

COMMAND + N

Command Zine (<https://commandzine.com/>) and NOISE PROJECT (<https://www.noise.center/>) team up to give you COMMAND + N, a multimedia exhibition collectively indicative of the narrative of our time. Invited artists from across the country re-contextualize traditions, highlight marginal identities, and play with the boundaries of the digital and physical.

Co-Curators:

Bill Bass (NOISE)

Anna Buckner (Command Zine)

Raphael Cornford (NOISE)

Sul-Jee Scully (Command Zine)

Roxana Azar

<http://www.roxanaazar.com/>

Roxana Azar is a plant person from Philadelphia. Azar has exhibited work nationally and internationally. They have been published in Mossless, Papersafe, Yen Magazine, Ain't Bad, Musée Magazine, as well as featured online on Elephant Magazine, Waterfall, It's Nice That, Sight Unseen, and the Paper Journal.

Israel Campos

<http://israel-campos.com/index.html>

The work I create is heavily influenced by my upbringing in a community of first generation Mexican immigrants. I have grown up intimately experiencing two cultures, American and Mexican Cultures, that are slowly influencing each other. Histories, traditions, and cultures are in the process of synthesizing into something new. As an artist, my role is to help shape this new culture and is something I strive for in my practice.

Zachary Carlisle Davidson

<https://zacharycarlisedavidson.com/>

I am, and always have identified by my otherness, but not in a pejorative, conventionalized typecast manner. More as an awareness of my disposition constituted of Nigerian/Scot-Irish/Eastern Band Cherokee-Apache, left-handed, frequent expat & traveler, perpetual skate-rat, über-ectomorphic, insomniac, deistic, 成语 recitin', socialist/populist, vandal-lovin', chronic pain sufferin' Okie/Texan that I have had many opportunities to utilize and mature an outside perspective. This has evolved and transformed me into a pursuer of knowledge, particularly delving into socio-political, subcultural and pluralistic subject matter to broaden my scope.

My practice is based in the development of contemporary and topical depictions subjected to slice-of-life narratives and figures that I exploit in whimsically exaggerated characterization. The dichotomy of contextual subtlety and blatancy in sources and visual presentation are intentional obscurantism inviting viewers to isolate and integrate semiotic imagery interpretation(s).

Karen Hampton

<https://www.kdhampton.com/>

As an artist of color, I have made a life long commitment to creating artwork that responds to the lives of my ancestors. My lens is anthropology and I study my own genealogy. I travel in my ancestors footsteps, I walk the roads where they lived, explored the plantations where they were enslaved, I am the storyteller. As their medium I provide a vehicle for my ancestor's spirits to transcend history and remain as historical memory. My medium is cloth -- whether digitally printed, hand woven or aged linens -- pieces are imbued with the hopes and visions of African American lives, telling their stories from a maternal perspective.

Rowland Ricketts

<http://www.rickettsindigo.com/>

Rowland Ricketts utilizes natural dyes and historical processes to create contemporary textiles that span art and design. Trained in indigo farming and dyeing in Japan, Rowland received his MFA from Cranbrook Academy of Art in 2005 and is currently an Associate Professor in the School of Art, Architecture & Design at Indiana University. His work has been exhibited at the Textile Museum in Washington, DC, the Museum of Fine Arts Boston, and the Seattle Asian Art Museum and has been recognized with a 2012 United States Artists Fellowship.

Saman Sajasi

<https://www.samansajasi.com/>

American life,
Iranian at heart,
Designing rugs by day,
Artist by choice,
Aquascaping as a hobby,
Experiencing life day by day.

Caleb Weintraub

<https://www.calebweintraub.com/>

Weintraub earned a BFA from Boston University and an MFA from The University of Pennsylvania. Weintraub has eight solo shows in the past ten years including shows in New York, Philadelphia and Chicago. His paintings and sculptures have appeared in art fairs in Miami, London, and Zurich. Caleb Weintraub has been an artist-in-residence at Redux Art Center in South Carolina and the Santa Fe Art Institute. Significant group shows include exhibitions at the Chicago Cultural Center, the Hyde Park Art Center, and Scion Art Space in Los Angeles. Two of his paintings were featured in the book, "Signs of the Apocalypse/ Rapture" published by Front Forty press, distributed by University of Chicago Press. Caleb is Represented by Projects Gallery in Miami, FL.

Caleb Weintraub makes paintings, installations, and digital prints that integrate digital and traditional painting techniques to evoke hypothetical realities, dreamscape interpretations of our own fragmented, puzzling, and sometimes senseless world.

Chad Wys

<https://chadwys.com/>

I'm an interdisciplinary artist working at the intersection of historical semiotics and contemporary cybernetic visual reception...

[...] In other words, I enjoy picking apart history and getting down and dirty with what we consider beautiful. I like asking what beauty can be, and in turn I hope to consider how objects inform us of ourselves and our volatile, shared histories. At its core, my work wants to consider how presentation, ornament, aesthetic gesture, technology, categorization, and historicism inform our sense of self and community.

[...] As an artist and a designer I seek new approaches to old challenges; to transform our cultures' baked-in comforts into laboratories for curiosity. I want to draw attention to the process of reception; a process that might otherwise be taken for granted. I strive to make the act of looking fun, but I also strive to make fun meaningful.