

## FOR IMMEDIATE RELEASE

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**Soyeon CHO • Thomas DOYLE • Ken FANDELL • Sun K. KWAK • Kammy ROULNER**  
**MAY 30 – JULY 3, 2008 • Opening Friday, May 30, 2008, from 6 – 8 pm**

Mixed Greens is pleased to present a group show featuring Soyeon Cho, Thomas Doyle, Ken Fandell, Sun K. Kwak, and Kammy Roulner. Through the transformation of banal household materials, hobby store items, and found images, each artist conceptualizes space in a way that is both jarring to the senses and is quite literally out of this world.

**Soyeon Cho** assembles throwaway materials to create dreamscape environments of movement, light and color. Her large-scale sculpture, *Self-Portrait 2*, is comprised of thousands of white plastic forks and Q-tips. These fragile, disposable materials coalesce into a strong and imposing force of nature. Cho aims to convey the hidden magic in the most trivial items, taking nothing for granted.

**Thomas Doyle's** sculptures distort reality and freeze remnants of memory, making them reappear as major transformational events. He miniaturizes his world in order that the viewer may approach as an omniscient being, looking down and dwarfing the scene within the glass. The glass itself compresses the world within, seeming to suspend time itself—with all its accompanying anguish, fear and bliss.

**Ken Fandell's** video, *The Most Important Picture Ever*, is based on a Google image search for the “most important picture,” an image from the artist’s archive, and a manipulated version of an iconic rock song. Fandell is always interested in bridging the space between the personal and the epic, or what he refers to as “the proximate and the infinite.” Using an animation technique called “shape tweening,” Fandell breaks one image apart, causing the pieces to scatter and form a new image, which in turn fragments and reforms the first image.

**Sun K. Kwak** will install a site-specific work made of black masking tape. In each of Kwak’s ambitious installations, movement and space are masterfully altered when the piece extends from the gallery walls onto adjacent architecture. While the marks have been compared to traditional Asian ink paintings, the diversity and energy of the installations make the viewer experience them more as a sculptural phenomenon.

**Kammy Roulner** creates a world where imperfection is funny and endearing. Rendered in her signature cartoon-like, illustrative style, each drawing exposes the artist’s insecurities, fears, and frustrations with a comedic edge. For *Synthetic Supernova*, Roulner contemplates extraterrestrial forces, science fiction characters and otherworldly beings that, quite honestly, scare her. In a departure from earlier work, Roulner uses acrylic on paper to render each figure.