THRIVING, ABUNDANT, JOYFUL PRESENTS AND FUTURES

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pennantplace.art

JURORS

Aya Rodriguez-Izumi

Lauryn Tyler

Flounder Lee

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PROTECTIVE SHELL

Cori Matyas



About the artist

Dr. Cori Matyas is a climatologist and visual artist living in Gainesville, Florida. Through art, they've reframed their identity as a person who proudly sports a nonbinary identity and uses metalworking to connect their inner and outer strengths - their endo and exoskeletons. Alongside metal, they infuse other materials into their work including clay, paper, wood, and fibers. The transfer of energy through vibration (conduction) or currents (convection) requires a medium. Similarly, artworks serve as media for the transmission of ideas and the energy of creation. Humans have developed materials and methods to transfer energy in ways that enhance our lives yet also devastate the planet. We must balance human needs with those of the other lifeforms with which we co-exist.

@cirrusmetals

About the work

Although I was assigned female at birth, I was certain I would never experience the "changes" that happen to pre-teens. When they happened, I felt assaulted by biology and abandoned by humans. Decades later, I still was ashamed to buy undergarments and humiliated and violated at doctors' appointments, lacking positive experiences of physical and emotional intimacy with people to comfort me. As a scientist, I embraced logic to camouflage the emotional and physical toll that my grief took. When I returned to the studio, I reconnected with a desire for self-expression. Learning to weld forged a new pathway lit with hope that gave my body a sense of purpose. If I can bend and fuse metal, what else can I accomplish? I dedicate this piece to all who have had similar experiences. Let our collective struggles propel us into a brighter and taller future.

AFFORDANCE

Jean-Michel Rolland



About the artist

A long time a musician and a painter, he brings together his two passions - the sound and the image - in digital arts since 2010.Through video art works, generative art, audiovisual performances and interactive installations, he questions the temporality, a genuine fourth dimension inherent to moving image, as well as the duality between his two favorite mediums, the sound and the visual.

His works, always very experimental, are a reflection of the sometimes unexpected internal world of their author and are however the object of an important diffusion abroad.

Convinced that dematerialization of the digital arts is more a strength than a weakness, he leaves access to most of his productions on his website.

@jimrolland13

About the work

“Nature, to be commanded, must be obeyed”, Francis Bacon.
Around a low tree with twisted branches, a man seeks to rest. He doubles up. One lifts its paw, clings to a branch, the other sits on an uncomfortable curve, like a monkey trying to make its nest. There are three now, then four to explore the possibilities for action offered by the plant.
This tree was waiting for him. The character stretches, hangs, lengthens. He becomes one with the tree and settles there, promising to visit it without hurting it.
Of course, the tree is instrumentalized by becoming a chair or a bed, but no one cuts off its branches or assembles them to make them useful.
The tree remains a tree, it becomes a temporary shelter, the act is reversible and, once the visitor has left, it will resume the course of its peaceful life, living being among the living.

TRANSPARENCIES IN TIME

José D. Trejo-Maya



About the artist

I am a remnant of the Nahuatlacah oral tradition a tonalpouhque mexica, a commoner from the lowlands (i.e., Mexico) from a time and place that no longer exists. At present my poetry has been reified as it has been published in the UK, US, India, Spain, Australia, Argentina, Germany, and Venezuela. I have been exhibited in different venues with a work that's titled: Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry:. I seek to expand this work into a comprehensive exhibit in a gallery and/or installation in 3D public art sculptures (i.e., three simultaneous monumental works that expand into multiple levels of perception and/or dimensions). . In this the sculptures came from dreams, it's a refraction of our ancestors so you see a mirror in yourself, as naturally the visual art is transparent as its in films and sealed in acrylic/plexiglass to give it a holographic effect.

About the work

The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead.

INTERLINKED

Komal Goswami, Cody Igo, Alexander Kirkpatrick, Alex Mendoza, Maria Fern



About the work

As we become more digitally assimilated, the sense of intimacy and physical contact is dwindling. AI animations are used to emphasize how intimacy through the hands cannot be easily grasped anymore (this is conveyed through the AI not generating the hands properly). These animations are juxtaposed with shots of the group members that barely know each other.

About the artists

Komal Goswami is a new media artist specializing in 3D/CG generation, AI art, video, and sound, developing an experimental filmmaking and animation practice. Goswami's art investigates the concept of "living ON the hyphen," exploring identity, performance, and form of thought through a blend of Western and Indian media influences. Her 3D character-based world, The Hyphenverse, is a speculative world that blurs the lines between the digital and physical realms with the employment of self-insertion and emotional abstraction to determine the "real" from the "real-reel." Often utilizing AI tools like Stable Diffusion and Midjourney and creative coding practices for The Hyphenverse and her visual art, Goswami examines how "living ON the hyphen" can be authentic and artificial. Goswami is expanding her practice to create more music and experimental soundscapes, integrating these elements into her audiovisual works. With research interests spanning digital aesthetics, surrealism, theatricality, performance, metaphors, and humor, Goswami's work reflects her fascination with the evolving landscape of human expression in an increasingly digitally assimilated world.

