponsored by  TWILA TRUE
WATCH EXPO

Additional support this exhibition is provided by Lucy Sun and Warren Felson and the Elizabeth Firestone Graham Foundation

Images are representational artworks by (from top left): Yuki Kimura, Leyla Cardenas, Super Critical Mass, Cedric Bomford, Lead Pencil Studio, Trong Nguyen, Santiago Borja. The above works will not appear in the 2017 California-Pacific Triennial.

ARTISTS BIOS

anothermountainman (Stanley Wong) | b. 1960, Hong Kong; lives and works in Hong Kong, China

anothermountainman (Stanley Wong) is a designer and contemporary artist who is widely recognized as a visual communicator; his multimedia work reflects his background in advertising and graphic design. In his photographic and artistic practice, anothermountainman focuses on social issues, such as construction projects abandoned due to the economic downturn in Hong Kong, or the transformation of vacant buildings into sites for contemporary art. His “red, white and blue” collection, with which he represented Hong Kong at the *51st Venice Biennale* in 2005, earned him international attention. He has exhibited extensively and his work is in many important collections worldwide, including Hong Kong’s M+ and the Victoria & Albert Museum, London. His numerous awards include Artist of the Year (Visual Arts) from Hong Kong Arts Development (2011) and the Hong Kong Contemporary Art Award from the Hong Kong Museum of Art (2012).

Carmen Argote | b. 1981, Guadalajara, Mexico; lives and works in Los Angeles, USA

Carmen Argote excavates spaces of memory, positioning the subjectivities of home and family within the tangible bounds of the built environment and the invisible lines of country and city. Argote explores her own Mexican immigrant identity and upbringing in Los Angeles through a practice that encompasses mixed media, sculpture, performance, photography, and installation. Her process often includes prolonged exposure to the sites she investigates in her work. Argote received her BFA (2004) and her MFA (2007) from the University of California, Los Angeles. Recent solo exhibitions, all in Los Angeles, include the Vincent Price Art Museum (2013); *Human Resources* (2014); *Adjunct Positions Gallery* (2015); and the MAK Center (2015). Group exhibitions in the United States include the *SUR Biennial*, Torrance Art Museum, Torrance, California (2013); *Unsparring Quality*, Diane Rosenstein Fine Art, Los Angeles (2014); *The House on Mango Street*, The National Museum of Mexican Art, Chicago (2015); *On Inhabiting*, Ave 50 Gallery, Los Angeles (2016); and *Home—So Different, So Appealing*, which will be part of the Getty Foundation’s *Pacific Standard Time II: LA/LA* at the Los Angeles County Museum of Art in 2017. Argote completed a residency at the Skowhegan School of Painting and Sculpture in Maine. Her awards include an Emerging Artist Grant from the California Community Foundation (2013) and the YoYoYo Grant from the Rema Hort Mann Foundation (2015).

Michele Asselin | b. 1972, New York, USA; lives and works in Los Angeles, USA

Michele Asselin is best known for her photographic portraiture focusing on individual identities within larger social constructs. Early in her career, she covered current events in Israel, primarily in the Gaza Strip and West Bank, for the Associated Press in Jerusalem. Her photography was featured in *The New Yorker*, *The New York Times Magazine*, *Time*, *Esquire*, and *Wired*, among others. In 2012, Asselin’s series “Full Time Preferred: Portraits of Love, Work and Dependence,” which addresses domestic labor, maternity, immigration, and privilege, was featured on the cover and in an eight-page spread in *The New York Times Magazine*. In her artistic practice, Asselin continues her examination of individuals and community and carries over many of the techniques and concentrations from her editorial work. Her recent series of photographs about the loss of Hollywood Park Race Track is a collaborative project with The National Domestic Workers Alliance. Her inclusion in the *2017 California-Pacific Triennial* marks the debut of this body of work and Asselin’s first museum exhibition.

