



Artists' statements and resumes

Space Coiled Like A Serpent

B Chehayeb, Douglas Collins, Kate Liebman, Alva Mooses,
Caroline Ongpin, Ernesto Ortiz Leyva, and Sok Song

Curated by David Crane

On view from December 8, 2021 through February 4, 2022
printshop.org/on-view

Lower East Side Printshop, Inc.

306 West 37th Street, 6th Floor, New York, NY 10018 | 212.673.5390 | info@printshop.org | printshop.org

b chehayeb

With my work, I practice imagining the liminal space between consciousness, memory and sensory experiences. I am interested in the fallibility of childhood memories and their effects on the response to visual information, story-telling and the construction of my bi-cultural identity.

Using paint, these ideas naturally evolve into abstractions. Images alongside stories and writings partner to develop a dialogue that is primarily concerned with nostalgia's mysterious and transfiguring power. The work functions as a bridge between past and present as well as a bridge between my academic disciplines as a writer and painter.

In her essay 'On keeping a notebook', Joan Didion discusses the irrelevance of facts when recounting a moment or memory, suggesting that what is remembered is just as, if not more, valuable than what was. I look forward to the examination of time in this spirit. My paintings capture, if not the truth, the truest essence of a memory having survived the challenge of growing older, language chasms and more.

b chehayeb

MFA Massachusetts College of Art and Design 2020

BFA University of North Texas 2013

2021

'horses in my chancas' Ochi Aux, Los Angeles, CA (forthcoming)*

'*Expanded Field*' OCHI Aux, Los Angeles, CA

'daily cat essen' Ruttkowski;68, Paris, France

'NOT JUST ANOTHER ANTHROPOCENIC LOVE STORY' Trestle Gallery, Brooklyn, NY

'Much Like Real Life', Massachusetts College of Art and Design Alumni Show, Boston, MA

'it's seven by the sun' Launch F18, New York, NY*

'no hablo, no habla' Ochi Projects, Los Angeles, CA *

'MOVED STILL LIVES' Lauren Powell Art, Los Angeles, CA

'Komm, Lieber Mai und Mache', Galerie Abbuehl, Switzerland

'*Space Camp*' Good Naked Gallery (NYC), Albuquerque, New Mexico

'flowers from the deli' Lauren Powell Art, NY, NY *

'*Lovers Lane*' Oceans Apart Gallery Manchester, UK

'*SEVEN PAINTINGS UPSTAIRS*', VSOP Projects, NY

'*only the very young*' Galleri Urbane, Dallas, Texas *

'*Group Show*' Virtual on shrine.nyc

2020

'darkest before dawn: art in a time of uncertainty', Ethan Cohen Gallery, NY

'finding necessities' ICOSA , Austin, TX

Wells Contemporary Art Prize Shortlist Exhibition, UK

'darkened by the smoke of candles', Sim Smith, London, UK

'not too big, not too small', Zinc Contemporary, Seattle, Washington

Delphian Open Call, Delphian Gallery, London, UK

Summer Collective, Galleri Urbane, Dallas, Texas, USA

TBD, Spite Haus Gallery, Philadelphia, USA (Solo) postponed due to covid-19

B. Chehayeb, SIP Gallery, Boston, USA (Solo) *

2019

Student Exhibit, Gallery 263, Cambridge, MA

Mass College of Art and Design MFA Exhibit, Boston City Hall, Boston, MA

word art, SPACEUS, Boston, MA

OS Group Show 2019, Proof Gallery, Boston, MA
Small Works, ArtspaceFW, Fort Worth, TX
'Of course, I haven't forgotten' 155A Artist Space, London, UK
More Light, Bromfield Gallery, Boston, MA
Private Collection, Galleri Urbane, Dallas, TX
Going Once, Going Twice, Gallery 263 Cambridge, MA
noun/verb/adj. Exhibition, El Sotano Art Space, Brooklyn, NY
WIDE OPEN 10, Brooklyn Waterfront Artist Association, Brooklyn, NY
*Juror: Ylinka Barotto,
Solomon R. Guggenheim Museum*

2018

Student Exhibit, Gallery 263, Cambridge, MA
OS Group Show, Distillery Gallery, Boston, MA
Red Exhibit, Cambridge Art Association, Cambridge, MA *Juror: Dan Byers
of Carpenter Center for Visual Art, Harvard University*
Emerging Artist Exhibit, *Juror: Kate Mothes of YNGSPC Gallery,
Cambridge, MA*