INTERLINKED

About the artists continued

Cody Igo is an artist deeply entrenched in the exploration and deconstruction of ideological systems, utilizing them as foundational elements in his creative process. With a keen eye for the nuances of belief structures and societal constructs, Igo employs a diverse array of mediums including multimedia installations, video art, and sculpture to articulate his inquiries into the complexities of human thought and perception. Through his work, he challenges viewers to confront their own understanding of the world, inviting them to contemplate the intricate interplay between ideology, identity, and culture.

Alexander Kirkpatrick, a BFA graduate of the University of Florida, is an artist and post-production specialist. With expertise in drawing, painting, video production/editing, and animation, he works as a video editor/animator for the University of Florida.

Alex Mendoza is a Florida-based visual artist who specializes in working with many art forms such as concept art, 3d Motion Design, environmental/creature design, 3D modeling, 3D/CG compositing, and digital illustrations. Through his art, Mendoza explores the relationship between music, nature, and technology. He's interested in how these elements interact with each other and how they shape our world. By merging natural and technological elements in his creations, he creates a dialogue between them and encourages viewers to reflect on their relationship with the natural world.

Maria Fern, currently based between Gainesville and Key West, Florida, is a BFA student at the University of Florida, set to graduate in 2025. Her art delves into the depths of the subconscious, blending traditional mediums like painting and sculpture with cutting-edge technologies such as artificial intelligence and digital photography. Maria's work challenges perceptions of reality, creating immersive experiences that provoke introspection and dialogue. Through her art, she explores the complexities of the human experience, inviting viewers to see the world through a fresh perspective. Through her work, Maria seeks to provoke introspection and dialogue, transcending cultural and linguistic barriers to convey the rich complexities of the human experience. Her art is a testament to the beauty of imperfection and the transformative power of creativity.



@komalgoswamiart, @igo2cody, @a.m_render15, @mariaa_fernn

CHRONOS, TIME OF SAND
Nicole Dextras



About the artist

Vancouver based artist Nicole Dextras creates environmental art that roots nature into our everyday urban experience. She works across diverse mediums, blending textile arts, natural materials, performance, photography and film, to create ephemeral installations and social interventions.

