

## Artist Statement

Ann Drew Potter

Despite a dim awareness of our own subjectivity, the individual reality that belongs to each of us is experienced as concrete and self-evident. I am interested in the moment when the self-evidence of our own experiences is challenged by confrontation with the other, the infinity of realities that exist outside of our own.

I attempt to make performative objects that address the ways in which social meaning is projected onto the forms of the body. I manipulate anatomical signifiers of gender, race, age, and other identity characteristics to encourage viewers to confront their feelings about normalcy, difference, and what defines human. By creating a tension between the intellectual reality of the static object and the emotional drama of exaggerated expressions I hope to imply the self-consciousness and artifice that are present both in formal theatre/cinema and in our everyday projections of our selves.

My work bridges contemporary conceptual and narrative concerns with certain elements of sculptural tradition to question both our current constructions of identity as they relate to the body and the manner in which these are connected to a historically informed sense of self.

## Artist Statement

Jeremy Chandler

In my work, I have become increasingly interested in people's relationship with the natural environment. Particularly, how nature is often used as a space to assert dominance, power, and identity while dually functioning as a place of escape. I have explored communities that exist in isolation and am intrigued with the ways in which cultural archetypes can both dissolve and perpetuate within secluded spaces.

## Artist Statement

John Byrd

I am interested in the nature of the autonomous, decorative object and the perception of finely crafted skill used to exhibit a persistent commitment to an idea or exploration. Contextually speaking, my work tends to be derivative of specific aesthetic qualities that I associate with my personal autobiography. Growing up in the rural mountains of North Carolina, I had little exposure to art. Always a visual thinker, I found myself cataloging the visual descriptors of my place within this culture.

I generally assess a particular hierarchy of materials that I associate with this aesthetic and often apply skilled processes to either contradict or reinforce my understanding of them. Important to me is the idea of “double coding,” both honoring and critiquing my common inspirations as well as the more artistic elite. On some level, my work is generally designed to be both beautiful and disturbing.

In regards to my use of animal specimens, while often more of a formal decision, I feel that absolutely all people, in one way or another, act to both honor and consume animals. My own direct use forces me to more readily acknowledge my own conflicted consumptive role. To some extent, I am interested in the ego attached to this process and sometimes attempt to almost “justify” the death of the animals by including them in a ridiculous setting that makes them seem more like humorous participants rather than victims.

In regards to the potential empathic response of the viewer, I find that people are apt to draw their own defining ethical lines in regards to their connection with animals, often influenced by their own distinct upbringings. I make no attempt to be a moral compass on this subject. My work is simply a personal study of my own hypocrisy as a participant in the notion of both honor and consumption.

## Artist Statment

Muir Vidler

Rebels Without a Pause is a portrait series of Britain's aging rebels and mavericks.

Quotes taken from interview with the rebels.

- Rebels 1:

Mick and Peggy Warner:

"Mick: 'We was all in the Isle of Wight when we saw a Ted with two girls in a cafe. I pointed him out to my son and said, 'that's what you want to be my boy'. So he did didn't he. We didn't force him like. He liked it and started bopping. But he don't no more though. Even though we always got our hair in and wear all the gear we're too old to bop now. I used to do the smooch with Peg but I can't even do that anymore now. It makes my blooming back ache. So that put the Kibosh on that.'

- Rebels 2:

Danny Lynch – the Great Stromboli

'I'm 45 plus VAT now and I'll be breathing fire even after they bury me, the bastards.'

- Rebels 3:

Adrian Delgoffe

'For me it's fantastic to be in the company of younger people. I find my contemporaries dreadfully boring. Sometimes they shout at me to grow up but I think they're just jealous. I didn't have much of a youth. I was always either ill or with old people. I think I'm reverting back to a childhood I didn't have.'

- Rebels 4:

John G. Byrne

'I'm an original skinhead from 1969, however like most gay skins I still see myself as being young. I like to knock around with younger people and get used to the new things. All the young guys I know now are always talking about 'poonani'. It makes me feel up to date and younger to keep up with new slang. I suppose in 10 or 20 years people will stop saying 'poonani'.'

- Rebels 5:

Isobel Varley

'I first got tattooed when I was 48. I liked it so much I just kept going for it. I've also got piercings. I've pierced my ears, nose, nipples, bellybutton, clitoris and everywhere else. I've done some wild things in my life but I've no regrets. I love my tattoos and I'm really glad I've had them done.'

- Rebels 6:

Ruairidh Clarke - Member of the Freedom to be Yourself Campaign; a group of naked protesters campaigning for legalised non-sexual public nudity.

- Rebels 7:

Paul Elvis Chan

‘When I sing I feel the spirit of Elvis flowing through me. What I do is very serious.’

- Rebels 8:

Frankie ‘Knuckles’ Lacy

‘I’ve been a Ted since 1958. Rock and Roll gets in your blood and you can’t just get rid of it. I’ve been rockin’ since the 50’s and I’m still rockin’ through my 50’s’

- Rebels 9

Steve ‘Bell Boy’ Bell - The Odd Mod Squad

‘Every few years they talk of a Mod revival. That means nothing to us. We’ve never gone away.’

- Rebels 10:

Sid Ellis

‘In my spare time I either go to fetish clubs or do needlepoint. I like medieval tapestries.’

- Rebels 11:

Ray Cook and Steve Howard

Steve: ‘They call me Jurassic Mod ‘cause I’m the oldest one in the club now.’

## Artist Statement

Sean Fader

I Want To Put You On is a series of portraits of friends and family members in which I place myself in their bodies, adding a zipper (digitally integrated into the photograph), making my friends into 'body suits' of sorts. In these images, I have made the intersubjective portrait event my main focus. This is where my sitters and my own; perceptions and dialogues meet. All of my subjects are people that I desire something from. They have something I respect and covet. We discuss this during the sitting, which takes place in the sitter's home and with both of us mostly naked. The charge of the negotiation between photographer and sitter is made more intense and contentious, as we both must take the same pose (in order for the two photographs to be wedded) and we both must discuss how we see ourselves being seen. The sitter also has to photograph me, as I have them, during this time I instruct the sitter, "tell me how to be you." They then direct me how to perform, pose, and be them as I attempt to negotiate their demands on my own performance.

Artist Statement  
SunKwan Kwon

Kwon Sun-Kwan's work is a chronicle of urban identity. It shows his view of a city in continual change. He was a humble country boy who became interested in Photography while conscripted to the army. Kwon's photographs demonstrate the process of his adaptation to the megalopolis, Seoul.

Kwon's work reveals an ability to see and an attitude toward the nature of the city. In his early, rough-printed black andwhite photographs, Kwan concerned himself with documenting the movement of city-dwellers in the subway system and underpass. This was a psycho-analysis of the people he found, and of the artist himself. The city was for him a place to find a myriad of people, working to achieve their desires.

He then embarked on a more objective document of the city, departing from the representation of himself and other people, in a work composed of spaces relating to city-dwellers: buildings, roads and cars: physical components and their relationships which are of essential significance to the nature of a city.