Cedric Bomford | b. 1975, Vancouver, Canada; lives and works in Victoria, Canada

Cedric Bomford creates large-scale architectural installations to draw attention to the power dynamics established by constructed spaces. He refers to his methodology as “thinking through building,” in which construction takes on an emergent rather than a proscribed quality. Concurrently, Bomford maintains a rigorous photographic practice that operates sometimes in parallel and sometimes tangentially with his installation works. Both lines of work have been exhibited internationally. Bomford received a BFA from Emily Carr University of Art and Design, Vancouver (2003), and an MFA from the Malmö Art Academy Lund University, Malmö, Sweden (2007). Bomford usually works alone, but he has collaborated with his brother Nathan Bomford and his father, Jim Bomford, as well as other artists. In 2014, Bomford had a solo exhibition (in collaboration with Jim Bomford) at the Esker Foundation in Calgary, Alberta. Recent projects include *Deadhead*, a production of Other Sights for Artists’ Projects (2014), and *Substation Pavilion*, a public art commission (2015), both in Vancouver. Upcoming projects include a public art commission in Seattle in 2017. Bomford has participated in residencies in Europe, Asia, Australia, and North America. He is an assistant professor in the Department of Visual Arts, the University of Victoria.

Santiago Borja | b. 1970, Mexico City, Mexico; lives and works in Mexico City, Mexico

Santiago Borja explores the intersections between art, architecture, and ethnology through abstracted geometric shapes, color, sculpture, photography, performance, and video. He holds a BS in Architecture from the Universidad Iberoamericana in Mexico City and an MA in Theory and Practice of Contemporary Art and New Media from the Université Paris 8. His recent projects include *Halo*, Pavilion Le Corbusier, Fondation Suisse, CIUP, Paris (2008); *Décalage* (Museo Experimental El Eco, Mexico City (2009); *In the Shadow of the Sun*, Irish Museum of Modern Art, Dublin (2010); *Divan*, Freud Museum, London (2010); *Fort Da / Sampler*, Neutra-VDL Research House II, Los Angeles (2010); and *House* in Los Angeles (2014). Additional recent projects include *Sitio*, Le Corbusier's Villa Savoye, Poissy, France (2011) and *Chromatic Circus*, LAXART, Los Angeles (2012). Among other awards, Borja has received grants from the Fundación Marcelino Botín, Spain (2005); the Fundación/ Colección JUMEX, Mexico (2011); the Graham Foundation, Chicago (2014); and was recently awarded the SNCA-FONCA (Fondo Nacional Para la Cultura y las Artes) fellowship (2016 – 19).

Leyla Cárdenas | b. 1975, Bogota, Colombia; lives and works in Bogota, Colombia

In her installations, sculpture, and mixed-media works, Leyla Cárdenas delves into urban landscapes and ruins to explore indications of social transformation, loss, and historical memory. Remains, fragments, and discarded structures serve as material for a sculptural strategy that is as much destructive as constructive. Cárdenas received her BA in Fine Arts from Los Andes University, Columbia, and her MFA from the University of California, Los Angeles. Exhibitions include Palais de Tokyo, Paris (2013); Museo de Arte Moderno – Medellín, Columbia (2015); Casas Riegner Gallery, Bogota (2016); Galería Max Estrella, Madrid (2016); and Museo de Arte de Zapopán, Mexico (2016), among others. Notable residencies include the Atlantic Center for the Arts (ACA) (2007); Fundación Marcelo Botin – Spain (2010); the NEARCH – Art and Archeology at the Jan Van Eyck Academie – Maastricht (2015 – 16); and the Q21 Residency at Museums Quartier, Vienna (2016). She was the recipient of the Grand Prize at the Museum of Latin American Art, Long Beach, California (2008), and the First Prize at the Bienal de Artes Plásticas y Visuales by FGAA, Bogota (2012); and was selected for LARA (Latin American Roaming Art), a project of the Asiatic Trust (2012). Cárdenas's work can be found in public and private collections in Colombia, Europe, and the United States.

Cesar Cornejo | b. 1966, Lima, Peru; lives and works in Peru; Tampa, United States

In his multidisciplinary practice, Cesar Cornejo explores the relationship between architecture and art to create sculptures, site-specific installations, drawings, and photographs depicting disparate and sometimes oppositional aspects of society, which he recomposes into new environments to challenge viewers' perceptions. He received a bachelor of architecture from Ricardo Palma University, Lima, and an MA and PhD in Fine Arts from the Tokyo National University of Fine Arts and Music. Significant international exhibitions include the 2008 *Busan Biennale* in Busan, South Korea; *Art Positions* at Art Basel Miami (2011); and the *XII Havana Biennial* (2015), among others. Cornejo's grants and residencies include the 1999 Kayage Prize from the Ministry of Education in Tokyo; the Henry Moore Institute Research fellowship (2004); a grant from the British Council, United Kingdom (2005); a Fellowship Award from the Vermont Studio Center (2006); a Sculpture Space Residency in New York (2007); New York Foundation for the Arts (2008); Creative Capital Foundation (2009); and a residency at The Center for Book Arts, New York (2009).

