

March 23 – May 18, 2024

SUPERCOLLIDER + Students of Glendale Unified School District



summertime

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SUPERCOLLIDER ARTISTS

Andrea Ganuza

Beatriz Toledo

Berfin Ataman

Brice Bischoff

Carolina Caycedo and David de Rozas

Edgar Fabián Frías

Isabel Beavers

Janaina Wagner

Joel Kuennen

Lauren Bon

Maurício Chades

Noara Quintana

Sofia Borges

Star Feliz

Wallace Masuko

GUSD ARTISTS

Albert Santuyo	Elayna Ovasapyan	Kana Baker	Rico Galstyan
Alexa Juanillas	Elizabeth Cho	Katie Li	Riley Kidder
Alexandra Gutierrez	Emma Santa Ana	Kyle Rivera	Sabrina Alexani
Alexia Cho	Gabriela Yax	Leslie Cruz	Sarah Rodgers
Alla Muradyan	Geryl Tiu	Liana Hasasyan	Sea'ra Zabounian
Allen Sogomonyan	Greg Henriquez	Lily Benitez	Sean Fox
Angelina Jean Naguit	Hailee Yoon	Luciana Cerritos	Sienna Greenlaw
Ani Thomassian	Harold Alvarado	Luke Myers	Stella Pennacchioli
Anna Poghosyan	Harper Glassing	Margaret Jordan	Tara Fox
Arev Avedian	Hayk Sargsyan	Maria Jacquez	Tiabella Graves
Cheyenne Pangilinan	Isabel Haytayan	Mariam Avetisyan	Tsoler Nalbandian
Christopher Roesler	Izabella Juarbe	Nare Atayan	Vivian Kim
Daniel Baneham	Jade Marquez	Nathan Garcia	Yoomin Lee
Deklin Putnam	Jamie Shoemake	Oscar Andrade	
Eana Parsanian	June Jeon	Paola Zuniga	

SUMMERTIME is a collaboration between SUPERCOLLIDER, Brand Library & Art Center, and Glendale Unified School District. Students from Glendale Unified School District contributed works inspired by the curatorial concept of *SUMMERTIME* to be in conversation with SUPERCOLLIDER's exhibition.

SUPERCOLLIDER

SUPERCOLLIDER believes in a future where art, science, and tech collide to inspire social and environmental responsibility. We bring together leading artists, scientists, and the public to celebrate the future and reframe the challenges facing our world. In this process, we build accountability networks and creative connection across disciplines and locations to spark new skill sets for humanity: collective perseverance and collaborative action.

SUPERCOLLIDER creates immersive science+art experiences—including (inter) nationally curated satellites for pop-ups, festivals, and research institutes—that vividly reclaim our future and explode our present. We offer an annual art + sci + tech fellowship for women, non-binary, and trans folx who are artists + curators committed to building an inclusive and collaborative community of creative practitioners based in Los Angeles, CA.



SUPERCOLLIDER

GLENDALE UNIFIED SCHOOL DISTRICT

In Glendale Unified schools, we focus on maximizing student achievement, fostering students' social and emotional growth, and creating a vibrant, inclusive environment where all children can learn and thrive.

Glendale Unified is the third largest school district in Los Angeles County. We proudly serve 25,000 students in preschool through 12th grade and beyond.

We are excelling together to provide our students with endless pathways for success!



ABOUT THE CURATOR

Marcela Vieira is cofounder and curator of the art website aarea (www.aarea.co), a curatorial platform founded in 2017 that commissions and exhibits artworks designed especially for the internet. aarea's activities also extend into a public program of curatorial projects, courses and seminars.

The first internet native art institution in Brazil, aarea has been developing projects in collaboration with other institutions such as Jeu de Paume, São Paulo Biennial, CCA Wattis Institute, Pivó, Macba, Sesc, Pro Helvetia, Salón Nacional de Bogotá, NT2, among others. aarea has held courses, lectures, and educational activities in universities and art schools.

With multidisciplinary interests, Marcela is also one of the editors of Revista Rosa and a literary translator (French-Portuguese). She is now finishing her PhD in semiotics at the University of Paris 8, in partnership with the University of São Paulo. She has been living in Los Angeles since early 2022.

SUMMERTIME considers the landscape as the consequence of human production, the result of the transformation from its natural state. The topography has long been divided, fragmented, and modified according to social, economic, and aesthetic motivations.

The terrain as it currently exists due to direct and indirect interference of human action, is itself a reflection of our society's anxieties and is being continuously modified across generations. From an artists' perspective there is no way of thinking about the landscape without considering issues related to the reformation of spaces and materials.

In approaching landscape as a theme, *SUMMERTIME* focuses on the temporal, which is especially relevant to our current moment. What sorts of environments can contemporary artistic production create, considering the diverse range of tools and technologies that one finds at their disposal today? These tools enable artists to create new narratives, put forth unprecedented fictions, or even substantially alter materials that were once "natural," to craft imaginative stories.

Scan the QR code to listen to and download the recording of "Summertime" by Ella Fitzgerald and Louis Armstrong on Freegal. Scroll to track 17 on the album.

The artists in the exhibition present works with various materials and develop strange configurations, creating relationships between their works and the gallery space. *SUMMERTIME* forges a path that seeks to investigate the reality and possibilities of representation, using fiction as a way to imagine alternative landscapes.

The exhibition title *SUMMERTIME* was inspired by the song "Summertime," written by George Gershwin, in particular the recording by Ella Fitzgerald and Louis Armstrong. Nostalgic but moody with surreal undertones, it became a guiding star for the thematic explorations in the works on view.

— Marcela Vieira, Curator



All *SUMMERTIME* installation views are by Ian Kose, 2024.



Andrea Ganuza

Andrea Ganuza's artistic practice focuses on graphic narrative and drawing, experimenting with the limits of comics and understanding them as another language of contemporary art. With a critical eye and a language close to poetry, she uses her own experiences to focus on the axes that run through us: the social, the political and the emotional. Her education and work develop inside and outside the Academy, alternating her participation and teaching in official spaces with meetings, laboratories and festivals related to counterculture, graphic art, fanzines and DIY (Do It Yourself).

Andrea Ganuza (she/her) is originally from Spain. She develops her work through illustration and comic strips, placing herself between poetic power, social criticism, sharp humor and fiery rage. Much of her practice is based on the premise that drawing is a language and is therefore influenced by context. This conviction and the desire to get to know other points of view have led her to live and work in places like Barcelona (Spain), Angoulême (France), Quebec (Canada), Medellín, (Colombia) and São Paulo (Brazil), furiously influencing her work. In 2023 she self-published *ATRAVIÉSAME*, her first graphic novel, which recounts her transformative experience during the time she lived in Colombia. Currently, she combines her work as an illustrator with her more personal projects, linked to the world of self-publishing, fanzine and DIY.

