
ARLINGTON ARTS CENTER'S WINTER 2020 EXHIBITIONS

Applied Forces

On view: January 18 – March 28

Jung Min Park: Blink Blank

On view: January 18 – March 28

Foon Sham: Arlington Projects, 1988-2019

On view: January 18 – March 28

Opening Reception for Winter 2020 Exhibitions

Saturday / February 1 / 6-9pm



Michael Dax Iacovone, *Relating Circles; Salt Drawing #1*, 2018

ARLINGTON, VA – Arlington Arts Center is pleased to start 2020 with three exciting exhibitions: *Applied Forces*, a group exhibition featuring eight contemporary artists; *Blink Blank*, a solo exhibition by AAC resident artist Jung Min Park; and an exhibition of sculptor Foon Sham's maquettes, drawings, and other materials related to his large-scale public artwork.

IN THE MAIN GALLERIES

Applied Forces

On view: January 18 – March 28

Featured Artists: Eames Armstrong, Rex Delafkaran, Billy Friebele, Michael Dax Iacovone, Laura Hyunjhee Kim, Rose Nestler, Kirk Amaral Snow, and Antoinette Suiter.

In physics, the phrase "applied forces" describes those forces that arise out of physical contact between two or more material objects. In the exhibition *Applied Forces*, bodies, objects, and spaces collide. Artists act upon the landscape, utilize their own bodies as artistic material, and create tools and costumes to be used in performances and videos. They choreograph, instigate, and document collisions between objects and bodies, between bodies and environments, and between varied physical materials. Through performance, video, photography, installation, and sculpture, this exhibition highlights contemporary artists who utilize physical force and activity to explore power dynamics, push the limits of their material, and confront the spaces they inhabit.

[More details about the *Applied Forces* artists begin on page 3.](#)

IN THE WYATT RESIDENT ARTISTS GALLERY

Jung Min Park: *Blink Blank*

On view: January 18 – March 28

In the exhibition *Blink Blank*, AAC resident artist Jung Min Park presents a series of large sculptural light boxes, along with a selection of new wall-based works. In her light boxes, Park builds up layers of imagery drawn from her own accumulated memories of specific places – places she either lived or visited for extended periods of time. The artist breaks down and rebuilds these landscapes and cityscapes, layering familiar objects and spaces into complex and abstract compositions. The layering of Park’s imagery within the light boxes evokes the fragmentation of memory. Park’s light boxes are influenced by photography, a medium that relies on flashing light to preserve a single moment, balancing the seeming simplicity of a second in time with the complexity that a single moment can actually contain. The harmonization of opposites is a recurring theme throughout Park’s work. She brings together simplicity and complexity, abstraction and figuration, light and shadow, the man-made and the natural, the past and the present.

Jung Min Park is a mixed-media artist based in Washington, DC. Her work has been selected for numerous solo and group exhibitions both nationally and internationally, including CulturalDC (Washington, DC), Transformer (Washington, DC), Washington Project for the Arts (Washington, DC), Annapolis Maritime Museum (Annapolis, MD), DC Arts Center (Washington, DC), Greater Reston Arts Center (Reston, VA), IA&A at Hillyer (Washington, DC), The Painting Center (NY), Chashama (NY), Gallery 175 (Seoul, Korea), ARC Gallery (IL), MG Gallery (IL) and POSCO Art Museum (Seoul, Korea).

IN THE JENKINS COMMUNITY GALLERY

Foon Sham: Arlington Projects, 1988-2019

On view: January 18 – March 28

In partnership with Arlington Public Art, Arlington Arts Center presents an exhibition of models, drawings, and photographs created by artist Foon Sham as preparation for and documentation of his large-scale public artworks. The exhibition takes place in conjunction with the recent unveiling of *Ridge*, a new public art piece created by Sham for Oakland Park, two blocks from Arlington Arts Center. The form for *Ridge* was inspired by mountainous ridges, transforming landscapes one might see in nearby Shenandoah or the Blue Ridge Mountains into a human scale, interactive sculpture. Since his time as a resident artist at Arlington Arts Center from 1988 to 1994, Sham has also completed multiple public artworks across Arlington. The exhibition will focus specifically on these projects, featuring models, drawings, and photographs of projects in Bluemont Park, Bennett Park, Oakland Park, and on AAC’s front lawn. By exhibiting models and documentation, the exhibition gives visitors a glimpse into the development of the artist’s large-scale pieces, as well as an appreciation for his meticulous and committed approach to wood, his chosen material.

