

## ART MIAMI

December 6<sup>TH</sup>- 10<sup>TH</sup>, 2017

VIP OPENING: Tuesday, December 5<sup>th</sup>, 5:30-10pm

For Art Miami 2017, C24 Gallery is pleased to present a selection of recent artwork by:  
Mike Dargas, Carole Feuerman, Dil Hildebrand, Katja loher, İrfan Önürmen, Regina Scully,  
Seçkin Pirim and Christian Vincent.



**İrfan Önürmen**

*KP-1, 2015*

Multi layers of cut tulle sewn and mounted on canvas, displayed in plexi box  
58 x 50 inches



**Christian Vincent**

*Dissolve, 2017*

Oil on canvas  
100 x 90 inches



**Dil Hildebrand**

*The breeze saith, 2017*

Acrylic, nylon fibre and sand on acrylic panel in wood frame  
71 x 50 inches

**Mike Dargas** eludes a clear temporal distinction in his work. His images impress with their hyper realistic representation of people. The artist plays with the effect on the observer right from the beginning. Although the works appear to be photographs from a distance, on closer observation the large scale of the portrait establishes the precise observation of the artist's ability to master color shading rich with nuances that sharpen the image.

**Carole Feuerman's** creative life has been, in her own words, "is about relationships . . . the essence of people. What people are about." Eleanor Munro said. "She was one of the three pioneers that started the hyperrealist movement in the '1970's by making life like sculptures that portray their models precisely." Working in many materials from painted resin to painted bronze, marble, glass, as well as painted canvases, and prints show her ability to traverse different mediums. Feuerman's quest has always been for images that elicit feelings. She believes seeing a replica of the human body poised in frozen motion is to suddenly be overwhelmingly struck by the commonality of people's experiences.

**Dil Hildebrand's** new body of work focuses on spatial concepts of design, the construction of image, and the mechanics of representation in art. His work is informed and influenced by a diversity of references and methods, including modernist strategies of fragmentation and re-composition, pictorial tropes of Western art and theatre, and post

– modernist architecture. Layered panels follow a consistent color palette throughout the work, playing with distortion, and depth of field. Drawing from experience in scenic painting for theatre, Hildebrand employs the techniques of illusion used in set design.

**Katja Loher** stimulates dreams, imagination and humor while revealing perspectives that we often lack in everyday life. In her video sculptures she frees the video from technology showing art as a language. Peering into the glass sculptures is an intimate experience that addresses ecological urgencies. Her video creations urge viewers to shrink down to the level of insects empathizing with these tiny creatures. Eflin performers are choreographed revealing beautiful kaleidoscopic patterns mimicking the somatic, sonar-type communication found in ant colonies, beehives, and schools of fish inspiring us to look for answers from another viewpoint.

**İrfan Önürmen** reveals the relationships and discrepancies between personal and public experience as seen through the lens of contemporary media. Önürmen addresses the impact of mass media on human experience and its visual representation through collage, painting, and sculpture. Önürmen creates a mysterious tone that explores the concepts of vulnerability, transparency, fragmentation and depth, in the pursuit of harmony and dissonance. The viewer is asked to question what is veiled behind each layer. Dual meanings such as order and chaos emerge that are at times sober yet playful.

**Seçkin Pirim** explores form, color, and pattern in his conceptual sculptures. Working in a variety of media, his artwork examines the relationship between object and space, the dichotomy between nature and culture, and the line between art and design. His sculptures are neo minimalist forms of expression as well as contemporary strategies of art and design. They create an aesthetic that neglects social connotation and is able to form a post-futurist, post-constructivist and post-minimal vision of our world.

**Regina Scully** creates micro-universes that resonate between the familiar and the unknown. Her paintings and works on paper become personalized dreamscapes for the viewer, with enveloping, rhythmic labyrinths to enter and travel through. In many of her works, the horizon appears as a line separating the two realms of earth and sky and is the furthest physical distance we can see. It is symbolic of dreams and goals, and of the possibilities that lie in the unknown future. It is a common experience in life, to stare out at the horizon and project one's longings and desires onto this line. Always present (even beyond the buildings or trees), it is a visual sight that connects us. At the same time, this ethereal line is similar to viewing a mirage in the distance. We each experience our own particular visions when looking at the horizon--ones that often fuse reality with the imagination.

**Christian Vincent** explores the dynamics of conformity and desire in social situations within the framework of a post-industrial world in his dream-like paintings. His strong compositions feel melancholic and evoke a sense of isolation. The subjects are often youthful figures on the verge of adulthood that capture a sense of innocence confronted with the compromises of modern life.