

REANIMATOR

**CURATED BY ELIZAVETA SHNEYDERMAN
AND ANTHONY DISCENZA**

AUGUST 16 - NOVEMBER 9

1250 E 13TH ST. CHATTANOOGA, TN

OPEN WED - SAT, 12-6:30

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PROGRAMS -

AUGUST

Opening Reception: Friday, August 16th, 6:00–8:00 PM

Curator's Talk: Saturday, August 17th, 4:00–5:30 PM

Reading Group: Wednesday, August 28th, 5:30–6:30 PM

[Link to Reading](#) + [Link to Reading Guide](#)

Inside the Art, Outside Ourselves: Thursday, August 29th,
5:30–6:30 PM

SEPTEMBER

Film Screening: Friday, September 6th, 5:00–6:30 PM

Reading Group: Wednesday, September 25th, 5:30–6:30 PM

Inside the Art, Outside Ourselves: Thursday, September 26th,
5:30–6:30 PM

OCTOBER

Film Screening: Friday, October 4th, 5:00–6:30 PM

Artist Workshop with Maja Čule: Saturday, October 12th,
1:00–3:00 PM

Inside the Art, Outside Ourselves: Thursday, October 17th,
5:30–6:30 PM

Panel Discussion: Saturday, October 26th, 2:00–3:30 PM

Reading Group: Wednesday, October 30th, 5:30–6:30 PM

NOVEMBER

Film Screening: Friday, November 1st, 5:00–6:30 PM

1250 E 13TH ST.

13TH ST ENTRANCE

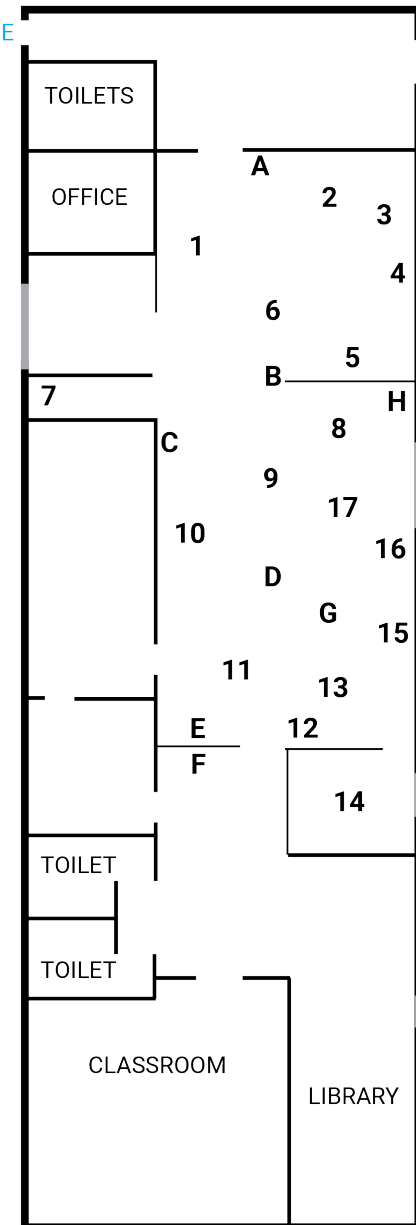
MAIN ENTRANCE

ARTWORK

- 1- Andrew Ross
- 2 - Olivia Mole
- 3 - Andy Bennett
- 4 - Gregory Kalliche
- 5 - Rhonda Holberton
- 6 - Coco Klockner
- 7 - Filip Kostic
- 8 - Lyndon Barrois Jr.
- 9 - Harris Rosenblum
- 10 - Frank WANG Yefeng
- 11 - Rhonda Holberton
- 12 - Nicole Ross
- 13 - Michele Gabriele
- 14 - Maja Cule
- 15 - Collin Leitch
- 16 - Gregory Kalliche
- 17 - Coco Klockner

FONCO OBJECTS

- A - Building Facade
- B - Hair-growing and retracting rigs, Kevin Yagher studios
- C - Ribcage Vacuum Form Buck
- D - Little Prince Stuffed Fox Mock up
- E - Telemetry suit
- F - Tentacle Master
- G - Motion capture reference Orc weapons from World of Warcraft production
- H - The Island Broken Fan Blade Mock Up



1226 E 14TH ST

REANIMATOR

All motion-based visual media is constructed from still images; film and video cameras do not record continuous motion but merely sample static points of time at brief intervals, relying on the brain glitch of persistence of vision to reconstruct the semblance of motion from these non-moving frames. In this sense, all film and animation is an illusion, a trick of the eye. The space in between two frames is a space of suture, of reanimating the lifelessness of static images.

