

**Abstract Mind:
the International Exhibition on Abstract Art**

앱스트랙트 마인드: 추상미술 국제전

**CICA Museum
June 3 – 26, 2016**

Part 1 (June 3 - 12, 2016) - 2016년 6월 3-12일:

Lake Roberson Newton, Jessica Jokhi, Friedhard Kieken, Mikhail Gubin, MTCClark, Jason Shin, Ceaphas Stubbs, Shawna Gibbs, Joseph O'Neill, E J Brown, Garrett , Hansen, 최선령 SunLyoung Choi, 성유리 YULI SUNG, Beau Torres, Carla Chan, Jenny Peet, Leyla Rodriguez, Dani Salvadori, Leticia Sampedro, Erik Austin Deerly, Anabela Costa, Sam Dorgan, Derek G. Larson, Yu-Hsiang Cheng

Part 2 (June 15 - 26, 2016) - 2016년 6월 15-26일:

Génesis González, HeeEun Choi, Seungjo Jeong, 이은영 Lee Eun Young, 전원근 Wonkun Jun, 고주안 Koh Juahn, 김만순 Mansoon Kim, 이마리아 Mariah Lee, 김혜진 Hye-Jin Stella Kim, 나영 Nayeong, 박준범 Chunbum Park, 조은비 Eun-bee Cho, 이창기 Chang Gi Lee, Artem Tarkhanov, Snow Yunxue Fu, John Mosher, Matt Dombrowski, Nance Davies, 박예빈 Yebin Park , 김영미 Young-Mi Kim, Toban Nichols, Fred L' Epee, Richard Munaba

Lake Roberson Newton

“GUIDE” (2016)

The photograph GUIDE is part of a larger, ongoing project titled ‘On the Surface.’ The images are generated using a flatbed scanner and utilize both found and appropriated materials. As a photographer, I have long been interested in the recontextualization of encountered spaces and forms, and how these slivers of the everyday can be elevated to signifiers or signs of human existence and communication. As with my camera based photography, the images from ‘On the Surface’ are a deliberate attempt to subvert a piece of the physical world and transform it into a visual language that both reflects and denies the represented forms. Thus, my attempts and the resultant imagery are less about achieving a precise representation of reality, and more about creating an abstract formulation of the world in which I live.

Lake Roberson Newton currently lives and works in Memphis, Tennessee. His photography explores the engagement between the body, the mind and one’s surroundings. It is a balance of the mental and the physical, the territory of ideas and the territory of materials and places.

Jessica Jokhi

“Float” (2015)

Float is a digital collage piece created using found imagery. A figure compiled of multiple bodies placed into a digitally constructed room resides gazing upon her view, a field of flowers, the world beyond her windows.

“Windows” (2014)

Architectural remnants in a collection of overlays of interiors and exteriors are digitally deconstructed to relay an image of remnants. Windows is a play on depth and the ephemera of digitally constructed works, as well as being a voyeuristic look into windows, through all of the noise of the world.

“Hunting and Fishing” (2014)

Hunting and Fishing is a collage of manipulated photos with digital painting. Constructed as somewhat of a diptych, this portrait of two women in different settings is contemplative but with the intention of showing beauty and strength in this surrealistic scene.

Jessica Jokhi is an abstract painter and digital media/ print media artist, based in Chicago. She received her Bachelor of Fine Arts from the School of the Art Institute of Chicago. Jessica creates large-scale abstract paintings that focus on form and color. Her paintings are based in action and gesture as an intuitive, cathartic process, which allows her to create an enveloping atmosphere emphasizing methodical line work. These gestures and formations reveal organization in erratic landscapes, created in a fugue-like state. In contrast, her digital work was created utilizing collage to combine digitally manipulated found photographs, and digital painting to create bold material contrasts that evoke an idealistic romanticism of yearning in isolation.

Friedhard Kieken

“Madison I-III” (2016)

Friedhard Kieken's works take form as digital wall drawings., etched and printed metal friezes and sculptures, paintings, and sequences of prints and drawings. His projects often include tailor-made and site-specific installations - such as ‘Quantum Ice’ - a version of which was first shown at gallery Giani in Frankfurt, Germany, in 2011. The work plays with conventions that art be static and confined rather than tumbling toward us. The predictable approach of geometric minimalism is often questioned and linearity is transformed into multi-faceted, or curvilinear hyperbolic views.

‘After the metaphysics of being and appearance...comes that of indeterminacy and the code...Today, when the real and the imaginary are confused in the same operational totality, the aesthetic fascination is everywhere.’ (Jean Baudrillard, Simulations).

Friedhard Kieken

German born, Kiekeben was one of the early artists in the UK to merge digital technologies, printing, and installation-based printmaking, and he completed a research degree on this subject at the Royal College of Art in 1993. Today, he works as a Fine Art Professor at Columbia College Chicago, also specializing in Drawing and the theory of 'Line', and shows his work both in Europe and in the USA."

Mikhail Gubin

"IIIIIIII (rain)" (2015) & "O (circulation)" (2016)

This is one of my photo projects:

By using minimal means to show movement or the possibility of implementation of the expected movement.

Mikhail Gubin was born in the Soviet Union and studied at the Art and Technology College in Zagorsk, Moscow region, before moving to US in 1989. His multimedia practice includes photography and video, sculpture, drawings, painting, collage, installation. Gubin has participated in 35 solo exhibitions and over 200 group shows both in the United States and Internationally. Gubin is a member of the Audubon Artists, the National Collage Society, and Sculptors Guild. He has been awarded a 2014 NYFA Fellowship in the category of Crafts/Sculpture.

MTClark

"1° Changes Goal Tracker" (2015)

MTClark is from the Southern United States and currently lives and works in the city of Chicago, Illinois. He holds a Master of Fine Arts, with an emphasis in painting, from Arizona State University, and received his Bachelor of Fine Arts, emphasis in sculpture, at Western Kentucky University. Before recently relocating to the Midwest, Clark was an instructor of fine art at Washington State University, Pullman. He practices an intermedia approach to art combining photography, digital illustration, graphic design, painting & drawing, digital modeling and animation. His work has been shown nationally and internationally.

Jason Shin

"Cube #1 from the series cube 2016" (2016)

"Cube #3 from the series cube 2016" (2016)

The word photography comes from Greek roots that mean painting with light, and I see photography as a medium just like painting--ink on paper. I represent the mundane and ordinary with photography. The 'Cube' series began after moving to a new home in Los Angeles. The images in the series are a mix of still life and abstraction. With both direct and indirect light, details of the ordinary become more distinct. These details are what I believe only the camera can capture.

Jason Shin (born 1989) is a Los Angeles based artist and educator. Shin received BFA with the emphasis in Photography and Visual Communication at the School of the Art Institute of Chicago in 2012. After building art business career at Heaven Gallery, Hasted Kraeutler and at Christie's. He is currently living in LA, mentoring the prospective artists. Shin participated in BIAA group exhibition with LA-based artists in June 2015 and had his first solo exhibition at Gallery CLU, LA in August 2015. Recent exhibitions include Centre Culturel Coreen a Paris Group Exhibition, Paris 2015, LA Art Show 2016, Los Angeles and Blue Line Arts, Sacramento.

Génesis González

"Dreams in Bubbles" (2015)

My Collection #1 is composed by three pieces, the size of each piece is 20x30". The name is Dreams in Bubbles; it was made in 2015 and inspired by abstraction, lights and colors. The main idea is to create a whole new world that allows my mind to escape reality and hopefully the viewers will connect in the same way.

Genesis Gonzalez was born in Caracas, Venezuela and is currently living and working in Miami, FL as an artist, mass media producer & photographer. In her artistic photography and video art, she is experimenting with materials and creating a body of work that seeks to connect with the psychology of color.

Genesis graduated from Universidad Catolica Andres Bello, Caracas, Venezuela in 2012 with a degree in Mass Media Production, and graduated from Miami International University of Art & Design in Miami, Florida in 2016 from the Master of Fine Arts.

Ceaphas Stubbs

"Come Inside, Shut the Door" (2015) & "Feasting Frenzy" (2015)

Ceaphas Stubbs's photographs are an exploration in narrative weight and meaning, as well as sexuality and pleasure. He layers readymades, found images, and studio debris to construct ephemeral tabletop and ceiling-hung scene that challenge the viewer to examine relationships between physicality and desire. The figure, collaged from classical sculpture, fashion, and pornography, inhabits multiple worlds at once, is the storyteller within his art. His tableaux function in a space that is the intersection of photography, sculpture, and painting, where the images move back and forth between different meanings. The painterly quality is both a critique and a declaration of the power and value of iconography, while the three dimensionality of the photographs is an invitation for conversation; an entry point to investigate associations and signifiers that subvert ritual and evoke nuance through color, space and imagery. His texture rich tableaux reference a shifting symbolism similarly seen in Dali's playful surreal compositions, while being firmly grounded in the influential photographic considerations advanced by such artists as Zeke Berman and other luminaries in photography.