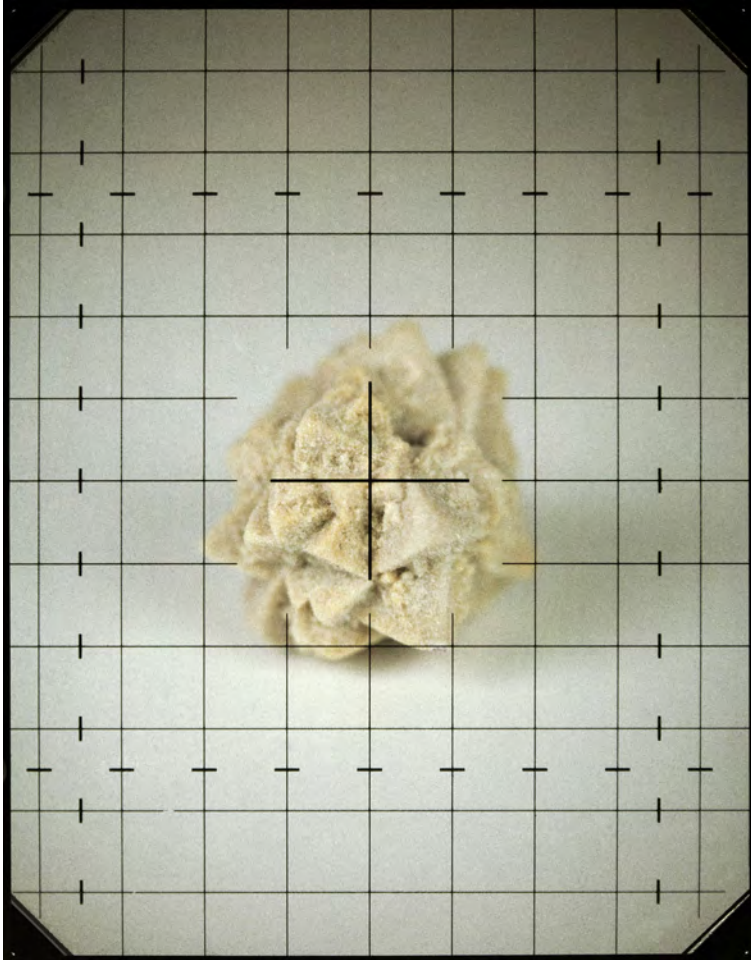


Summertime, gouache paint
on watercolour paper,
9 x 13 inches, 2024

Beatriz Toledo

Beatriz Toledo considers herself to be a visual artist, a proposer of independent projects and for the last four years she has been developing FACA, a project in which Toledo is a hairdresser and proposes political readings. In collaboration with others, Toledo created the independent spaces La Maudite in Paris, which ran from 2013 to 2017, and Tormenta in Medellín, Colombia from 2020 to 2023 and Tarantula in São Paulo, Brazil, starting in 2023. In these spaces, Toledo began to understand her practice as something more expanded than “artistic work,” since she sees the very existence of these spaces and the proposals made in them as part of a broader idea of “my work.” Her photographic work includes stones, hiking, cartography, geology, the scientific representation of objects and research into hierarchical relationships.

Beatriz Toledo graduated in Fine Arts from USP in São Paulo, Brazil and has an MA in Contemporary Art and Photography from University Paris VIII, France. She was artist in residence at École Nationale Supérieure de la Photographie in Arles, France in 2007, and in Red Bull Station, São Paulo in 2014, in Villa Belleville, Paris (Point Ephemere) in 2015. In 2016, she was in residence at the independent space Pivô in São Paulo, Brazil and did a residency in CPIX (Centre Photographique Ile de France) in 2018. In 2019, she had a residency in Lengua Negra in Medellín, Colombia. Together with Wagner Morales and Camila Bechelany, she ran the independent space La Maudite in Paris, France from 2013-2017. From 2020-2023, she ran Tormenta art space in Medellín, Columbia with Wallace Masuko and Andrea Ganuzza. Since 2023, she has run Tarantula art space with Sabrina Dias in São Paulo, Brazil, where she has the project FACA. In 2021, FACA partnered with the collective RRD to create a residency in Mexico City. In 2022 FACA was included in the Salon Nacional de Colombia, and in 2023 FACA was included in Instituto de Arte Contemporânea de Ouro Preto, Minas Gerais, Brazil and in La Rata Kiosko Buenos Aires, Argentina.



Calcite, fine art photography,
24 x 31 inches, 2018

Berfin Ataman

Berfin Ataman strives to challenge the influence exerted by human-made systems, such as society, culture, and architecture, on our perception of the non-human. She researches the neurological and psychological effects of our interactions with them through soft robotics and other new technologies while considering the impact of our societal and cultural backgrounds on our perception. Additionally, Ataman experiments with different designs to alter these interactions for a more symbiotic relationship. Ultimately, her objective is to encourage deep reflection on these intricate relationships and the potential consequences they may hold for the future.

The works on view are kinetic sculptures from the *Sympathetic Motion* series. The series derives its name from the musical term “sympathetic resonance,” which refers to the harmonic phenomenon where a passive string or vibratory body responds to external vibrations that share a harmonic likeness. Similarly, the motion in these sculptures becomes unpredictable due to the interaction between their mechanical components, fabricated structures inside, and the fabric itself. The series aims to explore how people’s reactions to moving objects change depending on different design qualities, movements, and preconceptions derived from culture, society, and the past. The design choices were made to tap into humans’ desire to anthropomorphize moving objects and to provide an opportunity to interact with something non-human and non-identifiable. The series also raises questions about the nature of interactions with these entities brought to life by technology and whether such interactions can impact human relationships with non-human beings in the real world.

Berfin Ataman (she/her) is a Turkish designer and researcher. She investigates humans’ interactions with their surroundings and the non-human. Ataman creates works that use various media and techniques, including kinetic interactive works, wearables and performances, and video works. She has exhibited her works in galleries and museums like CICA Museum and A+D Museum in Los Angeles. Ataman received the Design Award from the Architecture and Design Museum. She obtained her BFA in Theatre Design from the University of Southern California, her Post-Baccalaureate degree from the School of Art Institute Chicago, and her MFA from UCLA, Design Media Arts.