Reanimator explores the idea of “animating” as emerging from the interpolation of space between static frames that both the brain and various image processing technologies perform. The exhibition also considers the ways in which the many technological systems that have developed around the representation of plasticity over the past century—predominantly emerging from the fields of cinema and animation—have, in turn, influenced visual and cultural aesthetics in other areas of cultural production. In this way, the exhibition constitutes a map of this influence, revealing the complex negotiations that determine what gets crystallized into an image and what kind of subjects are produced by the process.

Hybridizing museological display strategies with the vernacular of an in-situ production environment, the exhibition presents works from fourteen contemporary artists working in sculpture and media alongside a collection of production objects culled from the cinema and gaming industries. These non-art objects, drawn from the interstitial spaces of different production methodologies, map the often-unseen connections between technologic determinism and visual aesthetics.

By staging dialogues between these different arenas of output, Reanimator locates the uncanny echoes emerging from tropes and patterns of production that have become hard-wired into the visual regime of cinema and animation and considers the various ways they have, in turn, re-informed conceptions of fluid, speculative bodies. Collectively, the contents of the exhibition examine the complex feedback loops between our subjective imaginations and the supposedly rational technologies of visual representation.

Participating Artists -

Lyndon Barrois Jr.
Andy Bennett
Maja Cule
Michele Gabriele
Rhonda Holberton
Gregory Kalliche
Coco Klockner
Filip Kostic
Collin Leitch
Olivia Mole
Harris Rosenblum
Andrew Ross
Nicole Ross
Frank WANG Yefeng

ABOUT THE CURATORS

Elizaveta Shneyderman is a Belarusian-American curator, researcher and publisher. She is Curator at the Riga Technoculture Research Unit (RTRU) and Curator-at-Large at Kim? Contemporary Art Center (Riga, Latvia). Shneyderman's interdisciplinary research focuses on the history and philosophy of media materialities and the techniques that emerge from them, including their influence on contemporary visual culture. Her essays on contemporary art and visual culture have been published in Artforum, Animation Studies Journal, BOMB Magazine, The Brooklyn Rail, PIN-UP Magazine, and Rhizome, among others. Shneyderman has previously held curatorial positions and contributed research to exhibitions at the Hessel Museum of Art, Smack Mellon, EMPAC, PARTICIPANT INC, Hunter East Harlem Gallery Kunsthalle.Ost, and Mana Contemporary. She holds an M.A. in Curatorial Studies from Bard College and is currently Adjunct Professor of Art History at the Rhode Island School of Design. She is a psychoanalyst in formation at Pulsion: The International Institute of Psychoanalysis and Psychoanalytic Psychosomatics.

www.elizaveta.biz

Anthony Discenza is an interdisciplinary artist currently based in western Massachusetts. In addition to his own practice, he also runs the residency/project space lower_cavity

www.anthonysdiscenza.info

Lyndon Barrois Jr.

Guardians Gate (Farfanicchio), 2022, Wood, latex paint, antique brass elements, cast iron, oil paint, twigs, brass, burlap, packing felt, Dimensions variable.

Barois Jr. produces sculptural vignettes that explore instances of forgery, subterfuge, gesture, and magic within the history of film. Working deftly across numerous artistic mediums, Barrois' work breaks down, reframes, and reconfigures these transitory and at times archetypical moments in cinematic or art historical expression to pose critical questions around technique, motivation, and value. His practice engages the materiality of images as reproductions and the complexities of transitioning between two and three dimensions and between movement and stasis.

Lyndon Barrois Jr. (b. New Orleans, LA) is an artist based in Pittsburgh, PA and an Assistant Professor of Art at Carnegie Mellon University. He is half of LAB-D, with artist Addoley Dzegede, with whom he has collaboratively staged four exhibitions, and co-authored a book of essays (*Elleboog*, at the Jan van Eyck Academie in 2019).

He uses cinema as a means to travel both temporally and geographically, bringing to mind ideas of anachronism, simultaneity, and reanimation. Looking at branding strategies of old cinema—along with the phased-out profession of shooting film stills—he considers these methods ways to represent a film that has yet to be seen. He is currently undergoing a project that uses the heist film and museum context to contend with legacies of colonial extraction. In various ways, Barrois navigates questions around color, control, taste, waste, and the layering of information.