Beatriz Cortez | b. 1970, San Salvador, El Salvador; lives and works in Los Angeles, USA

Visual artist and cultural critic Beatriz Cortez was born in El Salvador and immigrated to the United States in 1989. She explores simultaneity, life in different historical moments, and versions of modernity, particularly in relation to memory and loss in the aftermath of war, the experience of immigration, and in regard to possible futures. Cortez earned an MFA from the California Institute of the Arts, Santa Clarita, and a PhD in Latin American Literature from Arizona State University, Tempe (1999). Her work has been exhibited nationally in Los Angeles; San Francisco; Washington, DC; New York; and St. Paul, Minnesota; and internationally in El Salvador, Guatemala, Costa Rica, and Ecuador. Solo shows include the Museo Municipal Tecleño (MUTE), El Salvador (2012); Grand Central Art Center, Santa Ana, California (2013); Tractionarts, Los Angeles (2013); the Stamp Gallery, University of Maryland, College Park (2015); the Cerritos College Art Gallery, Norwalk, California (2016); Monte Vista Projects, Los Angeles (2016); and the Vincent Price Art Museum, Los Angeles (2016). Cortez teaches in the Department of Central American Studies at California State University, Northridge.

Estudio Teddy Cruz + Forman | founded 2000, San Diego, USA

Teddy Cruz | b. 1962, Guatemala City, Guatemala; lives and works in San Diego, USA

Fonna Forman | b.1968, Chicago, USA; lives and works in San Diego, USA

Teddy Cruz and Fonna Forman direct the Cross-Border Initiative at the University of California, San Diego, and are principals in Estudio Teddy Cruz + Forman, a research-based political and architectural practice in San Diego. In their work, they focus on urban conflict and informality as sites of intervention for rethinking public policy and civic infrastructure, with a special emphasis on Latin American cities. In 2012 – 13, they served as special advisors on Civic and Urban Initiatives for the City of San Diego and led the development of its Civic Innovation Lab. In addition to the Rome Prize in Architecture (1991), Teddy Cruz's honors include representing the United States in the Venice Architecture Biennale (2008); the Ford Foundation Visionaries Award (2011); and the Architecture Award from the US Academy of Arts and Letters (2013). Fonna Forman serves as vice-chair of the University of California Climate Solutions Group, and on the Global Citizenship Commission, which advises the United Nations on human rights policy. Estudio Teddy Cruz + Forman has exhibited at the *Bi-City Biennale of Urbanism/Architecture*, Shenzhen, China (2015); M+, Hong Kong (2015); the Smithsonian Design Museum, Washington, DC (2016); and the Haus der Kulturen en Welt, Berlin (2016), among others.

Ken Ehrlich | b. 1972, Taos, New Mexico, USA; lives and works in Los Angeles, USA

Los Angeles-based artist and writer Ken Ehrlich interweaves architectural, technological, and infrastructural themes to enact critical dialogues about political struggles, history, and the built environment. He frequently collaborates with architects and other artists on contextual projects in public spaces. He has exhibited internationally in a variety of media, including video, sculpture, and photography, at MOCA Los Angeles; Los Angeles County Museum of Art; The Hammer Museum, University of California, Los Angeles; Museo de Arte Carrillo Gil, Mexico City, as well as on the streets of Berlin; Curitiba, Brazil; Copenhagen; Tokyo; and Tijuana. Recent exhibitions include the Los Angeles County Museum of Art (2008); the Sweeney Art Gallery, University of California, Riverside (2015); the Armory Center for the Arts, Pasadena, California (2015); and the Angels Gate Cultural Center San Pedro, California (2016). Ehrlich's experimental video *La Huelga* was screened widely, including at *Cine Sin Fronteras*, the International Film Festival in Morelia, Mexico (2016). Ehrlich is the editor of *Art, Architecture, Pedagogy: Experiments in Learning* and co-editor of the *Surface Tension* book series published by Errant Bodies Press. He currently teaches in the Department of Art at the University of California, Riverside, and in the School of Critical Studies at the California Institute of the Arts, Los Angeles.