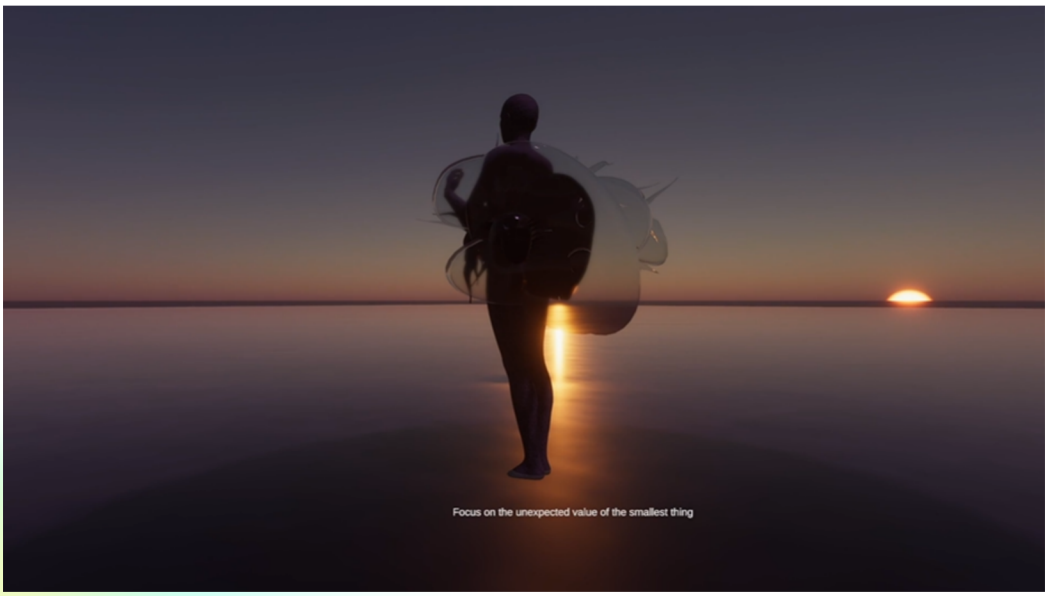
@ndextras

About the work

My short film Chronos, time of sand is an eco-fiction tale of a young man surviving alone after a catastrophic drought. Experimental in tone, this nearly silent film is grounded in the ethos of Solarpunk through its demonstration of everyday survival as an antithesis to the high drama and violence of apocalyptic survival in current film genres. The film can be viewed as a loop as the cycle of Chronos' need for water and nourishment are bound to be repeated. The films work on many levels: they are survival stories, odes to clever inventions and an exposé on the impacts of climate change. Today the time is right for forward thinking productions about climate change concerns. My choice of drama instead of the documentary genre is based on my interest in imagination as a means to propel us into an environmentally secure future. My hope is that these films will stimulate discussions around environmental issues and help us confront climate anxiety.

THE PLACE WHERE THE LIGHT GOES OUT

Sandrine Deumier



About the artist

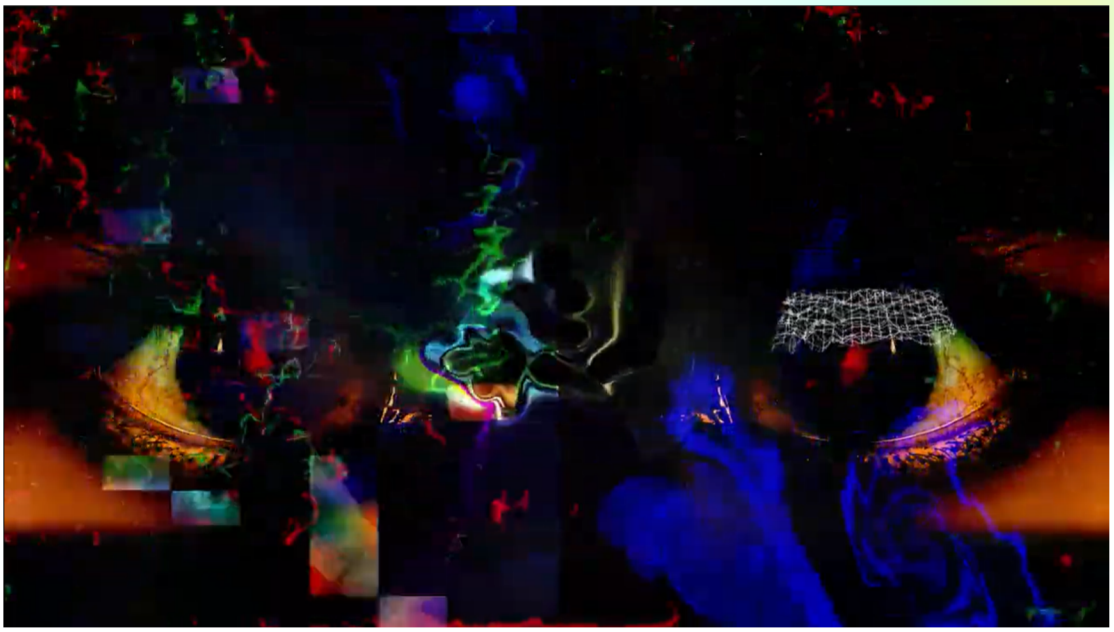
Sandrine Deumier is a pluridisciplinary artist working in the field of performance, poetry, and video art whose work investigates post-futurist themes through the development of aesthetic forms related to digital imaginaries. With her dual philosophical and artistic training, she has constructed a multifaceted poetic style focused on the issue of technological change and the performative place of poetry conceived through new technologies. Using material from the word as image and the image as word vector, she also works at the junction of video and sound poetry, considering them as sensitive devices to express a form of unconscious material itself. The process of writing and the mobile material of the image function as underlying meanings of reflux which refer to her real installations and audiovisual performances in collaboration with composers.

About the work

Inspired by existing natural environments and carried by the notion of porosity of temporal planes and crossing of geological surfaces, this work is a dive into intermediate landscapes, neither natural nor artificial, beyond human memories.

@sandrinedeumier

EVANESCENT MOMENTS
S. Chandrasekaran



About the artist

S.Chandrasekaran is a video/performance artist. An artist is a creative individual who maintains an "auto-relationship" with society—a process through which the Self continuously regenerates itself through interaction with Others. Here, the term "Others" refers to the socio-constructs of society, encompassing everything from socio-political systems to individuals encountered on the street. Through these narratives, artists believe they can represent the voices of Others. It is within this context that the narratives of Others form the framework for creating new meanings for their aesthetics, which also elucidates the "multiple realities" of society. This is because our lives are confronted with multiple realities, and thus there is no single way to interpret our aesthetics.