***Sympathetic Motion Series,
Searching for the sun***, fabric,
wood, fiberglass, pla, electronics,
60 x 24 x 24 inches, 2019

Brice Bischoff

Inspired by the ethos of land art and the aesthetics of science fiction, Brice Bischoff's work creates sensorial connections to energies the Earth emotes as it changes throughout time. In his series titled *How Close*, all the work was created at Red Rock Canyon in the Mojave Desert, California over the course of five years. In all of its sublime beauty, the site exists restlessly in the present despite its ability to easily represent different places and moments in time. For example, it was the set of the movie *Jurassic Park* in 1993, has been the rightful home of the Indigenous Kawaiisu Peoples for 1,500 years, 18 million years ago earthquakes and volcanic eruptions were constant, and 250 million years ago it was the floor of the Pacific Ocean. The site also offers proposals for the future.

Given how long the exposures are in Bischoff's work, a minimum of 15 minutes, his process has more in common with experimental film than still photography. Through each photograph, time compresses. Within that time, a performance is made for the camera, a collaboration of light and movement. The key actions in Bischoff's work are his body, the sculptures he makes, and the Earth, all working together in front of the camera. The sculptures billow about, extending Bischoff's body mass, confusing its edges. The site of an ancient landscape combined with meditative gestures and heat formed glass objects considers the sacred at a time when our presence is causing the most change to Earth's systems.

Brice Bischoff (he/him) is an artist using photography to implement strategies of land art and the aesthetics of science fiction. His work is in the collections of the Los Angeles County Museum of Art, the Orange County Museum of Art, and the New Orleans Museum of Art among others. He has shown work at the MAK Center, Los Angeles, the Orange County Museum of Art, the Penthouse Art Residency (Harlan Levey Gallery), Brussels, and Bozo Mag, Los Angeles and performed at MOCA, Los Angeles. His debut monograph was published in Spring 2023 by (w)hole. Bischoff received an MFA with a concentration in photography from the San Francisco Art Institute in 2008. He was raised in New Orleans and lives in Los Angeles, where he serves as a Lecturer of Photography in the School of Art at California State University, Long Beach and California State University, Fullerton.



#3, pigment print from large
format negative, 64 x 79
inches, 2021

Carolina Caycedo and David de Rozas

Somi Se'k (The Land of the Sun - La tierra del Sol) is how the Estok Gna, the Carrizo Comecrudo Tribe, refer to the lands on both sides of the River of Spirits (Rio Grande), comprising the Chihuahuan Desert, the Rio Grande Valley and its delta. *Somi Se'k* is not just a name or a neutral place, but a multilayered net of universes where the region's present, past, and future are still in conversation. The drawing functions as a counter-geography that visually represents the stories of some of the human and non-human relatives that inhabit these lands. While the moon phases and the River of Stars (the Milky Way) on the upper part of the drawing speak about Carrizo Comecrudo conceptions of time and afterlife, other vignettes render processes of religious colonization, Manifest Destiny, and Westward Expansion; the cattle, agriculture, and oil industries; and ongoing humanitarian and ecological catastrophes at the border.

Carolina Caycedo (she/her) is a Colombian multidisciplinary artist living in Los Angeles, CA. Through her studio practice and fieldwork with communities impacted by large-scale infrastructure and other extraction projects, she invites viewers to consider the unsustainable pace of growth under capitalism and how we might embrace resistance and solidarity. Process and participation are central to Caycedo's practice; she contributes to the reconstruction of environmental and historical memory as a fundamental space for climate and social justice. Informed by Indigenous and feminist epistemologies, she confronts the role of the colonial gaze in the privatization and dispossession of land and water. Caycedo conjures common goods and collective bodies in what she refers to as Geochoreographies, to examine the environmental, economic, social and spiritual impacts of extractivist industries, raising questions about the future of our shared resources, and the parameters of a Fair Transition.

David de Rozas (he/him) is a filmmaker, interdisciplinary artist, and educator based in Los Angeles, CA. His recent work inquires how memory practices invoke real or imagined places, spaces, documents, or events to manifest plural ways of knowing, experiencing, and being. His films have been screened in festivals and film-curated series worldwide, such as Visions du Réel, Sheffield Doc/Fest, True/False, and Kassel DocFest. He directed and produced *GIVE* (2018), winning seven international awards. *The Blessings of the Mystery* (2021), a collaboration with visual artist Carolina Caycedo and Juan Mancias, chairman of the Carrizo Comecrudo Tribe of Texas, inquires into Far West Texas' colonial and extractivist economies through native people's cosmological consciousness and resistance against ongoing forms of erasure and exploitation. This interdisciplinary exhibition premiered at The University of Texas Visual Arts Center in Austin in 2021, was on view at NY MoMA, and was on display at UC Santa Cruz Institute of the Arts and Sciences under the Visualizing Abolition initiative in 2023.



Somi Se'k (The Land of the Sun – La tierra del Sol),
colored pencil on paper,
70 x 94 inches, 2020

Edgar Fabián Frías

Kiika is a work of indigenous futurism. It is inspired by the Nierika, a sacred technology of the Wixárika community, of which Edgar is a descendant. Nierikas are maps of the universe and are used as divining tools that help facilitate ancestral communion and transcendental experiences. Not only are Nierika used for locating oneself within the world, they are also used to create cosmologies, ontologies, and, in essence, reality itself. *Kiika*, which translates to “come closer” or to “cuddle up,” features a maximalist blend of personal and collective symbols, geometric shapes, and vibrant colors, combined with references to internet subcultures, abstract art, digital decay, and glitch aesthetics.

Edgar Fabián Frías (they/them) is a multidisciplinary artist, psychotherapist, educator, curator, and brujx based in Los Angeles, CA. With a passion for breaking boundaries and creating new forms of knowledge, Frías blends diverse artistic disciplines to produce thought-provoking and immersive works of art that transcend conventional categories. Their oeuvre encompasses installation, photography, video art, sound, sculpture, printed textiles, GIFs, performance, social practice, and community organizing, reflecting their commitment to experimentation and innovation. Frías’ work explores themes of resistance, resiliency, and radical imagination in the face of colonization, environmental racism, and other contemporary issues. As a nonbinary, Wixárika, and Latinx artist whose family hails from Mexico, Frías brings a rich and diverse background to their practices. They hold dual BA degrees in Psychology and Studio Art from UC, Riverside, and an MA in Clinical Mental Health Counseling with a focus on Interpersonal Neurobiology and Somatic Psychotherapy from Portland State University. In 2022, they completed an MFA in Art Practice at UC Berkeley. Frías’ work has been exhibited internationally, including at prestigious venues such as the Vincent Price Art Museum, Institute of Contemporary Art San Francisco, Berkeley Art Museum and Pacific Film Archive, Oregon Contemporary, MOCA Jacksonville, Project Space Festival Juárez, and ArtBo.



