

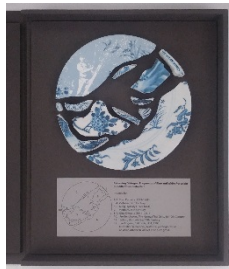


## AT HILLYER

PRESS RELEASE: FOR IMMEDIATE RELEASE

Contact: Allison Nance, Gallery Director  
allisonn@artsandartists.org ; 202.338.0325

September 18, 2019



**What:** October exhibitions featuring Bundith Phunsombatlert, Jubee Lee, and Clay Dunklin

**When:** October 4-27, 2019

**Where:** IA&A at Hillyer, 9 Hillyer Court NW, Washington, DC 20008

**Opening Reception:** October 4, 2019, 6-9pm  
(During Dupont Circle's First Friday; Free, \$8 Suggested Donation)

**More Info:** <http://athillyer.org>

**Description:** Hillyer presents three new solo exhibitions featuring Bundith Phunsombatlert, Jubee Lee, and Clay Dunklin. Phunsombatlert's *History in Blue* examine the transition of how digital technology can connect to historical art techniques related to the color blue, reflecting on topics of personal and shared history of immigration. Lee's *After the big wind stops, I see gentle waves* features 136 sculpted black and white kiln-formed glass panels with water and glowing light to create a contemplative installation inspired by Zen meditation. Dunklin's *Song of the Wild* is a self-portrait video installation that responds to notions of the body, consciousness, and performance, bathing visitors in warm yellow light as they are invited to sit on one of the provided cushions and reflect on the space of your body. The artists will be present to talk about their work with visitors at the reception on Friday, October 4, 2019 from 6-9pm.

---

(Washington, DC) IA&A at Hillyer presents three new solo exhibitions featuring Bundith Phunsombatlert, Jubee Lee, and Clay Dunklin. **The exhibitions will open on Friday, October 4, 2019 and run through Sunday, October 27, 2019.** The artists will be present to talk about their work with visitors at the **reception on Friday, October 4, 2019 from 6-9pm.**

**Bundith Phunsombatlert: *History in Blue***

*History in Blue* explores the concept of media archeology and history of immigration. The artworks in the exhibition examine the transition of how digital technology can connect to historical art techniques related to the color blue, including cobalt blue used in blue and white porcelain, and blue cyanotype images. The exhibition aims to connect people through shared and personal experiences of immigration, which the artist feels is especially urgent in our current social and political climate. The artwork provides a platform where individuals can interact with their personal background and cultural identity to transform history globally.

Through two artworks, Phunsombatlert aims to conceptually construct his own blue period based on his direct experiences and the history of immigration. *Returning Dialogue: Fragments of Blue and White Porcelain* takes shape using fragmented porcelain pieces which exhibit digitally transferred illustrations referencing historical photographs of immigrants in the United States. The porcelain in this project reflects a long multicultural history woven through innovation, trade, and exchange, as well as traces the lives of immigrants who were similarly absorbed and transformed by their journeys over time into new environments. *Sunny Garden in Blue: Stories from the Caribbean to Brooklyn* collects stories of senior immigrants from Caribbean countries who are now Brooklyn residents. The project is inspired by Anna Atkins' *British Algae: Cyanotype Impressions*, the first book illustrated with photographic images, produced in 1843. Phunsombatlert creates a link between the immigrants' stories with images and the original cyanotype book, incorporating stories which focus on personal experiences of immigration, colonization, and the journeys through a specific cultivar of flowers, plants, and geographic landscape of origin to new land, seeking to add something that was absent in the original book.

