

Supra-human

Post-human

The Five Facets of Humanity

Trans-human

Intra-human

Meta-human





The Five Facets of Humanity: Meta-huma, Intra-human, Trans-human, Post-human, Supra-human
at Fellows of Contemporary Art.

www.fivefacetsofhumanity.com

Exhibition catalog.

Author and curator: Khang Nguyen
Design by Dalibor Polivka

Printed at Amazon Direct Publishing.
©All rights reserved. Khang Nguyen. 2020

ISBN: 9798695002300



We Transcend Ourselves: *Five Facets of Humanity at FOCA*

For a complex natural shape, dimension is relative. It varies with the observer. Now an ancient concept, dimension, becomes thoroughly modern.

— Benoît B. Mandelbrot

With thoughtful curation by Khang Nguyen, this exhibition poses some pretty big questions about the nature of life, consciousness, and the experience of humanity as an individual, social, and spiritual construct as well as a state of consciousness, invention, and transcendence: the kinds of questions with answers that are open-ended, paradoxical, fractal, and intuitive. Wrestled with by philosophers and theologians of Eastern and Western traditions, as well by poets, scientists, and occasionally politicians, these are perhaps the sort of inquiries to which art is actually the most capable of responding. Art's truly boundless potential for juxtaposition and transformation, reflection and generation is exactly what is required for an examination of our complexified existence.

To that end, the artists assembled demonstrate a deep facility for lateral thinking, layered techniques, empathy, and imaginative extrapolation. Despite the diversity of materials and styles which they employ in a range of mediums from photography to cello, movement and performance, painting, drawing, sculpture, installation, digital splicing, analog collage, assemblage, and places in between, a holistic vision emerges. Across its premise of a five-faceted multiverse, the exhibition takes a

convincing position of proponency for a synergistic, hybridized, mindful consciousness of ourselves, the world around us, and our place in it. Not only imagery but actual objects from the natural and artificial world insinuate themselves into studio pieces, and the ingestion of digital content makes itself felt in myriad ways in thought and in hand.

There is a proliferation of interest in bricolage as both an omnivorous material and digital sourcing technique, as well as a conceptual approach that reflects the accumulative character of our information culture, and finally a manifestation of the plurality of perspectives balanced in our modern sense of self. Also, as one might imagine, there are repeated instances of artists using their own body as both the site of and the protagonist in their abstract dramas. Reaching back into memory, out into the real-time present, and ahead toward possible futures, these artists each posit a version of comprehension that unites the body with the mind, science with emotion, nature with identity, and the cosmic with the atomic. While each of these artists already view the world as a wonder, their art is about sparking the promise of something more wonderful still.

~ Shana Nys Dambrot

3	Introduction
4	Table of contents
5	Curatorial statement
6	Adrienne DeVine
10	Ann Phong
14	China Adams
18	Colin Roberts
21	Doug Harvey
24	Gary Brewer
27	HK Zamani
32	Ibuki Kuramochi
35	Jason Ramos
38	Kio Griffith
41	Mei Hotta
43	Sean Noyce
46	Snezana Petrovic
49	Takeshi Kanemura & Mei Hotta
52	Virginia Katz
55	Curator: Khang Nguyen
56	FOCA
57	Art critic: Shana Nys Dambrot



The Five Facets of Humanity:

Meta-human Intra-human Trans-human Post-human Supra-human

Questions about human nature and the values, goals, and ends that humans ought to actualize have always been at variance. Differences in understanding emerge not only about the being of humankind but also the becoming of its ideals.

Answers to the questions about our human nature and the ideals of a humane humanity can be sought in five facets: by contrasting the human with the meta-human (the metaphysical), the intra-human (social-ecological systems), the trans-human (ideals and values), the post-human (future states of being), or the supra-human (conscious machines).

In each facet the question at issue and the basis for comparison are different: a transcendent difference from the metaphysical that presents a possibility for emancipation from limitations and hardships; a relative difference in the consideration that individuals do not exist in isolation but are embedded in social-ecological systems; a practical difference with respect to the aim to realize and live up to the highest ideals;

an evolutionary difference between the present state of being and the future of becoming; and a typological difference between natural development and technological augmentation.

In relation to each facet, how is human nature to be defined and what are the ideals for which humans ought to strive? They are to be defined differently for and inseparably from each facet.

These are the facets that a contemporary understanding of the idea of a humane humanity must address. To do so is the objective of this exhibition.

Five Facets of Humanity features works by Adrienne DeVine, Ann Phong, China Adams, Colin Roberts, Doug Harvey, Gary Brewer, HK Zamani, Ibuki Kuramochi, Jason Ramos, Kio Griffith, Mei Hotta, Sean Noyce, Snezana Petrovic, Takeshi Kanemura, Virginia Katz.

~ Khang Nguyen
Curator

Adrienne DeVine

As an artist, I am motivated by materials, techniques and the intellectual process of problem solving. I use my art as a vessel, an ark to carry me through cultural memory. I am on an odyssey of aesthetic survival. For me artmaking is a spiritual call and response ritual that informs the journey. I start my projects with a specific intention and design...that is the call; but ultimately, the process becomes intuitive and organic as the work develops its own agency and purpose... that is the response. I use texture and rhythmic gestures to activate surfaces, conjuring up energy to fuel narratives that come to life during the process of making.