Kiika, projected digital image,
dimensions variable, 2023

Isabel Beavers

Nocturne is a series of wild altars meant to be experienced at dusk, dawn, or at night. It is a network of mycorrhizal collaborations with more-than-human ecosystems that offer opportunities for generating new rituals. Rooted in intimate experiences with the elements, landscape, seascape, and more-than-human species, each site calls upon a specific and ephemeral moment of sensory collaboration: times when the sun, light, sound, and scent coalesce through the senses of the human body to produce sublime or ordinary but intimate moments.

The work is an experiment in care-taking and a seduction into intimate moments with the more-than-human world. Nearby to home, the interventions slip into existing ecologies, beckoning humans to slow down and pay attention to special arrangements of elements and lives around them. The practice of generating new ceremonies and rituals with more-than-human species serves as a method of re-localization, de-emphasizing the human-human connection, and re-emphasizing the grounding impacts of human-more-than-human interactions.

The network of altars operates as an economy of care---visitors to the interventions are responsible for upholding the integrity of the site, both in the more-than-human species that inhabit it, as well as care-taking of the art piece + altar. The altars each spark a distinct sensorial experience: the way the sunlight backlights a native plant species at sunset; the sound of the birdsong at sunrise; the scent of jasmine leaves opening as the day cools into night.

Isabel Beavers (she/they) is a transdisciplinary artist based in Los Angeles, CA. Their work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation + new media. Beavers' work has been presented, exhibited, and screened nationally and internationally. Recent honors include the 2021 AICAD/NOAA Fisheries Art + Science Fellow and 2022 Creative Impact Lab Amman Lead Artist with ZERO1. They are the Artistic Director of SUPERCOLLIDER, and Visiting Lecturer at UC Irvine.



Nocturne, beeswax,
pigment, saran wrap,
LED light, 120 x 96 inches,
2023

Janaina Wagner

The Moon is part of the expanded storyboards of the imagery of Janaina Wagner's new film, *QUEBRANTE* (23', 2024). *QUEBRANTE* traverses the caves, ruins, and phantasmagorias of Transamazon BR230 Highway, portraying its stones and its ghosts. Set in the tiny town of Rurópolis (Pará) - the first town to be built on the Highway to serve as a base for the workers, *QUEBRANTE* follows Ms. Erismar, known in the region as "The Cave Woman." A retired elementary school teacher, Ms. Erismar was the one responsible for the discovery of the region's caves: she would explore the dark unknown caves, with only a candle in her hands and a lighter tied to her pants - in case the flame would fade out. The Transamazon Highway was known as a nationalistic propaganda project that exemplified the progress and development of Brazil implemented during the civic-military dictatorship that took place at the time. Even today it is a fresh wound of the wreckage that resulted from the dream of the country. A conversation between the moon and the stones, *QUEBRANTE* is inspired by Robert's Smithson project *THE TRULY UNDERGROUND CINEMA* (1971) and the film *THE VERY EYE OF THE NIGHT* (1958) by Maya Deren.

Janaina Wagner (she/her) develops her research in film, drawing and installations. Her work aims to present a critical understanding of the ways in which humans impose systems of order and control upon their surroundings. Currently a PhD student at Le Fresnoy-Studio National des Arts Contemporains (France), Janaina has participated in several residencies, such as Gasworks (United Kingdom); VISIO - European Program on Artists' Moving Images (International); FID Campus (France), Bolsa Pampulha (Brazil). Her work is part of important collections, such as Instituto Inhotim (Brazil), Galeria Municipal do Porto (Portugal) and Coleção Moraes Barbosa (Brazil). Her exhibitions include *CINEMA CAVERNA* (Brazil) and *With burning love* - Villa Belleville (France); and the *group 22a Bienal Videobrasil* (Brazil), *Ensaio de Tração* - Pinacoteca do Estado de São Paulo (Brazil); *Garganta* - CIAJG - José de Guimarães International Arts Center (Portugal); *Aliens are temporary* - Kunstraum Kreuzberg/Bethanien (Germany). Janaina has participated in several film festivals, such as Berlinale (Germany) and Tiradentes Film Festival (Brazil). Janaina Wagner is currently developing her first feature film, the experimental documentary *A Mala da Noite*.



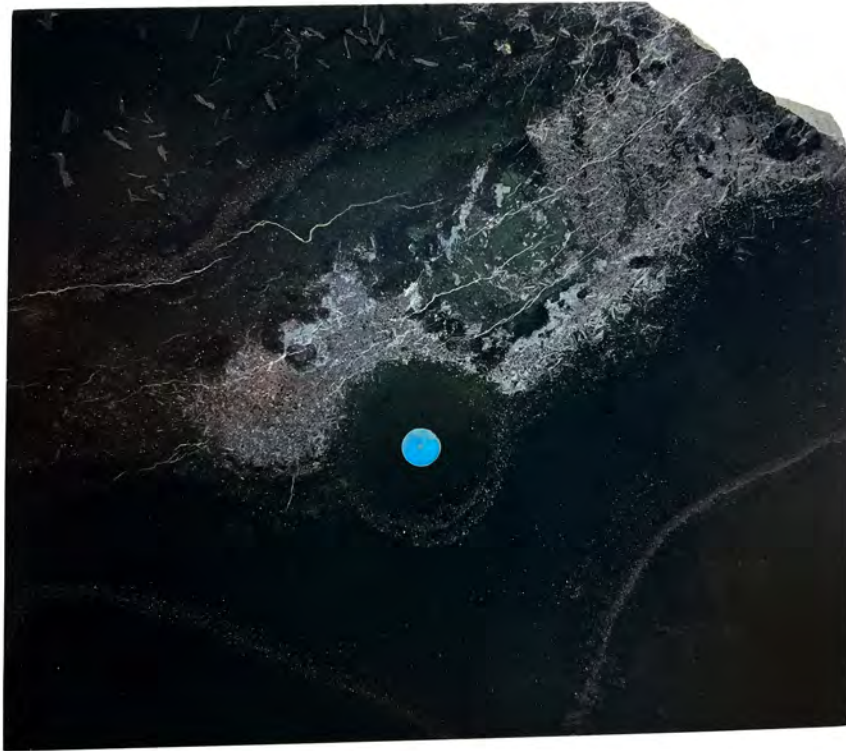
Cinema Caverna (QUEBRANTE)
still, film installation in two
channels, 5.1 Sound, 98 x 23:00,
2023

Joel Kuennen

A Messianic Frame I-V (2023) is a series of five polished basalt slabs inset with lab-grown olivine single crystals. These discs were grown from natural materials using a novel process developed in collaboration with Dr. Yong Liu during Kuennen's Enter the Hyperscientific residency at the Swiss Federal Institute of Technology. The magnesium iron silicate olivine, which constitutes a majority of the Earth's crust, is one of the main drivers of geological carbon sequestration. It is considered one of six essential minerals for the emergence of biological life. These green-blue crystals are impregnated with a UV-reactive compound, giving the small disks the depth and aura of abiogenic possibility, glowing in the basaltic void. The title *A Messianic Frame* asks us to question how the concept of a messiah has influenced how we interact with the physical world and frames our future reaction with other worlds.

