

## Émilie Brout + Maxime Marion

Artists



### **Bio:**

Artist duo, b. 1984 and 1982, live and work in Paris. Émilie Brout & Maxime Marion started their collaboration at the Ecole Nationale Supérieure des Arts Décoratifs de Paris. Their work, which mainly focuses on video, installations and the internet, was included in the Young Art Triennale, Casino Luxembourg (2021), the 5th Moscow Biennale for Young Art (2016) and numerous group exhibitions including those at Haus der Kulturen der Welt, Berlin; Centre Culturel Canadien, Paris (2020), Prix Sciences Po pour l'art contemporain, Paris (2019), Redline Contemporary Art Center, Denver (2018), Le Loft, Brussels (2017), OCAT Shenzhen (2016), Seongnam Art Center (2015) and Palais de Tokyo, Paris (2014). They have had solo exhibitions at 22,48 m<sup>2</sup>, Paris (2013, 2015, 2017, 2019, 2021), La Chaufferie, Strasbourg; Pori Art Museum (2019), Villa du Parc, Annemasse (2018) and Steve Turner, Los Angeles (2017).

### **Statement**

"The meaning of value in a post-whatever era, the mass abundance of images - from amateur image production to professional images to algorithmically generated images - and the consequent shift of the artist from production to post-production - and from the creation of works to the generation of formats - are all recurring topics in the recent work of Émilie Brout and Maxime Marion. Since 2009 the French couple has been focusing on projects that, renovating the modernist language of film, make an extensive use of appropriated content from the web, which is freed from its status of meaningless, apparently valueless data floating in the information networks to be rearranged in complex, algorithmically generated, sometimes interactive narratives, or into powerful, iconic images." (Domenico Quaranta, [AFK. Texts on Artists 2011 - 2016](#), 2016, Link Editions)

## Sarana Mehra

Artist



### Bio

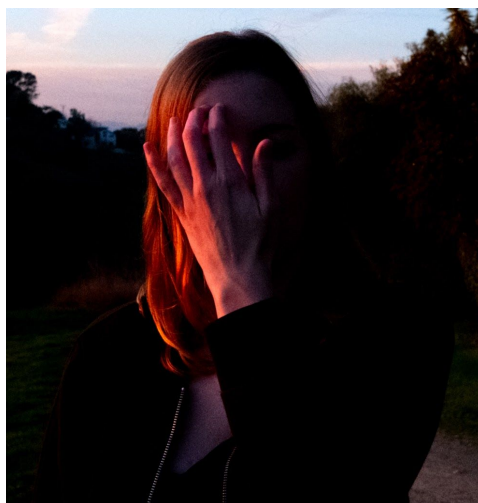
Sarana Mehra, bi-racial British-American artist living and working in Los Angeles. Her work has been shown in various art institutions in the US and Europe, most recently the Track 16 (LA), Wignall Museum of Contemporary Art (Rancho Cucamonga, Ca), The Pit (LA), 00-LA, (LA), Strasse55 (Berlin), and the Every Woman Biennial (LA). Sarana gained her BFA from the University of Oxford and her MFA from Central Saint Martins College of Art & Design (London). Sarana is a member of the Binder of Women (BOW) a womxn artist collective and she is a co-founder and Media Director of Artists 4 Democracy, a grassroots LA-based artist activist group.

### Statement

Sarana Mehra is a multidisciplinary artist whose work examines the relation between the body, body-politic and the cycle of disintegration and evolution in human-made systems like art, language and technology. Drawing on the imaging and stories of Eastern and Western mythologies and the artifacts of past civilizations gathering dust in our museums, Sarana uses her practice to examine a “future relic”. Each piece, like the remnants of our ancestors, leaves clues and symbols but ultimately obfuscates their contemporary use and ritual. Her work posits that despite our technological advancements we remain, like our primordial forebears who left their handprints on the cave wall, desperate to be remembered yet unable to thwart decay.

## Bryne Rasmussen

Artist



### Bio

Bryne Rasmussen is a Los Angeles-based artist. They received their MFA from the California Institute of the Arts. They are a part of the collective neverhitsend and also previously produced collaborative work as House of Style.