Barrois Jr. received his MFA from Washington University in St. Louis (2013), and his BFA in painting from the Maryland Institute College of Art in Baltimore (2006). He has completed residencies at LATITUDE Chicago, Loughaven, the Van Eyck Academie in Maastricht (Netherlands), Fogo Island Arts in Newfoundland, and the Irish Museum of Modern Art in Dublin, Ireland.

www.lbarroisjr.com

@eljaybitu

Andy Bennett

Rapture, 2023, top hat, button-down shirt, dress pants, oxford shoes, socks, underwear, suit vest, cape, bow tie, gloves, wand.

www.andybennett.life

Maja Cule

Electronic Witches, 2023, Multimeidia Installation, Dimensions variable

www.majacule.com

@ female_gayze

Fanco Studio - Objects

Fonco was founded in 1997 in San Francisco by Fon Davis as a design and fabrication studio specializing in miniatures and special effects. Over the two decades Fonco has been joined by an amazingly diverse, creative and driven group of artists, many of whom have worked for companies including Lucasfilm, ILM, Digital Domain and Disney. In addition to Fonco's incredible talent, Fonco has expanded into a 16,000 square foot facility that includes content creation, production, new media, live streaming, story development, art department, concept art, casting, product design, prop fabrication, model making, set construction, creature fabrication, special effects, pyro robotics, costumes, photography, cinematography, stop motion animation, stage rentals, standing sets, pop-up sets, beauty and special effects make up, fight choreography, fight training classes, post production services, editing, color grading, performance capture, VR development and virtual production always with a focus on visual story telling. The Fonco Studios family, in short, are creative world builders.

www.foncostudios.com

Michele Gabriele

It's always so hard to admit that things are different than what we had believed at first sight, 2020, acrylic paint, epoxy clay, steel, cables, digital print, glass, rubber, 23 5/8 x 23 5/8 x 7 7/8 in.

The relationship with the viewer is particularly important in this series; it is not shown, or spectacularized, but it is vital for me. It considers the art viewers of today, which is only minimally made by of people who will have the chance to see the works IRL and in greater numbers by people who will see

them, by choice or necessity, only by telephone or computer. It emphasizes the distance from the work, because when viewed in photography, facilitates a misunderstanding, suggests a complete sculpture hiding its second, more abstract and two dimensional face or vice versa. The series wants to analyze the difficulty of admitting to yourself and to others that things are not as we had believed. Therefore the difficulty of accepting things for what they are, if these in a first analysis, have generated a certain thought in us. I decided to use the dinosaurs and to formally take inspiration from the heads of the Jurassic Park animatronics precisely because for many people of my generation it was a destabilizing surprise to know that in reality many dinosaurs were covered with feathers, and almost not at all like those gigantic lizards that in our imagination we used to dream and fear. The works in this series want to emphasize this particular feeling. This difficulty. This discomfort.

Michele Gabriele (he-they) (Fondi, LT, Italy) is an artist currently residing in Milan. His academic background includes a Master in Visual Arts from the Brera Academy of Fine Arts in Milan, as well as a period of study at Paris 8 University. He is recognized mostly for his sculptures, paintings and performances that irreverently and personally question the stakes of the contemporary post-digital world. Gabriele's work addresses the contrast between the digital and material worlds, exploring the feeling of inadequacy engendered by progressive visions of an eco-sustainable future against the disillusionment of their concrete realization. His work is deeply rooted in exploring the distances between representation and materiality, as well as the divergences between space and time relative to the observer.

www.michelegabriele.tumblr.com
[@michele__gabriele](http://www.ashesonashes.com/michele-gabriele)

Rhonda Holberton

NO SEAMS TO MATCH, 2016, Custom Printed Silk, Custom Hardware, 56 x 26 x 111 in

The Italian Navigator Has Landed In The New World, 2014, Single Channel Video, 00:12:11 (looping).

Rhonda Holberton's interdisciplinary art practice illuminates the politics of the corporeal body navigating through virtual space. The 3D animation, *The Italian Navigator has Landed in the New World*, presents the digital skin animated through a looping Vinyasa Yoga Sequence. The piece imagines a body that has crossed through the screen in a kind of stasis of maintenance; trying to repair a form wrought by digital translation. The fabric sculpture, *No Seams to Match*, is a reconstruction of a life-size military bunker sewn from silk printed with two patterns created from photographs taken while standing seaside looking back at the bunkers. The interior walls are printed with the composited images, the exterior wall are printed with a normal map* of the same image. As an uncompromisingly horizontal architectural manifestation of optical projection, surveillance, and desperation; the bunker is perhaps the only building truly designed for cyborgs. The translation into fabric relaxes the brutalist paranoia; rendering the bunker soft and transparent.