Joel Kuennen (they/them) is an art critic, curator, editor, and artist. They received an MA in Visual and Critical Studies from The School of the Art Institute of Chicago (2010). Their art practice investigates human relationships to the Earth as a means of understanding social constructs that can interrupt the extractive and exploitative ways in which we engage with this planet. Kuennen's site-specific land art interventions use autochthonous clay to create artifacts that become anthromes¹ to help visitors consider our place in deep time – the complex matrix of past, present, and future. Working with the earth, with clay, means working with and through time. Considering deep time has allowed them to expand out and up to include celestial frames into their work with a special interest in habitable exoplanets. Their research and practice navigate abiogenesis, exoplanets, space colonialism, new materials, symbiosis, and geology.

¹ Anthromes, also known as Anthropogenic Biomes, or Human Biomes, are the globally significant ecological patterns shaped by sustained direct interactions between people and ecosystems, including urban, village, cropland, rangeland and cultured anthromes.



A Messianic Frame I-V, fine-grain basalt with nickel and iron inclusions (California), lab-grown olivine (EPFL, Switzerland), strontium aluminate europium dysprosium, UV resin, copper, beeswax, dimensions variable, 2023

Lauren Bon

The name “Asherah” is frequently associated with sacred groves or trees, which is why she is sometimes referred to as the “Lady of the Sea” or “She Who Walks on the Sea.” This connection to trees is evident in archaeological finds, such as inscriptions and figurines, as well as ancient texts that mention “Asherah poles,” which were wooden poles or trees used in her worship. These artifacts suggest that Asherah was considered a fertility goddess, with trees symbolizing life and growth, echoing themes of nature, fertility, and renewal.

Lauren Bon (she/her) is an environmental artist from Los Angeles, CA. Her practice, Metabolic Studio, explores self-sustaining and self-diversifying systems of exchange that feed emergent properties that regenerate the life web. Some of her works include: *Not A Cornfield*, which transformed and revived an industrial brownfield in downtown Los Angeles into a thirty-two-acre cornfield for one agricultural cycle; and *100 Mules Walking the Los Angeles Aqueduct*, a 240-mile performative action that aimed to reconnect the city of Los Angeles with the source of its water for the centenary of the opening of the Los Angeles Aqueduct. Her studio's current work, *Bending the River*, aims to utilize Los Angeles' first private water right to deliver 106-acre feet of water annually from the LA River to over 50 acres of land in the historic core of Downtown LA. This model can be replicated to regenerate the 52-mile LA River, reconnect it to its floodplain and form a citizens' utility. Her practice has focused on the cyborg watershed of Southern California and has ongoing works on the edge of Owens Dry Lake and the Salton Sea.



Asherah, carbon, paper, steel, cotton,
flat piece: 55 x 36 inches; sculptural piece:
31 x 18 x 43 inches, 2019

Maurício Chades

Wandering Zebrina is a sculpture piece, a fragment of the in-progress video installation Spectral Garden – a project co-signed with Nayla Ramalho. In Tijuca National Park, the government of Rio de Janeiro controls the spread of invasive plants introduced during the colonial period. Meanwhile, Indigenous artists sell their works on the sidewalk of Parque Lage following a fire that destroyed Oca Kupixawa, an Indigenous cultural center within the park. Spectral Garden perceives this landscape as the result of compost accumulation and historical memory. Through digital media, installation, and sculpture, it explores the intricate relationships between species through a multiplot narrative. By juxtaposing the Indigenous struggle for territory in Rio de Janeiro’s urban landscape with the control of non-native plants, the project speculates on the historical motivations behind ecological categories that separate species as native, exotic, acclimatized, or naturalized.

In *White Hole*, Chades projects a picture of Leni the cat on an anamorphic white canvas at the bottom of a hole. In an attempt to erase and bury the projection, he paints the canvas with powdered black charcoal, which holds back much of the light, partially erasing the appearance of the feline’s body. By forcing coal/light together, Chades tries to incorporate time into the work, referring to something that happens and that is happening, the cause and effect, in a performance situation. Here the projector is not hidden, but it is highlighted, supported by three iron legs, at the top of the pyramid, creating, with the hole, a filming/projecting circuit, body apparition, and tomb materialization. The video is returned to the hole during the work presentation, making the pit even deeper.

Maurício Chades (he/him) is an artist and filmmaker from Brazil. He holds a BA in Cinema Studies, an MA in Art and Technology from the University of Brasilia, and an MFA from the School of the Art Institute of Chicago. His works, in film, installation, sculpture, and performance, speculate about symbiotic, queer, and anticolonial futures. Through fiction, he strives to blur the separations between city, countryside, and forest. Envisioning syntropic environments and multispecies alliances, his art practice combines storytelling with restorative agriculture, composting, and fungiculture.



White Hole (detail), crushed charcoal, grass, white canvas, iron pyramid, mapped projection, stereo sound, 157 x 157 x 98 inches, 2016

Noara Quintana

Noara Quintana's artistic practice finds expression through sculpture, drawing, and installation in which materiality is a central thread. She sees in the materials and forms of everyday objects traces of peoples, practices, and identities and Quintana foregrounds the submerged gestures of a Global South shaped by the colonial process. In rubber as a material, she sees textures of erasure, and she has investigated this in her ongoing project *Belle Époque of the Tropics* since 2020. Drawing on architectural fragments, the project highlights invisible identities in the formation of the Brazilian nation state. At the Frestas 2021 Triennale, Quintana created an installation of illuminated plant sculptures made of rubber, ceramics, and inscribed silks coated in latex, proposing a hypothetical Art Nouveau: an aesthetic provocation, an inversion of the relationship between Amazonian botanical motifs and French Art Nouveau. The motivation to subvert these dynamics is linked to the search for other models of representation.

Noara Quintana (she/her) is an artist based between Florianópolis, Brazil, and Los Angeles, CA. Her practice centers on the materiality of everyday objects and how these relations index the histories of the Global South. Through installation and sculpture, her work points to traces of exchange, forms of architecture, and an ongoing reimagination that contests the legacies of coloniality. Noara has participated in exhibitions and residencies internationally. She was a 2020 Institut Français Lauréate at the Cité Internationale des Arts, Paris, a 2021 resident at Pivô Art and Research, São Paulo, and a 2023 resident at the prestigious Delfina Foundation, London. Selected recent exhibitions include the 2021 Frestas Triennale "O rio é uma serpente," in Sorocaba, Brazil, and "For the Phoenix to Find its Form in Us" at SAVVY Contemporary, Berlin, Germany.