I create portals through which I examine the past, the present, and the future, peering into fluid time through the lenses of African cosmology. For viewers, I aim to capture the imagination, provoke thought and spark visual conversations that transcend the mundane and envision new possibilities.



Great Expectations, Mixed media collage, 16" x 20"

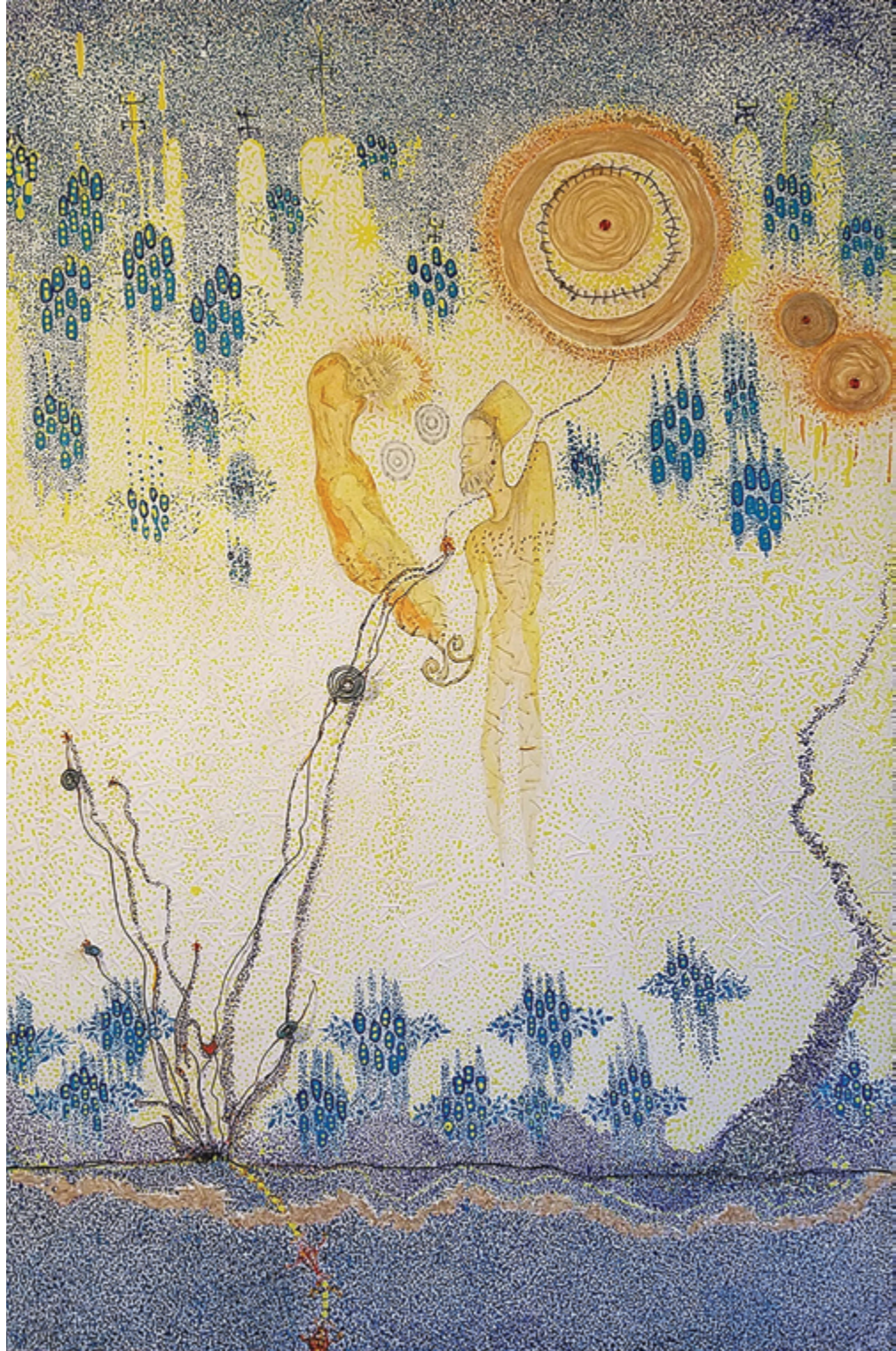
adriennedevine.com



The Muses: A Studio Gris-Gris, 2019
Mixed media on canvas: acrylic, paper, canvas, wire, raffia, baobab seeds, 60" x 40"



Yesterday, Today and Tomorrow, Mixed media collage, 16" X 20"



Material Duality No. 1: In Search of Harmony, 2019
Acrylic, graphite, steel and aluminum wire, raffia, paper on canvas, 72" x 48"

Ann Phong

Existing on this planet is a privilege, yet we as humans consistently see it as a right. We expand our developments and encroach on nature every day, thinking it's our birthright. To many, this way of life is disconnected from nature. To others, human life and nature are entwined. The latter seeks to find what is the most mutually beneficial and thrive alongside the natural world, but the rest of us have yet to follow.

It is painful to witness the destruction of nature caused by human greed. It seems like the more convenient we make our lives, the more pollution we create, and the more we carelessly deplete the Earth's resources. We should be making peace with Mother Earth instead of relentlessly devouring all she gives. Truly, a peaceful and sustainable life must come from embracing Mother Nature and being grateful for all she provides.