Patricia Fernández | b. 1980, Burgos, Spain; lives and works in Los Angeles, USA

Patricia Fernández uses personal narrative, memory, omission, and abstraction to transmit histories and build connections between people and places. For her carefully assembled found materials, sculpture, and painting, she accesses archives in order to investigate the inaccuracy of inherited memories and the subjectivity of personal experience. Fernández studied at Saint Martins College of Art, London, and the University of California, Los Angeles; she received an MFA from the California Institute of the Arts, Los Angeles (2010). Her project *A Record of Succession* was included in *Made in L.A.* (2012) at The Hammer Museum, University of California, Los Angeles. Her work has been exhibited at the David Petersen Gallery, Minneapolis (2013); LA><ART, Los Angeles (2014); Centro de Arte Caja de Burgos, Spain (2015); Commonwealth and Council, Los Angeles (2015); and the Los Angeles Contemporary Archive (2016). Fernández is a recipient of the Joan Mitchell Grant (2010), California Community Foundation Fellowship (2011), France Los Angeles Exchange Grant (2012), and Lincoln City Fellowship (2015). She was an artist in residence at Fondazione Antonio Ratti in Italy (2013); 18th Street Arts Center, Santa Monica, California (2014); Headlands Center for the Arts, Sausalito, California (2015); D-Flat, Mexico, D.F. (2016); and Récollets, Paris (2016). As a visiting artist she has lectured on her work at the San Francisco Art Institute (2014) and The Academy of Art, Reykjavik (2016).

Yuki Kimura | b. 1971, Kyoto, Japan; lives and works in Kyoto, Japan, and Berlin, Germany

In her installations, Yuki Kimura explores themes of time and dimension within interior and exterior environments. She bases her works on photographs from varied sources, both personal and historic, and uses them alongside sculptural elements to create poetic, conceptually rich narratives. Kimura completed her graduate studies at Kyoto City University of Arts in 1996. Her work has been exhibited worldwide, including the *6th International Istanbul Biennial* (1999); *Roppongi Crossing: New Visions in Contemporary Japanese Art*, Mori Art Museum, Tokyo (2004); *Kaza Ana / Air Hole: Another Form of Conceptualism from Asia*, The National Museum of Art, Osaka (2011); *30th São Paulo Biennial*, Pavilhão Ciccillo Matarazzo, Brazil (2012); *Mount Fuji Does Not Exist*, Le Plateau / Frac Ile-de-France, Paris (2012); and *Ocean of Images: New Photography 2015*, The Museum of Modern Art, New York (2015). Recent solo shows include *Untitled*, Izu Photo Museum, Shizuoka, Japan (2010); *An Extra Transparent History*, Gluck50, Milan (2013); *Human Misery*, Mathew Gallery,

Berlin (2015); and CCA Wattis Institute for Contemporary Arts, San Francisco (2016). Kimura's work is in the collections of the Dallas Museum of Art; Izu Photo Museum, Shizuoka; Museum of Contemporary Art, Tokyo; The Museum of Modern Art, New York; and the National Museum of Art, Osaka.

Olga Koumoundouros | b. 1965, New York, USA; lives and works in Los Angeles, USA

In her multidisciplinary practice, Olga Koumoundouros examines the flow of energy and natural material resources exchanged through acts of labor both informational and physical. She creates narratives through elements from interviews, rumors, and her own subjective viewpoint. Her national and international exhibitions include Adamski Gallery, Aachen, Germany (2006); The Studio Museum in Harlem, New York (2007); Roy and Edna Disney Cal Arts Theater, Los Angeles (2009); Project Row Houses, Houston (2010); Salt Lake City Art Center (2010); The Tang Museum, Skidmore College, Saratoga Springs, New York (2013); The Hammer Museum, University of California, Los Angeles (2013); and Krannert Art Museum, Champaign, Illinois (2015), among others. Her work is in the collections of the Albright Knox Gallery, Buffalo, New York, and the Whitney Museum of American Art, New York. Koumoundouros has received grants from Creative Capital (2007), the Durfee Foundation (2009), the Foundation for Contemporary Art (2011), and the California Community Foundation (2011 and 2012). She was an artist-in-residence at the Atlantic Center for the Arts (2000), and Open Satellite (2007).

