

# Fan Mail 2.0

*February 3rd - April 1st*



Co-Curated by Hyperlink Collective



BOULDER'S CATALYST  
FOR CREATIVITY  
SINCE 1992

[www.thedairy.org/fan-mail](http://www.thedairy.org/fan-mail)





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The internet has become a hotbed for communication, collaboration, and connection in ways that no one could have imagined. With the rise of social media, artists and creators around the world are able to disseminate imagery and gain exposure to other artists and institutions in the blink of an eye. While this has greatly increased a sense of global participation, the internet and social media often hinders one's ability to make the same meaningful connections that are cultivated when co-existing in proximity.

Hyperlink, formed in 2014, is a nebulous artist collective dedicated to alternative artistic experiences, practices, opportunities, and expanding community. With *Fan Mail 2.0*, Hyperlink aims to straddle the boundary between virtual connection and physical action by asking each of its members to select an artist they are interested in, inspired by, and a fan of and then inviting them to show their work in the context of our community.

Purposely, *Fan Mail 2.0*, doesn't privilege the buddy-system but seeks a new paradigm. We ask each other how we, as artists, may create new connections and present artworks we desire to share and voices that we long to hear. Through collaboration with distant communities, we can form lasting relationships that continue to influence the creative practices of those involved and those who come to view it. We envision that through thoughtful conversations and shared efforts, the divisions created by time, space, and geography collapse.

## Participating Artists:

Holly Berg, Kathryn Cameron, Roger Allan Cleaves, Marina Eckler, Philippe Hyojung Kim, Christopher Lin, London Matthews, Aida Lizalde, Ricardo Iamuuri Robinson, and Claire Simpson



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POLLY ADDISON GALLERY

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## Philippe Hyojung Kim

Cloaked, soaked, and drenched deep under the opaque layers of its postcolonial capitalist crusade history, plastic hides in plain sight in all its glory and infamy. It camouflages itself into our daily lives in its ubiquity and instantaneity, by being the go-to substitute for all our immediate needs from birth to death. It engenders multitudes of surrogacy, everything from food containers, life-saving medical devices, to our always gyrating lover that lives in our bedside table. Of course, its reverse effects are, if not more, just as far-reaching and consequential. Even after having transformed generations of livelihoods, environments, and cultures in the matter of a century, plastic is still incredibly good at hiding its past and future. It is always ready to shine and allure us into the present with its diaphanous illusion of permanence, reproducibility, and of course, plasticity.

Out of all its characteristics, that malleability is probably what makes plastic the ultimate material embodying modernity and universality. Yet, it is perhaps the hardest and the most stubborn material there is. It is hard and stubborn because it refuses its environment, creating a sealant or barrier that remains impermeable to what surrounds it. But then, the lifespans of plastic products are often extremely short, and once purpose served, they turn into a kind of "living walking dead" among us. Despite, and perhaps because of, this uncannily idiosyncratic yet duplicitous nature, plastic continues to be a source of curiosity for me, if it hasn't already consumed and become part of me. I'm still learning to deal with it, learning to take care of it, and making something out of it, since it is our making after all.

So, with all the campy and perversely self-reflexive queenly welcome I can muster, I invite you to (Un)Earthly Delights, with a hope that it will be an opportunity to imagine an alternative to the relationship we have with this material, both as a remedy and as a practical caution.

**Philippe Hyojung Kim (b. 1989)** grew up in a small town outside of Nashville, TN, and moved to Pacific Northwest in 2013. He often experiments with various materials and mediums, in response to his immediate surroundings to make objects and environments that exist in the space between painting and sculpture. His work often references queer identity, artificiality, and language. He has shown nationally at galleries, museums, and alternative art spaces in Denver, Dallas, Los Angeles, Nashville, New York, and Seattle.

Philippe is a current member of SOIL Artist-Run Gallery (@soilart) and a co-founder/curator of Specialist (@specialist\_sea), an experimental art gallery in downtown Seattle. He teaches art and design courses at Seattle Central College, Cornish College of the Arts, and University of Washington's Interdisciplinary Visual Arts program. He also serves as one of the curators for Washington State Arts Commission (ARTSWA) and as a board member of King County Public Art Advisory Board at 4Culture, Seattle, WA. Philippe received his MFA in Painting from Central Washington University, and he currently lives and works in Seattle with his husband, Drew.

[www.philippepirrip.com](http://www.philippepirrip.com)





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MacMILLAN FAMILY LOBBY

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## Kathryn Cameron

My work explores our fragility, trying to understand the infinite relationship between man and nature. Through the purity of color, a subtle abstraction, and using pigments, I seek to work as much as I can in harmony with the environment.

