CUE

Country, Home
Curated by Kayleigh Bryant-Greenwell
September 5 — October 10, 2015
Opening reception: Saturday, September 12, 6-8pm

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Country, Home is an exhibition of multiple narratives by differing immigrant and first-generation American artists, expl
tensions and challenges of these culturally and socially under-recognized groups. Most importantly, the exhibition is
and art.

Country, Home is an elusive phrase, a question about the strength of the words themselves – does country constitut
then country? The work presented falls somewhere in between. It addresses the preconceptions and assumptions o
nationalism – the parts where the American dream falls flat for most "others" – where the presumed achievement of
contrasts with expectations.

The exhibition does not aim to produce a survey-view of multiculturalism. Instead, the exhibition gathers different voi
non-directionally heavy-handed way, much like the experience of the American "melting pot" of mixed immigrant cult
immigrant/immigrant-born artist experience is exactly alike, and this exhibition embraces that reality and translates it
form. Seemingly unrelated artists and forms are juxtaposed to reveal narratives of outsider isolation, economic positi
identity, and navigation.

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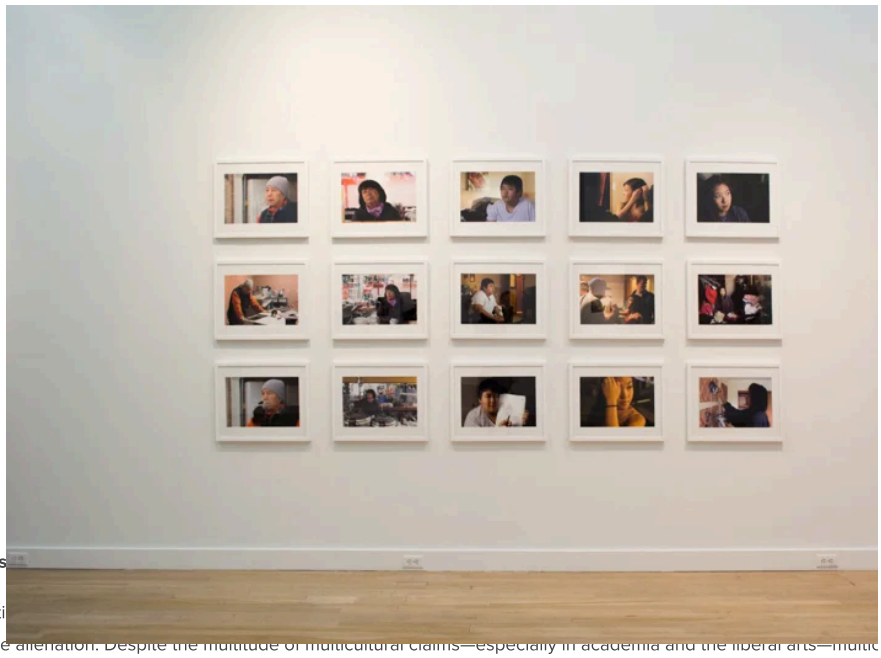
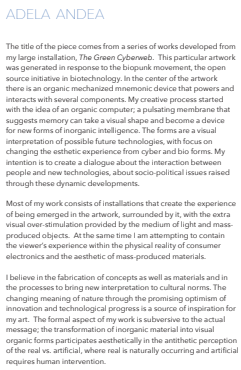


Curator's

Immigrati
otherwise alienation. Despite the multitude of multicultural claims—especially in academia and the liberal arts—multic
very much the Other. Where the American Dream most frequently falls short is the societal damnation of the outsider
and defined by immigrants, how can it be that none of the complexities of such lives are welcomed in the mainstrean

There is a gap in this country. It is the original gap—the source of the wage gap, generational gap, gender gap—it is t
gap. It is a gap so severe that it creates dichotomies from the onset. There are mainstream exhibitions and Other exh
both. The Other is rarely given the decency to be contextualized with her mainstream contemporaries. The gap is so
expectations that an exhibition eliminating the voice of the mainstream inherently conjures associations of activism a
not simply considered to be completing the story. Culture observes its contents through a singular lens, filtering perc
through the normalizing experience, which determines what is good and worthwhile, and what is otherwise foreign a
Continued...

ADDITIONAL ESSAY
Migrations by Ian Epstein

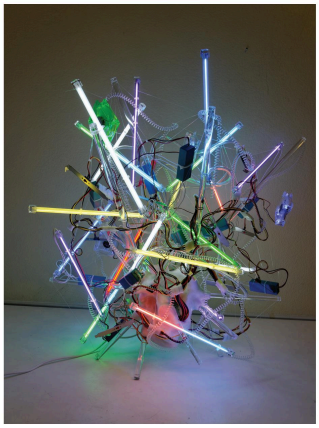


ADELA ANDEA

The title of the piece comes from a series of works developed from my large installation, *The Green Cyberweb*. This particular artwork was generated in response to the biopunk movement, the open source initiative in biotechnology. In the center of the artwork there is an organic mechanized mnemonic device that powers and interacts with several components. My creative process started with the idea of an organic computer; a pulsating membrane that suggests memory can take a visual shape and become a device for new forms of inorganic intelligence. The forms are a visual interpretation of possible future technologies, with focus on changing the esthetic experience from cyber and bio forms. My intention is to create a dialogue about the interaction between people and new technologies, about socio-political issues raised through these dynamic developments.

Most of my work consists of installations that create the experience of being emerged in the artwork, surrounded by it, with the extra visual over-stimulation provided by the medium of light and mass-produced objects. At the same time I am attempting to contain the viewer's experience within the physical reality of consumer electronics and the aesthetic of mass-produced materials.

I believe in the fabrication of concepts as well as materials and in the processes to bring new interpretation to cultural norms. The changing meaning of nature through the promising optimism of innovation and technological progress is a source of inspiration for my art. The formal aspect of my work is subversive to the actual message; the transformation of inorganic material into visual organic forms participates aesthetically in the antithetic perception of the real vs. artificial, where real is naturally occurring and artificial requires human intervention.



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