Lead Pencil Studio | founded 1997, Seattle, USA

Annie Han | b. 1967, Pusan, South Korea; lives and works in Seattle, USA

Daniel Mihalyo | b. 1970, Bellevue, Washington, USA; lives and works in Seattle, USA

Annie Han and Daniel Mihalyo have been collaborating as the Seattle-based Lead Pencil Studio since 2002, creating architectural-scale installation art and sculpture. Korean-born Han and US-born Mihalyo both hold architectural degrees from the University of Oregon. Wide-ranging in terms of media and materials, their work is rooted in their pervading interest in architectural space and the urban environment and their influence on human behavior. Their exhibition venues have included the Henry Art Museum, Seattle (2005); San Francisco Exploratorium Museum (2007); Weatherspoon Art Museum, Greensboro, North Carolina (2008); *Prague Quadrennial of Performance, Design and Space* (2011); Scottsdale Museum of Contemporary Art, Scottsdale, Arizona (2011); University of Texas in Austin Visual Art Center (2013); Emily Carr University of Art & Design, Victoria, British Columbia (2015); *Aichi Triennial*, American Academy, Rome (2014); and the Portland Art Museum, Portland, Oregon (2016). Lead Pencil Studio has received the Architecture League of New York's Emerging Voice Award (2006), the Founders Rome Prize for Architecture (2008); the Van Alen Institute's New York Prize Fellowship (2009); AIA Honor Award (2014); GSA Design Honor Award (2014); and the Contemporary Northwest Art Award (2016). Additional awards and residencies include Creative Capital Foundation Visual Arts Grant (2005); Seattle Artist Trust Fellowship (2006); Headlands Center for the Arts Artist Residency in Sausalito, California (2006); Seattle Office of Arts and Cultural Affairs City Artists Award (2009); and the MacDowell Colony Artist Residency in New Hampshire (2010).

Renée Lotenero | b. 1977, Cleveland, USA; lives and works in Los Angeles, USA and Lisbon, Portugal

For more than a decade, Renée Lotenero has been investigating architecture in a state of flux. In temporary site-specific installations, small-scale sculptures, and drawings, she explores the opposing duality of deconstruction and construction, conjuring notions of architectural entropy and decay. Lotenero earned a BFA from the Art Center College of Design, Pasadena, California, and an MFA in Sculpture from the University of California, Los Angeles. Solo exhibitions have been held at Raw and Co-Gallery, Cleveland (2006); Steve Turner Contemporary, Los Angeles (2008); and McClain Gallery, Houston (2009). In 2008, Lotenero had a solo museum exhibition at the John Michael Kohler Arts Center, Sheboygan, Wisconsin. Group exhibitions of her work include *THING: New Sculpture from Los Angeles*, The Hammer Museum, University of California, Los Angeles (2005); *Almost 30*, Ulrich Museum of Art, Wichita State University, Wichita, Kansas (2006); *Photo and Phantasy*, Carnegie Art Museum, Oxnard, California (2008); *Supercalifragilistic (Mistaken Landscape)*, La Ville Matte, Sardinia, Italy (2010); and *Interstitial*, Pasadena Museum of Contemporary Art, Pasadena, California, scheduled for 2017. Her awards and artist residencies include the D'Arcy Hayman Award (2003); the American Academy in Rome (2005); Durfee Foundation's Arc Grant (2008); 33 Officina Creativa in Toffia, Italy (2014); and the Residenza artistica (artist residency) Consenza in Cosenza, Italy (2016).

Cybele Lyle | b. 1973, Pasadena, California, USA; lives and works in Oakland, California, USA

Oakland-based artist Cybele Lyle uses a variety of strategies, including documentation; installation, video, and 2D work, to examine issues of identity and social representation through personal narrative and community. She explores connections between constructed space and constructed subjectivity and reconfigures architectural

and natural environments into alternate visions of interior and exterior space. After receiving a BA in Environmental Studies from Oberlin College, Oberlin, Ohio, Lyle obtained a BFA in Printmaking from the California College of Arts and Crafts, Oakland, and an MFA in Painting from Hunter College, New York. Her work has been exhibited at Et al. Gallery, San Francisco (2016); Yerba Buena Center for the Arts, San Francisco (2014); Bemis Center for Contemporary Arts, Omaha (2012); and Hunter College Times Square Gallery, New York (2007). Lyle is a recipient of the California College of the Arts Yozo Hamaguchi Printmaking Award (2000); the Hunter College Tony Smith Award (2007); a finalist for the San Francisco Museum of Modern Art, SECA (Society for the Encouragement of Contemporary Art) Award (2012); and the Berkeley, California Kala Fellowship (2013). Residencies include the Atlantic Center for the Arts (2008); Ox-Bow Fall Fellowship, Saugatuck, Michigan (2009); the Bemis Center for Contemporary Arts, Omaha (2010); and Project 387, Gualala, California (2014).

