

2020 FACULTY BIENNIAL

ARTWORK

The *2020 Faculty Biennial* presents work reflecting a diverse range of creative research by 37 faculty members teaching during the 2019–2020 academic year in the Wonsook Kim School of Art and the Program in Creative Technologies (including Creative Technologies-affiliated faculty from the School of Music). The artists in the exhibition represent the areas of Studio Art, Graphic Design, Art Education, Art History, and Creative Technologies. Featuring painting, drawing, photography, printmaking, video, ceramics, textiles, glass, wood, metals, sculpture, graphic design, game design, and virtual reality, the exhibition also includes multiple interactive works.

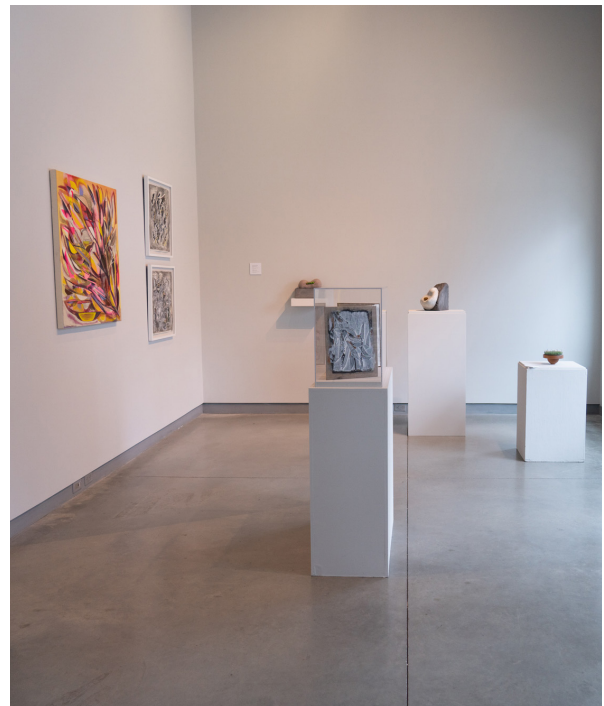
Members of the faculty have exhibited their work nationally and internationally, and have received support from such prestigious entities as the John Simon Guggenheim Memorial Foundation, the Fulbright Scholar Program, the National Endowment for the Arts, Cite Internationale des Arts, and the Illinois Arts Council Agency.

ARTISTS

Participating artists: Ladan Bahmani, McKenzie Bigliuzzi, Judith Briggs, Kristin Carlson, Tony Crowley, Andreas Fischer, Brian Franklin, Erin Furimsky, Mariam Graff, Kelly Gross, Kirsten Heteji, Gary Justis, Jeremy Langston, Jin Lee, Taekyeom Lee, Tyler Lotz, Roy Magnuson, James Mai, John Miller, Melissa Oresky, Morgan Price, Laura Primoic George, Jason Reblando, Randy Reid, Veda Rives Aukerman, Jam Rohr, Nathania Rubin, Tanya Scott, Sercan Sengun, Archana Shekara, Sarah Smelser, Matthew Smith, Kantara Souffrant, Albion Stafford, Annie Sungkajun, Devon Ward, and Michael Wille.

structural frame

- How have the artists in the *Faculty Biennial* used similar mediums in different ways?
- What formal qualities do you see repeated throughout the work in the *Faculty Biennial*?
- How has technology been employed in different ways throughout the exhibition?



Installation view, *Faculty Biennial*, 2020.

subjective frame

- What is your immediate response to the work in each gallery space?
- Which artwork stands out most to you and why?
- How does touching and interacting with the art alter how you perceive and experience it?

VOCABULARY

CREATIVE TECHNOLOGIES

the combination of technology, psychology, art, and design to create immersive, entertaining, personalized, multisensory experiences¹

CONTEMPORARY

something that belongs to the present or current time

CONTEXT

the situation in which something happens

FORMAL QUALITIES

refers to elements and principles of design such as line, shape, color, balance, movement, contrast, and unity

SOCIALLY ENGAGED ART

artwork that is informed by and produced through social interactions with the intention of generating positive change

SUBJECTIVE

something that is open to interpretation; up to the viewer to decide

SUBJECT MATTER

what is being depicted in an image or artwork

¹ Pal, R. (2015, April 16). Creative technology is key for connecting the next billion. Retrieved February 18, 2020, from <https://www.businessinsider.in/Creative-technology-is-key-for-connecting-the-next-billion/articleshow/46946247.cms>

EVENTS

- **Exhibition Reception:** Feb. 28 from 5-7pm **Performance by Shoshin Trio:** at 6:45pm
- **Faculty Biennial Lecture by Jam Rohr:** Mar. 3 at 5pm
- **Wonsook Kim School of Art Research Colloquium: James Mai:** Mar. 4 at 12pm
- **Faculty Biennial Lecture by Mariam Graff:** Mar. 5 at 12pm
- **Exhibition Tour and Workshop with CDM:** Mar. 7 at 1pm
- **All-ages Artmaking Workshop:** Mar. 14 from 10-11am
- **Stroller tour:** Mar. 16 at 9am
- **Faculty Biennial Lecture by Saskia Beranek:** Mar. 17 at 12pm

Field trip programs, curator-led tours, and workshops available by appointment. Please contact University Galleries at galleries@illinoisstate.edu or 309.438.5487 to schedule an appointment.

*Field trip stipends are available thanks to a Town of Normal Harmon Arts grant.

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC

UNIVERSITY GALLERIES
of Illinois State University
11 Uptown Circle, Normal, IL 61761
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cultural frame

- How have the artists employed traditional art-making materials and techniques within contemporary contexts?
- How do the title and label information affect how you interpret each work?
- Examine the use of text in works throughout the exhibition. How does the context and function differ in each piece? How does this influence the meaning of the work?

ART-MAKING ACTIVITIES

- As a class, analyze Jason Reblando's *The Briefcase*, from the series *La Ruta: Walter Bejamin's Last Passage* and Sercan Şengün's *No Poets, No Lovers*. Create an artwork that employs and recontextualizes poetry.
- Discuss the various ways memory has been explored in works such as Mariam Graff's *Personal Anthology of Men*, Nathania Rubin's *My Opposable Thumb TV*, and Jin Lee's *Winter Field 6* and *Backyard 4*. Produce an artwork inspired by a personal memory.
- Examine *Bloom i, ii, iii, and iv*, by Devon Ward. Considering his use of Biological Design, conceptualize and create an artwork that serves as an allegorical response to a local or global environmental issue.
- Compare and contrast the use of creative technologies throughout the exhibition (Annie Sungkajun, *Rainy Garden*; Ladan Bahmani, *Who Is "We;"* Taekyeom Lee, *0830-001x100*). Plan and produce an interactive work of art that utilizes creative technologies.
- Analyze how the sharing of wisdom and cultural traditions are embedded in the socially engaged artworks *Deepavali Card* by Archana Shekara, and *What I Give My Daughters: A Gathering of Wisdom for Black Girls* by Kantara Souffrant. Consider the cultural traditions or rituals that have been passed down to you and create an artwork that embodies one or more of these traditions and/or rituals.



Installation view, *Faculty Biennial*, 2020.