2015

500X Gallery- Hot and Sweaty Summer Show, Dallas, TX

2013

smartness of everyone we know, Fort Worth Community Art Center, Fort Worth, TX*

Texas Artist Coalition Exhibit 2013 Fort Worth, TX
500X Gallery Expo 2013 Selected Artist Dallas, TX
New Frontiers Exhibit at Blow Up Gallery, Dallas, TX
Art Show for the People, Denton, TX
Senior Painting Invitational, University of North Texas, Denton, TX
Voertman Art Exhibition; *Juror: Lisa Hatchadoorian- Fort Collins Museum of
Art, Denton, TX*

***Solo Exhibition**

awards & residencies

Elizabeth Murray Artist Resident, Collar Works, 2021 Troy, NY
(forthcoming)

Keyholder Resident at the Lower East Side Printshop, 2020-21, NYC

Vermont Studio Center Residency 2020, *Artist Grant Recipient* 2021

New York City RedBull Arts Microgrant, September 2020

Wells Art Contemporary Awards, UK Finalist 2020

Hopper Prize Grant, *Finalist* 2020

Mass Moca Studios Artist Residency, *Fellowship Award* 2020

Voertman's Art Exhibition Award Recipient, University of North Texas 2013

Beth Lea Clary Award; Fort Worth Community Art Center 2013

Amateur Exhibit Juror's Choice; Center for Contemporary Art 2008

publications

2021

Artplugged UK

ArtWrite #22: Working with Memory

The Vital Sparks Volume 2

2020

Glasstire: Top 5

Hopper Prize Journal 'Insights to Contemporary Art : B. Chehayeb'

Make Magazine Issue 11

5 Minutes with Petra Cortright

Broadcast: Art in the Age of Social Distancing

Hyperallergic

2019

Hecatombe Magazine, Brooklyn, NY

D Magazine: <https://www.dmagazine.com/arts-entertainment/2019/08/galleri-urbanes-private-collection-explores-the-stuff-of-life/>

Art Maze Magazine, Issue 12

Odd One Out Online Gallery and Magazine

Featured Artist on YNGSPC.com

2016 Artist You Need To Know' on Vango Art Blog, San Francisco, CA

2014 Studio Visit Magazine Vol. 26 Featured Artist, Juror: T. Richardson of UMass

2013 Gumbo Magazine Featured Artist Denton, TX

Douglas Collins

Statement:

The present selection is a meditation on the way simple objects or reduced forms will occupy a bordered, isolated space, one which may have been crossed with memories. Dynamics are damped, forces ambiguous, the background mottled or scoured, the palette restrained. This continues a project which has remained central to me in my printmaking for many years.

Resume:

Trained in math and engineering, UC Berkeley and Columbia. Practice includes etching, lithography, and painting. Has exhibited in solo and group shows in N America, Europe, Asia. Has taught cameraless photography at International Center of Photography since 2009, etching at Manhattan Graphics from 2010-2014.

Kate Liebman Artist Statement

My studio practice, which includes painting, drawing, video, and writing, is rooted in printmaking. I attend to the passage of time, time as recorded in history and art history, grief, loss, the overlap and interplay between fact and fiction, and how the tension between remembering and forgetting impacts these subjects. My work employs beauty as a way to attract the viewer and encourage engagement.

My own involvement with print media deepens with every year. Whether a monoprint or a labored etching, a print marks time: a “before” and “after” created in the moment the plate runs through the press. Continuing to work on a plate, or evolving an image, complicates this relationship to time. By layering and returning to an image in time, I am able to record the passage of time and touch. The mediation of the press allows me to be surprised by accidents and work responsively. This mechanical mediation engenders an important modulation of control: I am not fully in control of the work just as we are not fully in control as individuals.

My work is labor-intensive and obsessive. I work with a small set of images for an extended period -- undoing, redoing, doing over, and doing again -- to digest these images into my body, into my consciousness, and to track the images’ transformation through time and use. In translating an ever-growing lexicon of images, my work is indexical; that is, the work points to something that exists outside itself. The indexical nature of the work ties it both to the exterior world and to loss -- the original from which the image derives is not present.

Time, memory, history, loss, and grief was made less abstract and more immediate just over two years ago when a tragic and traumatic death occurred in my family. For months I was unable to work, and it was through writing that I observed and processed my grief and its attendant shock. Grief changed my perception of time indelibly: I felt simultaneously trapped in time, living in time, and acutely aware that time is receding, being lost.

