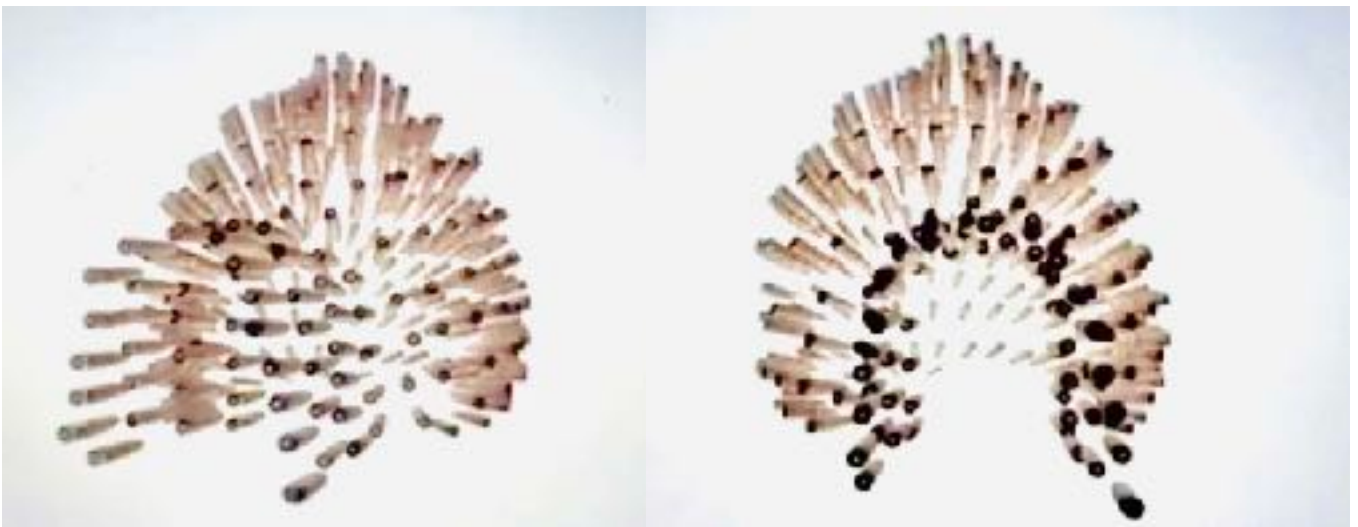


MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator

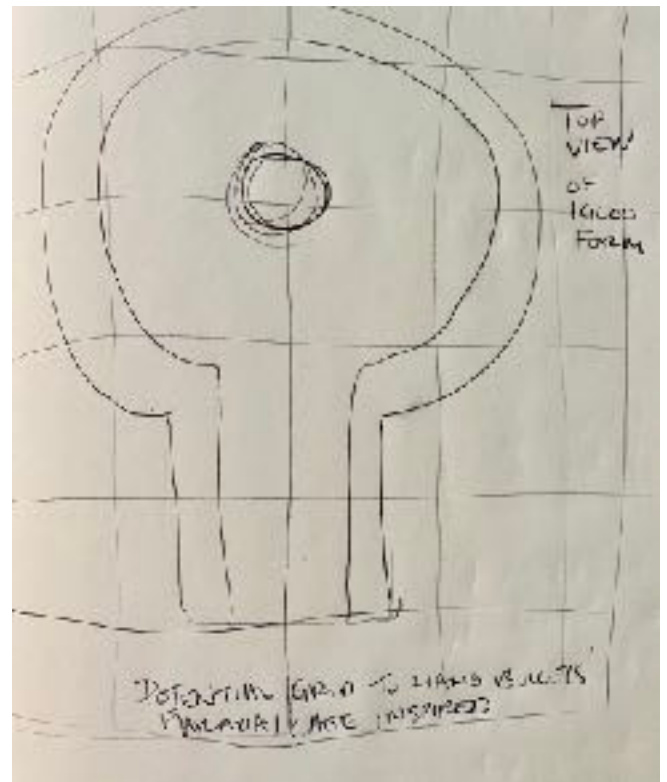
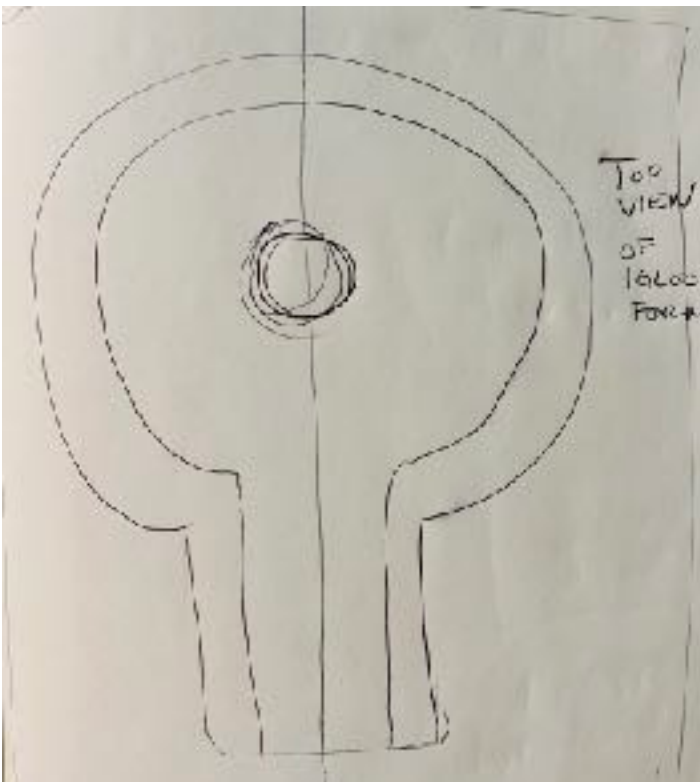
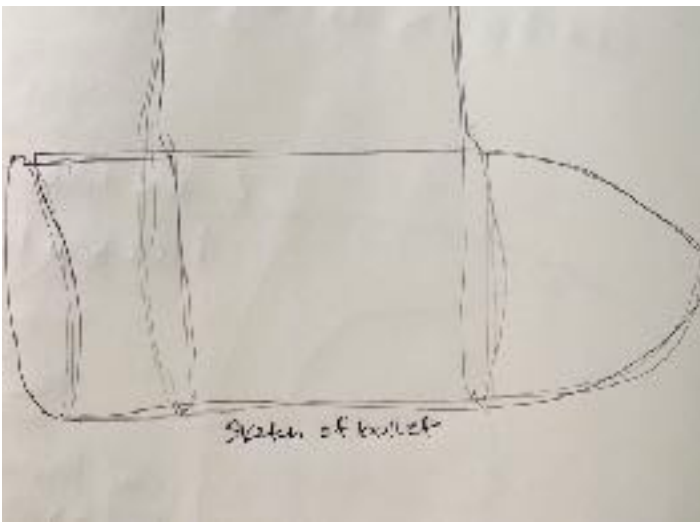
“The only war that matters is the war against the imagination. All other wars are subsumed in it.”
-Diane di Prima, Pieces of a Song

Suspended by invisible material, a body-scaled blown glass ammunition Igloo-shaped installation allows viewers both exterior and interior experiences. Fragmented reflections of viewers become visible in the bullet forms due to the lighting. The oculus, or round, eye-like opening at the apex of the dome and the entrance offer the concept of an entry and exit. The ballistic materials spiral facing inward. The body encapsulated by the Igloo then experiences the response of symbolic but transient persecution. The perspectives offered in the physical installation are to reflect on notions of the origin of violence relative to subjectivity and objectivity. The material version of the installations' symbolism and logic for being hung is to mimic the hovering and spacial aspects of virtual reality spaces, while engaging viewers in notions of safety, arms, survival, tragedy, beauty, and the mythologized celestial conflicts, through formal and experiential means. While humans perceive a small portion of the electromagnetic spectrum, developing the Parietal sensory brain functions allows for deeper sensitivity. Parietal sensory functions rely on an embodied state differing from pursuits for omnipotence. Forms and notions of intelligence confront each other as through the indigenous relationship the Igloo has become associated with as a comforting concept (home), by the social memory the violence of ammunition evokes. Resilience is born through tensions in accepting and transforming conditions. Therefore the installation informs a developed awareness of the costs imposed by brutal forces of nature and that which is symbolically arranged to reflect upon the human origins of the actions which obliterate matter. Additionally, VR exhibition formats are available in sites the original, material installation concept cannot be realized.



Motivational specification: violence is considered "natural" and therefore never-ending. However, the wars fought for the value of currency are hollow, not hallowed, and clearly missing in reverence for the sacred beauty of life. The sacred space of the home, peace and security are corrupted and viewers are able to witness reflections of themselves. Until each person can reconcile the nature of violence and it's origins, true empathy is difficult to achieve. The installation therefore requests viewers to pass with dropped arms, so as not to harm the life-sized structure.

