

**CC
VA**

VES

**Visiting
Faculty 2017-18**



Leviathan #9, Panama Project, 2016.
Oil on canvas. 30 x 30 in. Courtesy
of the artist and George Lawson
Gallery, San Francisco.

Judith Belzer

Judith Belzer employs the rich visual lexicon that paint on canvas offers to explore her long-standing interest in the often uncomfortable relationship between nature and culture. Probing landscapes created and altered by the radical conditions of the Anthropocene, the works on view relate to Belzer's study of the Panama Canal and its complex choreography of global commerce and extreme shifts: between the human and industrial, the geometric and organic, the global and the local, and between care and the abandon of global capital.

Belzer attended Bennington College and graduated from Barnard College with a degree in English. She studied at the New York Studio School and Yale Summer School of Art and Music. A resident at Yaddo and a John Simon Guggenheim Memorial Fellowship recipient, her work is included in many public and private collections.



gesture/data, 2014. Flat-screen TV,
oil paint, VHS transferred to HD
(color, silent). 41 x 24 x 3 2/3 in.
Courtesy of the artist and Reena
Spaulings Fine Art, NY/LA.
Photo credit: Joerg Lohse.

Ken Okiishi

Ken Okiishi creates his *gesture/data* works by painting directly on flat-screen TVs turned on their sides, playing VHS-recorded TV shows and digital programming. By combining painted abstraction with screens we might associate with the handheld smartphone, Okiishi creates works that engage the bodily subjectivities of gestural abstraction and the distracted yet absorbing experience of digital image consumption. His video *Being and/or Time* projects every image he took with his phone between 2013 and 2016 at 24 images per second, creating a work poised between memory and pure data.

Okiishi received a BFA from The Cooper Union for the Advancement of Science and Art in New York. Selected solo exhibitions include *Being and/or Time*, Reena Spaulings Fine Art, New York (2017); *Screen Presence*, Museum Ludwig, Cologne (2014); *gesture/data*, Pilar Corrias, London (2013); and *Ken Okiishi*, MIT List Visual Arts Center (2013).



Session, 2016. Archival pigment print.
17 x 22 in. Courtesy of the artist.

Elle Pérez

Elle Pérez's photographic works are a celebration of the erotics of underground communities and the possibilities inherent to marginal spaces and identities. These recent, more-diaristic works capture spaces, bodies, and relationships closer to home. Here, Pérez focuses on domestic scenes that register traces of intimacy in a shared, private world, and an exploration of gender-nonconforming bodies, in portraits and scenes both candid and more posed.

Pérez has a BFA from Maryland Institute College of Art and an MFA from Yale School of Art. Their photographs have been shown nationally. Pérez is a founding member of Junte, a local and international artist collective and visual art project based in Adjuntas, Puerto Rico. Pérez is Assistant Professor in photography at Williams College and a Dean at the Skowhegan School of Painting & Sculpture.



5:25, 2010–16. Archival pigment print.
12 1/2 x 10 in. Courtesy of the artist
and Benrubi Gallery, New York.

Richard Renaldi

Richard Renaldi has explored the genres of portrait and landscape, pushing each to challenge conventions of photographer and subject and to record the specificities and subjectivities of place. In photographs from his series *Manhattan Sunday*, he creates an homage to the city at night and the pursuit of pleasure and community formed in the early, quiet hours of the morning, when different conditions of nightlife, relationships, labor, and landscape temporarily coexist.

Renaldi received a BFA in photography from New York University. *Manhattan Sunday* has been shown at Transformer Station, Cleveland; Aperture Gallery, New York; George Eastman Museum, Rochester; and Benrubi Gallery, New York (2017–18). Other solo exhibitions include Fort Collins Museum of Art, CO (2017) and Florida Museum of Photographic Arts, Tampa (2016). He is the recipient of a John Simon Guggenheim Memorial Fellowship.

2017-18 Visual and Environmental Studies Visiting Faculty Exhibition

The 2017–18 Visiting Faculty Exhibition presents work by four new visiting faculty members in the Department of Visual and Environmental Studies (VES). For over fifty years, the VES has invited leading visual artists and filmmakers to work closely with its students, invigorating and enriching the academic program and broadening departmental conversations with their outside perspectives and experiences. This year is no exception as the department welcomes Judith Belzer, Ken Okiishi, Elle Pérez, and Richard Renaldi, each engaged

with varied approaches to painting, photography, and the moving image.

Partially housed in the Carpenter Center for the Visual Arts, VES cultivates skills in both the practice and critical study of the visual arts. Its components include photography, filmmaking, animation, video art, painting, drawing, printmaking, and sculpture, as well as film and visual studies, critical theory, and the study of the built environment. The department has a strong commitment to fostering dialogue among makers, critics, and theorists.

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Gallery Hours Thu–Sun, 12–6 pm
Free and open to the public

Mission

Carpenter Center for the Visual Arts is dedicated to the synthesis of art, design, and education through the exhibition of existing works and production of new commissions. It strives to bring people, ideas, and objects together in generative ways that provide unparalleled experiences with contemporary art, ultimately enriching the creative and intellectual lives of our audiences.

Program

The Carpenter Center program fosters meaningful engagement among artists, art, and our audiences. Exhibitions, lectures, residencies, publications, performances, screenings, and informal gatherings are choreographed to create a place where visual literacy, knowledge production, contemporary art, and critical inquiry seamlessly meet.