Moonflower, acrylic painting,
phosphorescent pigment,
silk, rubber and metal,
35 x 24 inches, 2024

Sofia Borges

For seven years, Sofia Borges lived between São Paulo and Paris, dedicating herself to the research of pre-historical caves, as well as working at a myriad of art museums and paleontological/archaeological research centers. After this crucial research period, Borges began to spend extended periods of time in Greece, studying alchemy, mythology and theatre. During this second phase in her career, the artist deepened her research into the relationship between culture and meaning and its models of representation, such as the framework of religion, mythology and theatre, unfolding an intense dialogue between myth and matter, the material and the metaphysical.

Sofia Borges (she/her) is a conceptual artist who – for the past fifteen years – has been using photography to investigate philosophical notions around relationship between matter, image and meaning. Considered one of the most pivotal Brazilian contemporary artists of her generation, in the first seven years of her career Borges developed a large and resounding body of works exploring photography and the expanded philosophical understanding of images. In the last five years, she began to produce installations and intricate practices that exercise the idea of a total artwork via complex curatorial projects and performances. More recently, she has also incorporated assemblage, sculpture and painting into her image research. In 2016, she published *The Swamp*, an award-winning book-artwork that celebrates her first philosophical phase. In 2018, she co-curated the São Paulo Biennial, for which she put together a complex curatorial proposal in the form of a tragedy, which occupied an entire floor in the Biennial Pavilion. In 2021, Borges wrote and directed her first film *The Fossil, the Eye and the Fire* – considered a second act of her book-artwork – in which she investigates the relationship between her biography and the investigative practices that happen in the studio. In 2022, the artist was awarded by the Jerusalem International Fellows in the US and spent three months in Jerusalem, where she investigated the tragic and the sublime, focusing on the geopolitical representation of sacred spaces. She also worked with Palestinian youth groups in collaboration with the Jewish institution.



Plato's Cave, pigment print
on cotton paper mounted
on Sintra | Edition 2 of 3 + 1
AP | photography, 59 x 103
inches, 2012

Star Feliz

SUMMERTIME considers the landscape as the consequence of human production, the result of the transformation from its natural state. The topography has long been divided, fragmented, and modified according to social, economic, and aesthetic motivations.

The terrain as it currently exists due to direct and indirect interference of human action, is itself a reflection of our society's anxieties and is being continuously modified across generations. From an artists' perspective there is no way of thinking about the landscape without considering issues related to the reformation of spaces and materials.

In approaching landscape as a theme, *SUMMERTIME* focuses on the temporal, which is especially relevant to our current moment. What sorts of environments can contemporary artistic production create, considering the diverse range of tools and technologies that one finds at their disposal today? These tools enable artists to create new narratives, put forth unprecedented fictions, or even substantially alter materials that were once "natural," to craft imaginative stories.

The artists in the exhibition present works with various materials and develop strange configurations, creating relationships between their works and the gallery space. *SUMMERTIME* forges a path that seeks to investigate the reality and possibilities of representation, using fiction as a way to imagine alternative landscapes.

The exhibition title *SUMMERTIME* was inspired by the song "Summertime," written by George Gershwin, in particular the recording by Ella Fitzgerald and Louis Armstrong. Nostalgic but moody with surreal undertones, it became a guiding star for the thematic explorations in the works on view.



***Untitled Three (Floor maps,
or Portals into emerging
mysteries)***, concrete from
a sidewalk in ruins, acrylic
paint, rainbow serpent oil,
9 x 17 x 2 inches, 2022

Wallace V. Masuko

Summertime Adhesive is the logo for the exhibition in analog motion. It was designed to be installed in the exhibition's corners, as well as to be distributed to visitors, who can stick it wherever they like.

Wallace V. Masuko (he/him) is an artist based in São Paulo, Brazil. He has an MBA from the São Paulo University. For the last 20 years he has been working with intermedia interferences in the public sphere through installations, happenings and publications. His propositions were shown in Brazil, Colombia, Japan, Ecuador, Norway, Spain, Mexico, France et al.







Albert Santuyo

Glendale High School

Otherworldly View

clay

6 x 4 x 5 inches, 2024

The inspiration for my ceramic piece was imagining an alien on vacation. This alien is visiting the fascinating world of Earth and its creatures.



Alexa Juanillas

Crescenta Valley High School

Endless Afterlife

pen, paint, color pencils, and watercolor on paper
18 x 13 inches, 2024

To create my piece, *Endless Afterlife*, I was considering how one makes decisions in life. Getting stuck, these decisions about your path led to this. Where will you end up?



Alexia Cho

Crescenta Valley High School

Nightly Feast

acrylic on paper

24 x 18 inches, 2024

In Korean culture, tigers are often seen as a sign of strength. It was believed that tiger spirits reside in the mountains, exterminating evil spirits and protecting humans from harm. The painting depicts a tiger descending from the mountains, in search of evil spirits.



Ani Thomassian

Crescenta Valley High School

Isla de Crustáceos

acrylic on paper

24 x 18 inches, 2024

This painting depicts a floral pathway atop a giant crab back overlooking the ocean. I experimented with a different, more blocky style, giving the painting a fantastical but structured feel. In this work, I allowed my creativity to take the reins and the painting followed, feeding into my child-like imagination.



Anna Poghosyan

Crescenta Valley High School

Landscape in Red & Blue

mixed media; linocut printmaking and acrylic on canvas

40 x 46 inches, 2024

This work was inspired by simple silhouettes, patterns, and colors. I used a core trio of red, navy blue, and white, and used a combination of painting and linocut printing to create patterns reminiscent of medieval crests in the background.



Christopher Roesler

Crescenta Valley High School

Palisades Home

digital rendering, WoK Flows texture and items pack

11 x 20 inches, 2023

As an art piece, *Palisades Home* is a relationship: A fusion between the environment and livable space, all encased in a brick and steel shell. No matter where you are inside, the natural world is nearby, whether through clerestory windows or the floor and roof that's made from a wood material, ambiently inviting you to spend more time in its enveloping structure. The additional choice of pixel-art through the trees and home breaks down the barrier of hyper-realistic rendering, maintaining a more down to earth and humble interpretation of platforms such as Revit. In addition to the visual connection and imagery of the natural world that surrounds, color choice was an integral focus for the design. Blacks and deep reds, browns, and greens— each has an equally important purpose in relaxing an individual, making the home both livable and enjoyable to be inside. In all relationships, there's push and pull, highs and lows, but above all there is understanding; within structural design, this has become a personal aim, fusing and integrating an untamable natural world in the rigid medium of architecture. As a highschooler, architecture has been the course I've always taken regardless of the name of the class: Studio Art, English Literature, Calculus... It transports me to another place, enticing me to create original spaces to be experienced and deciphered by those stepping inside them. To me, this is but one of the many I hope to design.