This shift in perception shifted my work. I returned to my visual work more vulnerable. I incorporate disparate images and find connections among them: the moon, angels, numbers as image and language, airplanes, skylines, falcons, x-rays of teeth, and figures from art history. Through the use of repetition, symbols and a suggestive, yet elusive, logic of loss emerges. This work grows out of the Jewish folk tradition of making “memorial calendars,” idiosyncratic visual devices that track time and coordinate time as recorded on the lunar (Jewish) and solar (Gregorian) calendars. The combination of these two times helps Jews living in secular time to observe and remember the *yartzeit*, the anniversary of a loved one’s loss. This practice of observing time through developing this symbolic language is an important way for me to attend to and exist in this time of enormous, global loss.

Kate Liebman

Icarus III, 2021

photo litho, intaglio, cyanotype, tea stain & chine colle; 18.5" x 25.5"

The images collaged into the *Icarus III* print include elements from the myth of Icarus and from science, including a drawing of Bruegel's painting *The Fall of Icarus*; diagrams of the gravitational pull of the furthest star located by humans, named Icarus; and photographs taken through a telescope of this star; wings and birds and airplanes representing man's desire and (limited) ability to fly. The multiplicity of images has a personal significance. My uncle, with whom I was very close, died in a plane crash on October 5th 2019. Since that tragedy, the story of Icarus and all it contains -- hubris, loss, grief, continuation of time and life - has been a touchstone.

Grieving Angel III: Flying Toward Christ, 2020

nine intaglio plates with cyanotype chine colle; 15" x 15" unique

The Grieving Angel prints consists of a series of intaglio prints that plays with a unique symbolic language that reminds us that grief has and will exist forever. Within the series, there are seven compositional types, yet each print is unique. Each print contains nine plates - an angel framed by eight shaped plates. The angels are copies of those Giotto painted in the Scrovegni Chapel in the 14th century. Devastated by the crucifixion, their faces and bodies contort in response to their grief over Christ's death. Alternately reminiscent of stained glass windows and religious architecture, the series calls to mind faith-based practices of grieving. The cyanotype chinecolle pieces contain images of seagulls, numbers, weather patterns, airplanes, x-rays of teeth, falcons, and hazes of blue/purple/cyan. A suggestive - yet elusive - language of loss emerges.

Kate Liebman

kjliebman@gmail.com
+1 310 922 8797
www.kate-liebman.com
@kateliebman5000

studio:
52-05 Flushing Avenue, 213
New York NY 11378

Education & Residencies

- 2019 MFA, Columbia University
- 2013 BA, Yale University

- 2021 WoWHaus, Works on Water (Governors Island, NY)
- 2020 Keyholder, Lower East Side Printshop (NY, NY)
- 2018 resident, AZ West, Investigative Living (Joshua Tree, CA)
- 2015 resident (with merit scholarship), Vermont Studio Center (Johnson, VT)

Selected Group Exhibitions

- 2022 The Enchanted Drawing, Herzliya Museum of Contemporary Art
Dongshisangyoung, Seoul
- 2021 write your own script, Backyard Ghost, curated by Annette Hur
Triennial, Works on Water, Governors Island
All You Know I Know, Lower East Side Printshop, curated by Nicole Kaack
Flat File, Ortega y Gasset Projects
In Response, Jewish Museum
- 2020 Legal Tender, FringeArts Philadelphia
"i am one who," Montez Press Radio
- 2019 Summer School, CORE: Club, curated by Latchkey Gallery
Art 52nd Street 2019, Gallery MC, curated by Tomas Vu
Columbia MFA Thesis Show, Wallach Gallery, curated by Regine Basha
Toby's Diary: Film Screening, 15 Orient, curated by Alex Zandi
Forms of Enclosure, New Prints 2019/Winter, International Print Center of New York
- 2018 42/18, LeRoy Neiman Gallery, LeRoy Neiman Center for Print Studies
feel that other day running underneath this one, Times Square Space; curated by Sara O'Keeffe
Columbia First Year Show, Wallach Gallery, curated by Natalie Bell
Performing the Library, Butler Library, Columbia
Draw|Serbia, Museum of Contemporary Art Vojvodina, Novi Sad, Serbia; curated by Tomas Vu
- 2015 Resurface, MX Gallery; curated by Cristina Vere Nicol
GRID[LESS], MX Gallery
- 2014 Exchange Show, Robert Blackburn Printmaking Workshop, Ithaca New York
Creative Leakage, Rekovery Projects
In the Beginning: Memory, Yale Slifka Center, In the Beginning Memory