Foon Sham is a prolific sculptor whose work has been featured in more than 45 solo exhibitions and 160 group exhibitions across the United States and around the world, including in Canada, Norway, Mexico, Australia, Bolivia, Suriname, Hong Kong and France. He has completed commissions across the Mid-Atlantic, including Arlington Public Art, DC Commission on the Arts and Humanities, Art in Public Architecture Program, Montgomery County, MD, and the City of Richmond. In 2016, he completed a commission for the US Embassy in Suriname through the US State Department’s Art in Embassies Program. *Dead Wood is Life*, a newly commissioned work, is installed outside the National Museum of American History by the Smithsonian Garden through December of 2020 as part of the Smithsonian’s *Habitat* exhibition and his upcoming solo exhibition *Maze of Knowledge*, will open at the National Building Museum in November of 2020. Sham holds a Bachelor of Fine Arts Degree from the California College of Arts and Crafts, Oakland, California, 1978; and a Master of Fine Arts Degree from Virginia Commonwealth University, Richmond, Virginia, 1981. Born in Macau, raised in Hong Kong, and currently based in the DC Metro area, Sham is a professor at University of Maryland, College Park, where he has taught since 1988.

Ridge was commissioned by Arlington County and funded by the Neighborhood Conservation program and from a private development public art fund contribution from Amelia 2, L.C., the owners of The Amelia Apartments.

PUBLIC PROGRAMS:

Opening Reception: Saturday / February 1 / 6-9pm

Opening Reception for AAC's winter exhibitions and open studios with our resident artists.

Gallery Talk: Saturday / March 7 / 1-3pm

A walking tour and discussion of *Applied Forces* and *Jung Min Park: Blink Blank* with the exhibiting artists.

Artist Talk & Site Visit: Saturday / March 28 / 1-3pm

Former AAC resident artist Foon Sham will discuss his public art practice, including the many projects he has created around Arlington. The talk will be followed by a visit to see *Ridge*, installed in Oakland Park one block from Arlington Arts Center.

APPLIED FORCES ARTISTS:

Eames Armstrong

Eames Armstrong's paintings depict human figures gathered in humorous, suggestive, and explicit groupings. Arranged as couples, trios, and endless configurations, Armstrong's figures grab, caress, support, and melt into one another. Depicted in fluorescent hues, with smiling faces, the figures embody an energetic, enthusiastic innocence, pointing to the body as a site for both pleasurable experimentation and the dissolution of the self.

Armstrong has performed at High Zero Festival of Experimental Improvised Music (Baltimore), Defibrillator Performance Art Gallery (Chicago), and many other exhibition spaces, noise fests, and basements. Recent solo and two-person exhibitions include Redux Contemporary Arts Center (Charleston, SC), RhizomeDC, Sense Gallery (Washington, DC), and Flashpoint Gallery (Washington, DC). With their collective Queer Trash, Armstrong was the 2018 Suzanne Fiol Curatorial Fellow at ISSUE Project Room in Brooklyn. Armstrong received an MFA from The George Washington University and a BFA from the School of the Museum of Fine Arts, Boston.

Rex Delafkaran

Using movement and objects, Rex Delafkaran explores the rich tensions between bodies, intimacy, language, and identities. She accesses personal and cultural minutia, building hybrid myths and lexicons in her work. She draws on her identity as a queer Iranian-American person, exploring the tensions of creative collisions embedded in that identity. Delafkaran visualizes language in embodied ways, exploring the formal relationships, vulnerability and intimacy found when ideas are expressed with or through the body.

Originally from California, Delafkaran is currently based in Washington, DC, where she has a studio at STABLE. She has exhibited work and staged performances at IA&A at Hillyer (Washington, DC), Transformer Gallery (Washington, DC), Panoply Performance Lab (Brooklyn, NY), Southern Exposure Gallery (San Francisco, CA), and the Textile Museum at The George Washington University (Washington, DC) among other venues. Delafkaran holds a degree in Ceramics and Performance Art from the San Francisco Art Institute and is currently co-director of Hamiltonian Artists in Washington, DC.