Bryne's work has been exhibited at 356 Mission; Monte Vista Projects; the Architecture and Design Museum; Sonce Alexander Gallery; FatherSons; as well as various pop-up exhibitions, all in Los Angeles, CA; Icebox Project Space, Crane Arts, Philadelphia, PA; Northwest Film Forum, Seattle, WA; and Centre for the Living Arts, Mobile, AL. Their work has also been screened widely, including at the Hammer Museum for *Made in LA*; Los Angeles Contemporary Exhibitions (LACE); Echo Park Film Center; ACM Siggraph; the Situation Room, all in Los Angeles, CA; as well as McKinney Avenue Contemporary, Dallas, TX; Squeaky Wheel, Buffalo, NY; The Guild Cinema, Albuquerque, NM; and internationally in Mexico, Brazil, Germany, and Australia.

neverhitsend was the recipient of a British Columbia Arts Council Media Artist Grant, and also launched Toggle, an online exhibition platform, in partnership with 221A Gallery at the 21st International Symposium on Electronic Art in Vancouver, B.C. neverhitsend contributed a text to *Concerted Efforts*, a collection of writings on collectivity and collaboration in contemporary art published by Surplus, Melbourne, Australia.

Bryne was also the Exhibitions and Publications Manager for Walead Beshty Studios for six years—working as the assistant editor for Walead Beshty, ed., *Picture Industry: A Provisional History of the Technical Image, 1844–2018*, ex. cat. (Zurich: JRP|Ringier, 2018); and assistant curator on three iterations of the ongoing curatorial project all organized by Walead Beshty: *Picture Industry: A Provisional History of the Technical Image, 1844–2018*, Luma Arles, France; *Picture Industry*, Hessel Museum, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; *Picture Industry*, as part of Systematically Open? New Forms for Contemporary Image Production, Luma Arles, France. They also recently co-edited and designed *Walead Beshty: Industrial Portraits Volume One*, published by JRP|Ringier, and edited and designed *Walead Beshty: Procedurals, Petzel, 2014–2017*, published by DISTANZ.



**Statement**

Bryne Rasmussen's practice engages with mantras, apophenia, conspiracism, and feedback loops between the physical, the digital, and other cultural phantasms.

## Soyoung Shin

Artist



### Bio

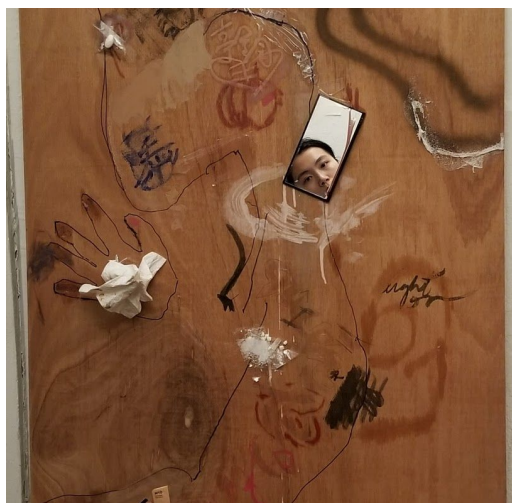
Soyoung Shin is a multidisciplinary artist and researcher residing in Los Angeles. She works primarily in textiles and performance, and enjoys working within communities to present their stories. Lately she has been interested in sustaining pre-industrial knowledge including fabric manufacture, agriculture, surface design processes, and tool making. She was born in Seattle to immigrants, which deeply affected her worldview and relationship to power structures. Soyoung holds a Bachelors of Science in Computer Science from The University of Washington.

### Statement

I once described my mother and I as “two log trucks passing each other on the highway.” My mother embraces modern conveniences: acrylic yarn from Joann Fabric Store, and prepackaged pickles; I look back at histories to understand how we made things a hundred or more years ago: planting linen, and fermenting radishes on my kitchen counter. The practice of doing things as elementally as possible reveals a material’s inherent physical qualities, whether that’s electron flow, microbial action, or plaiting fibers. There’s a certain satisfaction in having this familiarity, our modern conveniences become demystified. Even something as complex and abstract as a computer I can understand as having emerged from the same materiality.