Selected Press

- 2021 Eugenia Bell, "Folio," *The Yale Review*
- 2019 Cecelia Morrow, "Art Waves" Interview, *WKCR*

- 2016 Debbi Kenote, "Resisting Image by Repetition," *Open House Blog*
 Jillian Steinhauer, "Your Concise Guide to Bushwick Open Studios," *Hyperallergic*
 Debbi Kenote, "Neon and Narrative: Bushwick Open Studios," *Two Coats of Paint*
- 2015 Allison Hale, "A Selection from Bushwick Open Studios," *Two Coats of Paint*

Selected Writing & Artist Talks

- 2021 "when to call home," Backyard Ghost
 Sarah Matthes, "Town Crier," Brooklyn Rail
 Robert Rauschenberg, "Channel Surfing," Brooklyn Rail
 Mixed Media Printmaking, Pratt
- 2020 Drawing into Print, Columbia University
- 2019 "Strikes," IPCNY
 Drawing into Print, Columbia University
- 2016 Martin Puryear, "Multiple Dimensions," Brooklyn Rail
 Amy Sillman, "Stuff Change," Brooklyn Rail
 Samara Golden, "The Flat Side of the Knife," Brooklyn Rail
- 2015 Michelle Grabner, Brooklyn Rail

Awards, Grants, & Collections

- 2020 Baltic Writing Residency, semi-finalist
- 2019 The Helen Frankenthaler Foundation, travel award recipient
 Columbia Residency Support Grant
- 2018 Columbia Residency Support Grant
- 2013 Yale Creative and Performing Arts Fellowship
 Yale Mellon Forum Grant
- 2012 Yale Creative and Performing Arts Fellowship
- Soho House
 Ceconis
 Hotel Kinsley (<https://www.nytimes.com/2021/10/21/t-magazine/fall-platform-shoes.html>)
 Brookfield
 Lower East Side Printshop

Teaching & Work Experience

- 2021 Adjunct Professor, Columbia University, *Basic Drawing*
 Adjunct Professor, Sussex County Community College, *Printmaking without a Press*
 Instructor, Manhattan Graphic Center
- 2020 Adjunct Professor, Sussex County Community College, *Children's Book Illustration*
- 2019 Adjunct Professor, Columbia University, *Drawing I*
- 2018 Teaching Assistant, Columbia University, *Drawing into Print with Tomas Vu*
 Teaching Assistant, Columbia University, *Figure Painting with Aliza Nisenbaum*
- current contributing writer, Brooklyn Rail

current Tutor

2014 intern, Pace Prints

2013/4 freelance researcher, Metropolitan Museum of Art

Alva Mooses

Artist Statement:

Alva's art practice draws from her ongoing research surrounding socio-political histories and colonized landscapes. She works across sculpture, paper casting, and printmaking. In her work she uses geological materials such as volcanic stones, rammed earth, clay, and cast concrete that make reference to lost or potential typographies and topographies, conveying strata of bodies in transformation. Through her work, she reflects on notions of belonging and mestizaje in American society.

Bio:

Alva Mooses is an artist and educator based in New York City. She received her BFA from The Cooper Union and her MFA from Yale University. She has exhibited her work in the U.S., Latin America, and Europe, and has completed fellowships and residencies at Socrates Sculpture Park, The University of Chicago, Tou Trykk in Stavanger, Norway, and Casa Wabi, in Oaxaca, Mexico, The Center for Book Arts, among others. She teaches Sculpture and Drawing at The Cooper Union School of Art and Hunter College.

social media handles: @maalva_studio + @open_lazo website link: alvamooses.com

ALVA MOOSES | alva.moosees@gmail.com | alvamooses.com | 773.301.2271

Education

2012-2014 MFA Yale University School of Art, Painting & Printmaking, New Haven, CT
2000-2005 BFA The Cooper Union for the Advancement of Science & Art, New York, NY