Billy Friebele

Using forms found in his environment, Billy Friebele explores the latent potential in common materials and composes artworks that reveal disregarded aspects of our everyday lives. For the *Slosh Cyphers* series, Friebele has constructed drawing devices that function with the flowing tide of a river. Constructed from disparate and found materials, the

devices translate the flow of the river into a composition of dots, squiggles, lines, and pools of ink. The devices evoke mad scientists and DIY experiments but rather than providing hard facts and data, they result in a kind of poetic translation of the water's journey.

A multimedia artist working in the DC metro region, Friebele has exhibited work at the Baltimore Museum of Art, the Orlando Museum of Art, and the Art Museum of the Americas, among other venues. He was artist in residence at Culture & Energy in Ruse, Bulgaria in 2018, Maker-in-Residence at the MLK Jr. Memorial Library in Washington, DC from 2015 to 2016, and a Hamiltonian Artist Fellow from 2012 to 2014. Friebele is an Assistant Professor of Art at Loyola University Maryland.

Michael Dax Iacovone

Over the last four years, Michael Dax Iacovone has spent time in the deserts of Utah and Nevada, inspired by the overwhelming sense of scale that permeates the landscape there. Through advanced research and planning, he prepares for a performance of labor that will produce a particular mark, however fleeting, on the land. On previous trips he has used a hand-held garden tiller to trace the arc of the sun on the solstice and to carve large-scale drawings based on Euclidean geometry onto the surface of the Bonneville salt flats. He documents these performances in photography and video, creating artifacts that attempt to communicate the scale of the space and his labor within it.

Iacovone is an artist based in Washington, DC. He has a BS in photography from the State University of New York, an MFA in photography from VCU, and an MFA in studio art from Maryland Institute College of Art. His work has been exhibited internationally in Sarajevo, Belgrade, Warsaw, Budapest, Paris, Warsaw and London. Domestically he has exhibited in New York, Philadelphia, Pittsburgh, St. Louis, Orlando, Baltimore, and Washington DC, among other places.

Laura Hyunjhee Kim

Laura Hyunjhee Kim is a multimedia artist who contemplates and reimagines digitally constructed on/offline experiences. Her current practice-based research projects explore emerging consumer technologies and their influence on human and (non)human interactions and experiences of the body. Her ongoing project, *The Living Lab* is a platform for experiencing our shared reality as physical beings tethered to earth by gravitational forces. Recorded primarily on a smartphone and disseminated through social media, *The Living Lab* experiments encourage viewers to engage with the ways we speak, perform, interact with one another, and navigate this world alone together.

Kim received the inaugural ArtSlant Award in New Media (2013) and was one of the first artists-in-residence at the Internet Archive (2017). In 2019, Kim received the New Media Caucus Distinguished Scholar Award. She received a BS in Art from the University of Wisconsin-Madison and MFA from the New Genres Department at the San Francisco Art Institute. She is a Ph.D. Candidate in Intermedia Art, Writing and Performance (IAWP) at the University of Colorado Boulder's College of Media, Communication and Information.

Rose Nestler

Through an adaptation of historic subject matter using contemporary materials, Rose Nestler's soft sculptures, wall hangings, and videos reimagine iconic patriarchal institutions as feminine spaces, chipping away at the entanglement of gender and history. In her *Power Suits* series, Nestler appropriates and exaggerates stylistic details from iconic items of clothing, exaggerating their most absurd characteristics to subvert or mock the gendered expectations that accompany them. The series began as an exploration of the power suit, the boxy, masculine style of suit associated with 1980's corporate America, which acted as a facade of power for women in unwelcoming environments.

Born in Spokane, Washington, Nestler is currently based in Brooklyn, New York. Her work has been exhibited at a variety of galleries and institutions including Thierry Goldberg (New York, NY), BRIC (Brooklyn, NY), Ortega Y Gasset (Brooklyn, NY), SPACE (Portland, ME), and PUBLIC Gallery (London, UK). She has been an artist in residence at Lighthouse Works, Edward F. Albee Foundation, Kimmel Harding Nelson Center for the Arts, Wassaic Project, and Byrdcliffe Artists Colony, and will be an artist in residence at the Joan Mitchell Center in New Orleans, LA in the spring of 2020.