*In 3D computer graphics, normal mapping is a technique used for faking the lighting of bumps and dents on a surface. It is used to add details without using more polygons.

Rhonda Holberton utilizes technology as a medium to reconcile the biological body with geologic time, revealing their material and environmental impacts both on individual entities and on a planetary scale. Her subtle animations, digital interventions, sculptures and installation pieces

move between the material and the immaterial, the authentic and synthetic, and pay special attention to the phenomenology of climate change in order to imagine ways we might collectively write more inclusive rules for digital platforms. Holberton has exhibited widely, including at CULT Aimee Friberg (San Francisco), RMIT Gallery (Melbourne); La Becque | Résidences d'artistes (La Tour-de-Peilz, Switzerland); FIFI Projects (Mexico City); Yerba Buena Center for the Arts (San Francisco); The Contemporary Jewish Museum (San Francisco); San Jose Institute of Contemporary Art (San José); and the San Francisco Arts Commission (San Francisco). She was awarded the Fondation TÃ©not Fellowship in Paris and the CAMAC Artist in Residence at Marnay-sur-Seine, France. Holberton's work is included in the permanent collections of the Whitney, SFMOMA, and the McEvoy Family Collection, among others. She holds a MFA from Stanford University and is currently Assistant Professor of Digital Media at San José State University.

www.rhondaholberton.com @rhondaholberton

Gregory Kalliche

Gross Start, 2024, 2k 1:1 color video with sound, LCD monitor, 5:00.

*FRG-PULLEY1 as DC +
COW-PULLEY1 as DC -*
2023, 18-8 stainless steel, galvanized steel, 3mm 12v standby LED (red), 12v DC lead-acid automotive battery

www.gregorykalliche.com @lifelikegregory

Coco Klockner

Body, 2018, flame-cut galvanized steel bucket, nylon rope, resin, 10"x10"x26."

Untitled, 2024, travel case, SLA printed resin, 23"x24"x11."

Coco Klockner (b. 1991, Cleveland, OH) is an artist and writer living and working in Brooklyn, NY. She is the author of the novella *K-Y* (2019, Genderfail Press) and has published writing in *Texte Zur Kunst*, *Spike Art Magazine*, *Real Life Mag*, and others. Recent solo exhibitions include venues Silke Lindner (New York), stop-gap projects (Columbia, MO), and *Bad Water* (Knoxville, TN).

www.cocoklockner.info

Filip Kostic

The only show I've ever curated (my time as a technical artist on Warner Bros game) at Hogwarts, 2024, video texture asset from game of Filip and his roommate, vinyl print of texture map from game of pre-approved paintings from films and royalty free Getty Collection, variable size print and looping video.

Filip Kostic (b. 1993) is an artist born in Belgrade, Serbia and currently living and working out of Los Angeles. In his research-based practice, Kostic addresses the increasingly blurred distinctions between embodied and 'virtual' experience, in mediums encompassing sculpture, online performance, games, and animation. His work engages with ideas of atomized labor and the ways in which contemporary digital culture operates as both call and response to the shrinking individual experience. Kostic has had solo presentations at venues including Roger's Office

and the Graduate Wind Tunnel Gallery and has participated in exhibitions at Warsaw's Ujazdowski Castle Center for Contemporary Art, Alyssa Davis Gallery, Ars Electronica, and numerous other venues throughout the United States and Europe. His work is frequently published on donotresearch.net. He received his BFA from Art Center College of Design.

www.filipkostic.computer
[@flipkostic](https://twitter.com/flipkostic)

Collin Leitch

Lens, 2024, Polylactic acid and mahogany, 34.5" x 25.5" x 5".

I understand my work as a process of illustrating and critiquing dominant or expected uses of the tools and materials involved in the production of cinema, images, and devices for additive manufacturing. Working across sculpture, video, and installation, utilizing film, digital cameras, computer animation, 3D printing, as well as drawing and carpentry, I investigate what a technology is commonly understood to do and what forms and modes of reception that expectation might engender.