Select Exhibitions

2021 Sostalgia: Book Art and Climate Crisis, Minnesota Center for Book Arts, MN
2021 *You Enter Dancing/ There's Always Sign*, The Clemente Studio 406, NYC
2021 *Sobre/mesa*, The Clemente LES Gallery, NYC
2020 *Cito, Longe, Tarde*, Haynes Project, Chicago, IL
2020 *Touching Landscape*, Tou Trykk, Stavanger, Norway
2020 *From Orozco to Orozco* at White Box Gallery Harlem, NYC
2019 *Socrates Annual Fellowship*, Socrates Sculpture Park, NYC
2019 *Buen Vivir/Vivir Bien* curated by Tatiane Santa Rosa at the Mexic-Arte Museum Austin, TX
2019 *Analemma*, The Loaisaida Center, NYC
2018 *Retrato de un Paisaje*, Museo Eduardo Sívori, Buenos Aires, Argentina
2018 *Mira-Mirage*, Luhovaný Vincent Festival, Luhačovice, Czech Republic
2018 *A Day's Dust*, Studio 17, Stavanger, Norway
2018 *Arte/facto* at Profoundation, Brooklyn, NY
2018 *Internalized Borders* at John Jay College, NY
2017 *Align in Distance*, DAAB, Brooklyn, NY
2017 *Grupo <11>*, curated by Carolina Castro Jorquera at Instituto Cervantes, NYC
2016 *Portrait of a Landscape*, Shirley Fiterman Art Center, NYC
2016 *Artists Co-op III*, Jamaica Center for the Arts, NYC
2016 *Recent Works* at Johnson Museum of Art, Ithaca, NY
2016 *Grupo < >* at Cornell University Experimental Gallery, Ithaca, NY
2015 *MX/NY* Front Art Space, NYC
2014 *Vulkansk/Volcánico* at Giampietro Gallery, New Haven, CT
2014 *Condensed Matter* at Yale University Green Hall Gallery, New Haven, CT
2014 *Social Paper* at Columbia College CBPA, Chicago, IL
2013 *Condensed Matter* at Yale University Green Hall Gallery, New Haven, CT
2012 *Local Metrics* curated by Hamza Walker at Logan Center for the Arts, Chicago, IL
2011 *ArtQuake* at Renaissance Art Gallery, Haiti Benefit, NYC
2009 *The Casera Era*, a collective art installation at the 10th Havana Biennial

Grants/Awards/Residencies

2021 LES Keyholder Residency, NYC
2021 FCA Emergency Grant, NYC
2021 The Clemente Center residency for LAZO, NYC
2020 The Center for Book Arts, year-long residency, NYC
2019 Socrates Fellowship, NYC
2019 The Loaisaida Center, five month residency for LAZO, NYC
2019 The Clemente | LES Gallery curatorial project, New York City
2018 Smack Mellon Hot Picks, New York City
2018 Artist-in-Residence two weeks at MAG, Saltillo, Mexico
2018 Foundation for Contemporary Arts Emergency Grant for *Mira-Mirage* installation in the Czech Republic
2018 Artist-in-Residence one month at Tou Trykk, Stavanger, Norway
2015 Rema Hort Mann Foundation ACE Grant for *Correspondence from NYC to Port-au-Prince*
2015 Artist-in-Residence Davidoff Arts Initiative three months in Altos de Chavón, D.R.
2013 Printmaking Residency at Grafisk Verksted two weeks in Stavanger, Norway
2013 Yale University Schoelkopf Traveling Fellowship: Iceland, the Faroe Islands and Norway
2012 Columbia College Book and Paper Summer Residency
2012 UChicago Arts Grant for curatorial project Proximal Distance
2011 Artist-in-Residence ten months at The University of Chicago APL
2009 Invitation by Cuban Minister of Culture to 10th Havana Biennial
2005 Hans G. and Thordis W. Burkhardt Foundation Prize at The Cooper Union

Caroline Ongpin

Artist Statement

My work is printmaking-based and uses images related to topography, terrain, and geological and oceanic patterns. These works which are made using various techniques such as linocut, etching, and papercutting, are used to create endless variations of map-like configurations, presenting space in an alternative manner. All the entities are imagined and the cartographic process is not scientific but intuitive - a mix of intention and chance. My focus is on their interactions and intersections, their permeability, and their changeable nature.

I am interested in the idea of islands and continents because of how they have been constantly redefined by both the human race and by the planet's own internal workings. But rather than reflecting boundaries and territories, or attempting to create place, I am picturing a world in flux whose inhabitants are in a state of movement and impermanence. In this world, peripheries and centers do not exist. The entities are mirrors of people, communities, or organisms, that redefine one another and are themselves redefined as they interact.

