

# CICA Contemporary Photography Exhibition Summer/Fall 2016

CICA 현대사진전 - 2016 여름/가을

CICA Museum

August 12 - September 18, 2016

Part 1 (August 12 - 28, 2016), Part 2 (September 2 - 18)

2016년 8월 12일 - 9월 18일

파트 1 (8월 12 -28일), 파트 2 (9월 2 -18일)

Featured Artists 참여작가:

Kim Hyo Jeong 김효정  
Martin Barron  
Lesley Bunch  
Wilson Butterworth  
Ying Kit Chan  
D. S. Chapman  
Young Choi 최영환  
Giles Clarke  
Allyson Comstock  
Stepan Chubaev  
Brooks Dierdorff  
Lyle Duncan  
Michael Endy  
Chuck Hemard  
Ileana Doble Hernandez  
Jose Chavez-Verduzco  
Momma Tried  
Lim Dong Hun 임동훈  
Jennifer Long  
Shinji Nagabe  
Asli Narin  
Joseph O'Neill  
Carol Scavotto  
Naz Shahrokh  
Lawrence Sumulong  
Carrie and Eric Tomberlin  
Sarp Kerem Yavuz

## Part 1 (August 12 - 28, 2016):

Wilson Butterworth · Ying Kit Chan · Jose Chavez-Verduzco · Giles Clarke · Brooks Dierdorff · Momma Tried · Chuck Hemard · Kim Hyo Jeong 김효정 · Jennifer Long · Shinji Nagabe · Joseph O'Neill · Naz Shahrokh · Carrie and Eric Tomberlin

## Part 2 (September 2 - 18):

Lesley Bunch · D. S. Chapman · Young Choi 최영환 · Stepan Chubaev · Allyson Comstock · Lyle Duncan · Michael Endy · Ileana Doble Hernandez · Lim Dong Hun 임동훈 · Asli Narin · Carol Scavotto · Lawrence Sumulong · Sarp Kerem Yavuz · Martin Barron

**Czong Institute for Contemporary Art (CICA)**는 1994년 김종호 작가가 김포의 작업실을 기반으로 손수 일구어낸 문화공간이다. CICA는 실험적인 아티스트들의 연구 공간이자 누구나 쉽게 현대미술을 접하고 생활 전반에 응용할 수 있는 열린 공간이다. 작가와 관객, 지역주민이 참여하고 소통하며 창작을 통하여 시각문화에 대한 안목과 비판적 시각을 키워갈 수 있는 창의적이고 편안한 공간이 되고자 힘쓰고 있다. CICA 미술관은 김종호 작가의 조각과 그림, 건축 및 국내외 유명 작가들의 작품을 소장하고 있으며 기획전시로는 회화, 조각, 뉴미디어 아트를 중심으로 한 현대 작품을 전시한다. 또한 예술 문화 교육 프로그램을 통하여 지역의 문화 발전에 힘쓰고 있다.

## Lesley Bunch

### “Shadow Kanji1” (2016) and “Shadow Kanji2” (2016)

In ancient Greece, shadow, or SKIA, meant “trace”. The Greeks date the beginning of pictorial art back to the moment when the profile of someone’s shadow was traced on a wall. A shadow’s domain, where light moves around an object or substance, is 3-dimensional, yet we perceive its trace on a 2-dimensional surface. My aim is to capture the trace. Shadows lurk everywhere- we use them as an invaluable aid to give depth to our vision yet often ignore their intricacies. Shadows long ago escaped

Plato's cave in the aid of science but here I celebrate their unclassifiable quality. For my Shadow Kanji Series I borrow casting objects from others that are invested with their emotion and memory. Borrowed with the invested objects are stories containing autobiographical content, revealing the lender's personality, memory, hopes, fears, and ultimately their sense of identity. Often materialistically worthless in the eyes of others, these objects have become "persistent" and cherished for the lender. I create a shadow with each object by manipulating its position in 3D space, the intensity of light source, and hanging distance to receiving surface. The resulting 2D trace is a shape that exists for a short duration, until it is recorded, fixed and frozen by my camera's lens. Lender's stories inform my manipulation of the object whilst I am composing a shadow. However I'm aware that I cannot experience the specific emotion of the lender and my visualisation of their memory is based upon my own experience. The casting object for each shadow cannot be identified. The shadow's detail does not reveal a value for human use. Each shadow is infinitely reduced to itself, impenetrable, a meticulous, silent, glowing assertion of unclassifiable, de-familiarised form, hovering between shadow and object in the viewer's eye. Taken separately, each shadow becomes a manifestation of, or "remains" of, my exchange with the lender. Placed together, these "remains" form a sort of language. They are presented in the guise of a logograph, but are a visual language resisting verbal interpretation.