## Tina Wang

Artist



### Bio

Tina Wang is a performance artist based in New York and California. Identity, fragility, and resilience are key themes in her work, which draws on her experience as a Taiwanese citizen raised in Latin America. By immersing the body around the objects of menial labor, she challenges assumptions about where these objects belong, who belongs with them, and their relationship to living bodies. Her performances create playful and dramatic relationships between human body parts and inanimate objects. She invites audiences to take a fresh look at differences between motion and stillness, animate and inanimate, human and non-human. She obtained her BA in dance and psychology at Washington University, and Certificate in contemporary dance performance at the Peridance Capezio Center. She has furthered her movement training with other dance (American Dance Festival), yoga asana (Iyengar), and fitness (Strongman) modalities. Fellowships/residencies that have supported her work include the EMERGENYC 2020 program, Creative Capital's taller para artistas profesionales, The Sable Project, and the NYFA Immigrant Artist Mentorship Program. Her work has been hosted by Judson Church, New York Live Arts, Governor's Island, The Exponential Festival, Breaking Ground Festival (AZ), Chashasma (UES), Dixon Place, the Immigrant Artist Biennial fundraiser, Nimbus Dance, and Chinatown Soup, to name a few. She has received with grants from Dance/NYC, California Arts Council, and The Foundation for Contemporary Art

### Statement

My work uses densely textured objects to ask questions about the unity of the human body and the life of still objects. I investigate how the body can be "discomposed" into object parts and how objects can be fashioned to a person so that the objects appear to have life. How does the stuff we use become part of us? How do we become mere stuff? I use catharsis as a tool of community building, in thinking of how absurdist images and senseless labor can bring about a sense of exhaustion that sheds one's guard and opens one up to others for dialogue.

## Molly Schulman

Curator



### Bio

Originally from Upstate New York, Molly Schulman received her B.A. in Studio Art from Bard College. She then drove across the country landing in Los Angeles where she continues to live and work. In 2016, Molly co-founded MAIDEN LA, a network of happenings that aims to dissolve hierarchies in the art world with its inclusive decentralized format. In 2020, Molly had a solo installation and performance at Cerritos College Gallery called *This is Not a Balloon Dog (Ceci n'est pas un chien ballon)*. In 2019, she participated in *FORUM*, a 10 month residency program at the Torrance Art Museum culminating in a group show at the museum. Additionally, she has exhibited with *B-LA Connect*, *Other Places Art Fair*, *Every Woman Biennial*, *Kamikaze* at PØST, has been featured on LA-based art podcasts *What's My Thesis* and *Art Traffic*, and is a member of Monte Vista Projects, an artist-run project in the Bendix Building in DTLA.

### Statement

Through sculpture, installation and performance, my work dissects art world and societal constructs to understand the metaphysics of being an artist. Using ubiquitous materials and simple construction, my work often has an interactive element, as in "This is Not a Hat", a soft sculpture that one can wear around the exhibition space or "I'm All Ears" an ear that broadcasts one's whispered secrets to Twitter, making private thoughts public. I incorporate such tongue-in-cheek humor and visual puns while provoking a thoughtful and playful sense of revolution, blurring the lines between art and commodity, form and function, the real and surreal.

## Bridget Batch

Curator



### Bio

Artist and educator Bridget Batch has exhibited internationally, and completed artist residencies at Italy's Fabbrica, Salem Artworks in Salem, NY, and at the Grand Canyon South Rim Program, among others. Her work was most recently featured as part of *De La Tierra a La Tierra*, at the Centro Cultural Metropolitano, in Quito, Ecuador, and *Critical Opalescence* at Spectral Lines in Ridgewood, New York. A frequent collaborator, Batch has worked with artists Kevin Cooley, Eve-Lauryn LaFountain, composer Jean-Luc Sinclair, and within the collective *neverhitsend*, and now with Molly Shulman in her first curatorial endeavor. Batch received her MFA from CalArts.

She was a nominee for 2017's PDN 30, and a recipient of a 2016 New York City Community Engagement Grant from the Rema Hort Mann Foundation, which she used to manifest *Campfire Stories, Brooklyn, volume 1*, in 2017. She works and teaches in Los Angeles.

### Statement

Through photography, installation, and video, Bridget Batch pursues questions regarding the layered nature of existence, particularly exploring our sense of connectedness in a world defined by technological, cultural and environmental transformation. Her photographs documenting meditative performances reference time on geologic and human scale, while her installations encourage interaction among the participants.