Ceaphas Stubbs graduated from Rutgers University with a BA in Visual Arts in 2011 and went on to earn an MFA from the University of Pennsylvania in 2013. In 2012 he completed a residency at Skowhegan School of Painting & Sculpture. He was the recipient of a

Christopher Lyon Memorial Award in 2013, and nominated for the Dedalus Foundation MFA Fellowship in the spring of 2012. In 2013, Stubbs gave artist talks at the SALT Institute in Beyoğlu District, Istanbul, Turkey; and at the Institute of Contemporary Art in Philadelphia. His work, "...And Everything Will be Created Here..." (2012), is in the Lyon Family private collection. His works have been reviewed in The New York Times, Brooklyn Rail, Skowhegan's SPACE/LAUNCH, EXPOSE Magazine, and AGAVE Magazine. Stubbs has worked as a staff photographer for The Daily Pennsylvanian, and as a freelance, corporate, and fashion photographer since 2011. Since 2014 Stubbs has taught analogue/digital photography, animation, and digital media at Brookdale Community College and Lycoming College.

Shawna Gibbs

"Genius Loci , Plate1" (2013)

"Genius Loci , Plate2" (2013)

"Genius Loci , Plate3" (2013)

Light reveals the genius loci, the spirit of place. These photos are part of an ongoing series, *Genius Loci*, exploring how light and shadow illuminate and forsake seemingly mundane moments in our daily lives to create abstract memories that, for better or worse, act like synaptic roadmaps that lead us home.

Shawna Gibbs is an American photographer and mixed-media artist. Her children, Se-han and Min-ji (who were born in Seoul) play a prominent role in her work both literally and metaphorically. Her work has been exhibited at the Boston Biennial, Currier Museum of Art, Minneapolis Photo Center, Panopticon Gallery, Woman Made Gallery; featured on Fraction Magazine and Lenscratch; and recently selected for publication in American Photography 30 and 2015 PDN Photo Annual.

Joseph O'Neill

"Awning" (2016) & "Oculus" (2016)

My journey started with my Grandmother, also an artist, who constantly encouraged me to be creative and explore the artist within me. I soon discovered the photographer Eugene Adget and his unique way of capturing the simplicities of everyday life. Also, Manray for showing me that photography is art. Although I have no formal art education in the art world, I did attend the Johnson and Wales University for Culinary Arts, and suspect the care and attention I learned to pay to food helped shape my appreciation of the beauty of the ordinary, daytoday life. Also, because I am selftaught as a photographer, I am never afraid to explore, question and educate myself, to become more nuanced in capturing what I would like to share to the world. I have had the great fortune to not only participate in numerous photo expositions, but to have placed in a handful of them. The most recent result is that I have been invited to show my work in group shows at galleries throughout the world.

E J Brown

"I Entered Manville" (2016)

I am E J Brown, and My name reflects my art. Or maybe my art reflects my name. Either way, adaptation is important. I didn't chose to go by E J Brown, it grew out of my need to adapt to society. My work is adapted from society, too. I take existing things, alter them, and then make them available again. In a nutshell:

- 1) I DIDN't make the things. EJ Brown did. And I would like to talk about it.
- 2) I didn't MAKE the things. As in I didn't fabricate the items I use in my work- society does. What society did with the things, how they treated the things, how I got the things, and what I did to the things is important because "the things" represent "us". And I would like to talk about it.
- 3) I didn't make THE THINGS. "The things" are the least important part of what I do. I do not sign the things like other artists sign their work. I do not sell the things, like gallerists would like me to. After all, how could I profit off of the thousand different ways people are marginalized? How can I put my own name on an installation that demonstrates a person's lack of agency? I don't think I could. And I would like to talk about it.

Garrett Hansen

"Void-9mm" (2015)

Roughly 40% of the population in the US owns a gun and there are enough guns - approximately 300 million - to arm nearly every man, woman, and child in the country.

At the core of The Void series is a desire to consider these facts and to create a set of images that speaks to their implications. Each of the images is created from individual bullet holes. While shooting is fundamentally a destructive act, by bringing these holes into the darkroom, enlarging them and then processing and printing the results, I am able to balance this destruction with creation. The viewer is presented with something that speaks to the sublime – they are both attractive and terrifying at the same time. In many ways this reflects our own opinions of guns in America, a country where the debate between rights and controls continues to rage.

Garrett graduated from Grinnell College, where he studied economics and political science. He completed his MFA in photography at Indiana University and has taught at several universities in the United States and in Asia; he is now an Assistant Professor of Photography at the University of Kentucky. Garrett has had numerous solo and group exhibitions in the United States, Europe, Indonesia, and Japan.

최선흥 SunYoung Choi

"Untitled" (2016)

이 시리즈는 기억에 관련해, 실제와 그 해석에 관한 작업 중 하나이다. 사진이 사실을 증명하는 기능을 잃었다는 것은 이제 오래된 사실이지만 그럼에도 변형된 이미지 혹은 기억 자체는 또 다른 생산물이며 현존하고 있다는 것으로, '실제 있었던 일'과 '자신에게 각인된 기억'에 관한 작업이다.

최선령 작가는 홍익대학교에서 회화를 전공하고 기억과 삶에 대한 주제로 작가활동을 하고 있다. 2015년 '뉴디스커스 우수작가'로 선정되었고 2014년 신한커머스 레지던시 작가로 활동하였고 문화역 서울284, 청림갤러리, EW갤러리, 사이아트스페이스 등 다양한 전시에 소개되었다.

이창기 Chang Gi Lee

"glitter" (2016)

본 작업은 검은 보드에 반짝이는 가루를 뿌리고 플래시를 발광시켜 빛이 반사되는 형상을 이미지로 기록하는 방식으로 진행 된다. 어둠 속에서 존재조차 알 수 없는 작은 가루들은 플래시가 터지는 순간 스스로가 빛을 내는 별과 같은 형상으로 변화 하였고 이러한 모습은 나에게 아주 오래 전 어둠 속에서 거대한 우주가 생성 되는 순간을 떠올리게 하였다. 이렇듯 절대적으로 대비되는 스케일과 구성 요소 속에서 시각적인 유사성을 찾아 가는 행위는 존재 상호간에 내재 되어 있는 연결고리를 발견하고자 하는 과정이며 이는 불교 철학의 근간을 이루는 무아(無我)적 관점에서 세상을 바라보는 시선을 담고 있다.

이창기 작가는 학부에서는 건축을, 대학원에서는 각각 미디어 아트와 소프트웨어를 전공하였으며 사진을 주요 매체로 존재의 실제 모습에 대한 질문들을 작업으로 진행하고 있습니다.

성유리 YULI SUNG

"Revealing the true colors" (2015)

"Revealing the true colors-" (2015)

물방울이라는 외부매개체를 이용하여, 디스플레이가 나타내려는 백색 이미지 대신 그 안에 숨겨져있던 본 색(RGB 칼라의 조합)이 드러나게 된다. 본심을 들킨 것처럼 예상치 못한 칼라 들은 적나라하게 물방울에 맺혀지며, 이는 자신의 목소리를 잃어버린, 사회구조 안에서 적당히 합의된 상태로 살아가는 현대인들을 표상한다.

성유리 작가는 인쇄오브제, 설치, 영상, 사진 등 다양한 매체로 작업을 한다. 이런 작업들을 통하여, 하루하루를 사는 사람들을 깨워주는, 즉 생각없이 SNS와 인터넷을 보며 감정과 시간을 소비하며 보낸 하루에 다른 시각을 부여하고 그들의 삶속에 의식하지 않았던 감각들이 살아나게 하고자 한다.

Beau Torres

"E WAR"(2014) & "WORKAHOLICS"(2015)

Statement for *E WAR* & *WORKAHOLICS* from the portfolio *SUBWAY FACES*

On my commute from the heart of Brooklyn into Manhattan I can't help but notice the intricacy and wit with which the posters throughout the subway are altered. They are more than simply changed; they are augmented in such a way that these advertisements are given a new shared meaning due to their collective creation. Specific choices in additive and subtractive methods are articulated in a way that both references and riffs on the commercial imagery they are constructed from. The mile a second blur at which New York City operates is echoed in the synthesis of these photographs – no one stops for anyone here. Advertisements are more ubiquitous than ever and still selling the same idea, however, these graffitied posters have something else to offer – *a reason to double-take*. *SUBWAY FACES* is a portfolio consisting of quick quips about culture and society from the psyche/essence of New York City itself.

Beau Torres is a photo-based artist living and working in New York. He holds a BFA in Studio Art with Concentration in Photography from Georgia State University, and earned his MFA in Advanced Photographic Studies from the International Center of Photography-Bard. His main interests lie in everyday life as well as apophenia, the tendency to find meaning or relationships in seemingly random data/phenomena. The work he makes is concerned with *New New Photography*, a dialect of photography situated at the intersection of still-life tradition, assemblage, and online culture. Within his studio practice he creates a visual language juxtaposing genuine sentiments with throwaway objects/phrases to both critique and embrace a societal mindset of cynicism and irony.