**Lesley Bunch** is an artist who lives and works in London, UK. Her work has been exhibited widely in the UK, US and Europe. She recently completed a year's residency at the Wimbledon College of Arts, University of the Arts London, in the UK. Bunch studied Fine Art & Art History at Goldsmiths' College, University of London. This was followed by an MA in Archaeology at the School of Oriental and African Studies, University of London, where she focused on Japanese art of the Edo Period.

#### **Wilson Butterworth**

##### **"Biglowe Walk (42:14)"(2015), "Rose Hill Walk (1:16:27)"(2015), and "Golden Gate Walk (59:04)"(2015)**

Biglowe Walk (42:14), Rose Hill Walk (1:16:27), and Golden Gate Walk (59:04) are all apart of a larger series titled Sound Suit. For each walk a sound suit was worn, consisting of five photoresistors that are placed on the body (one on each wrist, one on each ankle and one on the chest) to measure the amount of light that reaches each part of the body. As the intensity of the light fluctuates within the environment, the photoresistors correspondingly alter the flow of electricity within the circuit. The Arduino reads the amount of current that is flowing from each resistor and converts it into a number. The Arduino then sends this information every 100ms to a program that was written in Processing to convert the information gathered from the photoresistors and transforms the information into sound. By mediating and translating lived experiences through these devices the user gains access to information that is not readily accessible through the body. The process of making information, that is intangible to the senses, concrete, definable, and experiential opens new possibilities of constituting the self in the present and enhances the notion of the "what if" and the imaginative while exploring the role that scientific knowledge plays in the dynamic relationships between the self, the other, and the environment on local, global, and cosmic scales.

**Wilson Butterworth** is an artist that is currently working and living in Washington DC. He received his BFA in Fine Art Photography from the Corcoran College of Art + Design in 2012 and received his MFA from the University of Arizona in 3D + Extended Media in 2015. During his time at the University of Arizona he taught Space and Extended media. While there he received a Faculty/Student interaction grant from the U of A to promote engagement between professors and their students. His work uses technology as a prosthetic of the body to pull out the poetic possibilities dormant in the surrounding environment. His work is interdisciplinary, utilizing photography, video, sound, electronics, coding, and immersive environments that are both passive and interactive.

#### **D S Chapman**

##### **"My Womb" (2016)**

Serving as documentation of a temporary sculptural object, "My Womb" references the constructed nature of feminine identity and the physical mutilation that many trans\* bodies undergo in the pursuit of outward gender confirmation.

**D S Chapman** is a transfeminine artist living and working in Dallas, Texas. Their work is invested in representing identity, creation of queer forms, and exploring histories of femininities. D's work seeks to create an intimate space in which viewers allow themselves to be queered out of the binary constructs of gender and sexuality.

#### **Jose Chavez-Verduzco**

##### **"Untitled (La Obsesión)" (2016)**

There was an enigmatic quality of light that I had been observing for weeks, a unique effect that I wanted to capture. To heighten the natural effects of the light, I decided to add a few skeletons to further dramatize the scene. The result was a completely fictitious and staged image, but one that creates an ambiguous relationship between life and death.

##### **"Untitled (La Cena)" (2015)**

Here I gave myself the freedom to play with traditional baroque still life elements. Instead of letting the skeleton be a passive object, I decided to animate it. Now viewers find themselves barging in mid-meal on an unorthodox platter of eggshells with a butterfly. The skeleton however, welcomes its guests with an eerie smile hidden behind a bouquet of tulips.