Under a minimalistic approach, the painting is composed of laborious layers. These layers are revealed, exposing a rawness of fragility, purity, and emotion lingering in poetic silence. Initially, on a stretcher, the canvas was removed and deconstructed, and the small stretcher on the top is suggesting to the viewer a territory of symbols and elusiveness.

Kathryn Cameron is an American artist living and working in New York. She holds a Bachelor of Arts degree from Kutztown University in cinema, photography, and television production and has been trained in art at several institutions in New York since 1990. She studied sculpture, painting, and printmaking at The National Academy Museum and School in New York. She also studied sculpture and painting at the School of Visual Arts and the New York Academy of Arts, and paper making at Carriage House Paper in Brooklyn, NY. She is the exhibition curator and a faculty member at the New York School of the Arts in New York City where she teaches courses and workshops in Sculpture, Working with Paper and Working with Paper Clay.

Her work explores the fragility of the mind, body, and spirit, using a variety of materials: papers, pure pigments, paper clay and wood are the sources for an organized world of poetry and sound. Using what the earth has to offer, she attempts to work in total harmony and connection with the environment. The interaction of these elements becomes a way to interpret and observe the relationship between man and nature.

Kathryn Cameron has exhibited nationally and internationally through solo and group exhibitions in galleries and museums and Centers for the Arts. She created several site specific indoor and outdoor works in the USA, Europe, and New Zealand. Her work is included in private and public collections in the United States, Europe, and New Zealand.

[www.kathryncameron.com](http://www.kathryncameron.com)





# Fan Mail 2.0

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MacMILLAN FAMILY LOBBY

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## Marina Eckler

Marina Eckler is an interdisciplinary artist and art educator who has lived and worked in Colorado since the early 2000's. She was born in Connecticut and grew up in an ice rink in Southern California. She received a BA in Studio Art from San Francisco State University in 1999 and an MFA from Maine College of Art and Design in 2013. Her broad artistic practice includes painting, drawing, zines, performance, objects, co-founding a conceptual bookstore, and creating works on paper inspired by the overlap between written and pictorial meaning. She lives in Colorado Springs, Colorado with her family and teaches Visual Art at the University of Colorado, Colorado Springs.

[www.marinaeckler.com](http://www.marinaeckler.com)





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HAND RUDY GALLERY

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## CLAIRE SIMPSON

### Leaf-Maps

Leaf-Maps are a collapsing of micro and macro perspectives. They preserve a distant view of the routes humans take in the form of city maps, within the structure of native tree foliage from each city. Despite humans being written out of the definition of nature, there is something incredibly natural about the patterns we leave behind us as social animal that gather. As one of the most visible reminders within cities of the nature that we are a part of, trees offer more than just a view that increases dopamine or raises housing values, but are a glimpse into the symbiotic relationship we could have with our environment. As a part of our environment, not separate.

### Leaf-Map Experiments

It took me 3 months to develop the idea of combining maps with leaves; another 4 months of experimenting by cutting into leaves thinking I could “carve” maps. That was a bad idea, and the leaves were shredded. I transitioned to mapping out my exploration of lines using pinholes and walnut ink. Finding both very playful with light, I enjoyed how the walnut ink disappeared under light and the leaf’s veins appeared. It took another 4 months of drawing and writing to display what you see before you; not including the month of artist block I went through in fear of them not turning out right. The process can be such a journey.

Claire Simpson is a multidisciplinary artist active in the Denver Arts Community. Her focus is in human connections with the Earth through simulated reality and employs a variety of mediums including drawing, painting, ceramics, and photography. She earned her BFA at Rocky Mountain College of Art + Design in 2020, and has been awarded a residency at Anderson Ranch. She has exhibited in group exhibitions at The Pigments Revealed Symposium, TAXI AIR, the Phillip J. Steele Gallery, and Frist Art Museum among other venues. Her work has also been featured with the Sierra Club environmental organization.

*[www.clairesimpson.net](http://www.clairesimpson.net)*





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HAND RUDY GALLERY

## CHRISTOPHER LIN

*Geopolitics of Soil* is a durational work which addresses the subject of borders and nations from the perspective of the living earth. A world map replete with discrete colors marking distinct nations and their geopolitical nomenclature is set within a culture of bioactive soil. Over the duration of the work, detritivores, such as earthworms, isopods, and springtails, as well as fungi feed on the map dissolving a diagram defined by borders, names, and separated polygonal structures into a body of homogenous living earth. As the map slowly disintegrates, seeds from composted material germinate and burst through the surface while various plants propagate and reanimate due to the rich soil created by the decay. This project began streaming as a live feed for an online exhibition, *Re-Connections: In Kinship with Nature*, hosted at the United Nations for Earth Day 2022 and was compressed into a timelapse for Fan Mail 2.0 at the Dairy Arts Center.