About the work

Evanescent moments are the whispers of eternity in the ear of time. They flicker briefly, like stars in the night sky, painting the canvas of existence with fleeting beauty. In their brevity, they hold the weight of a thousand emotions - joy, nostalgia, longing, grief, trauma - all wrapped in the fragile cocoon of the present. These moments slip through our fingers like grains of sand, leaving behind a trail of memories and a yearning for their return, akin to the waves. Yet, it is their transient nature that makes them precious, reminding us to cherish each passing second and to be part of their fleeting whispers.

NINE MOTHERS
Jessica Caldas



About the artist

Jessica Caldas, a Puerto Rican American artist based in Florida and Georgia, explores care and identity in contemporary culture. She has participated in notable residencies, including MINT Gallery's Leap Year (2012-2013), Vermont Studio Center (2020), and Art on the Atlanta Beltline (2020-2021). Recent accolades include Artadia's 2023 Award and the 2024 Nexus Award from Atlanta Contemporary. Her work has been exhibited at venues like the High Museum of Art and is part of collections such as MOCA GA and Kyoto International Community House. An advocate for survivors' rights, she helped pass Georgia's Rape Kit Bill in 2016. Caldas holds an MFA from Georgia State University (2019) and a BFA from the University of Georgia (2012).

About the work

Nine Mothers explores cycles of care and living through conception, birth, life, and death. Focused on the most common and mundane of acts, but one which is politicized and made exceptional through our culture, Nine Mothers imagines a world where women can conceive, look after each other, birth their children, and pass into death with care and dignity. In this picture, there is safety, joy, sensuality, and labor without danger, repercussion, or any of the weight or trauma that accompanies these acts in the real world.

@zinkaproject

SWIMMING LESSON
Vardit Goldner



About the artist

Vardit Goldner is a multifaceted artist specializing in photography and videography. Her artistic pursuits primarily focus on capturing the nuances of the Israeli-Palestinian conflict, shedding light on the everyday lives of Palestinians. Additionally, she delves into social, environmental, and animal-related concerns through her work. She studied at the Faculty of Arts - Hamidrasha at Beit Berl College, Israel, where she completed the Postgraduate Fine Arts Program, and she holds an M.Sc. in physics. Her work has been shown in exhibitions and festivals such as Earth Rising at IMMA, Dublin.

@varditgoldner

About the work

The work aims to stimulate thought about the lack of swimming pools accessible to Bedouins in Israel, actually denying them swimming lessons and causing frequent cases of drowning in the sea. There are over 200,000 Arab-Bedouins living in the Negev region of Israel today, with access to one single swimming pool that was inaugurated in the Bedouin town of Rahat in 2017. Bedouins are not allowed to enter swimming pools in Jewish localities.

While, the work deals with a shortage of swimming pools due to discrimination, in a future world, in a few years or a little more, there may be a shortage of water due to global warming, drought and evaporation as well. Despite this, learning to swim is very joyful.

Curatorial Statement

What is the difference between surviving and thriving? What are some of the tools, technologies, and systems that can get you/us from enduring to flourishing? What are possibilities within neurodivergence and disability for knowing more ways of abundant, joy-filled life? How can we build resilience into communities and individuals to tackle whatever political realities and climate catastrophes yet to come?

Survivance is a concept articulated by Anishinaabe cultural theorist Gerald Vizenor[1] that goes beyond mere survival into actively creating thriving communities that are also integral to the world outside of their communities[2-4]. Vizenor says survivance "[…]is an active sense of presence over absence, deracination, and oblivion; survivance is the continuance of stories…"[5]. It is active survival, pushing away victimhood and pushing towards a thriving future without passing the trauma of colonialism onto future generations. Not forgetting it, but teaching history without the trauma continuing[6].

Solarpunk is one tool for working on many of the questions posed here. It looks for possibilities that are both global and local, solutions small and big, and everything in between; one magic fix to create a better world is antithetical to Solarpunk. Instead, it conceives and enacts a million solutions to these problems[7], the right tool for the right situation.

Flounder Lee, November 2024

1. Vizenor, G. R. Manifest Manners: Narratives on Postindian Survivance. (U of Nebraska Press, 1999).
2. Abreu, M. A. Embodying Survivance. Art in America (2017).
3. Ortiz, V. Virgil Ortiz. https://virgilortiz.com/about-vo/ (2020).
4. Speed, S. & Topash-Caldwell, B. Native Studies in the Apocalypse. (2020).
5. Vizenor, G. Survivance: Narratives of Native Presence. (U of Nebraska Press, (2008).
6. Ski, M. & Luger, C. H. Artist Talk: Cannupa Hanska Luger. https://www.youtube.com/watch?v=-EcEEF4Y-0Q&feature=emb_title (2020).

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