Ronald Morán | b. 1972, San Salvador, El Salvador; lives and works in San Salvador, El Salvador

Through a narrative of architectonic symbols and imagery in his drawings and multimedia installations, Ronald Morán examines social issues. He received his BFA from the Centro Nacional De Artes (CENAR) and studied Applied Arts at the Universidad Dr. José Matías Delgado, both in San Salvador. In 2006, *Exit Magazine* in Madrid named Morán one of the hundred most influential Latin American contemporary artists. He has represented El Salvador in many international biennials, including the *2007 VII Venice Biennale* (2007); *X Havana Biennale* (2008); and the *IV Beijing International Art Biennale* (2010). Solo exhibitions include the Pan American Art Projects, Dallas (2008); Ex Teresa Arte Actual, Mexico City (2009); the Bronx River Art Center, New York (2009); and Museo de Arte y Diseño Contemporáneo de San José, Costa Rica (2009). Morán's many international group exhibitions include Museum of Latin American Art, Long Beach, California (2010); *V.M. 12 Arte Contemporanea*, Rome (2011); and the Sol del Rio, Guatemala (2011), among others. Morán has participated in several artist residencies in Mexico and Spain.

Trong Gia Nguyen | b. 1971, Saigon, Vietnam; lives and works in Ho Chi Minh City (Saigon), Vietnam

Trong Gia Nguyen examines structures of power in their myriad forms, scrutinizing the soft foundation upon which contemporary life plays out, often behind a façade of fairness, sincerity, security, tradition, and civility. Working in a range of media, Nguyen elevates the condition of doubt as a tool to peek inside our most trusted spaces—domestic, cultural, political, and economic. Nguyen has exhibited widely, with recent solo shows at QF Gallery, New York (2012); Art Virus, Frankfurt (2013); and Galleri Quynh, Ho Chi Minh City (2015). Group exhibitions include *Performa 05*, Artists Space, New York (2005); *IX Havana Biennale* (2006); *Sequences*, Dwarf Gallery, Reykjavik (2008); *Satellites in the Night*, Freies Museum, Berlin (2010); *The Sixth Borough*, a site-specific installation, Governor's Island, New York (2010); *Eye on the Storm*, Housatonic Museum of Art, Bridgeport, Connecticut (2013); and *The Others*, Piazzale Valdo Fusi, Turin (2015). Nguyen's awards include the New York Foundation for Contemporary Arts Grant and the Puffin Foundation Artist Grant (2005); The New York Artist Fellowship Grant (2012); and Max's Kansas City Artist Grant (2013). He has had residencies at Harvestworks New York (2007); New York Museum of Arts and Design (2012) and Artist in Residence in Everglades (AIRIE) in 2012.

Nancy Popp | b. 1971, Los Angeles, USA; lives and works in Los Angeles, USA

Artist, educator, and organizer, Nancy Popp draws upon the rich traditions of performance and political intervention to explore relations between body as site, site as contextually enveloping the body, and the constant connections between the two. Popp engages both architectural and public space to wrestle with political and social boundaries of geography and identity through risky, playful, endurance-based interventions. She also works in photography, drawing, site-specific installation, and video, as well as political and community organizing. Popp holds degrees from the Art Center College of Design, Los Angeles, and San Francisco Art Institute. She writes for various magazines and websites on art, education, and politics. Popp's work has been exhibited worldwide, including the Getty Center, Los Angeles (2006); MOCA Los Angeles (2008); the Atlanta Contemporary Arts Center (2009); the *12th Istanbul Biennial* (2011); California State University Los Angeles (2013); and the *Dallas Biennial* (2014). In addition, Popp has shown her work in galleries and public spaces in Belgrade, Berlin, Buenos Aires, Düsseldorf, London, and Tijuana. Recent residencies and fellowships include the California Community Foundation Visual Arts Fellowship (2011); the Lucas Artist Fellowship at Montalvo Arts Center (2011); and Despina / Largo das Artes, Rio de Janeiro (2016).