Material specifications: translucent, golden-hued blown glass, as a hollowed out ammunition hull suggesting air, openness, emptiness and/or contents that can be spilled out. Each of the ammunition forms (circa 30-40cm x 12cm) is hung with translucent wire material to create the ability for viewers to walk around or under the Igloo (circa 2- 4 meters depending on the exhibition space). The closeness of the ammunition hulls spacing with other ammunition spacing can vary depending on the exhibition/ installation space. In this way the facilitation of being aimed at during the entry of comfort and safety. The structure is suspended in the air due to the conceptual nature of the result of all physicality of life becoming of the mind. The ammunition forms point inward for another layer of emotional and conceptual meaning intended to inspire embodied empathy. Empathy matters for life when it is fully embodied, or truly felt and not only cognitive. This is the primary reason for the material installation. The VR version of the installation will also follow the material installation and collaboration with technicians can facilitate ensuring the experiences translate.



MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator

Permanent Installations & Collections

2024/5 Forthcoming, Gong Teppe, Installation, TBD
2024/5 Forthcoming, Igloo, Installation, TBD
2024/5 Forthcoming, Mouvements, Public Installation, Art Farm Iowa, Northwood, Iowa
2023 Arte Expuesto Foundation, Monterrey, Nuevo Leon, Mexico
2023 30seconds of Lake Michigan, Art Farm Iowa, Northwood, Iowa
2017 Teknovisuell Experience, Permanent Installation, Otis, Los Angeles, CA, United States

Residencies & Prizes

2023 Paris Poetry Residency, France
2022 Redwoods Residency, California
2020 Kjerringøy Land Art, Bodø, Norway
2020 Bi-Monthly Semi-Finalist, Dumbo Film Festival, NYC, United States
2019 Ello Getty Images Selected Artist, California, United States
2019 UKS/PNEK Residency, Oslo, Norway
2019 Atelier Nord Prosjektrom, Oslo, Norway
2019 Angelot Trélex Residency, Chéserex, Switzerland
2018 Mushimaru Fujzieda Butoh Scholarship, The National Academy for the Arts, Oslo, Norway
2017 Praksis: A Global State of Pareidolia, Residency, Oslo, Norway
2017 The Past and the Curious, Praxisfestivalen, DansensHus, Oslo, Norway
2015 First Place by the Jury, Imagining New Eurasia, Asia Culture Center, South Korea
2015 Woelffer Scholarship, Otis College of Art and Design, Los Angeles, United States
2014 Academic Merit Award, Otis College of Art and Design, Los Angeles, United States
2013 Academic Scholarship, Social Psychology, Ehime University, Matsuyama, Japan
2010 Indiana Historic Pathways Photography Award, Indiana University, United States
2003 Pi Sigma Pi Academic Honour in History, Byron High School, United States

Education

2015 Master Fine Art, Honours, Otis College of Art and Design, Los Angeles, California, United States
2006 Bachelor Art, Dean's List, Illinois Institute of Art, Schaumburg, Illinois, United States
2019 Art of Washi Paper in Japanese Rare Books, Keio University, Online
2018 Sino-Japanese Interactions Through Rare Books, Keio University, Online
2018 Music Moves: Why Does Music Make You Move, UiO, Online
2018 Japanese Avant-Garde Art, Keio University, Online
2015 Norwegian Language, Rosenhof Voksenopplæring, Oslo, Norway
2013 Social Psychology, Ehime University, Matsuyama-shi, Ehime Prefecture, Japan
2012 History of Photography, Darkroom Photography, College of Lake County, Illinois, United States
2003 Interior Design, Illinois Institute of Art, Schaumburg, Illinois, United States

Teaching & Artist Talks

2020 Artist Talk and Workshops (ages 6 – 15), Kjerringøy, Bodø, Norway
2020 Afjordance, Exhibition and Talk, AWMAS, UC Santa Barbara, United States
2019 Artist Talk, Fotogalleriet, Oslo, Norway
2018 Movement Course, Blank Space Gallery, Oslo, Norway
2017 Body Architecture Course, Barnas Open House Oslo, Sentralen, Oslo, Norway
2014 Subtle Energy & Colour, Talk, Otis College of Art and Design, Los Angeles, United States
2013 The Personal/Universal, Talk, Walker Point Center for the Arts, Milwaukee, Wisconsin, United States

MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator

Books, Press & Interviews

Vereri, Poetry Prose & Suche, Bound by Water, Spread, Espla, 90,000 miles on I-90, Dark Mountain, Concrete Nature, Articulate, Artsy, Barbed Magazine, LHSA, Lenscratch, VIA, Urbanautica, Humble Arts, Beautiful/Decay, F-Stop Magazine, BlackFlash Magazine, 1000 Words, WGN Radio

Solo Exhibitions

2025 Forthcoming: Suspended Planes, Installation TEKS, Trondheim, Norway
2023 More Than Human, Arte Expuesto, Public Billboard Installations, Monterrey, Mexico
2019 Over a Streambed a Body Formed in the Light Refracted in Waves, Photography, Oslo, Norway
2019 Magenta Minds & Amber Hearts, Images and Paintings, Bernt Ankers Gate Oslo, Norway
2019 Mouvements, Photography, Akers Mek, Aker Brygge, Oslo, Norway
2018 Mouvements, Photography, Oslo Art and Fashion Festival, Vérité, Oslo, Norway
2017 Memoria Technika, Installation, Oslo Art & Fashion Festival, Aker Brygge, Oslo, Norway
2015 Image Architecture, Installation, Otis Studios, Los Angeles, CA, United States
2015 Making Sense, Installation, Bolsky Gallery, Los Angeles, CA, United States
2010 Not Even But Almost, Photography, Old Town School of Folk Music, Chicago, IL, United States
2008 Photography, Wicker Park Bucktown Chamber of Commerce, Chicago, IL United States

Group Exhibitions, Screenings & Conferences

2023 Sublime Timescapes, Photography, Il Corpo dell'Anima, Firenze, Tuscany, Italy
2023 Sublime Timescapes, Photography, 515Bendix Gallery, Los Angeles, California, USA
2023 Solfége Souche and Afjordance, Manifest/o, Galleri KiT, Trondheim, Norway
2022 Stop Bath, Video Scenography for Nordic folk singers, Kunsthuset Wrap, Bergen, Norway
2022 La Mer, Video Scenography, Young Musicians Night, Rockheim Museum, Trondheim, Norway
2022 Solfége Souche, Video Screening, Artport Festival, El Gouna, Red Sea, Egypt
2021 Blåtime Sol, Video Screening, Les Voyageurs 4th Edition, Tunis, North Africa
2021 Blåtime Sol, Video Screening, Equinox Exhibition, Bodø Kunstforening, Norway
2021 Midwest (aquarelle) Y-Blokka (sculpture), TBK Annual Exhibition, Trondheim, Norway
2021 Body Line and Blåtime Sol, Video Screening, The World We Live In, Groningen, Netherlands
2021 Solfége Souche, Video Projection, Paris, France
2020 Vereri, Photography, Affordable Art Fair, Represented by Albumen Gallery, London, U.K.
2020 Afjordance, Video Projection, Kvinnekroppen at Arteriet, Kristiansand, Norway
2020 Afjordance, Video Projection, AWAMS 2020, Santa Barbara, CA, United States
2019 Monoliths, Photography, Artsy Exhibition, The Print Atelier, Montreal, Canada
2019 Monoliths, Photography, Feel the Burn, MIM Gallery, Los Angeles, California
2019 Solfége Souche, Video/Projection, Czong Institute for Contemporary Art, Gyeonggi-do, Korea
2019 Damocles, Sculpture, Elemental Kate Exhibition, Yorkshire Artspace, Sheffield, UK
2019 Sublime Timescapes, Photography, Fotogalleriet Atelier, Oslo, Norway
2019 Incarner des roses, Photography, Les Voyageurs, Nout Art Gallery, Cairo, Egypt
2018 Sublime Timescapes, Photography, Tid (time), CYAN Studio, Oslo, Norway
2018 Wave, Photography, Benefit Auction, Rockford University, Rockford, IL, United States
2018 Vesper Monumenter and Et Dypt Nett, Dual-Site Installation, Elvelangs i Fakkellys, Oslo, Norway
2017 Ex Nihilo, Photography, La Macina Di San Cresci, Greve in Chianti, Florence, Italy
2017 9Worlds of Image and Light, Installation, Elvelangs i Fakkellys, Smelteverket, Oslo, Norway
2017 Photography, PraksisOslo Kultur natt, Rådhusgata 19, Oslo, Norway
2016 30seconds of Lake Michigan, Photo, Palos Verdes Art Center, Palos Verdes, CA, United States
2016 Omniscient, Here, There, Everywhere, Asia Culture Center, Gwangju, South Korea
2015 Security Blanket, Installation, On The Roof, Bolsky Gallery, Los Angeles, CA, United States
2014 Undulation, Photography, Variations of a Whole, Bolsky Gallery, Los Angeles, CA, United States
2014 PhotoLA, LA Mart, CA, United States