박준범 Chunbum Park

"Rita Simonova" (2015)

Rita Simonova is a portrait of a friend from Ukraine. She is a twin sister of Rimma Simonova, who used to be the artist's girlfriend. When they broke up due to uncertain circumstances and the war in Ukraine, without ever having met each other in real life, the artist continued to be good friends with his ex-girlfriend's sister, Rita, in hopes of staying connected spiritually with Rimma, however faintly. The artist tried to capture the western features of Rita's face in a very aggressive and pronounced sculptural and colorful format. Due to the highly sculptural nature of the painting, it can either look beautiful or very ugly depending on the situation with the lighting. Although the artist manipulated the face in terms of color and form in a creative approach, a skull shape can be generally inferred from the overall image due to the anatomy. As with the painting of Rimma Simonova, the artist took note of the dark spots under the eyes caused by indentation and pronouncement of the upper cheekbone. With completion of this small but heavy painting that took approximately 1 month, the artist tried to prove his artistic merits in this work to himself and the twin sisters.

Chunbum Park (박준범) was born in Seoul, South Korea in March of 1991. He moved to America in 2000 and attended Montgomery Bell Academy from 2003 to 2009. As a senior in high school, he was awarded the National Scholastic gold medal in drawing for his piece depicting the Great Southern gate (Namdaemun) in Seoul, as well as winning the school purchase award at graduation. At the University of

Rochester, Park became a history student but lacking enthusiasm for his studies he eventually changed his major to Painting and transferred to Rhode Island School of Design in 2011. Due to personal issues, he had to take temporary leave from school and pursued painting on his own. He formed a Facebook group of friends and artists called Lux Pulchra Artists, with members such as Alan Taylor Jeffries and Tadeusz Deręgowski. He is also friends with Shin KwangHo who has pioneered portraiture with heavy impasto technique using oil paint and vibrant colors. Park has previously exhibited at the 7th Annual National Figurative Drawing and Painting Exhibition at the Lore Degenstein gallery at Susquehanna University. He is currently taking a class at the Art Students League of NY under instructor Mary Beth McKenzie and will be returning to RISD in the Fall of 2016 to finish his degree in Painting.

최희은 Hee Eun Choi

“흙날리는 꽃잎 (Strewing Flowers)” (2015)

‘흙날리는 꽃잎’에는 두 가지의 요소가 있다. 한가지는 실크스크린으로 상업적이고 도시적인 면을 직선 기차길로 표현하였다. 반면에, 기존 실크스크린 기법과는 다른 모노타이프(monotype) 기법으로 생동감 있는 색채와 그 색채의 번짐으로 자유로운 회화적인 느낌과 질감을 나타내었다.

“토요일 새벽 (Saturday Daybreak)” (2016)

‘토요일 새벽’은 어느 토요일 새벽 날 바다의 거친 파도와 그 날의 상쾌했던 새벽 공기를 다양한 필법과 생동감 있는 제스처로 표현하였다.

“연못 위를 걷다 (A Walk Above the Pond)” (2016)

이 작품은 작은 연못에 비친 하늘과 나무들을 자유로워 보이는 다양한 선과 텍스처로 마치 내가 어느 연못 위를 걷고 있는 듯한 시점으로 그려내었다.

최희은은 서울, 한국에서 태어났다. 그녀는 회화적 요소인 선, 공간, 질감을 나타내면서 서정적인 현대 회화를 그려낸다. 그녀는 주로 풍경을 주제로 그리는데 그 이유는 풍경은 모든 회화적 요소들과 그들을 조합한 시각적인 기반을 제공해 준다. 그녀는 시카고 예술대학(The School of the Art Institute)에서 회화 전공으로 2017년 5월에 졸업할 예정이다.

Hee Eun Choi is from Seoul, South Korea. Her artistic focus is creating contemporary work while keeping figurative painting elements, such as lines, treatment of space and texture. She paints landscapes as subject in her paintings because they provide fertile visual foundation for the exploration of all the pictorial elements and their combinations. She will receive her BFA in painting and drawing from the School of the Art Institute of Chicago in May 2017.

조은비 Eun-bee Cho

“Untitled (B-2)” (2012)

현대인은 인터넷을 통해 새로운 방식으로 타인과 관계를 맺는다. 그리고 무한의 가상공간에서 사람들은 자신만의 공간을 만들어 공유하고 소통한다.

나의 작업은 이러한 가상공간 속 소셜 네트워크를 추상적으로 구현한 것이다. 이 가상공간은 이미지로 만들어진 비물질화된 세계로, 우리에게 끊임없이 시각적 생산과 소비를 요구한다. 이 세계는 개인이 만들어 놓은 공간들의 조합이며, 자신의 시각으로 인지한 세상을 이미지로 재구현한 것이다. 이 무수한 공간들은 서로 연결되어 새로운 도시를 구축하며 무한히 펼쳐진다. 하지만 이 무한한 공간을 끊임없이 이미지로 채우려 하는 인간의 욕구는 마치 이미지로 투사되는 사회적 관계를 통하여 불안전하고 불안한 우리의 존재를 확인하려는 것 같다.

Today people build relationships with others on the internet. They create their own places of existence and communicate with each other in an infinite virtual space. My painting is an abstract realization of social networking in a virtual place. This virtual place is essentially a dematerialized world made by images, which unceasingly creates visual products and consumptions. It is composed of individual places and is made up of images that allow people to recognize life from their own perspective. These spaces are connected with each other, endlessly extending and ever constructing new cities. But people have a desire to fill-up these infinite spaces with images and thereby identify our existence through social relationships projected by the use of images.

조은비 작가는 인간과 사물의 관계로 발생되는 가상공간 변화에 지속적인 관심을 가지고 페인팅, 사진, 드로잉, 설치 등 다양한 매체로 작품활동을 하고 있다.

Anabela Costa

“Still Life” (2014)

Still life is a classical subject in the pictorial Arts.

How could I, with such thematic, works with the representation of movement?

As there's no life, no movement in these kind of characters which are inanimate.

I animate cameras that represent the look, and with them by the use of technology-software that allows me to built a figurative representation but also all the way leading us to a non-figurative look.

Seungjo Jeong

“Interface CDC3” (2016)

In the age of rapid technological advance, piles of compact disk cases, which once dominated the music market around the globe, have now been abandoned. I hope this work arouse people's attention to this kind of serious problem of plastic wastes in close relation to global sustainability.

Seungjo Jeong worked as a software engineer in his home country, South Korea, before he decided to study abroad in 2010. He received his BFA from the School of the Art Institute of Chicago in the United States in 2015. He currently lives and works in London, UK. He is now

attending the MA in Painting programme at the Royal College of Art. He has received several awards including Bloomberg New Contemporaries 2016.

이은영 LEE Eun Young

“땅위에 쏟아지는 빗줄기 (토우)” (2014) & “무제” (2014)

모든 인간이 자연과 한 부분이듯이 죽음 후 한줌의 흙, 자연의 일부로 돌아가는 물질적 존재의 덧없음이 근본적인 저의 작업 모티브입니다. 저의 작업은 물질적 형은 비였지만 그 이어있음조차 하나의 형이라고 하는 문수보살의 말처럼, 제가 표현하려는 덧없음은 불교적 이론 (色卽是空 空卽是色, 색즉시공 공즉시색) 을 바탕으로 하고 있습니다. 회화 작업에선 전 흙을 이용해서 뿌리는 동작과 문지르는 동작을 반복합니다. 그리고 캔버스위에 남은 흔적들을 정리하고 고착시킵니다. 저의 동작들로 표현된 흔적들은 마치 채석된 화석들에서 과거의 역사를 알고 미래를 예견하듯이, 과거와 미래가 공존하는 어떤 무언가의 틈을 표현합니다. 이런 행위들로 표현되어진 것들은 형이 없는 무형의 추상으로 표현됩니다.

Because all the human beings are part of the nature, the moUve of my artwork is the frailty of physical being which turns aaer death to be a handful of soil as part of the nature. Voidness, the main moUve of my artwork, is based on the Buddhism theory (色卽是空 空卽是色, Macer is void) as the Bodhisacva of wisdom said that physical shape is empty but its empUness is also a kind of shape, itself. In my painUng work, I repeat scacering and grubbing soil. And, I clean the stains and fix the soil in a final form. I represent a kind of interface where past and future coexist, by my those acUons with sand, as the past history is discovered and the future is predicted from quarried fossils. All those objects obtained by those acUons are represented by abstract forms without a specific shape.

이은영은 서울여자 대학교에서 서양화를 전공한 후 École supérieure des Beaux Arts du Havre에서 4학년 5학년 과정을 마치고 지금은 Université Paris 1 Panthéon Sorbonne 에서 작업 및 이론에 관한 박사과정 중에 있습니다. Beaux Arts 이후 평면작업, 조각, 퍼포먼스 등의 다양한 작업으로 프랑스 곳곳에서 그룹전 및 레지던시에 참여 하였으며, 최근엔 노르망디에서 정부 (Conseil général de l'Eure, Hôtel de Département, Évreux) 에서 주최하는 Paliss'art 상의 10인에 선정되었으며, 최근 Douai시의 협찬으로 개인 초대전을 가졌습니다. 또한 프랑스 현대미술 잡지 TK-21 (N°55- Février 2016) 에서 비평과 함께 비디오 작업이 소개되었습니다. 현재는 작업에 대한 Séminaire 개최 (Cité internaUonal de Paris) 및 여러 그룹전을 준비중이며 «École d'art de Douai»란 학교에서 덧생 및 크로키 수업들을 맡아 가르치는 Intervenante artistique의 일을 하고 있습니다.