Christopher Lin is a Brooklyn-based artist and educator with a background in research science. Fueled by a lifelong obsession with fossils, his experimental installations, sculptures, and performances question the world we inhabit and envision the one we will leave behind. Often collaborating with non-human organisms or wider ecologies, his time-based works synthesize elements of environmental ecology with meditative practices to explore the interconnected nature of our material world. After receiving a BA from Yale University and an MFA from Hunter College, Lin was awarded the C12 Emerging Artist Fellowship in 2016. He has shown work and performed throughout New York City, including at: SVA Curatorial Practice, ABC No Rio, Recess Art, Flux Factory, Wave Hill, the United Nations, and the Queens Museum. He was a 2020 Bronx Museum AIM Emerging Artist Fellow and a 2022 Wave Hill Winter Workspace Artist-in-Residence. He currently teaches at Hunter College and Parsons, The New School and is co-director of the research-based artist collective, Sprechgesang Institute.

[www.christopherlinstudio.com](http://www.christopherlinstudio.com)



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## ABOUT HYPERLINK COLLECTIVE

*Hyperlink, formed in 2014, is a nebulous artist collective dedicated to alternative artistic experiences, practices, opportunities, and expanding community.*

*Initially Hyperlink formed as an alternative space in Chicago's Zhou B Art Center, the links created through that experiment grew like roots sprouting new tendrils and has since moved from a brick and mortar space, electing instead, to work with various institutions and exhibition spaces in different regions. Hyperlink has arranged exhibitions in Los Angeles, Nashville, Denver, Chicago, and China, among others.*

*Hyperlink artists connect to artists in their home page/city via critical dialogue, curated exhibitions, and collaboration. Hyperlink also works with emerging figures in the art world such as writers, curators and critics. We are open to exploring new territory and the unknown.*

**[www.hyper-link.org](http://www.hyper-link.org)**





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McMAHON GALLERY

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## HOLLY BERG

*Nested*, 2022, is a pair of two porcelain pods contained within a shallow vessel intended to act as an interactive piece with each viewer. I welcome people to engage with the small pods if they feel inclined. The pods were created to mimic the qualities of a seed found in nature, and tap into sensorial experience of touch and sound. The “seed” pods being presented as a pair serves as a visual cue for us to tap into our relational sense of belonging.

*Crater*, 2022, a shallow set of nesting cylindrical forms were created to reference the pooling of water that occurs within natural formations. This specific piece is an exploration to evoke the qualities of stepping up to a body of water and capture the stillness of rested water.

Holly Berg is a Milwaukee, WI. based ceramic artist. She earned her BFA in Ceramics from University of Wisconsin-Milwaukee in 2007 and Masters in Art Therapy with concentration in Counseling from Mt Mary University in 2014. In the fall of 2022 she relocated her studio to a shared storefront where she operates both her studio practice and small shop of ceramic work open to the public.

Her work is influenced by time spent near the shores of Lake Michigan, gaining inspiration from the relationship of land and water. Aiming to capture the temporal elements of nature as a way to reflect our relatedness in the living process as human beings. She utilizes handbuilding and wheel thrown techniques in clay as a way to capture subtle occurrences found in the natural world. It is her intention that her work reflects an emphasis on momentary occurrences in effort to capture impermanence.

[www.hbergceramics.com](http://www.hbergceramics.com)





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## ROGER ALLAN CLEAVES

Cleaves's latest works feature a self-written fictional story titled *The Land of the Forget Me Nots*. The created world - Forget Me Nots Land- is a multiverse and an amalgamation of sociological ideas. The story investigates social themes, fantasy, and epic adventures through the lens of Afrofuturism. Symbolism, abstract figuration, and distortion are a few of the tools he uses in his creative process. Often times Cleaves uses motifs from Modernism that have been borrowed from African cultures to explore the complex relationship between black artist and the contemporary art institution. The different bodies of work are introduced as exhibitions that focus on chapters, passages, or characters from the written story.