Daniel Baneham

Herbert Hoover High School

Sea Shore

ceramics and glaze

3.5 x 5 x 5 inches, 2024

A cup and plate set, with a repeating line pattern. It represents the seashore. First the base clay acts as the sand, the bottom design on the cup symbolizes the sun, the top design acts as never-ending waves, and the glaze represents the receding waves into the vast body of water.



Elizabeth Cho

Crescenta Valley High School

A Melting Fantasm

acrylic paint on semi-gloss photo paper

8 x 16 inches, 2024

A fusion of a definite black and white reality intertwining with playful swirls and bursts of colors. This piece displays the interplaying relationship between the hardness and colorlessness of society with a fantastical realm. The quiet, black-and-white neighborhood topped with a cloudless grey sky highlights the rigidness of the world we live in- a world without nature, without color, without creativity. In its contrasting manner, the natural blending of the swirls of different shapes and sizes emphasizes the creativity aspect I want to input into my dulled neighborhood. The broad spectrum of the various shapes and sizes mimics the flowing motion of one's thinking process. The flow of thought for an individual jumps from one idea to another, loosely connected to each other. This movement of one's creative thoughts resembles the shape of the liquified motions of the dynamic swirls. As a high school student living in an urban city, I constantly find myself surrounded by modern advancements and less room for nature and creativity. Whether it is the construction of a new building downtown, or a superior design for a computer, the future I envision becomes further technological and monotonous. The juxtaposition of the contrasting realms brings forth my hope for the preservation of a fantastical landscape.



Emma Santa Ana

Crescenta Valley High School

Pixar in Pieces

acrylic on paper

18 x 24 inches, 2024

This piece is a take on a photo I took of Pixar Pier, located in California Adventure Park at Disneyland, CA. This piece aims to emphasize the bright lights and colors of the landscape originally captured.



Hailee Yoon

Crescenta Valley High School

colorgram

acrylic, pen, colored pencils

25 x 20 inches, 2024

My artwork depicts a map that represents different areas of the world that each have their own role. Each part is important and relevant, but one must travel and be working towards their goal to achieve all areas. The map translates the many different directions and paths one can take in their life.



Harper Glassing

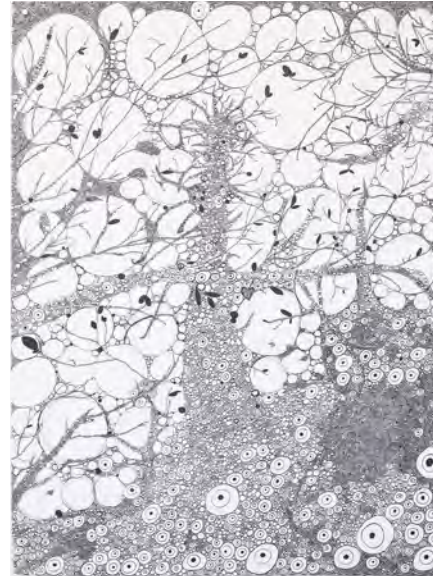
Crescenta Valley High School

The Eyes of Nature

pen and ink

24 x 18 inches, 2024

The Eyes of Nature was generated through my interest in the manipulation of shapes to create images and pieces of art. Although this piece does not have an extreme link to my family or lifestyle, the mood is chaotic yet calm which relates to many situations within my life. The piece expresses my ability to find peace within a storm of emotion. Through the use of a monochrome color scheme and pen and ink, I was able to establish a sense of serenity. And with much time and effort, a simple idea became an intricate piece of art.



Isabel Haytayan

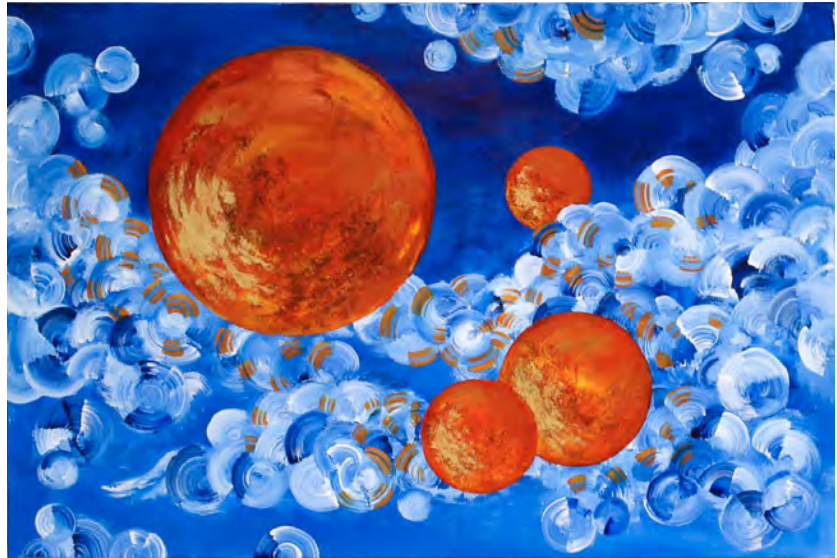
Crescenta Valley High School

Burning in Blue

acrylic on canvas

24 x 36 inches, 2024

With its jarring contrast of color and abstract style, this skyscape conveys the intense and unreal aspects of nature.



Izabella Juarbe

Crescenta Valley High School

Reflection

acrylic on paper

18 x 24 inches, 2024

Reflection depicts an angel and her former self meeting in the lake of a forest.



Jamie Shoemake

Crescenta Valley High School

spun out

acrylic on mixed media paper

24 x 18 inches, 2024

I wanted this painting to feel like the chaos of our crippling environment and the way it's been extorted by humanity's greed.



June Jeon

Crescenta Valley High School

Sand

acrylic on canvas

16 x 20 inches, 2024

The bridge going through the desert is a direct representation of mankind's influence on nature and shows just how unnatural and out of place our influence has been to our environment. While the natural terrain of a desert is not suitable to support a feat of industrialization like a highway, it shows how mankind's "progress" cannot be limited by environmental factors.



Katie Li

Crescenta Valley High School

Yosemite

oil paint on canvas

12 x 36 inches, 2023

This piece draws inspiration from classical Chinese ink and wash paintings, reflecting my upbringing in China and the profound influence of its traditional arts on my artistic style and perspective. Moving to California, with its breathtaking mountains and landscapes, has also been a great inspiration. Yosemite, in particular, holds a special place in my heart, serving as the muse for this oil painting reimagining of Chinese ink art.