The arUst, Eun Young LEE, majored in the fine art at Seoul Women's University and then conUnued her study at Ecole Supérieure des Beaux Arts du Havre (equivalent with Master degree). She is currently enrolled in the Ph.D. course about the theory and method of the fine art at Université Paris 1 Panthéon Sorbonne. She has parUcipated at a number of exposiUons and residence programs with her planar artwork, sculptures and performances. Recently, she was awarded one of ten Paliss'art disUnguished arUsts by Normandy government (Conseil général de l'Eure, Hôtel de Département, Évreux). In 2016, she had a solo exposiUon supported by the city of Douai. Moreover, her video artwork was introduced in the French modern art magazine TK-21 (N°55- Février 2016). Now, she is preparing a seminar at Cité internaUonal de Paris and other group exposiUons to present her artwork while she is working as a lecturer to teach dessin and croquis at École d'art de Douai.

전원근 Wonkun Jun

“무제” (2016)

내 작업 안에는 숨길 수 없는 집중, 분위기, 그리고 절제가 존재하고 있다. 이들은 하나의 감정을 위한 수단으로 사용되는데, 결국 그림을 위한 종합적인 연출을 통해 화면 위로 나타나게 된다. 이들은 어떠한 사회적 이슈나 이데올로기적 개념들이 아니라 나의 사고와 눈을 통해 직접 경험하고 감성으로 느낀 것들로서, 인식과 지각을 통해 얻어진 것을 '자기화'하는 과정에 기반하고 있다. 그 감정의 총체물들은 '색'이라는 물성을 이용해 표현되고 붓 칠로서 역이게 된다. 여기서 '색'과 '붓 칠'은 기계적이고 산업적인 냄새 대신 인간적인 땀 냄새가 나는 개성적인 결과물의 증거물이 된다. 조형적으로는 점, 선, 면 등 가장 기본적인 요소만이 남게 되며, 색을 통해 서로 다른 감정의 상황과 설정을 드러낸다. 나는 이 작업 안에서 검정에서 연분홍의 색까지 모든 사람들의 느낌을 다양한 색상들을 통해서 표현하고자 했다. 그 색들은 서로 밀치고 밀어내는, 또는 뒤로 빠지거나 앞으로 쏟아져 나오는 색들이 아니다. 중간 지점에 위치해 서로 조화를 배워가며 사라지듯 올림을 펴뜨리고 있는 색 들이다. 화면 안에서의 배치와 구성을 배제하더라도 이 색들은 서로 존중하고 있으며 불만을 토해내는 대신 스스로 아니면 서로를 다독이는 위로의 색 들이다. 작업 안에 남겨진 색들은 그 이름을 지칭할 수 없으리만큼 고유한 의미나 상징성을 잃어버리게 되었고 오히려 남게 된 것은 붓과 힘의 강약조절을 통한 인간적인 흔적들이다. 이러한 색의 조화와 형식적인 구성을 위해서는 절제라는 개념이 필수조건이 된다. 그리고 나는 이런 개념을 통해서 더 많은 과제를 끌어내고 있는 중이다. 가장 인공적이라고 할 수 있는 아크릴의 4가지 색 빨강, 노랑, 파랑, 초록만을 이용해 화면에 직접 겹치는 방식을 수없이 반복하면서, 파렛트 위에서의 색 배합 이상으로 다양한 색의 톤을 끌어낼 수 있으며 계산을 통해 발색의 효과를 짐작하고 예상해 의도된 효과를 나타낼 수 있다. 또한 화면 안에서의 표현의 절제를 통해 캔버스마다 '무제'라는 또 다른 관심 거리와 과제를 안게 되었고 앞으로의 지향점을 인지하게 되었다. 이처럼 작업을 지속함에 있어서 화면 안으로는 '적은 것으로 더 많은 것을...'이라는 개념을 주장하고, 화면 밖으로는 절제해 가는 과정을 통해 더 많은 관심거리와 만나게 된다. 예술가의 입장에서 항상 기존에 존재하지 않는, 어디서도 볼 수 없었던 기법을 생각하게 된다. 결국 가장 인공적이고 플라스틱의 느낌이 강한 아크릴 물감을 따뜻한 인간적 감성이 베어나도록 하기에 적합하게끔 '뒹아낸다'는 개념의 기법으로 결합시키게 되었다. 이 점은 나의 지금까지의 작업을 다른 회화작업들과 구분 짓게 하는 특징이 되었고, 앞으로도 무한한 창조적 가능성을 열어주고 있다. 손때가 다분히 묻어난 편지에 담긴 친근한 필체처럼, 나만의 색과 기호로 그 안을 채우고 보는 이들에게 감동과 따뜻한 위로를 주고 싶은 것이 나의 바램이고 이 번 전시의 근본적인 이유이다

고주안 Koh Juahn

“꼬리야얍” (2015) & “무제#6 ‘잘 모르겠는걸’” (2015)

-삶의 다양한 경험들은 나를 변화, 발전시킴으로써 내가 갖고 있는 여러 장점들을 실체화 시킬 수 있다고 믿었다. 하지만 다양하고 자극적인 것들을 받아들이면서 자연스레 감성적 인식의 범위를 넓히는데 익숙해져버렸고, 이성적 인식으로써의 감각이 마비되어 인식이 불확실해지고 판단이 애매모호한 태도들을 취하게 되었다. 그러다보니 작업을 하는데 있어서 대상을 인식하고 표현하는 단계에서 대상이 불분명해지고, 끝없이 개념의 부재를 일으킨다. 그럼에도 불구하고 그림을 그릴 수밖에 없는 이유는 나의 콤플렉스들은 하나의 덩어리가 되어 이화작용이 되어야만 정상적인 생활이 가능하기 때문이다. 콤플렉스(Complex)에서 주된 이유로는 금전의 모순과 신체적인 부분이 있다. 이를 시각적으로 형체가 불분명한 표정들로 표현함으로써 페르소나(Persona)의 잔해 물을 말하고, 알 수 없는 눈동자들을 통해 그런 내가 바라볼 수밖에 없는 사회와 여러 가지의 관계들 속에 애매모호함을 표현한다. 그 외에 어머니의 낙서를 따라하며 생긴 습관적 이미지들과 의정부와 동두천 주변에 살면서 접했던 벽화와 복한의 빠른 이미지, 유년시절 6년 동안 그렸던 만화일기 등 많은 요인이 자연스레 나의 작업 속에 내재되어 작품으로서 표출된다. 이러한 여러 가지 요인들 속에서도 개념의 부재를 실체화 시킬 수 있는 것은 내가 영향 받은 이미지들이다. 이를 차용할 수밖에 없고, 쫓아가며 작업을 할 수 밖에 없는 상황은 즉흥적인 페인팅을 시작으로 차츰 작업을 완성하는 단계까지 수많은 정리와 수정하는 반복적인 과정을 거치고, 이러한 과정을 통해 나 자신을 성찰하는 계기를 마련하게 되기 때문이다. 또한 관객들이 나의 작품을 통해 주체적인 사고와 동시에 다양한 감정을 느낄 수 있도록 대안적 내러티브(Narrative)를 제시하기 위함이다.

고주안은 본인의 콤플렉스를 낙서 작업으로 해소하는 작업을 진행하고 있으며, 더 나아가 관객들에게 ‘대안적 내러티브’를 제시하고자 한다. 2007년 스위스에서 첫 단체전을 시작으로 현재까지 여러 단체전 및 프로젝트에 참여했다. 단국대학교 예술대학 서양화과 졸업 후 국민대학교 일반대학원 회화 전공 석사 과정을 수료했다.

김만순 Mansoon Kim

“Weird trip” (2016) & “Weird trip 2” (2016)

Weird Trip을 작업할 때 특별한 내러티브를 상상하며 작업하지 않았다. Weird Trip이란 제목도 그림을 다 그린 후 급하게 즉흥적으로 지었다. 그림을 그리기 전 자세한 계획을 세우는 일은 무의미하다. 왜냐하면, 내게 그림을 그리는 단 한 가지 목표는 빈 캔버스 공간을 ‘잘’ 채우는 게 전부이기 때문이다. ‘잘’ 채우는 일이란 굉장히 시간적인 일로, 내가 스스로 만들어내는 문제들에 대해 그 순간 내가 할 수 있는 최선의 정답들로 대처해 나가는 것이다. Weird Trip은 직역하면 이상한 여행 정도가 되는데, 그림을 그리는 일은 언제나 익숙하지 않은 공간이나 상황에 나를 내모는 여행과 비슷하다는 생각을 하였다. 모르는 곳에서 길을 잃었을 때, 새로운 것에 대한 두려움과 기분 좋은 흥분감이 교차하는 느낌을 받게 되는데 그런 생각들이 내가 만들어내는 이미지에도 표현되길 항상 기대하며 작업한다. 제목을 영어로 지은 이유는 열린 해석을 위해서다. Weird란 단어만 해도 기이한, 기묘한, 이상한 등, 비슷하지만 다른 의미들로 번역될 수 있으므로 보는 이에 따라 다른 느낌을 줄 수 있을 것으로 생각했다.