Lens is a relief of a crashed luxury SUV composed of 3D printed plastic segments mounted on a hardwood base. I first turned to 3D printing as a way to generate broad, precise swaths of plastic that I could incorporate into larger sculptural assemblages. Most of the prints themselves are extrusions of two-dimensional shapes rather than figurines or scale models that would usually require a higher level of detail than a PLA extrusion printer is able to provide. Even in these pieces, the continuous slopes and CAD curves come against the limit of printable resolution, resulting in

significant areas of sequential, visible layers of deposited plastic. I have come to embrace this topography, as to me it is the material trace of how the 3D printer encodes information, like film grain, or the scan lines of analog video. All the constituent prints of each piece are mounted on mahogany hardwood, a species which was at one point used for the exteriors of wood paneled cars. The wood has been shaped using a computer controlled milling system that functions similarly to the 3D printer—however, it is a subtractive process, while the 3D printer is an additive one. These processes resolve each other, like identically weighted values on opposite sides of an equal sign.

Collin Leitch (b. 1993) is an artist living and working in New York. Recent solo exhibitions include, Point Free at Cierah, NY, World Edit at Shoot The Lobster, NY, Camera Rider at Team Gallery. He has been in group exhibitions at As It Stands, LA, Freddy, NY and King's Leap, NY. His films have screened at Channels Video Art Festival in Melbourne, Australia; LUBOV, NY; Mery Gates, NY; and Entrance, NY.

[www./collinleitch.net](http://www.collinleitch.net)
@collin.rn

Olivia Mole

Flashers Lack (2017) 2 min 52 secs.

A mysterious bat-like creature repeatedly exposes itself.

Olivia Mole is an artist based in Los Angeles who works across disciplines including installation, performance, drawing and animation. She examines the ways in which popular culture serves historical and contemporary ideologies and explores ways in which those ideologies can

become unfixed, politically and personally.

She has participated in exhibitions at the Hammer Museum, Los Angeles; Gattopardo, Los Angeles; LAXART; JOAN Los Angeles; Los Angeles Contemporary Archive; and Cloaca Projects, San Francisco; and Southern Exposure, San Francisco, among others.

Mole previously worked in art direction and set design for live action and animation production studios, including DreamWorks Animation, Warner Brothers, and the BBC.

www.oliviamole.org
@bestguestlegs

Harris Rosenblum

A Cloud, 2021, Video Loop, Dimensions variable.

Harris Rosenblum is a sculptor based in New York City. His email address is harris.m.rosenblum@gmail.com.

In my work, I am interested in the spiritual potential of contemporary alienation. I am interested in new forms of contemporary craft, post-industrial materiality, manufacturing, and the novel intelligences borne by networks. Recently, my work has been exploring precision and measurement as fundamental extensions of God.

www.harrisrosenblum.github.io
@harris.rosenblum

Andrew Ross

A tractor Attractor, 2024, Ripstop nylon, tarp, Velcro, sandbags, cooling fan, 80 x 60 x 114 inches.

My work investigates intersections of assemblage and digital imaging. Through an approach to digital fabrication that anticipates or often works in tandem with hand-manipulated media, I merge products of media culture with archetypes and signifiers into idiosyncratic constructions. Many of my recent sculptures use photographic 3D scanning to appropriate found forms as readymade objects and enjoin them with the 3D scanned hand-built clay forms. I use a non-drying, non-hardening, plasticine clay for this process to enforce the necessity for translation into other materials and scales. The back-and-forth process of translation between digital and physical moves the subjects through multiple states of matter while also metaphorically removing and replacing their prominent themes and interpretations. The goal is to recontextualize symbols and events from a speculative framework. My sculptures are haptic, yet linguistically poetic. They join together as modular objects or fragmentary tableaux.

Andrew Ross was born in 1989 in Miami, US; He lives and works in New York. Ross is an American sculptor working across traditional and new media. His works examine the fraught relationship between objects and images in the digital age. Ross merges a broad range of art, historical, and scientific references into fragmentary constructions that combine figures, objects, and spaces with a nod to the metaphoric associations they elicit. Ross earned his BFA from Cooper Union and attended Skowhegan School of Painting and Sculpture. He has taught at Bruce High Quality Foundation University.

www.andrewross.info @andrewross_info

Nicole Ross

A channel, a sound (geographical) continues in on itself. Plug truant. Plug gone, glug down wall, down the valley into the trick stream and back as estuary in the sink again.

Utter Rubbers (Loop) was created while in residence at Duplex AIR in Lisbon, Portugal. It is part of a suite of works displayed in CHAMBER at lower_cavity in Holyoke, Massachusetts.