Human Traces On Earth, 2018, Mixed media, 20 x 20 x 20 in.

annphongart.com



Our Ocean, Your Ocean, 2020, Acrylic with found objects, 25 x 20 in.



Phone: *Today Our Precious, Tomorrow Our Trash*, 2017, Mixed media, 30 x 15 in.



The Existence, 2019, Acrylic with found objects, 60" x 24"

China Adams

Rock walls symbolically connect to certain themes which have continued to inform my work. They act as fortresses. They serve as hiding places, provide secret passageways and shortcuts, block harsh weather, and have a long history of serving as hideouts. They do all of this while presenting a natural poker-face. On first glimpse we perceive the beauty of the rock walls without seeing what hides within them. This notion of secrecy, privacy, and multi-faceted character pervades much of my past work.

I imagine the rock walls as emblems of the psyche, suggesting a crossover between nature and our minds. In a metaphysical sense, we can act or be a rock wall. We can aspire to the kind of austerity and purity delivered in nature.

The walls are rendered in an economical way. I represent them in a stylized way that emphasizes their stoicism, stillness, and the web of mystery that hides within them.



New Landscape with Blackouts, 2020, Pencil & pen on paper, 42" x 25"



No Moon, Internally Lit, 2020, Pencil, pen, & ink on paper, 42" x 25"



Open Sky, 2020, Pencil & pen on paper, 42" x 25"

Colin Roberts

Colin Robert's work consists of sculpture, paintings, drawings and installations that explore various themes around the human condition of fragility. His *Prosthetics* series of drawings and paintings consist of odd beings made of prosthetic limbs who live carefree lives. They play, social, then cannibalize each other without a second thought. As a commentary on the psyche of today's society, these mysterious mishmashed entities conjure up dark memories of the narratives of Frankenstein and Kafka. Simultaneously, they project the humor of the old Benny Hill TV shows and Tom and Jerry cartoons. A careful balance of humor, science, pop and horror, the works have the ability to cross significant cultural, social and psychic boundaries.



Legs Alone 2, 2020,
Oil on canvas, 6" x 12"



Legs Alone 2, 2020,
Oil on canvas, 6" x 12"



Royalty, 2018,
Graphite and acrylic on paper, 13" x 10"

colinrobertsart.com



Untitled, 2018, Acrylic, pencil on paper, 20" x 16"



The Runner, 2020, Graphite and acrylic on paper, 28" x 23"

Doug Harvey

Critic Lights a Way is part of a set of recent bodies of work done in black & white (including *Flash Fudd Black Box*, *2020 Abstract Black Paintings*, and other sub-series) that began hmmm... somewhere around late 2016!

CLaW is itself part of a series of similarly scaled painting/collages, but is different in the fact that it incorporates no painting, and was conceived and executed specifically for Khang Nguyen's "5 Facets of Humanity: Intra-human, Meta-human, Post-human, Supra-human, Trans-human". I read Khang's explication of the philosophical underpinnings of his curatorial practice with great interest, percolated on them for a while, and was rewarded with an irresistible image of a figure, defined entirely by five dense and variegated fields of hermetic background data.

It is a self-portrait, consisting of a tracing of the outline of my body - lying flat on the floor - onto the paper. This was initially in the rough pose of Leonardo's *Vitruvian Man*, with the intention of breaking the negative space into five sections corresponding to Khang's facets. But I obviously revised it. On the one hand, this plan was a little programmatic for my tastes - improvisation keeps me awake - and I had a second, irresistible hypnagogic vision, of the piece as it is now, more or less. This version, while going all Mandelbrot on the facets, is also a direct homage to an oil painting by my wife, M.A. Peers, entitled *Found Yuppie in Bear*, 2008 (and by extension to Duchamp's *Etant Donnes* and that dude on the inside of *Led Zeppelin IV*), which in turn was based on a radium-infused baby's-room serigraph of a bear cub tipoe-ing upstairs holding a candle.

In order to revise the figure along these lines, I deliberately repositioned and retraced my outline on my own (M.A. helped on the first version), producing an awkward and distorted figure, that nevertheless enacts an archetypal "Excelsior!"-type gesture.

The related piece, which shows that my monochromatic inclinations stretch back a ways, is entitled "Clear the Grid" from 1993, a 78-by-60-inch oil painting consisting of hundreds of cliché clip-art cartoons (depicting generic family situations, holiday antics, consumer agonies and ecstasies, and so on...) layered to a very specific degree of near-unintelligibility. It too is a self-portrait.



Critic Lights a Way, 2020, Dry transfer lettering (Letraset etc.), rubber stamps, collage, shoe polish on paper, 100" X 48"



Clear the Grid, 1993, Oil on canvas, 78" x 60"

Gary Brewer

Language is our offspring; we create metaphors and novel forms of communicating to convey our experiences and relationship with the world. I grew up in the Southern California desert. My father was a test pilot and then worked as an engineer to send a man to the moon. My experience of the intensity of the desert and the tenacity of the life forms that live there - blended with an immersion into a culture that dreamt of space travel and of the vastness of the universe - have shaped my philosophical curiosity and sense of wonder.

When Galileo peered through his telescope and captured in watercolor the first vivid images of the surface of the moon, it changed our sense of who and what we are. With each revolution in science and culture, language morphs to represent our beliefs and understanding of existence; we create novel metaphors that record and map the history of consciousness.