김만순은 2012년 Pratt Institute, BFA 를 졸업하고, 한국에 돌아와 그림을 그리고 있다. 2014년 Unofficial Preview 갤러리에서 “Painting Strategies to be Failed” 라는 타이틀로 첫 개인전을 하였고 꾸준히 다수 그룹전에 참여하고 있다.

이마리아 Mariah Lee

“Surreal World” (2013) & “Blue Memory”(2014)

작가는 무의식을 기반으로 사회로부터 오는 집단적인 심리적 공포증과 그로인해 분파되어지는 심리적 갈등, 불안, 압박, 속박 등의 강박적인 정신적 상태를 지속적으로 탐구하고 있다. 풍경(風景:Landscape)을 기반으로 사전적 의미(어떤 상황(狀況)이나 형편(形便)이나 분위기(雰圍氣) 가운데에 있는 어느 곳의 모습)를 두고, 단어 자체가 가지는 내재적 의미의 가능성 연구와 더불어 어둠에 대한 의식으로 부터 오는 공포감과 같은 본질적인 감각 사이의 공허함을 연구하고 있습니다.

Lee's landscapes explore the concept of collective psychological phobia derived from society. By incorporating mediums such as video, drawing, sculpture and installation into her practice, she investigates the intrinsic sense of fear and anxiety by looking into the unconscious. Her interest lies in discovering the extent to how much the term and notion of 'landscape' can hold. This process predominantly involves considering the sense of void between primal senses or emotions that derive from being aware or conscious of darkness.

이마리아 작가는 한국 서울에서 태어났으며, 2013 년 호주 멜버른 대학에서 순수미술학과 학사학위를 받았습니다. 대학 재학시절 교내에서 진행했던 여러 전시에 참여하며 지속적으로 작품을 선보였습니다. 2013 년 8 월 Margaret Lawrence Gallery 에서 진행한 'The Majlis Travelling Scholarship Exhibition' 최종 후보자 명단에 올라 작품 전시를 했으며, Margaret Lawrence Gallery 에서 매년 진행하는 'Proud Exhibition' 에서 국제 학생 상을 수상하였으며, 졸업전시에서 Memorial Prize 상을 수상했습니다. 2013 년 10 월 멜버른 Space 32 전시공간을 기념하는 'Space Launch' 전시 작가로 선정되었으며, 졸업 직후 멜버른 비디오 아트 소사이어티가 Kings Ari Gallery 에서 주최한 'Index A' 그룹전시에 참여했습니다. 2014 년 미국 뉴욕에 위치한 파슨스 패션스쿨 학생들과 협업하여 출간된 'Fashion Portfolio by Anna Kiper' 패션일러스트 책에 공헌했습니다. 2015 년 4 월 피아니스트 왕혜인님과 협업하여 서울역 284 RTO 공연장에서 A.스크리아빈 서거 100 주년을 기념하는 다매체 음악회인 'Piano in Colors II Neon' 을 진행하였고, 비주얼 아트를 담당했습니다. 2015 년 5 월 서울 광화문에 위치한 복합문화공간 에무 갤러리에서 기획된 2 인전 '진동(Vibration)'전에 참여했습니다. 2016 년 5 월 광화문아트페스티벌에서 주최하고 세종문화회관 미술관 2 관에서 진행된 '아시아 현대미술 청년작가전'에 참가했습니다. 6 월 CICA Museum 에서 진행하는 '앱스트랙트 마인드(Abstract Mind) 공모전'에서 작품을 선보이며, 오는 10 월에는 고양 문화재단에서 주최하는 '고양 신진작가 발굴전'에 참가해 고양 어울림미술관에서 작품을 선보일 예정입니다.

Mariah Lee was born in Seoul, South Korea. She had completed her BFA at the Victorian College of the Arts at the University of Melbourne in 2013. She had participated in numerous group exhibitions at VCA including the annual International Student Exhibition and other exhibitions conducted by the painting department. She was shortlisted for Majlis Travelling Scholarship Exhibition, awarded with the International Student Prize during the Proud Exhibition at Margaret Lawrence Gallery, and had also won the Memorial Prize from the Grad show during her final year in 2013. Lee was involved in other numerous group exhibitions in Melbourne such as Space Launch at Space 32 and Index A at the Kings Ari Gallery. She has been continuously exhibiting her works in Seoul, Korea during the past two years. The

exhibitions include Vibration at Emu Gallery in Seoul in 2015, Asia Contemporary Young Artists Award at Sejong Museum of Arts in 2016, and Abstract Mind at CICA Museum in Gimpo in 2016. She plans to exhibit her works at Goyang Oulim Nuri Arts Center in Korea's Gyeonggi-do province in October 2016. Some of the other collaborative projects Lee had participated include Fashion Portfolio by Anna Kiper, published in 2014 by the publisher B T Batsford, a fashion illustration book which she had worked together with a fashion design student from Parsons; the New School for Design in New York. In 2015, at Seoul, she had also worked as the visual director for a temporary music concert Piano in Colors II Neon which had taken place at Culture Station Seoul 284 in commemoration of the hundredth year anniversary of A. Scriabin's death.

김혜진 Hye-Jin Stella Kim

“Adore” (2014) & “Light” (2010) & “Shadow” (2010)

나는 아름다운 자연과 신비로운 자연 현상에서 영감을 받는다. 그리고 그러한 추상적인 개념들을 표현하기 위해 사각형, 원, 선 같은 가장 간단하고 추상적인 형태들을 이용한다. 또한, 나는 작품에서 풍기는 느낌을 통해 관객들과 소통하고 싶기에, 각각의 작품들이 가진 분위기를 전달하기 위해서 색채들의 상징적인 의미와 느낌들을 고려하여 사용한다. 똑같은 작품을 보며 사람마다 보고 해석하는 것이 다를 수도 있겠지만, 내가 작품을 통해 표현하고자 하는 감정이 색채와 형태들을 통해 사람들에게 전해지길 바란다.

My art works are inspired from great nature and natural phenomena. I try to express those abstract concepts in most minimal and abstract way by employing simple forms such as rectangle, circle, and lines. Also, I use colors according to their symbolic meanings and feelings to deliver the atmosphere that each painting creates, because I want to communicate with the viewers through the emotions my paintings have; people may not see the same thing, and interpret differently by looking at the same art work, but I would like to convey the feeling I intend to express in each of my paintings with colors and shapes.

김혜진 (Hye-Jin Stella Kim)은 현재 대구에 거주하며 작업하고 있습니다. 10살 때부터 한국에서 미술을 공부했고, 미국의 Pratt Institute 서양화과를 졸업했습니다. 2014년 서울의 Space Inno 갤러리에서 작가 공모 수상전으로 첫 개인전 “Memorial 展”을 열었고, 2012년부터 “Addicted to Sorrow”와 “NY 11205, 10010”을 포함한 여러 단체전을 통해 작품들을 소개하고 있습니다.

Hye-Jin Stella Kim is a young emerging artist who currently lives and works in Daegu, South Korea. She had studied art in Korea since her age of 10, and moved to New York in 2008. She received her B.F.A. with honor at Pratt Institute. She held her first solo exhibition, “Memorial”, at Space Inno in Seoul in 2014, and has held several group exhibitions since 2012, including “Addicted to Sorrow” and “NY 11205, 10010”.

나영 Nayeong

“겹의 시간” (2016) & “겹의 시간” (2016) & “연결된 마음” (2015)

찰나의 순간, 나와 관계하고 있는, 나에게 가장 감각적 자극을 주고 있는 존재에게서 순간의 이미지를 보게 됐다. 존재는 마치 묘한 풍경 같기도 하고, 거대한 자연물 같기도 하다. 존재는 나의 시각적 상상 속에서 주변의 사물들, 공간들과 관계하며 뒤섞이고, 중첩되며, 새로운 형상으로 그려진다.

나영은 존재들이 관계하며 발현되는 수많은 감각과 감정의 상념들로 초월적 풍경을 만들어낸다. 나는 존재에 내재하는 퇴적된 영겁의 시간성에 아름다움과 경이로움을 느낀다. 그 퇴적된 시간들 속에서 존재들은 생성되고, 변화하고, 중첩되고, 소멸되며, 초월한다. 이 모든 현상들은 시공간의 경계를 넘나들며 구분 없이 뒤섞여 존재한다.

I describe transcendental landscape of various emotion and sense, expressed in relation of existence. I wish talking about grandeur of eternal time inherent in existence. In the accumulated time, existence was created, changed, overlapped, disappeared, and transcended. All of these phenomena are exist across the time and space boundaries without separation, mixed up.

Leticia Sampedro

“Landscapes of Freedom” (2016)

Abstraction that explores what in the body of a woman is compelling to us by reducing its representation to its most basic shapes and movement.

The blue tint is a direct reference to Ives Klein's work. This color makes this representation of a body free of any ethnicity. The framing of it- the limits of the body are never shown at the same time- universalizes the body complexion, making it relatable to any woman.

'My monochrome propositions are the landscapes of freedom.'

Yves Klein

Leticia Sampedro is a New York based video and performance artist.

'I explore the spectrum of the natural vs. the artificial, of what is acquired and what is pre-existent, all within the context of modern technologies.

Somewhere between music videos, moving paintings and internet spots, my video-works represent obsessive behaviours often associated to internet and social media.