CAROLINE ONGPIN

Visual Artist; b. 1989, California, USA

Contact: +1 (917) 331-2319 · caroline.ongpin@gmail.com
Address: 22 W 15th St Apt 11F, New York, NY 10011, U.S.A.
Web: www.carolineongpin.com · IG: @caroline.ongpin

EDUCATION

The Art Students League of New York · 2016-Present
Bachelor of Fine Arts, Major in Painting, University of the Philippines, Quezon City, PH · 2015

AWARDS, GRANTS, & DISTINCTIONS

Shortlisted for the final voting round · NYFA Fellowship in Printmaking/ Drawing/ Book Arts · 2020
Kuniyoshi Award & Grant for Printmaking · The Art Students League of New York · 2019-20
Cultural Center of the Philippines (CCP) Venue Grant · CCP, Pasay City, PH · 2017-18

RESIDENCIES

Guttenberg Arts Space and Time Artist Residency, Guttenberg, NJ · 2020
Arquetopia International Mentorship Program, Puebla City, MX · 2019-Present
Residencies at Arquetopia Foundation · Puebla City, MX, 2019 & 2017

RECENT SOLO EXHIBITIONS

2019 *Submerged Concerns: Entre Manila y Puebla, El Dilema de Representación* · Museo Taller Erasto Cortes, Puebla City, MX
2018 *Waterways* · Bulwagang Carlos V. Francisco (Little Theater Lobby) · CCP, Pasay City, PH

RECENT GROUP EXHIBITIONS

2021 *Made Here, Summer 2020* · Guttenberg Arts, Guttenberg, NJ
2020 *Grant Winners* (virtual exhibition), The Art Students League of New York website
Overall There Is No Wall · 321 Canal St, Chinatown, NYC
Art Fair Philippines 2020 (with CCP and Association of Pinoyprintmakers) · The Link, Makati City, PH
2019 *Double, Double, Moore In Trouble* · Tin-Aw Gallery, Makati City, PH
Newburgh Open Studios · Space on Liberty, Newburgh, NY
Burn This · The Factory, Long Island City, NY
2018 *The Art Students League Printmakers' Portfolio 2018* · The Old Print Shop, NY
RE-PRESENTANDO: Their Nation Is Not My Nation · Decentered Gallery, Puebla City, MX
TIRADA: 50 Years of Philippine Printmaking 1968-2018 · CCP, Pasay City, PH
Kada Adlaw · Art Fair Philippines 2018 (with Tin-Aw Gallery), The Link, Makati City, PH
Hakos · Tin-Aw Gallery, Makati City, PH

PROFESSIONAL & TEACHING EXPERIENCE

Workshop Instructor, Guttenberg Arts, January 2021
Research Assistant, The Art Students League of New York, 2020-2021
Registrar, The Art Students League of New York, 2016-2021

AFFILIATIONS

Council Member, Society of American Graphic Artists · May 2021-Present

PORTFOLIO PROJECTS

20/30 I & II: A Limited Edition Print Portfolio in Celebration of the 50th Year Anniversary of the Cultural Center of the Philippines (PH), Edition of 30 · 2021
Vie du Pacifique (AU), Edition of 7 · 2020
The Art Students League Printmakers' Portfolio 2018 (US), Edition of 51 · 2018
(Un)Necessary Duplicates Portfolio Exchange (US), Edition of 23, for participation in the Mid America Print Council Conference · 2018

PRESS & PUBLICATIONS

-CCP Visual Arts & Museum Division. "20/30 Limited Edition Print Portfolio: Intaglio Printing (with acid)". February 26, 2021. Online. [Link](#).
-CCP Visual Arts & Museum Division. "20/30 Limited Edition Print Portfolio: Unboxing". December 4, 2020. Online. [Link](#).
-Anzures, Yadira Llaven. "La artista Caroline Ongpin representa los procesos de colonización de Filipinas y México". La Jornada de Oriente. May 31, 2019. Print & Online. [Link](#).
-Catalog of the 39th Mini Print Internacional de Cadaques 2019, Adogi Taller-Galeria Fort, page 48. Print and Online. [Link](#).
-Catalog of the 38eth Mini Print Internacional de Cadaques 2018, Adogi Taller-Galeria Fort, page 42. Print and Online. [Link](#).