Each of my paintings is a journey of discovery, exploring color, light and space. The background designs are based on NASA's modeling of dark matter, the mysterious presence that makes up most of the known universe: being and nothingness oscillating like the heartbeat of existence. The poetics of space, the evocation of a form, the history of life on Earth and life of the mind; can they be expressed in the curvature of an orchid, the striations of red coral, the complex structures of lichens and the elemental forms of gold, silver or copper?

We do not know the contour of our consciousness. Are we discrete entities contained within our bodies; or do our senses and awareness extend beyond our skin, in filaments of thought and feeling? Works of art express our deepest need to share a common understanding. They express the empathy, passion and desire that are the collective soil from which we are born.

My paintings reflect these ideas. They are metaphors that express the wonder of and gratitude for the riches of this world and of all of the gifts of our consciousness; thought, memory, imagination, love and the complex human need to belong. Our lives and minds are shaped by the lives and minds of all who came before us, from the Paleolithic cave paintings to the present. Our species has sought to weave together stories that envelope us in shared beliefs and knowledge.



Beyond the Veil, 2020, Oil on canvas, 48" x 36"



Birth of the World, 2020, Oil on canvas, 48" x 36"



Celestial Seeds, 2020, Oil on canvas, 48" x 36"

HK Zamani

For thirteen years (1993-2006) Zamani's works consisted of mesh fabric stretched over wire armatures that had been attached to either the wall or panels. When lit, the interplay between the lit fabric and its shadow on the wall or panel surface behind produced moiré patterns. These works were visual experiences reminiscent of Op and Psychedelic art in their purely visual impact. They could also be seen as an extension of the Los Angeles Light and Space art movement with its intellectual questioning of perception. These studies of light as particle and wave were timely in relation to exploration of analog and digital technology, reality and virtual reality.

Zamani's wall and room works led to constructing the domes for performance and physical interaction. A dome in a state of disarray, as a dysfunctional architectural form, became the subject matter for his contemplations in drawing and paint. They argued the importance of failure.

The dome and tent paintings were less about paint than image. Their transmutations are about paint. These paintings are portraits. Perhaps even self-portraits, fragile portrayals. Some are ruins, some are vessels and transport. The new images in these paintings continue to grow out of, or away from their predecessors. They are sometimes devils, then angels. Some are on land, in sky or sea, occasional remnants, reformed or transformed. They are a return as well as departure, departure from the dome image and back to the way he used to paint.

(HK Zamani, 2019)



Untitled #10, 2017, Oil on canvas, 11" x 14"



Untitled #8, 2019, Oil on canvas, 24" x 36"



Untitled #8, 2017, Oil on canvas, 11" x 14"



Untitled #7, 2015, Oil on canvas, 11" x 14"



Untitled #4, 2014, Oil on canvas, 11" x 14"

Ibuki Kuramochi

Ibuki Kuramochi studied Butoh dance at the world-renowned Kazuo Ohno Butoh Dance Studio in Yokohama in 2016. She specializes in live performances, combining her live painting with dance that pursues the poetry of Butoh's choreography and the human anatomy. Concepts of the body, such as thought and physical resonance, metamorphosis, the ideal body, the uterus and fetishism, are explored in her work. She also works often with the colors of black and white, which, she believes, represent the ideas of the beginning and nothingness.

Metaphysical Body

We are living in a modern society where time fluctuates with uncertainty. What will remain of us when technological and biological evolution reach the idea of utopia in the distant future?

I use my body, through symbolization, to meet each of the five facets: Meta-human, Intra-human, Trans-human, Post-human and Supra-human.

The concept of the human body, symbolizing the various facets, will be redefined through my encounters, my dialogues in an anatomical language. My encounters - what culminating phase will they become?



The Metaphysical Body, Installation view

ibuki-kuramochi.com



The Metaphysical Body, Performance artist



The Metaphysical Body, Performance artist

Jason Ramos

All the strains of my current production are united by a theme I have labeled necro-masculinity; in as much as a term specific to painting, I define it as an intersection of depictions of masculine bodies and visages with notions associated with vanitas. Specifically, how the presence of men in conflict (staged or otherwise, as all paintings are “staged”) portend violence and death for everyone else. In the case of much of western painting, “everyone else” are non-males, people of color, the poor, the marginalized. These notions are currently the reality for many with regard to how they relate to the current regime of the federal government and these works and their themes are a response to that reality.

The titular works under the necro-masculinity banner as well as the newer Imperium Vanitas series are imagined personifications of death, pointing towards a more traditional vanitas style, but nonetheless still visceral and unrefined reactions to the current political and cultural climate. Veering into a spectrum of imagery that ranges from the abject and uncanny to historical allegory and classical motifs, these skulls/ heads/faces/old men are raw, immediate indictments laying bare a reality that can no longer hide behind the politics of bad faith.