MARI AMMAN +4740056846 / mariammanart@icloud.com
 ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator
 2013 Robert T. Wright Gallery, Paintings, College of Lake County, Grayslake, IL, United States
 2012 Liminal Metanoia, Photography, 2Rules Gallery, Atlanta, GA, United States
 2011 Photography, Life Support Japan, Wall-Space Gallery, CA, United States
 2011 Portraits, Returning the Gaze, Northern Trust Bank, Chicago, IL, United States
 2010 Portrait, Illustration, Johalla Projects Gallery, 50 Alderman/50 Artists, Chicago, IL, United States
 2000 Depths of Imagination, Mixed-Media, Rockford Art Museum, IL, United States
 1999 The Field's Project, Land Art, Viewable by Air, Oregon, IL, United States

Professional Experience

2008 - now	Artist, Consultant, Photo, Web, Curator	Contract – On-Site & Online
2016 - 2021	Photo Reviewer	LensCulture – Online
2012 - 2021	Movement Instructor	Yoto Studio – USA/Norway
2015 - 2016	Admissions Counsellor	Otis College – Los Angeles, California
2013 - 2015	Teaching Assistant	Otis College – Los Angeles, California
2012 - 2013	Gallery Manager	College of Lake County – Grayslake, Illinois
2012 - 2012	Gallery Assistant	ZIA Gallery – Winnetka, Illinois
2006 - 2009	Graphic Design & Print Production	Alphagraphics & Contract – Chicago, Illinois
2006 - 2008	Copywriter & Photographer	MSI, Momentum Worldwide – Chicago, Illinois

Volunteering

2023 Kontekto.org, web portal for international KUNST x STEM – Oslo, Norway
 2017 Graphic Design, PR, Body Architecture Teaching, Barnas Open House Oslo, Sentralen – Oslo, Norway
 2009 Installation of “Moss Wall” by Olafur Eliasson, Museum of Contemporary Art – Chicago, Illinois

First land art project, 1999, done as a group, in Oregon, Illinois.



MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator

DAMOCLES, found stones, string, yarn. <https://mariamman.net/category/sculptures/>



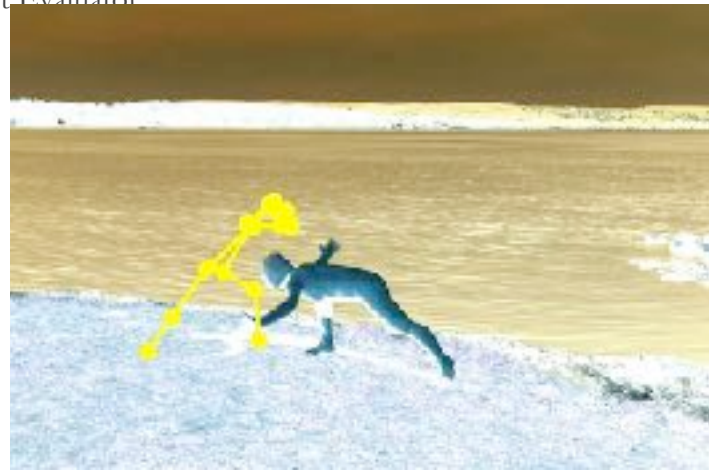
2021 Body Line, video.



2020 Blåtime Sol, video.



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ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator
2019 Afjordanse, artistic research, video.