Repetition is key in them. I'm portraying new conducts, roles and obsessions, as Internet expands, mimics, transforms, feeds, distorts, hides and reveals palpable reality- which in turn feeds back to the latter, creating a flow between them two.

While portraying anxieties, the aim of the videos is to be meditational, turning a vicious cycle into a healing one by adding perspective to it.'

Jenny Peet

“Mother Earth Connections” (2016)

"Mother Earth Connections is a piece exploring the emotional connections between woman, animal, and the natural world surrounding us. An old bit of early neuroscience claimed that human beings gained our consciousness from animal spirits living inside our heads. Specifically in this video work I was looking at aspects of vulnerability, anxiety, fear, searching, and release. Increasing the number of layers and color intensity is a way to illustrate the complexity of our relationship with the spirits in our heads and the world around us. Combining transitional sounds of a panic attack to calm breathing with a variety of animal noises is to look at the basic connection of breath being the basis of any form of life.

Jenny Peet

"I am a new Hampshire based artist creating bodies of works with multiple mediums. Beginning as a painter, I have progressed into sculptural and videography pieces in order to explore ideas of the brain and self in relation to the natural world around us. Extensive research into MRI Scans led me to a discovery of a spiritual side in the science that spoke of an inter-connectivity between woman and animal spirits living in the mind. This connection between spirits is what gave human beings their consciousness. My video work is exploring this connection between humans, the animals around us, and the natural world we live in."

Leyla Rodriguez

"Isle Of Lox - Senses Suspended" (2015)

Isle of Lox's second season explores further ramifications resulting from the tensed relationship between framework and identity. Which cut of which image is the true representation of which period of time? Mediaeval Spanish mystic and friar Juan de la Cruz, more precisely his poem "The Dark Night", serves as an inspiration and a guideline in the creation of the three episodes "Without Light and Guide", "Senses Suspended" and "Members of the audience". Juan's poem is both, a cry for help and a doxology. The dark night is not only a metaphor, but can also be read in a rather profane way: the disorientation and different forms of anxieties experienced during long winter nights, the longing for light and closeness.

The second coming of Lox also marks a change in the apparition of the main performers. Leylox and Krilox have evolved into Leyla and Cristian, whose striking resemblance to Isle of Lox Creators Leyla Rodriguez and Cristian Straub can hardly be denied.

"Senses suspended" is a super8 sensory meditation which merges with it's creators, who are joyously jumping and celebrating the beauty of their film, while, at a different spot, a mute Leyla carries the flag of victory towards a performance space

Leyla enrolled at HAW University Hamburg. Her interventions in the public space through temporary textile installations, objects and videos have been exhibited in numerous galleries and shown at film festivals worldwide. She was born in Buenos Aires and currently lives and works in Hamburg/ Germany. Recent exhibitions include MuVIM Museu Valencià de la Il·lustració i la Modernitat, Valencia Spain (2015), Peruvian & Nord American Cultural Institute of Cusco, Peru(2014), Takis Katsoulidis Engraving Museum, Messini Greece (2013), Kunstverein Rostock, Rostock Germany (2013), The State Hermitage Museum St Petersburg Russia (2012), The Armory Center for the Arts, Pasadena USA (2012), Tromsø Kunstforening, Tromsø Norway (2011) and the Hirshhorn Museum, Washington D.C. USA (2011). She was the recipient of The Kraft New Media Prize in 2011.

Nance Davies

"RUPTURE"(2012)

RUPTURE is a video-sound piece exploring multiple instances of time and space perception experienced during a subway ride where rider and train are fused into a hybrid, neural pathway. A conflated, collective nervous system fires sensory signals and intermittent synaptic spasms. There is awareness of moving from something that is material to something that is not. Reality is both accelerated and elaborated as it shifts between the 'everywhere-all-at-once' and the 'right-here-now'.

Nance Davies is an interdisciplinary artist and curator whose work explores the impact of mass-mediated culture on inter-relationships and interdependence of all life forms, the poetics of the 'everyday' gesture and the transformative role of empathy. Davies studied at Yale School of Art and received an MFA from Mills College in Oakland, CA. She was the recipient of the Coleman Award (Boston University) and the Zorach Fellowship (Skowhegan). She has exhibited in New York City; Boston, MA; Melbourne, Australia; London; Dublin, Ireland; Istanbul, Turkey; Baltimore, MD; Oakland, CA; Portland, OR; and Maine. Davies teaches at Mass College of Art and Design in Boston.

Toban Nichols

"Semaphore" (2011)

Conceived as an origin video to the photographic series Dendroid--a collision between the digital landscape and landscape photography--Toban Nichols expands on this investigation with Semaphore. Traditionally, a "semaphore" was a train signal that indicated the state of the track ahead and how a train should advance, such as: clear, caution or stop.

In the video, we see scenes of two people in a domestic space which alternate between panoramic vistas of rolling foothills, a craggy coast and an urban shipyard. The semaphores--the man and woman--perform seemingly arbitrary gestures which then allow the viewer to proceed into the meditative landscapes. Keeping with his distinctive process of manipulating technology, Nichols elevates his deconstructionist tendencies creating vibrantly colored star-burst explosions and kaleidoscopic "semaphorms" that whimsically transform and dissolve back into the scenes.

The digital distortion layered on top of picturesque tableaux (and the canned sounds of nature) suggest the way technology has mediated our interpretation of the surrounding environment and the transient ebb and flow of the techno-distortion highlights how visual/ digital information

invades our daily routines. Additionally, Semaphore considers the exponential rate of technological advancement (predicated by Moore's Law) and society's unquestioning forward march toward a mutable and unforeseen future.

Toban Nichols, is a visual artist living in Los Angeles. His work has been seen most recently in film festivals and galleries locally in Los Angeles, & in Romania, Israel, & the Netherlands. He was also featured in Pop Rally at The Museum of Modern Art in New York City. After earning a Bachelors degree in painting, he studied New Media at the San Francisco Art Institute in California where he recieved an MFA in New Genres. He has been granted a residency with the Experimental Television Center in New York, and awarded the Juror's Pick at the ArtHouse Film Festival in 2009 for his video entitled "BATTLESTATIONS!!". In the past three years Nichols launched a line of pillows, created a photo app for iDevices worldwide and published his first photo book titled 'MY TWIN'.

John Mosher

"Chromaspheric Wanderer" (2014)

This transmission shows two Chromanauts wandering through a thick spectral-plasmatic atmosphere. Although they were careful to calibrate their Spectral Breathing Apparatuses properly, it appears that the undulating hues have crept into their suits and distorted their vision and sense of direction. They reported a sensation of "being on a light wave the moment it is refracted through water".

John Mosher is a multi-media artist working in video, sound, and mixed media on paper. He is interested in creating narratives that weave across different mediums. His current narrative is based on characters he created called "The Chromanauts". He received his MFA from the University of Cincinnati, and is currently an Assistant Professor of Art at Salisbury University, in Salisbury, Maryland in the United States.

Sam Dorgan

"Eno Ono Save Me (From Myself)" (2016)

This piece is a dual projection of poetics and disjunctive semiotics. I am continuously exploring and digesting media with personal experience—filtering and mashing them up. The black void of the projection space is a collection tank for parts to float and touch. The eyes and lips in this piece almost become whole, but ultimately stay dysfunctionally separate. I intentionally created a digital environment for intentional misinterpretation and misalignment. My sign-making is almost always drawn from music and film. The "eye" is a trope used over and over again as a symbol for God, understanding, and vulnerability. During my process of making this piece I thought about the eye as used in cartoons and the films, *Un Chien Andalou* by Dalí and Buñuel, and *Bladerunner* directed by Scott. Brian Eno and Yoko Ono are always a balm for me in my creative process and in this piece I pay homage to them and their work through my sonic layering both instrumentally and vocally.

Sam Dorgan (b. 1985) is an interdisciplinary artist who creates semiotic environments through material play and subversion of expectations. The viewer is invited to experience the work through free associations and memory. Dorgan holds a Bachelor's in Business from Belmont University, a Bachelor's in Fine Arts from the University of Cincinnati, and is currently working on her Master's of Fine Arts at Miami University. Solo and group exhibitions include: Palazzo Ca' Zanardi and Venice Art House Venice, Italy, Mu Fei Gallery in Jingdezhen China, Valdosta State University in Valdosta GA, Gallery 110 in Seattle WA, ENEM Space in Sacramento California, WoCa Projects in Forth Worth Texas, and KSpace Contemporary in Corpus Christi Texas.

Artem Tarkhanov

"beweistheorie I" (2016)

'beweistheorie I' explores turning points in culture of early 20th century — modernism in art and foundational crisis in mathematics. The title refers to the time of radical changes in axiomatic systems of mathematics, and independently, art of that time was losing ground of realistic depiction in order to discover its new language (suprematism, dada, surrealism, etc.). In addition to historical inspirations, the work represents a new aesthetic find in prime numbers distribution — the longest and single sequence of six primes in a row of peculiar six-digit type numbers. Some of them are shown indirectly — black paintings can help curious viewers to unravel this strange visual maze.

Artem Tarkhanov was born in 1986, graduated from Moscow State Technical University n.a. Bauman, works in Moscow. Trying to ask new questions in number theory, artist explores nature of curiosity and relationship between number, sign and image.