Imperium Vanitas II, 2019, Oil on canvas, 11" x 14"



Necromasculinity IV, 2019, Oil on canvas, 24" x 18"

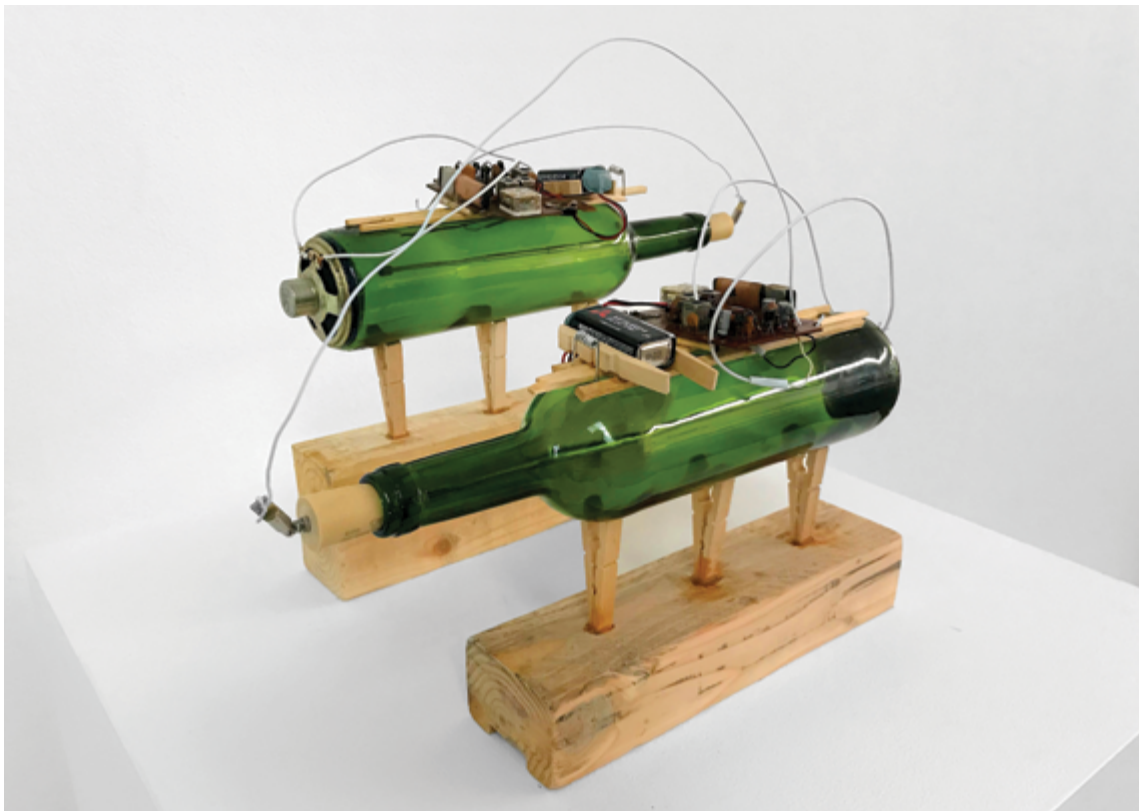


Imperium Vanitas I, 2019, Oil on canvas, 14" x 11"

Kio Griffith

The ongoing project “White Elephants: Fukushima Daiichi Reactors” is based on the March 2011 chain of disasters in Japan. Natural disasters, earthquakes and tsunamis, which triggered human-made disasters, neglected dysfunctional nuclear reactors and their uncontrollable spillage, unfolded into a global issue and consciousness of the neglected environments that are continuously brought up in arguments but are hardly ever attended to. My practice is founded on the dual nationality and ethnicity of my familial heritage, nuance and interpretations —part Japanese and American. I create narratives, scenarios, and models that demonstrate multicultural thought and

evocations. In this particular work, the reactors at Fukushima are transformed into radio-transmittable vessels carrying messages of hope, fear and danger. The filmed site, Wonder Valley, California, is in the High Desert Test Sites domain where nuclear bombs were experimented. As a part of my sound installation and performance, I carried these radio(active) bottles across the barren land and placed them into abandoned shacks while the curators and audience were in observance. The allegory of the sound emitted by these bottles uncannily sound like the short lived cicadas of late summer.



White Elephants / Fukushima Daiichi Reactors, 2018

sound sculpture – wire, resistor, germanium diode, bottle, wood, antenna, speaker, batteries
16” x 8” x 8”. Video: 1’11” at Wonder Valley, CA edited 2018

kiogriffith.com

Versus Series

This is a series I started a week into the global COVID-19 lockdown as the outer-world gradually segued into barricading from any unnecessary physical contact. Methods of communication have been filtered down to online devices and here I reside on my iPhone with an image editing app, conducting surgery and grafts on pairings of iconoclasts; rivals, mutual appreciation, buddies, or nemesis, all who had been influential and contributed to our current state of affairs, if not an emergency.

"Versus" is an image synthesis of human discourse from historical citings. Either or both a muta- and metagenesis of dogmas, these mutated and loosely interlaced tableaux vivants become embodiments of the next imperative mind channels for the future.