Bundith Phunsombatlert is a media artist exhibiting both nationally and internationally for over twenty years. He received his MFA in Digital+Media from the Rhode Island School of Design in 2010; and a BFA in 1996 and MFA in 2000 in Printmaking from Silpakorn University, Thailand. Selected exhibitions include at International Print Center New York (2018/2014), Cuchifritos Gallery, New York (2015), Flushing Meadows Corona Park/Queens Museum (2014); NYC DOT's Urban Art Program, New York (2013); Socrates Sculpture Park, New York (2012); Location One, New York (2011); The 4th Auckland Triennial, New Zealand (2010); and The Third Guangzhou Triennial, China (2008); The National Gallery, Thailand (2004); and The Third Asia Pacific Triennial of Contemporary Art, Australia (1999). His projects have been reviewed in Public Art Review (2014); Wall Street Journal (2013); Artnet News (2013); Hyperallergic (2013); Art Asiapacific (2009/1999); and Asian Art News (2007). He has been awarded grants and residencies from the Puffin Foundation West (2014/2015/2017); New York State Council on the Arts (2013); Harpo Foundation (2012); MacDowell Colony (2011); Eyebeam (2011); Pollock-Krasner Grant (2011/2001); Skowhegan (2009); Asian Cultural Council (2007); and the UNESCO Digital Arts Award Second Prize, at the 12th International Symposium on Electronic Arts (ISEA2004).

**Jubee Lee: *After the big wind stops, I see gentle waves***

Lee's *After the big wind stops, I see gentle waves* features 136 sculpted black and white kiln-formed glass panels that come together in layers to create a contemplative installation. With a pool of water underneath and light glowing from behind, the engraved images on the glass panels are reflected on the surface of the waving water which acts as an extension of the images and creates a meditative effect.

Jubee Lee was born in South Korea, graduating with an MFA from the Craft and Materials Studies Department at Virginia Commonwealth University in 2018. Lee earned her BFA with honors from Southern Illinois University in 2015 with a concentration in glass, where she was awarded with the prestigious Rickery Zeibold Trust Award for her thesis. Lee was awarded Best of Show at the 2018 Glass National exhibition, and was a scholarship recipient of the 45th Glass Art Society Conference in 2016. Lee was also awarded full scholarships from Pilchuck Glass School, Penland School of Crafts, and The Studio of the Corning Museum of Glass in 2018. Lee's work has been exhibited as part of Inlight Richmond exhibition at the Virginia Museum of Fine Arts, as well as the Anderson Gallery, Page Bond Gallery, and Artspace Gallery in Richmond, and in the Slover Library in Norfolk, Virginia. Lee resides in Centreville, VA and is currently a resident artist in the glass program at the Workhouse Arts Center in Lorton, Virginia. This is Lee's first solo exhibition.

**Clay Dunklin: *Song of the Wild***

Dunklin's *Song of the Wild* is a self-portrait video installation that responds to notions of the body, consciousness, and performance. Like the sun, the work bathes visitors in warm yellow as they are invited to sit on one of the provided cushions and reflect on the space of your body. As the body negotiates the space between the world and the self, so it marks/alters/changes surfaces. The records of these changing surfaces and gestural marks in space serve to preserve a kind of body talk or resonating chatter. Visitors are encouraged to feel this resonance as subtle vibrations through the body as you observe new visual stimuli.

Clay Dunklin is an interdisciplinary artist whose experimental practice includes performative, video, and installation works. Dunklin has exhibited his work nationally including shows at the Orlando Science Center, The American University Museum at the Katzen Arts Center, and the Delaware Contemporary. He received his BFA in drawing from the University of Central Florida and his MFA from the University of Maryland College Park. Dunklin is currently an NTT Assistant Professor of Art at Western Oregon University.

- - -

**Gallery Information**

IA&A at Hillyer (formerly Hillyer Art Space) is a program of International Arts & Artists (IA&A), a nonprofit arts service organization dedicated to promoting cross-cultural understanding and exposure to the arts internationally. IA&A fulfills its mission by providing programs and services to artists, arts institutions, cultural organizations, and the public. Hillyer supports IA&A's mission through a series of exhibitions and public programs that feature local, regional, and international artists. Hillyer's exhibition series focuses on under-represented artists, both emerging and established, that have not had a major solo exhibition within the last three years. Hillyer is supported by the National Endowment for the Arts, The Morris and Gwendolyn Cafritz Foundation, and the DC Commission on the Arts and Humanities. We are located in Dupont Circle, next to the Phillips Collection, in Washington, DC, two blocks from the Red Line Metro, Dupont Circle Q Street Exit. The gallery is open seven days a week, Saturday-Monday 12-5pm, Tuesday-Friday 12-6pm, and by appointment.

####

*High-resolution images available upon request*