2018 Solfege Souche, artistic research, video.



2018 Vesper Monumenter, multimedia installation.



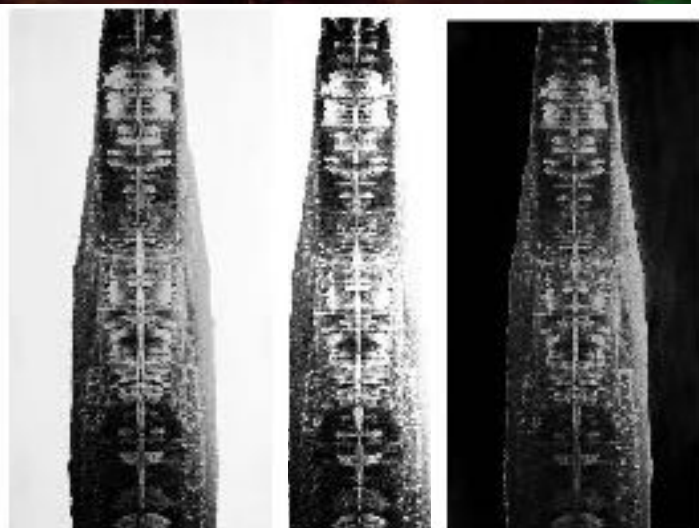
2018 Mouvements, photography.



MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator
2017 9Worlds of Image and Light, drawing,
light installation.



2017 Memoria Technica, photography.



Teknovisuell Experience, 2015, permanent
installation, Otis College of Art and Design, Los
Angeles, California, USA.



MARI AMMAN +4740056846 / mariammanart@icloud.com
ENK 918 731 989 / BONO, NBK, LHSA, EIT Expert Evaluator

Omniscient, 2015, 101.6cm x 304.8cm (40x120in), monolithic photographic image, awarded first place by the Jury in the Here There and Everywhere Exhibition as part of the Imagining New Eurasia project at the Asia Culture Center in Gwanju, South Korea. Size variables.

The wisdom of water is the emergence of the emotional body in social practice. Water, according to the Chinese theory of five elements, serves as a symbol and material pathway to the movement and expression of emotions. Water, as symbol and material pathway for energy, is viewed in the new society as sacred to the human experience. The water is to be protected, cherished, and shared amongst people to create a more humane society.

물의 지혜는 사회적인 삶에서 분출되는 감정과도 같다. 고대 중국에서 말하는 5대 원소 중의 하나인 물은 움직임과 감정 표현의 상징이자 도구다. 과거 깨끗한 물 관리에 소홀했던 때와 달리 새로운 세계에서는 물을 소중히 여긴다. 새로운 사회에서 물은 에너지로 통하는 길이자 에너지의 상징이다. 이것은 성스러운 인간 경험이다. 그러므로 더욱 인간적인 사회를 구현하기 위해 물을 보호하고 소중히 다루어 모든 이가 공유해야 마땅하다. 물을 아끼고 존중하는 것은 곧 우리 인간 사회를 구성하는 감정을 아끼고 존중한다는 뜻이다.



MARI AMMAN +4740056846 / mariammanart@iclc
 ENK 918 731 989 / BONO, NBK, LHS, EIT Expe
Making Sense, 2015, Installation, Bolsky Gallery,
 Los Angeles, California.

Materials:

Nautical Twilight

450nm of Tokyo blue photography gel
 dimensions variable

Salt of the Earth

100kg of Mediterranean sea salt
 dimensions variable

Triangulation

30sec of photographing lake Michigan in Winter
 digital negative triptych, 33.02cm x 48.26cm ea.

Omniscient

35mm photograph of Nordic stream water
 101.6cm x 304.8cm

Sage Cypress

29.57ml of essential oil
 dimensions variable



A submersive environment of a sensual, liminoid condition. In the interest of global commerce, site and location, and origins of tyranny and war, the installation came through researching the heavy water war, photography, and technology interfaces. Images plastered to the wall appeared portal-like. The scale, light, and use of negative space activated senses and affects within the viewers. Tokyo blue photography gel covered the lighting, skylight, and door glass. The tonal range used for twilight in stage lighting has been researched in neuroscience studies to trigger the cerebral cortex, where the fight or flight response is located, also found in the blue light emanating from technology viewing apparatus-the screen. The sea salt pile on the floor contained sage and cypress essential oils. Visitors and patrons reported the totalising experience as soothing or anxiety inducing. A folded brochure with poem translated into 10 different languages was offered for visitors to take with them.

A Project by Kyong Park

HERE, THERE, and EVERY-WHERE: EURASIAN CITIES

2015.11.25 - 2016.7.15
 The Asia Culture Center, ACC Creation, Space 3

국립아시아문화전당 문화예술정책 사업단

Moira Anagnostou Athena Greece	Neelam Dey Delhi India	Uwe Gellert Berlin Germany	Yoonjung Kim Seoul South Korea	Gregory Serrano San Francisco USA
Anna Blythe London UK	Changwon Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea
Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea
Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea
Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea	Yoonjung Kim Seoul South Korea