Pilar Quinteros | b. 1988, Santiago, Chile; lives and works in Santiago, Chile

Pilar Quinteros investigates the transformation over time of objects, environments, and structures in relationship to urban architecture and public spaces. In her current site-specific sculptures, performances, and artist

interventions, she also examines supposedly fictitious narratives surrounding archaeological artifacts and human histories. Quinteros received her BA from Pontificia Universidad Católica de Chile, where she later served as an assistant art professor. She is a co-founder of the art collective MICH (an acronym based on Museo Internacional de Chile), a group of young Chilean artists who use drawing to generate creative projects. Her awards include the Jean-Claude Reynal Scholarship from the Foundation of France and the Ecole des Beaux-Arts de Bordeaux (2012); and placing as a finalist for the Future Generation Art Prize, Kyiv, Ukraine (2014). Her works have been exhibited internationally at the *11 Bienal de Artes Mediales*, Museo Nacional de Bellas Artes, Santiago (2013); *Un Esquimal con un zorro blanco que acaba de cazar, imagines de Chile*, Casa de las Américas, Havana (2013); *Future Generations Art Prize*, Pinchuk Art Centre Kyiv, Ukraine (2014); *Ephemeral Replacement of a Previous State*, Carlos/ Ishikawa Gallery, London; and *the 32nd São Paulo Biennial – Live Uncertainty* (2016).

Bryony Roberts | b. 1982, Santa Monica, California, USA; lives and works in Los Angeles, USA

Bryony Roberts is a designer, artist, and scholar. She combines methodologies from architecture, art, and preservation to transform existing architecture. Roberts holds a BA from Yale University and an M. Arch from Princeton University. In 2011, she started her own design and research firm, Bryony Roberts Studio. Her projects for international architectural sites include Neutra-VDL Research House II, Los Angeles (2013); the Federal Plaza, Chicago (2015); and the Piazza del Campidoglio and the American Academy, Rome (2016). Roberts received a Graham Foundation Individual Grant and her work was featured in the 2015 *Chicago Architecture Biennial*. In addition, she has had solo and group exhibitions in Berlin, Boston, Los Angeles, Houston, and New York. She has also published widely, including articles for the journals *Future Anterior*, *Log*, and *Architectural Record*; co-edited the volume *Log 31: New Ancients*; and recently edited *Tabula Plena: Forms of Urban Preservation*, published by Lars Müller Publishers (2016). Roberts has taught at Rice University School of Architecture, Southern California Institute of Architecture (SCI-Arc), Oslo School of Architecture and Design, and Columbia University Graduate School of Architecture, Planning and Preservation. She was awarded the Rome Prize to develop her work at the American Academy in Rome (2015–16).

Alex Slade | b. 1961, Toledo, Ohio, USA; lives and works in Los Angeles, USA

Los Angeles-based artist Alex Slade looks at aspects of the landscape with an eye turned toward the urban system, its economy, and the perceptual field it engenders. In recent projects, he has focused on the disappearing modernist moment in architecture and on shifting patterns of development in both the city and its inexorably linked countryside. Since receiving his MFA from the California Institute of the Arts, Los Angeles (1993), Slade has concentrated on photography and sculpture. His work has been exhibited nationally and internationally, including the *Liverpool Biennial* (1999); The Hammer Museum, University of California, Los Angeles (2001); the *Prague Biennial* (2003); *Tomorrowland: CalArts in Moving Pictures*, The Museum of Modern Art, New York (2006); *Eloi: Stumbling Toward Paradise*, California Museum of Photography, University of California, Riverside (2007); and *Snapshot—New Art from Los Angeles, The Whole Earth California and the Disappearance of the Outside*, Haus der Kulturen der Welt, Berlin (2013). Slade has received a California Community Foundation Fellowship for Visual Arts (2006) and a C.O.L.A. (City of Los Angeles) Individual Artist Fellowship (2007). He is the assistant chair of the Fine Arts Program at Otis College of Art and Design, Los Angeles.

Super Critical Mass | founded 2007, Australia

Julian Day | b. 1975, Bendigo, Australia; lives and works in Sydney, Australia

Luke Jaaniste | b. 1977, Parramatta, Australia; lives and works in Brisbane, Australia

