



Periodically, BRIC invites well-known artists and arts professionals to create a Short List of some of their favorite artists in the BRIC Contemporary Artist Registry.

Short List Curator: Erin Gleason

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The selected artists for this Short List all address our complex yet fundamental physical and psychological relationships to space. Each artist engages with space in both an intimate and universal manner. The artists use deceptively simple means. Through the use of a strong, singular gesture and often minimal aesthetic, they create a profound impact and heighten our understanding of these spaces.

[Pablo Carpio](#) pushes the boundaries of painting into sculpture and installation, essentially condensing the space between the depicted and the lived. He often “builds paintings” using everyday objects as subject matter and as materials, challenging our interactions with the virtual representations of these objects and spaces.

The intricate, small scale architectural models by [Petros Chrisostomou](#) are playful, surreal, and puzzling. Common objects such as wigs, shoes, and glasses are freed from their everyday use and are elevated, becoming protagonists in the theatrical spaces created.

[Ruby Onyinyechi Amanze](#) looks at diasporan populations who span multiple places, times, and cultures. In her drawings, she translates the complex desire to be someplace definitive into tangible and literal forms, such as bridges. Her layered works are simultaneously architectural, map-like, and figurative, examining the interconnections between each.

[Karyn Olivier](#) manipulates our social and individual interactions with familiar spaces, objects, and with each other. Blurring the lines between fiction and ease, perception and reality, she shapes our emotional links to nostalgia of these spaces in a way that can be simultaneously unsettling, funny and mournful.

Often drawing upon the vernacular of his rural childhood in Vermont, [Abraham McNally](#) uses architecture as vessels for memory, creating narratives that integrate the psychological space of the past with the process of constructing a world with his hands in the present.

[Alejandro Duran](#) creates sculptural installations in pristine landscapes using discarded plastic waste found on site, that is one uniform color. Addressing our destructive relationship to nature and our interconnectedness across borders, he uses beauty to create a disturbing dissonance.

Inspired by the patterns of Hangul and the formal elements found on site, Eun [Hye Kang](#) twists our notions of how we read and negotiate space. Using soft yarn as a means to “draw” space, she creates negative volume through movement, gravity, and density. The minimal, abstract installations are echoes of her intimate, physical relationships with these spaces.

Conflicting characteristics of communal activity in designated “play spaces” are explored in the often humorous and sometimes macabre works of [Louisa Armbrust](#). Using graphic iconography and playful composition, she challenges our ideologies and acceptance of rules and behavioral limits found in work, learning, and leisure activities and in the spaces where they occur.