Taxon and Ninaka, (Versus series), 2020,
digital mutation, 8" x 5"



Rasputintin, (Versus series), 2020,
digital mutation, 8" x 5"



Kointon and Clizumi, (Versus series), 2020,
digital mutation, 8" x 5"

Mei Hotta

Seventeen-year-old cellist Mei Hotta, from Torrance, California, began her cello studies at the age of four. Mei has been featured twice on NPR's From the Top, and was invited to collaborate with Pink Martini in a performance at the Hollywood Bowl. She was also featured in the Piatigorsky Festival's Young Artist Workshop as the youngest member and soloist. Mei was a semi-finalist of the 2017 and 2018 Stulberg International Competition and has been a prize winner in the Junior Bach Festival Complete Works Competition, Los Angeles Violoncello Society's Scholarship Audition, Classics Alive Artist Competition, CAPMT Concerto Competition, Enkor Competition, and Bellflower Symphony Concerto

Competition. Mei has attended Center Stage Strings, National Cello Institute and the Heifetz International Music Institute and was invited to the Aspen Music Festival and School as a fellowship recipient. Prior solo studies have been with Sarah Koo and Diana Parmeter, and she currently studies with Clive Greensmith at the Colburn Music Academy as a Thibaudet scholar. She has collaborated with Takeshi Kanemura since 2012.



Performance artist (cellist)

fromthetop.org/musician/mei-hotta



Performance Transasians Highways Performance Space, Santa Monica, Mei Hotta (right)

Sean Noyce

In Sean Noyce's new media series, void Sigil(), the artist has forged a relationship with the magical artifacts of Western antiquity and the coding language used to write apps and web technology. The title refers to a common syntax used in programming (void) and the symbolic representation of a witches' desired outcome (sigil).

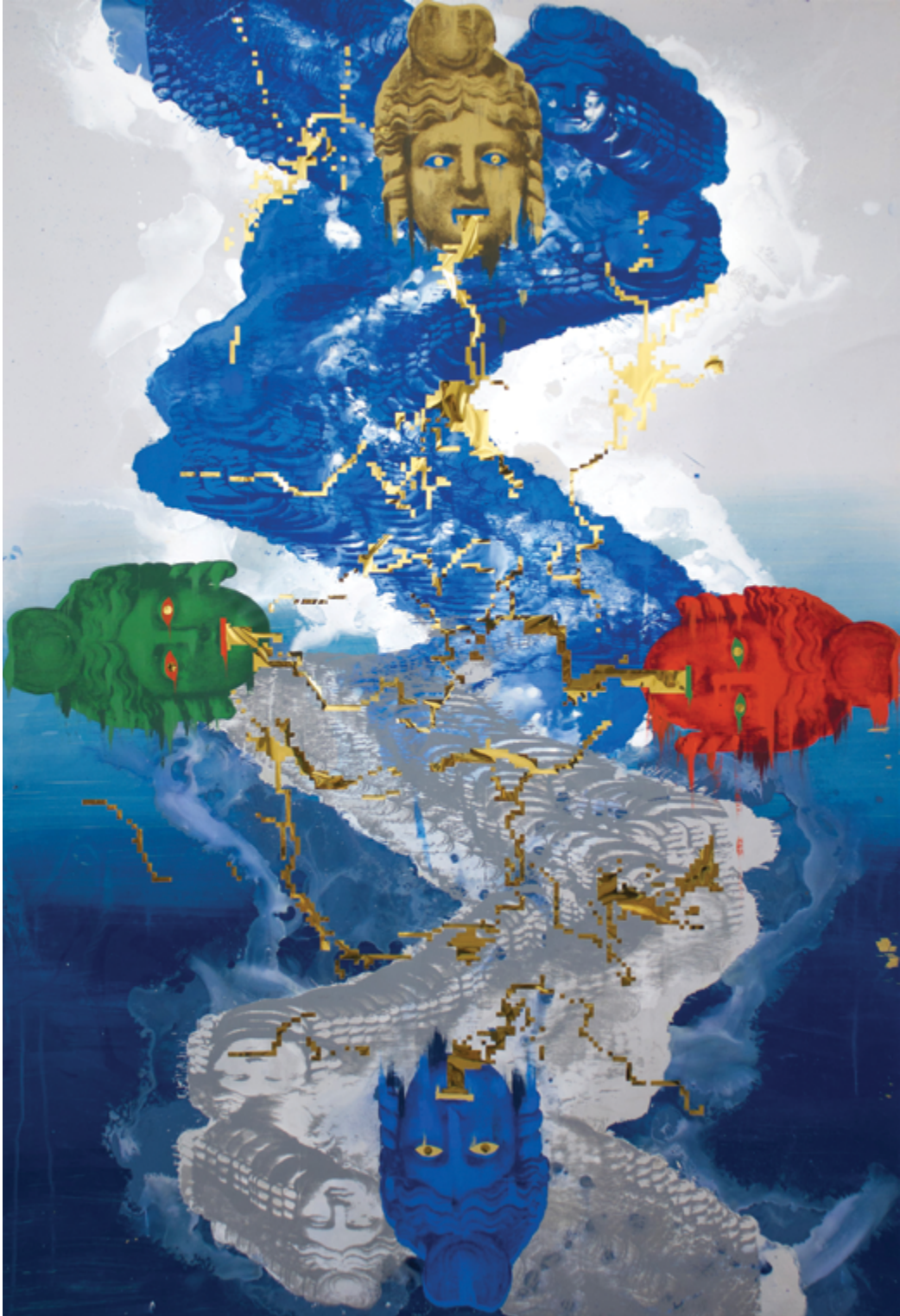
Subjects in Noyce's paintings are rendered by a computer using code that is written like a digital spell book, leaving an iterative artifact from that program. Repetition of language and image further reinforce

the paintings' magical properties, which is central to the process of casting a spell. Noyce's work utilizes conventions common with numerous shamanistic practices, including the ritualistic altar, the use of candle magick, ancestral worship, and spirit conjuring. As Western culture rejects many long-held assumptions related to capitalism and industrialization, our connection with an older way of living becomes more relevant. Works from void Sigil() represent our shared humanity and its connection with the planet.