Erik Austin Deerly

"Mutation (Once Removed)" (2015)

This single channel video was created using an interactive genetic algorithm and simulated breeding, as pioneered by Tatsuo Unemi, Department of Information Systems Science, Soka University.

Erik Austin Deerly is an American interdisciplinary media artist from Chicago. He works with still and moving images, sound, and text to create visual and interactive work for print, web, performance, and installation. He also scores soundtracks for film, dance, and video. He shares a one-acre farm house and art studio (Pulp & Pixel Farm) with his wife Anita Garza, a book and paper artist. He is Assistant Professor of New Media at Indiana University Kokomo.

Dani Salvadori

“Pace Maker” (2016)

To mark Ann Salvadori's pacemaker fitting on 4 January 2016. Made on an iPad using Matter, Fragment, Glitche and Pinnacle Studio. Music: Daydream Heartbeat by Podington Bear from the Free Music Archive

Dani Salvadori is a mobile photographer and video maker based in London. Her photographs have been shown in galleries in London; Vermont, Oregon and Ohio in the US; Porto, Portugal, Paris and Florence. She has been highly commended in various photography awards including the iPhone Photography Awards (2012), the Mobile Photography Awards (2012 and 2014), USA Landscape Photographer of the Year (2014 & 2015) and the Mira Mobile Prize (2014). She has recently moved into mobile video making and her work has been shown in the Outside the White Cube Festival (Manila, 2015), the International Mobil film Festival (San Diego, CA 2016) and the North by MidWest Micro-budget Film Festival (Kalamazoo, MI 2016).

Fred L' Epee

“Derive” (2016)

Between an inexhaustible past and a nonunfoldable future: a chase after the horizon and some areas of refuge. Between what we believe we lived and what we would like to live. Life, perhaps... Based on the drifts of a listener, someone else who witnessed something experienced by a strange guy...Pretty Boyd Floyd.

Fred L'Epee is an experimental filmmaker and emergent visual artist within the international film avantgarde. His films and visual works has been shown in several international film festivals, cinemas, symposiums, juried screenings, numerous solo/group exhibitions. He's working and living between Switzerland, Greece and France.

Snow Yunxue Fu

“The Gap 3” (2015)

The biomorphic and otherworldly installations of Snow Yunxue Fu address humanity's confrontation with the metaphysical as manifested through digital forms. The Gap 3 is a window into a parallel dimension that stimulates both consciousness and space. Elements of traditional Chinese landscape painting are referenced as Fu creates expressive topographies that exude imagination and contemplation. Conjuring spaces of billowing light and exotic matter, Fu's hypnotizing and tranceinducing environments feel mysteriously familiar. As if depicting something organic within the body, or outward beyond Earth.

Snow Yunxue Fu (傅韵雪) is a multi-media artist who lives and works in Chicago. Fu teaches at the School of the Art Institute of Chicago (SAIC) in both the Film, Video, New Media, and Animation Department and the Continuing Studies Department, as well as working as a Faculty Portfolio Reviewer for Undergraduate Admissions and a Co-op Adviser at SAIC. She obtained a M.F.A. degree from the Film, Video, New Media, and Animation department at the School of the Art Institute of Chicago. She also obtains a B.F.A. degree in Painting from the School of the Art Institute of Chicago, Sichuan Normal University, and the Southeast Missouri State University.

Fu's work approaches the subject of the Sublime using topographical computer rendered animation installation. She exams and interprets the world around her through virtual reality, where she draws a parallel to the realms of multi-dimensionality, the physical, the virtual, and the metaphysical.

Fu has exhibited her work nationally and internationally including Hong Kong Arts Center, Ammerman Center for Arts and Technology in Connecticut, Yellow Peril Gallery in Providence, Expo Chicago, Digital Culture Center in Mexico City, Zhou B Art Center in Chicago, Chicago Artist Coalition, Chicago Filmmakers, Kunsthalle Detroit Museum of Contemporary Art, MoMA PopRally Online Screening, NURTUREart Gallery in Brooklyn NY, TEMP Art Space in New York, The Gallery C Space in Beijing, Prak-Sis New Media Festival in Chicago, Currents: Santa Fe International New Media Festival, Gene Siskel Film Center in Chicago, West Village Art Gallery in Chengdu China, SIMULTAN Festival in Romania, and 9:16 Film Festival in Australia. Fu has received many grants and awards such as Diversity Infusion Grant and Faculty Enrichment Grant from the School of the Art Institute of Chicago. Fu has presented her work and research in symposiums such as Celebrating Women in New Media Arts and the 15th Biennial of Ammerman Center for Arts and Technology. She has given artist talk at the Elmhurst Art Museum and Chicago Artist Coalition. Fu is also actively engaged in many curatorial practice. She assists managing the exhibitions of the Double Frame Gallery, a contemporary art gallery located in the Mana Contemporary Chicago.

Matt Dombrowski

“Abstract” (2015)

What does creativity look like? What happens inside our minds when creative inspiration strikes? "Abstract" deals with the visualization of creation. Through the visual simulation of energy, movement and color, abstract is meant as a glimpse into the unseen side of creativity. The film is meant to be played in a constant loop. Just like most creative ideas, there is no timetable when they will strike. Therefore, this film purposefully retains from using titles and credits. There is no sound, the movement is meant to ignite imaginative sounds for the viewer to envision. Thus creating their own soundtrack.

Matt Dombrowski

I am an Orlando, Florida based artist who currently is an Assistant Professor focusing in Digital Media, Graphic Design, and Computer Animation in the School of Visual Arts and Design (SVAD) for the University of Central Florida.

My research has been continually coupled with my teaching philosophy and experience at UCF. My artwork focuses on the melding of digital media techniques to create simulated environments.

In my personal, fine art related works, my realities are simulated; I want the viewer to be absorbed in my art, as he would be absorbed in his own memories. I believe the computer has become an extension of our minds. I strongly feel that digital art is meant for so much more than merely industry work, but can be developed and utilized in the international world of contemporary art.

Derek G. Larson

“H(TM)L5” (2014)

Two puppets reach higher consciousness by reciting the code from the Transcendental Meditation website.
tm.org/gizmodo.com/how-to-achieve-enlightenment-in-the-internet-age-1540238535

Derek G. Larson received his MFA from the Yale School of Art and has participated in a number of national and international exhibitions and residencies. Recent shows include the Virginia Museum of Fine Arts in Richmond, Human Resources in Los Angeles and POWRPLNT in Brooklyn. In 2013 he published an online gallery with Boston's Big Red & Shiny and was a finalist for the Hudgens Prize in Atlanta. In 2014 he received the SECAC Fellowship, the David Bermant Foundation Fellowship and was featured in New American Paintings. He is represented by ADA Gallery and his work has been featured in The Boston Globe, Seattle Times, NY Arts Magazine, Atlanta Journal-Constitution, Rhizome at The New Museum and Summer 2016 issue of New American Paintings.

Yu-Hsiang Cheng

“01-09-0001” (2012)

This work belongs to the first part of “How to play like John Coltrane?” : #1 Intro, to imagine the music(series works) are composed by variety of video paragraphs. Those paragraphs have the beats and rhythms, and they are the key melody to compose the main structure. I try to imagine such video works with my various experiment methods of video producing; Through hand-painting with inks, the finger dance is trying to imitation our everyday life, with the handwriting pigments to light, video works have gradually become abstract images.

“04-16-0001” (2014)

This work belongs to the first part of “How to play like John Coltrane?” : #1 Intro, to imagine the music(series works) are composed by variety of video paragraphs. Those paragraphs have the beats and rhythms, and they are the key melody to compose the main structure. I try to imagine such video works with my various experiment methods of video producing; Through hand-painting with inks, the finger dance is trying to imitation our everyday life, with the handwriting pigments to light, video works have gradually become abstract images.

“How to play like John Coltrane? #2 Bebop- Solo” (2012)

This work belongs to the second part of “How to play like John Coltrane?” : #2 Bebop, continuing with the intro and head, i tried to create a bold and wild paragraph, to express such a fast changing and brilliant video work. With mirrored images, video responds to the music structure “Solo”, that is with and without other accompaniments.

Yu-Hsiang Cheng was born in Tainan, Taiwan. He used to be a mosaic artist, furniture designer and packaging designer, now he is working and living in Taipei.

In recent years, his video work had transformed the reality by hand-painted with inks on the LCD screen, to create interactive and abstract images. With constantly re-exposing, his works look brilliant and colorful, just like stained glasses in the church.

박예빈 Yebin Park

“음성의 목격” (2016)

공사현장 등에서 발생하는 파열음과 유사한 소리를 연속적으로 생성하는 구조를 건물 최하층에 스크리닝하였다. 이는 프로그래밍으로 직접 설계되었으며, 화면에서는 그 과정에서 사장된 구조와 소리를 생성한 핵심 원리 전체가 가감없이 노출되어있다. 이를 통해 발생하는 소리는 건물 전체를 울릴 정도로 매우 크지만, 공간에 그 어떠한 시각적 표식도 없으므로 대다수의 관객은 이를 그저 감각적으로 인지하고, 스쳐지나갈 뿐이다. 오직 소리의 근원을 찾으려 한 극소수의 비-행인으로써의 관객만이 소리의 근원을 눈 앞에 목도하게 된다. 곧 존재의 뼈대를 목격하는 순간의 충격은, 실체가 없음에도 먼저 귀 기울인 자들의 것으로 예비된다.