Nicole Ross received her Bachelor of Fine Arts from Rhode Island School of Design in 2015 and her Master in Artistic Research from the Koninklijke Academie van Beeldende Kunsten in 2024. Ross has been an artist in residence in Lisbon and Barriero, Portugal and shown work in the Netherlands, Hungary, Portugal, and the United States. She currently lives and works in the Netherlands. Her work can be found at 8alot8.com.

www.lowercavity.space/nicole-ross

Frank WANG Yefeng

The Whimsical Characters 01, 2019, 3D animation, 1080p, infinite loop.

The Whimsical Characters 02, 2019, 3D animation, 1080p, infinite loop.

The Whimsical Characters 03, 2019, 3D animation, 1080p, infinite loop.

The Whimsical Characters 04, 2019, 3D animation, 1080p, infinite loop.

Initially trained as a sculptor, Yefeng's interdisciplinary practice spans a wide range of media, including video installation, experimental 3D animation, painting, drawing, and writing. His art explores the experience of "in-betweenness" that arises from a nomadic transnational existence. Interweaving physical and digital realms, his projects critically examine fixed identity formations, the genealogies of racialized others, and the alienation of people and objects in dominant cultural and technological narratives. Yefeng's storytelling features whimsical animated characters and landscapes to challenge cultural norms. They confront and mock historical stereotypes with playful language. Through uncanny post-humanism, they seek strategies for reimagining the diasporic self while scrutinizing the historical consumption of an othered representation.

Frank WANG Yefeng (b. Shanghai) is a transdisciplinary artist, researcher, and digital nomad situated in-between New York City and Shanghai. Yefeng earned his MFA in Art and Technology Studies from the School of the Art Institute of Chicago in 2011, and was awarded Tenure Professorship in 2018 at Rhode Island College (RI, USA). His projects have been featured in exhibitions internationally, including the BRIC Biennial (SH, CN), the OCAT Biennial (SZ, CN), the

WRONG Biennale (USA), City Project of the 14th Shanghai Biennale (SH, CN), The Armory Show (NY, USA), Art Basel (HK, CN), CCS Bard Hessel Museum of Art (NY, USA), Times Square (NY, USA), Smack Mellon (NY, USA), Denver Theater District (CO, USA), Gasworks London (LDN, UK), Jeju Museum of Contemporary Art (Jeju, KR), Tai Kwun Contemporary (HK, CN), Hyundai Motorstudio Beijing (BJ, CN), Shanghai K11 Museum (SH, CN), etc. Yefeng has also been awarded solo exhibitions, residencies, and fellowships at K11 Art Foundation x ArtReview (WH, CN), International Studio & Curatorial Program (ISCP) (NY, USA), New York Art Residency & Studios Foundation (NY, USA), Pratt Institute (NY, USA), Asia Art Archive in America (NY, USA), MacDowell (NH, USA), and Vermont Studio Center (VT, USA), among others.

www.wangyefeng.com

@this.frank.wang

ABOUT STOVE WORKS

Our mission is to serve the Chattanooga community by providing local, national, and international artists a venue for the production of, the exhibition of, and education through contemporary works of art.

Stove Works' goal is to use Contemporary Art as a megaphone in order to foster an environment of exchange and reflection, to provide opportunities to learn from the experiences of others and to give voice. Stove Works seeks to bring outside elements into Chattanooga where creators, their work, and those that witness are engaged in a dynamic process: all three are impacted by the other in an evolving way, enriching outcomes for all. Stove Works aims to draw greater attention to the production of contemporary works in the Southeast, expand and educate an audience outside of traditional art goers, create an active base of arts advocates, and further establish the Southeast's (and Chattanooga's) contribution to the national dialogue surrounding contemporary art.

Stove Works is a 501(c)(3) non-profit organization

SPECIAL THANKS

STOVE WORKS TEAM

Charlotte Caldwell (Founder, Director)

Caroline Gikas (Exhibitions Director)

Chelsea Couch (Programs Director)

Trevor Reese (Workshop Tech)

Clay Aldridge (Librarian)

Nico Wilcher (Residency Fellow)

Olivia Tawzer (Programs Fellow)

2\$ON (Programs Assistant)

Zoe Rye, Naomi White, and Riley Younger (Intern)

VOLUNTEERS

Caleb Jenkins, Kate Greenwell, Cam Clark, Maddie Benefield, Mohammad Omar Yasin, Ray Padron, William Johnson, Marshall Beaty and friend, Sandra Rek, Nathan Shevick, Alex Le Vine-Miller, Jessi Hamilton, Fritsl Butler Padgett, Becca Abbe, Andrew Rodgers, Jarred Gee, Julius Johnson, and Gertie.

NOTES -

STOVE WORKS

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