Kirk Amaral Snow

Kirk Amaral Snow is an intermedia artist whose practice investigates the relationship between the built world and performative aspects of culture. Drawing on an immediacy inherited from the DIY punk scene, he makes simple, poetic objects that reference encounters with “vernacular” building as a contrast to highly-crafted design. For *Applied Forces*, Amaral Snow will create a new site-specific work for Arlington Arts Center, with a performance to take place at the opening reception.

Amaral Snow holds BAs in Art History (2002) and Studio Art (2003) from the University of Rhode Island, and an MFA from Tufts University/School of the Museum of Fine Arts, Boston (2011). He has exhibited and performed both nationally and internationally at The Franklin (Chicago, IL), Gallery Kayafas (Boston, MA), Proof (Boston, MA), Little Berlin (Philadelphia, PA), Mobius (Boston, MA), MEME (Cambridge, MA), Perfolink (Concepción, Chile), Infr’action Sète (Sète, France), Fonderie Darling (Montreal, Canada), and Grace Exhibition Space (NYC). His recent solo exhibition, *MORE DOING*, was staged at the ICA Baltimore in the fall of 2018.

Antoinette Suiter

In her sculptures, installations, and mixed media works, Antoinette Suiter uses ubiquitous domestic objects including carpet, PVC pipe, and wooden framing to emphasize the uncanny within the familiar. Suiter bases her work on a foundation of research, digging into and deconstructing obscure histories, creating uncanny and surreal narratives from the bits and pieces left behind. For *Applied Forces*, the artist will present a participatory performance experience, which will take place at the opening reception on February 1st and at one additional performance event during the run of the exhibition. The work will draw on Suiter’s previous performances *If this is All There is* and *There is no Hollywood*, both of which invited viewers to be carried through the gallery by two performers while following a narrative created by the artist through text and sound.

Antoinette Suiter holds an MFA from the School of the Art Institute of Chicago and a BFA from Maryland Institute College of Art. Her work has been exhibited across the United States and internationally, including exhibitions at Baltimore Institute of Contemporary Art, School 33 (Baltimore, MD), Supa Salon (Istanbul Turkey), Triumph (Chicago, IL), Samuel Gallery (Chicago, IL), and Art Helix (Brooklyn, NY), among other venues. Her work has been covered by *Bad at Sports*, *The Visualist*, *Chicago Reader*, *Mousse Magazine*, and *ArtFCity*. She currently teaches at Maryland Institute College of Art in the departments of Interdisciplinary Sculpture and First Year Experience.

ABOUT ARLINGTON ARTS CENTER

Location: 3550 Wilson Blvd, Arlington, VA 22201

Gallery Hours: Wednesday – Sunday, 12-5 pm, or by appointment

AAC's exhibitions and their attendant lectures, workshops, and panel discussions offer opportunities for dialogue, and ultimately serve to illustrate the value of contemporary art —specifically, what it is, how it works, and why it matters in our daily lives. Established in 1974, Arlington Arts Center (AAC) is a 501(c)(3) nonprofit contemporary visual arts center dedicated to enriching community life by connecting the public with contemporary art and artists through exhibitions, educational programs, and artist residencies. AAC is housed in the historic Maury School, and boasts nine exhibition spaces, working studios for twelve artists, and three classrooms. AAC is one of the largest non-federal venues for contemporary art in the Washington, DC metropolitan area. For more information, visit www.arlingtonartscenter.org or call 703.248.6800.

Arlington Arts Center (AAC) is an independent, 501(c)(3) organization. Our programs are supported in part by The Morris and Gwendolyn Cafritz Foundation; Arlington County through the Arlington Cultural Affairs division of Arlington Economic Development and the Arlington Commission for the Arts; the Virginia Commission for the Arts/National Endowment for the Arts; the Washington Forrest Foundation; The Community Foundation for Northern Virginia; and generous individual donors.



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