박예빈은 서울에서 거주 및 활동하는 작가이다. 박예빈은 감정이 발생하는 순간의 구조를 프로그래밍을 통해 재연하고 수많은 노이즈를 중첩시켜 발성을 모사하는 등 인간의 서사 속 요소들을 재현한다. 또한 그는 설계된 프로그램이 가지는 구조 자체를 예술작품으로 응시하며, 전시장에 내거는 행위를 통해 발생하는 오브제로서의 힘에 주목한다.

Yebin Park is born in 1993, lives and works in Seoul, Korea. Yebin Park recreates the structure of emotional moments that occur through programming, nests a numbers of noise to simulate vocalization, and represents the components in the narrative of humans. Also she focuses on the structure itself. She has designed this program as ‘artworks’ and pays attention to power as an ‘objet’ which occurred by hanging them at exhibition venues.

김영미 Young-Mi Kim

“Ceremony” (2015)

시, 공간을 아우르는 내면의 바다

나의 퍼포먼스 작품은 2008년도부터 2015년도까지의 작품이 있다.

나의 삶의 행위들이 상징적 요소로 미디어 속에 담겨 20대 부터 지금의 30대 까지 시간의 흐름 에 따른 변화 과정이 고스란히 담겨 있게 된다. 그것은 ‘시간’ 이라는 개념을 한 사람의 인생사적인 의미로 나열해 유한한 삶을 미디어로 담아두는 장치가 되는 것이다.

여기에 지속적으로 등장하는 ‘바다’라는 공간은, 나의 개인사적인 영역에서 내가 자라온 고향으로써의 바다이기도 하다. 나아가 생성과 소멸이 끝없이 펼쳐지는 파도의 움직임이 내 작업을 통해 유한한 시 공간을 너머 무한함을 담아내고자 하는 장소로서의 의미도 지닌다.

“나를 이루는 것(around me)” (2013)

생성과 소멸이 반복되는 곳에서 텃줄을 감고 있는 아기의 모습에서부터 여성이라는 삶의 순환과정을 재현해 보고자 한 작업이다.

“Around me” (2013)

I walk endlessly down a seaport where a lighthouse is visible. I lie down next to a thread bunch and circle around it. With the sea that is the source energy of life, and the thread bunch that represents an umbilical cord, the universal and basic energy involved in a birth is expressed. The two works express a basic energy that reflects one's self consciousness, and the cyclic process of life. The sea that appears in my work in 2013 and 2015 is a metaphorical representation of the source of life. Within all this, I am one human being, existing as one single planet. The repetitive actions near the sea and the ephemeral actions are but repetitive energies that are like small planets that gather in this life to create thousands of energy only to leave in the end. I wished to create a story about life energy and about life itself that is both beautiful and noble.

Young-Mi Kim is an action painter living and working in Seoul, South Korea. She was born in Ulsan in 1984. Her B.A in Western Painting was received from Mokwon University in Deajeon. She emerged in the wake of the influence of 20 th Century Abstractionism such as Jackson Pollock. She absorbed the acute attention to form refining her own style.

Young-mi Kim grew up in the seaside. During her early life, she experienced unforgettable and precious memories with given nature of her hometown. Those memories from the atmosphere of her hometown gave her opportunities in deeply contemplating Mother Nature created from God and meaning of life. Since then, they influenced a lot her artworks and gave her motivation to express gratitude to God. She deals with two or three dimensional art work by action-painting on the fabric. It routed 20 th Century Abstractionism, such as Jackson Pollock's action painting. She add it more and transformed to her new creation by cutting the fabric and sewing by hand. She applied these new compositions to her art work for representing purpose of art derived from “Mimesis” so that she can be a creator in real life throughout her own works as God created the world. She has been twice Solo exhibition in 2008 and 2009 after graduation at university. Yung-mi's work can be found and constantly introduced in numerous exhibitions worldwide including New York and Europe besides Korea. She has recently broadened her boundaries on many projects. Her recent group exhibitions include Nescafe and Samsonite collaboration and so on. Especially she received a design award titled “Be a Samsonite Designer”

Anabela Costa

“STILL LIFE” (2014)

still life is a work mostly with an "inanimate" subject. But full of movement, that leads us from representation to abstraction.

Anabela Costa is a visual artist, her work were subject of several solo exhibitions. From the eighties she became interested and moving progressively towards the digital image. Since 2000 she is conducting research in the field of experimental film, based on two axes: the moving image - the aesthetics of representation of movement, and the formalization of thematic and scientific concepts. She made a few experimental animation combining these two research areas: Web, TIME, LIQST_liquid state, and Landscape, which were programmed and awarded in international festivals devoted to avant-garde cinema, animation and video-arts. She is also involved in international conferences where she presents these movies or articles about the image and its contemporary transformations. Living in Paris since 2010, she continued her artistic research and technology by working with experimental software in the generation of images -still images or moving

Richard Munaba

“Digital Salvation”(2014)

Religion used to be one of the main way that let people congregate and connect them to the higher power. Now, with the existence of technology and social media, we are connected to each other more than ever before. We shifted our religion to “cyber spirituality”—as we move from worshipping Gods/Deities, to likes and shares on social media, we visit Facebook and Youtube more than we visit churches and temples, and we seek knowledge through Wikipedia rather than from within. Digital Salvation takes viewers through a a spiritual journey through Google search and web-links.

Richard Munaba is an Interactive/New Media artist based in New York. His work investigates the effects of technology and it shapes our relationships with our surroundings and each other. His works have been shown in New York, Baltimore, Seattle, Savannah, as well as internationally in Plymouth—UK and now at CICA.

Beatrice Schuett

“Kindersaugstation” (2015)

Beatrice Schuett

I grew up in an armenian family that had migrated to Sofia in several waves before and during the genocide. After the wall fell, my mother moved with me to Berlin. These days I am discovering my hidden heritage. As a youth, I campaigned for children's rights and traveled to Tokyo and around Europe to hold lectures. I have studied Fine Arts at theRoyal Academy of Art in The Hague, Netherlands, and in Weimar, Germany at the Bauhaus-University. Currently I am participating as a guest in Hito Steyerl's media class at the UdK Berlin and figuring out my next steps.

Beau Torres

“Getting Back To You” (2015)

Statement for *Getting Back To You* from the series *What I'm Bringing To The Table*

Countless subway cars and all I see are advertisements for Seamless® and Squarespace®. Trendy tabletop photography; template driven design. Their campaigns bore me; I want something more than a display of neatly arranged items on a table. One night in the studio I opened up a large foldout table. Around the room I spread out items collected on recent adventures. Instead of using Google® and Photoshop® to construct an image I opt for an overhead camera and physical objects. Having to collage in the natural world slows down the process and in turn choices in configuration are more deliberate. I needed a language that wasn't copy-paste; that wasn't slide to interact. It had to break things down, build them back, and function on multiple layers of visual communication. In the video series *What I'm Bringing To The Table* disparate everyday objects are brought together to point to contradictory meanings implied by their use in the art studio and office environment.

Beau Torres is a photo-based artist living and working in New York. He holds a BFA in Studio Art with Concentration in Photography from Georgia State University, and earned his MFA in Advanced Photographic Studies from the International Center of Photography-Bard. His main interests lie in everyday life as well as apophenia, the tendency to find meaning or relationships in seemingly random data/phenomena. The work he makes is concerned with *New New Photography*, a dialect of photography situated at the intersection of still-life tradition, assemblage, and online culture. Within his studio practice he creates a visual language juxtaposing genuine sentiments with throwaway objects/phrases to both critique and embrace a societal mindset of cynicism and irony.

Carla Chan

“Black moves” (2016)

BLACK MOVES is a virtual landscape that simulates the forming and de-forming of an amorphous black mass, an evocative sensorial unfolding that traverses between the boundaries of the physical and the psychological as experienced inside a dark spherical space. BLACK MOVES springs from my long obsession and fascination with natural transformations, particularly formless shapes and their movement. The transformative power of natural substances such as water, rock, air and clouds produce infinite varying forms that seem both ordered and random at the same time. These magical transformations continuously disorient and fascinate the senses, creating a rich perceptual journey that is chartered for a mysterious unknown cosmic. This unknown cosmic can be seen as a representation of an external world as well as a mirror of the psyche from within, where the immanent and the transcendent are fused as one via the ever-changing audiovisuality.

Carla Chan is contemporary artist based in Berlin and

and Hong Kong, where she obtained her bachelor degree in Media Arts from the School of Creative Media, City University of Hong Kong. She works with a variety of media, such as video, installation, photography and interactive media. Much like the never-ending development of new technology, Chan considers media art as a medium with infinite possibilities for artistic expressions.

Minimal in style and form, Chan's works often toy with the blurred boundaries between reality and illusion, figure and abstraction. Her recent practice focuses on the ambiguity in nature. Bridging natural transformation and unpredictable computer algorithms, her works are consolidated with a cohesive dynamic between form, means and content.