Persephone (Samhain), 2019 , Acrylic, serigraph, and custom code on polyester and mylar , 60" x 40"

seannoyce.com



Persephone (Beltane), 2019, Acrylic, serigraph, and custom code on polyester and mylar, 60" x 40"



They Will Always Follow Me, 2020 , Acrylic, serigraph, and custom code on polyester, 60" x 40"

Snezana Petrovic

My current project *Collateral Damage* focuses our awareness on the warning signs of the unintended destruction of the ocean, coral reefs, and water resources via playful interactions with different kinds of beauty. They set up a possible post-apocalyptic plastic-fantastic-future in a dialogue with "The Mother". They are fictional characters and the founders of "2G-Global Gardeners" that have a deep ecology mission, believing the world to be an integrated whole. In a hypothetical and mystical future at a communal global conservancy, each person is responsible to cleanse (sonic and technologic refuse) and protect all living beings within their habitation space. The spectator is invited to actively construct her own reality, with a glimpse of prospective outcomes, lovingly guided by The Mother (they, them, theirs).



Performance artist
Collateral Damage: The MOTHER

snezanapetrovic.net



Collateral Damage: The MOTHER



Collateral Damage: The MOTHER

Takeshi Kanemura & Mei Hotta

Kodama means echo in Japanese. Like echoes between mountains or within caves, sound creates a multitude of invisible, layered patterns when it reflects from one side to another. This transformation of sound occurs by echoing the different conditions of where it is. This is how Takeshi Kanemura sees his performance art when presenting it in a particular space: always reflecting the ever-changing cross-cultural conditions. Likewise, Mei Hotta responds to shifting conditions by virtue of her dexterous musical performance.

Her performance not only adapts to and amplifies the movements but also connects individual stories into a coherent whole. Moreover, Takeshi and Mei's movements (physical, instrumental and emotive) reverberate to others in both visible and invisible ways, allowing the audience members to make connections throughout the space. The performance is improvisational and incorporates audience members to create an engaging environment.



Performance Transparent Gravity at the Progress Gallery, Pomona

takeshikanemura.com



Performance Acha Nu Neen Chi Ami at the Studio 210, San Francisco



Performance Acha Nu Neen Chi Ami at the Studio 210, San Francisco

Virginia Katz

My Land series of works focuses on the sublime physicality of nature associated with the cycles of flux, upheaval, and regeneration found both in the environment and as metaphors in our personal lives. The works tell a story of humanity's dependency on, and shared nature with, the environment and its continuing evolution through landscape painting. My Relief Paintings represent the natural form that is our environment. They are composed of inches-thick acrylic paint that becomes recreated landscape formations and scenes through various layers of manipulated paint handling.

Three-dimensional natural form enters the landscape painting genre which has been a two-dimensional painting practice.

The paint forms of leaves, vines, and branches are made free of the panel and are incorporated first into the landscape during Interventions before they are retrieved and recycled into paintings. My intention is to completely unite painting with landscape, its source, providing the opportunity for the man-made paint forms to become landscape. During the Interventions, the paint forms are filmed and photographed.

Settings of entanglement, variation of plant life, distressed landscapes and Interventions are metaphors for our commingled relationship with nature and landscape.

The Relief Paintings are shown on the wall and on pedestals. Interventions are integrated with various locations.



Shared Sustainability, 2019, Acrylic paint formed by hand on wire fencing, 16" x 15" x 5"

viriniakatz.com



Uprooted, 2017, Acrylic paint formed by hand on panel with aquamarine, citrine, uncut and cut diamonds, black tourmaline, rutilated quartz and malachite, 20" x 16" x 4"



Watershed, 2018, Acrylic paint formed by hand on panel, 20" x16" x 5"

Curator **Khang Nguyen**

Khang Nguyen is a visual artist, independent curator and Ph.D. student in Eastern and Western philosophies at Claremont Graduate University. To be more specific, Nguyen studies the nondual tradition in the East as well as the dialectical tradition and postmodern philosophy in the West. He bridges these distinct traditions by showing their commonality, while at the same time respecting their irreducible differences. The philosophical and spiritual insights attained from his investigations are integrated into his visual art and curatorial projects.



FOCA Fellows of Contemporary Art

Fellows of Contemporary Art (FOCA) is a non-profit, independent, and membership-based organization that supports contemporary art in California.

Founded in 1975, FOCA is a direct outgrowth of a support group that was previously associated with the Pasadena Art Museum. Today, our 150-plus memberships come from all parts of California and other states. The membership dues support FOCA's missions.

FOCA's MISSION is to support emerging and mid-career California artists through awards, exhibitions, including accompanying catalogues, and diverse educational events for its members.

The Curators Laboratory Exhibitions greatly enhance FOCA's mission of supporting emerging and mid-career California artists by reaching out to emerging curators who will present exhibitions in support of a curatorial thesis. In keeping with FOCA's historical goal to provide documentation of each exhibition, records of the curator's process of conceptualizing and organizing each exhibition will be posted on FOCA's website. Over time this series of curatorial projects and associated web support will generate - for students, artists, curators, and the public - a valuable archive resource.