Kyle Rivera

Crescenta Valley High School

The Hidden Watcher

acrylic on paper

18 x 24 inches, 2024

The artwork created took from a photograph my father and I took of a mountain formation near my grandmother's house. I formed one of those mountains into a skull-like shape, adding a galaxy sky instead of a normal one to show that the ever-watching skull, the Watcher, hides out of sight but sees all.



Liana Hasasyan

Glendale High School

The judgement of the universe

acrylic on canvas

11 x 14 inches, 2024

My piece, *The judgement of the universe*, considers an idea: When your actions bring you to judgement, the innocence of nature is just a cover for the dark face of the universe.



Lily Benitez

Crescenta Valley High School

Death of a Mother Nature

airdry clay, acrylic paint, plywood, super glue, (mixed media) artificial grass, artificial trees, pebble stones, yarns

2 x 18 x 12 inches, 2024

My inspiration for this piece is based on my personal experience of witnessing the destruction in Mother Nature from human-related changes to the environment.



Luke Myers

Crescenta Valley High School

Resting Seas

acrylic on paper

18 x 24 inches, 2024

This piece is meant to take a humorous glance at the constant raising and lowering of the tide on shores. The beach is one of, if not the, most common places associated with rest and relaxation, which I find interesting, as it is never still. It is constantly moving, up and down, quickly and then slowly, then quick again; In other words, it is restless. There is something almost human about that, considering the noteworthy number of people who shift during their own sleep. This work is a combination of these ideas, an embodiment of the idea that rest does not necessarily mean complete inactivity.



Mariam Avetisyan

Crescenta Valley High School

Eyes of the sky

pen, oil pastels, ink wash

18 x 24 inches, 2024

The work shows humans of different eras in history going to war against each other and giant eyes in the sky watching them. This idea comes from my thoughts that people never change throughout history and are programmed to behave a certain way forever, and that is all made for the entertainment of other beings of higher consciousness to watch.



Nare Atayan

Crescenta Valley High School

Liwach

watercolor, pen, and ink on paper

18 x 24 inches, 2024

The work inspired by mythological creature from the Islamic world, according to which the whole earth rests on the back of a whale.



Paola Zuniga

Herbert Hoover High School

The Corrupted

clay

11 x 6 x 6 inches, 2024

This butterfly represents hope and strength. In moments of despair and sorrow it keeps pushing forward to continue on with life.



Sea'ra Zabounian

Crescenta Valley High School

Fun in the Sardinian Sea

acrylic on Bristol board, modeling paste, clear film
17 x 24 inches, 2024

This is a painting of a beach I visited last summer in the city of San Teodoro in Sardinia. The contrasting blobs scattered throughout the blue sea are to resemble happy swimmers. The giant baby feet are exaggerated and represent the fun and innocent feelings every family around me, as well as mine, experienced during that day on the beach.



Sienna Greenlaw

Glendale High School

Longing for Freedom

acrylic on canvas

11 x 14 inches, 2024

This piece depicts a fish-being yearns to be one with the sea but is confined to land by the shackles of human society.



Stella Pennacchioli

Herbert Hoover High School

Sneky Dragon

ceramic

2 x 12 x 12 inches, 2023

This piece was based off the year of the Dragon in the Chinese Zodiac. I am half Chinese, and this was an artwork done near the end of the year 2023 and represents a start to the new year of 2024. I made this piece while also exploring my culture and all of the intricacies of Chinese tradition. This piece represents both my culture and my identity as a member of the Chinese American community.



Tiabella Graves

Crescenta Valley High School

Dreaming of Tomorrow

acrylic, pen, on mix medium paper
18 x 24 inches, 2024

For my art piece, I want to give the viewer a sense of dreams, taking them away from reality. Going on camping trips always did that for me when I was young, so I incorporated mountains and I wanted the shapes and lines to flow with the background of the sky. I love the concept that the sky shifts and changes throughout the day and I wanted to capture that in my colors and geometric shapes. The sky can also be interpreted as water, where there's no boundaries between sea and sky, and the girl in the tiny boat is drifting through my ideal dream-like landscape.



Tsoler Nalbandian

Crescenta Valley High School

Candy Land

acrylic, watercolor, pen on paper

18 x 24 inches, 2024

This artwork was inspired by the board game Candy Land, which is the centerpiece of the painting. The Candy Land is in a glass terrarium, that is slowly being broken into by the exterior, which is inspired by the planet Mars. The inside of the glass represents an ideal world that many people see the world in, but as time passes, that ideal tends to wear down as reality comes into play.



Vivian Kim

Crescenta Valley High School

Balance

acrylic on paper

24 x 18 inches, 2024

Being stable in life is like finding inner balance while walking a tightrope. My life is imbalanced; I am imbalanced. I am imbalanced because of the pressure and expectations I put out for myself despite knowing that I cannot reach them.



Yomin Lee

Crescenta Valley High School

Journey

OHP film, wire

26 x 49 x 24 inches, 2023

I made a car shape with the pictures I took in America and Korea and expressed the feeling of traveling with what I have experienced so far.



Alexandra Gutierrez, Deklin Putnam, Harold Alvarado, Maria Jacquez, Nathan Garcia, Oscar Andrade, & Rico Galstyan

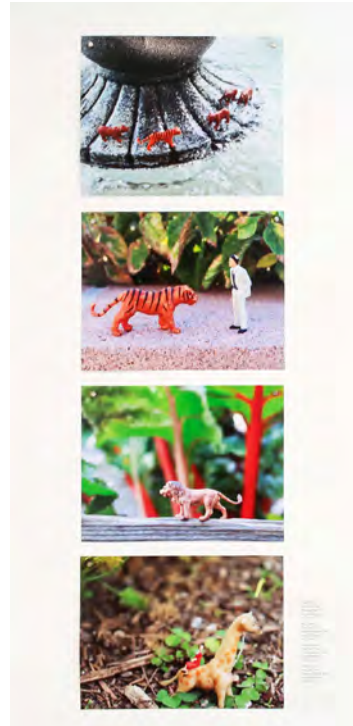
Daily High School

Miniature Narratives

digital photographs

8 x 10 inches each, 2024

This series of miniature photographs are inspired by the Japanese Photographer Tatsuya Tanaka. His whimsical work shows an interplay between miniatures with everyday objects. Our photographs focus on inserting miniatures into natural environments, specifically our school garden. We want our photographs to visually tell a story, inviting the audience to stop and ponder what is happening in each image.







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