Australian collaborative performance art duo Super Critical Mass (SCM) invites local participants to create site-responsive sonic fields in public places, working with identical set sound sources and generative instructions that function as a score. Directed by artists and composers Julian Day and Luke Jaaniste, this ongoing experiment uses sound, space, and social connections to look at how humans perceive, relate to, and interact within public space. Since 2008, SCM has presented over fifty events worldwide involving more than three thousand participants; spaces included galleries, churches, libraries, public squares, parks, and lakes. SCM was recently featured at *MATA* (Music at the Anthology) Festival, New York (2011); *Het Nutshuis*, The Hague, Netherlands (2011); Spitalfields Music Festival, London (2012); *Future Everything*, Manchester, United Kingdom (2012); Library of Birmingham, United Kingdom (2013); *8th Asia Pacific Triennial of Contemporary Art (APT8)*, Queensland Art Gallery/ Gallery of Modern Art, Brisbane (2015); Australian Exposition at the *Prague Quadrennial of Performance, Design and Space* (2015); and the Liquid Architecture Festival, Brisbane (2016). SCM has also shown at the Sydney Opera House; Australian Design Centre, Sydney; Federation Square,

Melbourne; and Arts Centre Melbourne. Their performance work *Moving Collected Ambience* (2014) was recently collected by the Museum of Contemporary Art, Sydney.

Wang Wei | b. 1972, Beijing, China; lives and works in Beijing, China

Multidisciplinary installation artist Wang Wei looks at how the navigation of physical spaces informs viewers about their own lived reality. By modifying existing architectural structures with subtle, surprising additions or appropriating stylized features from disparate sources, Wang Wei has developed a strong practice around interventions that disrupt human perceptions of space and open a dialogue about construction, labor, and ways of seeing. Renowned in China for his elaborate site-specific works and internationally recognized as well, Wang Wei graduated from China's Central Academy of Fine Arts, Beijing (1996). Among his notable exhibitions are *Revolutionary Capitals: Beijing in London*, Institute of Contemporary Art, London (1999); *The First Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou, China (2002); *Between Past and Future: New Photography and Video from China*, International Center of Photography, New York (2004); *A Second Sight: International Biennale of Contemporary Art*, National Gallery in Prague (2005); *Beyond: The Second Guangzhou Triennial*, Guangdong Museum of Art, Guangzhou, China (2005); *Foreign Objects*, Kunsthalle Wien, Vienna (2007); *The Real Thing: Contemporary Art From China*, Tate Liverpool (2007); the *2009 Bi-City Biennale of Architecture/Urbanism*, Shenzhen, China (2009); *12th International Architecture Exhibition, Venice Biennale*-the Chinese Pavilion (2010); and *The Invisible Hand: Curating As Gesture—The 2nd CAFAM Biennale*, CAFAM Art Museum, Beijing (2014).

Hague Yang | b. 1971, Seoul, South Korea; lives and works in Seoul, South Korea; Berlin, Germany

Hague Yang creates intricate and highly nuanced installations using common, mass-produced materials such as Venetian blinds, cinder blocks, or defunct air conditioners to explore topics ranging from domesticity to industrialization to global economic growth and development. She infuses her works with an acute sensitivity to the complex cultural and political contexts of their locations. Yang's recent solo exhibitions include the Korean Pavilion, *53rd Venice Biennale* (2009); New Museum, New York (2010); Aspen Art Museum, Aspen, Colorado (2011); Haus der Kunst, Munich (2012); The Institute of Contemporary Art, Boston (2013); Glasgow Sculpture Studios (2013); Leeum, Samsung Museum of Art, Seoul (2015); the Hamburger Kunsthalle, Hamburg (2016); Centre Pompidou, Paris (2016); and Greene Naftali, New York (2016). She has been featured in many significant group exhibitions, including *dOCUMENTA (13)*, Kassel, Germany (2012); *The Collection, 2013 Carnegie International*, Carnegie Museum of Art, Pittsburgh (2013); *Sharjah Biennial 12: The past, the present, the possible*, Sharjah, United Arab Emirates (2015); and *The Grand Balcony, La Biennale de Montréal* (2016). Her work is in the collections of Bristol's Museums, Galleries & Archives, Bristol, United Kingdom; Leeum, Samsung Museum of Art, Seoul; Los Angeles County Museum of Art; The Museum of Modern Art, New York; National Museum of Contemporary Art, Seoul; Solomon R. Guggenheim Museum, New York; The Museum of Fine Arts, Houston; and the Walker Art Center, Minneapolis.

OCMA INFORMATION

Wednesday – Sunday, 11 am – 5 pm; with extended hours Friday, 11 am – 8 pm. Admission: Adults \$10, seniors and students \$7.50, children 12 and under are free. Fridays are free to the public and parking is always free. Orange County Museum of Art is located at 850 San Clemente Drive in Newport Beach, CA. For additional information, call 949.759.1122 or visit www.ocma.net.