FOCA Curators Laboratory Chairs:
Noriko Fujinami and Tressa Miller

970 N. Broadway, Suite 208, Los Angeles, CA 90012
Tel: (213) 808-1008 | Fax: (213)-808-1018
Email: foca@focala.org
focala.org



focala.org

Art critic Shana Nys Dambrot

Shana Nys Dambrot is an art critic, curator, and author based in Downtown LA. She is the Arts Editor for the L.A. Weekly, and a contributor to Flaunt, Art & Cake, and Artillery. She studied Art History at Vassar College, writes book and catalog essays, curates and juries exhibitions, is a dedicated Instagram photographer and is the author of the experimental novella *Zen Psychosis* (2020, Griffith Moon). She speaks at galleries, schools, and cultural institutions nationally, and is a member of ArtTable and the LA Press Club, and sits on the Boards of Art Share-LA and the Venice Institute of Contemporary Art, the Advisory Council of Building Bridges Art Exchange, and the Brain Trust of Some Serious Business.

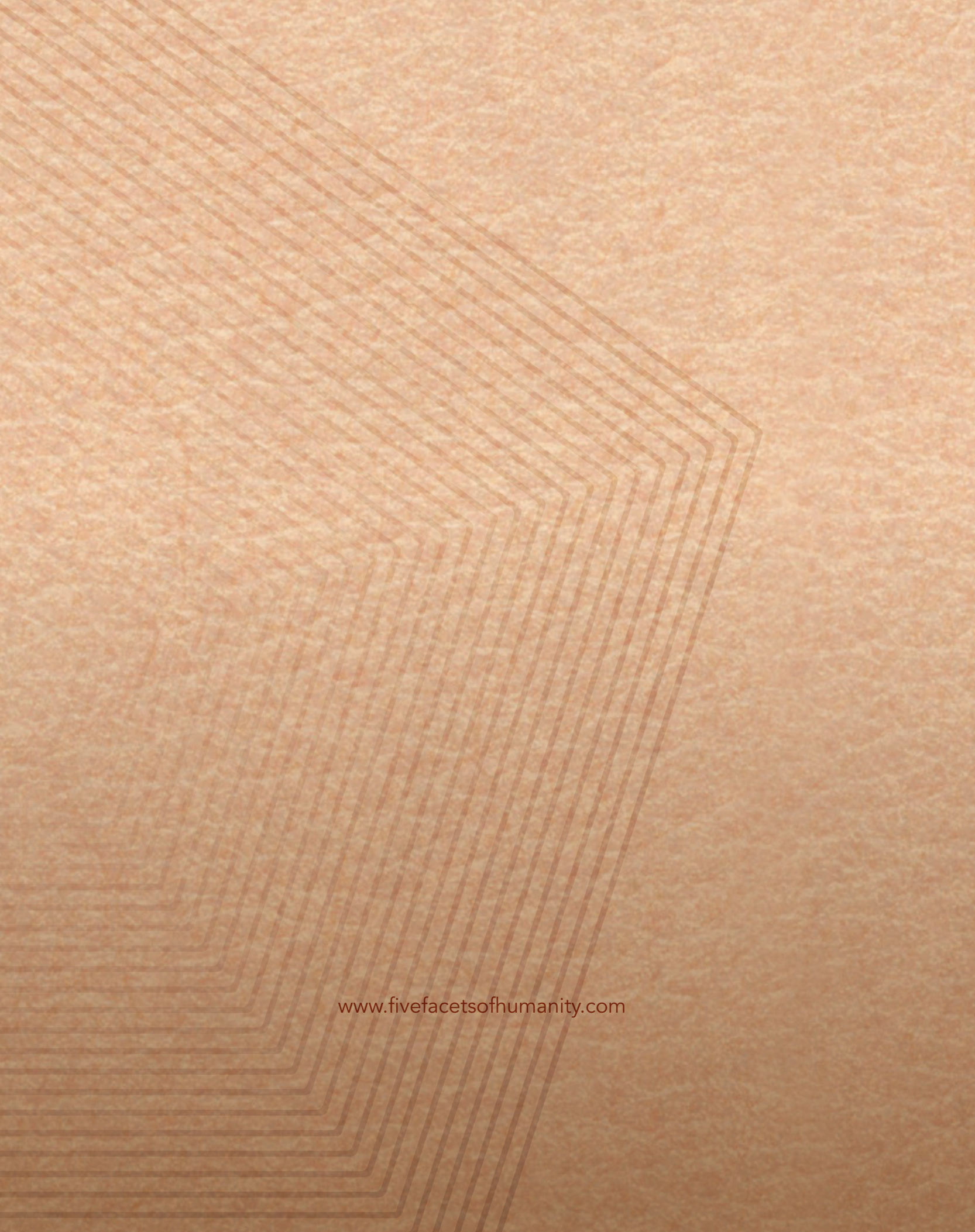


sndx.net

The Five Facets of Humanity: Meta-huma, Intra-human, Trans-human, Post-human, Supra-human
at Fellows of Contemporary Art.

www.fivefacetsofhumanity.com

Los Angeles 2020



www.fivefacetsofhumanity.com