**Roger Allan Cleaves was born in Memphis, TN where he currently lives and works. He received his Bachelors of Fine Art at the University of Memphis. During his tenure at the University of Memphis he was one of fifteen undergraduate students selected from across the country to participate in the Yale Norfolk Summer program for the arts. Cleaves went on to study at the University of Wisconsin- Madison where he received his MFA.**

[www.rogerallancleaves.com](http://www.rogerallancleaves.com)





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## RICARDO iamuuri ROBINSON

At the site of the now decommissioned iron blast furnaces Carrie #6 and #7—a symbol of the once dominant steel industry in Pittsburgh and the region as well as its collapse and subsequent loss of jobs en masse—Ricardo iamuuri Robinson forged two cast iron cubes. Using sensor and contact microphones, he then recorded the sound of the metal gradually heating under the sun. The resulting audio was combined with clips of commentary on racial politics, featuring excerpts from La'Vender Freddy's *Sunscreen Conspiracy* project. The title *Blackbody, White Noise* is inspired by Frantz Fanon's highly acclaimed literary work, *Black Skin, White Mask*, and the final composition emanates from speakers housed inside the cubes. Referred to as Black bodies by the artist and forged on the grounds of Carrie, the cubes conjure the history and relationship of Black insight vs White oversight.

Ricardo iamuuri Robinson is an interdisciplinary conceptual sound recordist, composer, and visual artist whose work explores acoustic ecologies: a discipline studying the relationship between human beings and their environment, mediated through sound. His work activates and responds to his own personal mantra, "The listener is always the composer." Packed in this statement is an expansive truth — humans, across time and space, encounter sound through bias filtrations. Humans navigate the world and its multifaceted harmonics as who they are; through their experiences and their geographies. Sound is site-specific, yet world-trekking; it is planetary — if not experienced through the ear, then through the hum and resonance in the body.

Robinson's work utilizes his unique knowledge of the medium in order to (re)tell the story of sound. His work affects our sense of time and place. The exposure to sound is mediated through our environmental relations — cities sound different from suburbs, affluent neighborhoods sound different than working-class communities, North sounds different than South, mountain ranges sound different than urban pavement, and yesterday sounds different than today. Each pocket of Earth holds its own soundscape, which exists in an entangled relationship with authoritarian systems that be.

Employing research, field recordings, archiving, media archeology, filmmaking, performance art, and creative listening engagements, Robinson invites listeners to cultivate a deeper understanding of the ways in which we inform our sense of place and awareness, while exposing the listener to the sociopolitical dimensions of sound to encourage a heightened engagement with systems of power.

[www.sonarcheology.com](http://www.sonarcheology.com)





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## LONDON MATTHEWS

*Safe Space* and *Sanctuary* are both from a body of work titled, *Safe Space*. The exploration was a direct response to the panic and chaos of COVID and the need for physical and mental refuge. Taking note of the natural way we retreat to spaces to find solitude and safety was interesting to me. I was inspired by photos I took of myself and friends in our spaces. Each piece is a different moment and place, a reflection of how and where our bodies and minds find shelter.

As an interdisciplinary artist, London Matthews' figurative narratives explore the micro and macro impact of the relationship between body and self. Inspired by abstraction and expressionism, she leans into specific and obsessive color palettes which ground and evolve her work in time and place. Her artistic practice, rooted in painting and complemented by sculpture, textiles, and photography, inspires a personal and collective rebalancing of self and skin through evocative mark-making.

Born and raised in Eagle, Idaho, London received her Bachelors in Fine Arts with an emphasis in Drawing and Painting from the University of Utah. She currently lives and works in Salt Lake City.

[www.londonbellematthews.com](http://www.londonbellematthews.com)





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McMAHON GALLERY

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## AIDA LIZALDE

Aida Lizalde (b. 1990) grew up in Aguascalientes Mx. until the age of fifteen when her immediate family migrated to the Central Valley of California. She obtained a bachelor's in Studio Art and a minor in Art History from the University of California, Davis. She is currently an MFA Candidate in Sculpture and Extended Media at Virginia Commonwealth University in Richmond until 2023.

Lizalde has been awarded the Virginia Museum of Fine Arts Fellowship, the Vermont Studio Center Fellowship, the Young Space Grant, the Hopkins Endowment for Studio Art Students, the Crocker Kingsley Art Award, and the Herb Alpert Scholarship for Emerging Young Artists. She was a resident at Vermont Studio Center in 2017 and Casa Lu in 2020.

Lizalde's work has been exhibited at Axis Gallery in Sacramento, Galeria 54 and Casa Lu in Mexico City, The School of Visual Arts Curatorial Project Space in New York, the Sierra Nevada University Gallery in Tahoe, Holland Project Gallery in Reno, CCA Hubbell Street Galleries, Southern Exposure, and SOMArts in San Francisco, Chandra Cerrito Contemporary in Oakland, the Torrance Art Museum in Los Angeles, the Marin Museum of Contemporary Art in Novato, among others.

[www.aidalizalde.com](http://www.aidalizalde.com)