PUBLIC COLLECTIONS

Cultural Center of the Philippines, PH
The New York Public Library, US

LANGUAGES

English and Tagalog (native)
Spanish and American Sign Language (conversational)

Ernesto Ortiz Leyva

The predominant narrative in my current work posits societal conflict and violence as products of unchecked male virility and toxic masculinity. I chronicle this in satirical, surreal and grotesque modes in a number of mediums (drawings, etchings and paintings) by synthesising various pictorial and historical anachronisms. Working with the tension between myth and reality my work depicts dynamic amalgams of cultural identity giving a historical context for the mass violence in contemporary American society and along its southern border. I construct this narrative using a variety of references including the visual canon of medieval Christian depictions of Hell as well as the lexicon of categorizing racial types of 17th and 18th Century Colonial Spanish Casta paintings. I use the latter to create an original hybrid of American pop culture icons to depict fictional battles on the Mexican-American border and to satirise Anglo-Saxon ideas of racial purity.

ERNESTO ORTIZ LEYVA

360 Broadway Apt 4R
Brooklyn, NY 11211
(415) 328.0373
cosmonaute.curieux@gmail.com
www.y2eyes.com

EDUCATION

2014 MFA Painting/Drawing - School of the Art Institute of Chicago (SAIC)

2005 BFA Painting/Drawing - California College of the Arts (CCA)

2005 Studio Escalier, Argenton-Chateau, France

2003 École Supérieure d'Art & de Design Marseille, France

SELECTED EXHIBITIONS

2021 Gallery North , Setauket, NY
HOME, Near and Far, Group Exhibition

2020 The Elizabeth Foundation for the Arts, New York, NY
After Quarantine, Group Exhibition

2019 Chashama Space , New York, NY
Multiversant, Group Exhibition

2019 Art on Paper, New York, NY
International Print Center of New York (IPCNY) Booth

2018 E/AB Fair, New York, NY
International Print Center of New York (IPCNY) Booth

2018 City University of New York, Staten Island, NY
Gallery of the College of Staten Island
Migrating Heritage, Group Exhibition

2017 IPCNY, New York, NY
Published by the Artist 2017, Group Exhibition
Curated by Grayson Cox and Angela Conant

2017 IPCNY, New York, NY
Just Under 100: New Prints 2017/ Summer
Selected by Katherine Bradford
Group Exhibition

2017 WhiteBox, New York, NY
Illegal Fashion Runway Show, Group Exhibition

2016 Xenophobia: A Group Invasion, Brooklyn, NY
International Loft, Group Exhibition

2015 OxHeart, New York, NY
UNTITLED, Group Exhibition

2015 Hidden Process, Chicago, IL
Open Center for the Arts, Group Exhibition
2014 Sullivan Gallery, Chicago, IL
SAIC Graduate Exhibition

2013 Intersection for the Arts, San Francisco, CA
Evidence: Artistic Responses to the Drug Cartel Wars

2009 Golden Parachutes, Berlin, Germany
Gringo Rebel, Solo Exhibition

AWARDS

2019 NYFA Immigrant Artist Mentoring Program
2017 IPCNY New Prints Artist Development Initiative – Artist in Residency
2012 SAIC New Artists Society Merit Scholarship
2005 Studio Escalier Daphne Fund Fellowship
2004 CCA Robert Ralls Memorial Scholarship
2003 CCA RA Brown Memorial Scholarship

IN COLLECTION OF

David Kiehl, Curator Emeritus Whitney Museum

PRESS

2017 Art in Print Vol. 7, No. 3 (September – October 2017), pp. 44-59
https://www-jstor-org.ezproxy.pratt.edu/stable/26408810?seq=6#metadata_info_tab_contents

2017 Observer, Illegal Fashion Show Reveals Thriving Cultural Talents, Jasmine Ting
<http://observer.com/2017/02/illegal-fashion-show-reveals-cultural-talents/>

2013 SF Weekly, War Correspondents: Two Ways of Dealing with Conflict, Jonathan Curiel
<http://www.sfweekly.com/sanfrancisco/war-correspondents-two-ways-of-dealing-with-conflict/Content?oid=2826757>

2013 KQED Arts, Artist Who Confront Violence: An Introduction, Christian L. Frock
http://ww2.kqed.org/arts/2013/06/27/artists_who_confront_violence_an_introduction/

2009 Whitehot Magazine of Contemporary Art, Travis Jeppesen
<http://whitehotmagazine.com/articles/2009-ernesto-ortiz-golden-parachutes/1869>

Sok Song

Sok Song's passion for folding paper has bloomed from a hobby he taught himself from books during his childhood to an award winning origami design business called Creased, Inc. Sok is the author of *Origami Chic: A guide to Foldable Fashion* published by Capstone and *Crease + Fold: Innovative Origami Projects Anyone Can Make* published by Random House. He also published and produced 12 issues of a periodical called *Creased: Magazine for Paper Folders*.

In addition to the magazines and books, he has evolved the business into a creative services company incorporating origami and paper sculpture as a medium for advertising, graphic design, and installation. His custom design work and sculptures have been seen in magazines such as: *Vogue*, *Vanity Fair*, *Elle*, *InStyle*, *Cosmopolitan*, *Pop*, *Marie Claire*, *Icon*, *Self*, *GQ*, and *L'Uomo* and as well as in books published by Andrews McMeel Publishing, Firefly Books Ltd. (UK), and Quark Publishing.

Other notable clients for design and installation work include: Condé Nast Publications Ltd., Merrill Lynch, Paul Smith, Kenzo, Saks Fifth Avenue, Rockwell Group, Walmart, Kanebo International, The Museum of Art and Design, The American Museum of Natural History, MOMA, *Imitation of Christ*, Parsons Brinkerhoff, Macys, Harrods, The Company Store, Niebaum Coppola Winery, Mondo Mannequins, Takeda Pharmaceuticals, Saatchi & Saatchi, J. Walter Thompson, Gotham, Inc, The Children's Place, Fast Company, Gant, Cottonelle, *Vogue*, *Money Magazine*, *Time*, Inc. and *The New Yorker*.

Sok currently lives in New York City, although his folding work takes him all over the world.

ARTIST STATEMENT

My passion for folding paper has bloomed from a hobby I learned from books during my childhood. I have traveled all over the world to teach and spread the joy I get from sharing this wonderful art-form with others. Folding to me is all about community and the direct exchange of ideas and expressions through paper. Creating Origami is not quite complete until you can share it with someone else.

EXHIBITIONS**Origami Holiday Tree**

2005-2021 Group Exhibition American Museum of Natural History New York City, NY

Paper Transformed

2014 Jun. Group Show Fashion Institute of Technology New York City, NY

Kawaii Origami

2013 Nov. 4 Person Show Pacific Coast Origami Conference Albuquerque, NM

Origami As Art

2013 Jun. Group Show Kinokuniya New York New York City, NY

Origami From Around the World

2012 Jun. Group Show Fashion Institute of Technology New York City, NY

Creased Magazine

2011 Apr. Solo Show Mennorode Origami Conference Elspeet, Netherlands

Crease + Fold

2010 Nov. Solo Show Cali Origami Conference Cali, Colombia

Currency and Colored Paper

2010 Apr. Solo Show Paper Art Museum Seoul, South Korea

EXPERIENCE**Creative Director**

Creased, Inc. & Creased Magazine 10/2001 ~ present – New York City

Designed and produced a 40-page bi-monthly origami magazine. Performed the multi-faceted role of graphic designer, illustrator, web designer, layout editor, photographer, and production manager for 12 issues published in both print and digital format. Management of contributors and editors from all over the world compiling over 200 different designs. Design and production of a new line of handmade greeting cards each season as well as custom invitations and announcements. Developed an online retail experience for consumers and instituted an effective marketing campaign, online as well as in print, gaining a return customer base of over 50 retail boutique shops and museum galleries internationally. Key buyers include the Museum of Art and Design, MOMA, and The American Museum of Natural History.

EDUCATION

Hunter CUNY - New York, NY - Studio Art BA (current student)

Parsons School of Design - New York, NY - *Fashion Design, AAS*

AWARDS/PUBLICATIONS/INSTALLATIONS

- National Endowment for the Arts Fellowship for the Vermont Studio Center in Education
- Winner of the Community Supported Art project for the Cambridge Community Adult Education Center
- Special guest and speaker at numerous international origami conventions
- Author of the book: Crease + Fold: Innovative Origami Projects Anyone Can Make – Random House 2010
- Author of the book: Origami Chic - Capstone Publishing 2016
- Design work published in Vanity Fair, Pop, Marie Claire, Self, GQ, and Vogue as well as in books published by Andrews McMeel Publishing, Firefly Books Ltd. (UK), and Quark Publishing.
- Designed and installed the 20 foot Origami Holiday Tree at the American Museum of Natural History in NYC for 5 years.