**Jose Chavez-Verduzco** (Mexican-American) is an interdisciplinary artist currently living in Los Angeles. Born in Los Angeles, California, he received a B.A. in Art Studio and Design from the University of California, Davis in 2016. Working within the

tradition of the still life genre, Chavez-Verduzco creates photographic works that deal with the constructed or staged image. By using props, familiar settings, and models, he transforms everyday scenes and objects into an exploration of the sublime.

### **Ying Kit Chan**

#### **“Oil Rigs” (2016)**

This photograph of the offshore oil rigs in the Gulf of Mexico was taken from Grand Isle on the Mississippi River Delta in May 2016.

**Ying Kit Chan** has presented his art work in 200 exhibitions in the United States as well as in Australia, Canada, Ecuador, Germany, Korea, Japan, England, Hong Kong, Poland, Taiwan, and Portugal. He has received public awards including two Kentucky Arts Council AI Smith Visual Arts Fellowships (1994 and 2002), a National Endowment for the Arts / Southern Arts Federation Visual Arts Fellowship (1992) and an Urban Council Fine Arts Award at the Hong Kong Contemporary Art Biennial in 1977. He is presently Professor of Art at the University of Louisville, U.S.A. For over three decades, Ying Kit Chan consistently produces artworks that address the issues of environmental ethics - a philosophical study of the moral relationship between human beings and the earth.

### **Young Choi 최영환**

#### **“Plastic Paradise #1” (2016), “Plastic Paradise #2” (2016), “Plastic Paradise #3” (2016), “Plastic Paradise #4” (2016), and “Plastic Paradise #5” (2016)**

나는 이번 작업에서 태초의 낙원에 존재했던 자연이 현 시대의 문명 속에서 어떠한 방식으로 공존하고 있는지 현실의 세계 속에서 찾아낸 후 대상이 실존하고 있는 모습을 담는데 가장 적합한 수단인 사진 매체로 이들을 바라보고자 했다.

**최영환**은 서울에서 태어났다. 2008년부터 국제사진페스티벌 등 그룹전에 삼십여차례 참여하였으며, 2010년 <REQUIEM>연작으로 동강사진제에서 베스트 포트폴리오 상을 받고 전시지원작가로 선정되어 동명의 개인전 (갤러리 이룸, 2011)을 열었다. 또한 2013년 <BABEL>연작으로 경주현대사진 포트폴리오 리뷰에서 최우수상에 선정되어 동명의 개인전 (가나아트스페이스, 2014)을 가졌다. 일본 도쿄와 요코하마에서 열린 기획전에 The Korean New Face Photographers로 선정되어 초대되었고 미국 LA에서 열린 Photo Independent 사진제에 개인부스 전시참여작가로 선정되는 등 여러 전시에 초대되었다. 그는 주로 일상생활에서 쉽게 접할 수 있는 사물을 대상으로 삶과 죽음 및 인생의 철학적 문제에 대해 사진으로 작업해왔다. 현재 상명대학교 대학원 사진영상미디어학과 순수사진전공 석사과정에 있다.

### **Stepan Chubaev**

#### **"Birds" (2016)**

The photo "Birds" shows a part of the hotel Azimut in Saint Petersburg, Russia. This hotel was built in 1967 and now it is a monument of the soviet architecture. The picture was taken at six o'clock in the morning in May 2016 with medium format camera Salyut-S. I found good composition but I thought that it wasn't enough. I was standing holding my camera under the stairway and waiting for the right moment for half an hour. I had felt that something will happen and suddenly three pigeons flew into my frame.

**Stepan Chubaev** is a young photographer from Russia.

### **Giles Clarke**

#### **“Waste In Time01”(2015),“Waste In Time02”(2015),“Waste In Time03”(2015), “Waste In Time04”(2015), and “Waste In Time05”(2015)**

'Waste In Time' represents Haiti, and its desperate struggle to lift itself from the depths of misery and corruption that has plagued the country - by far the most corrupt in the Caribbean - for decades. The vast landfill is owned by the government and situated directly above the Plain Cul-De-Sac aquifer - the same water that provides drinking water for the poorest neighborhoods of Port-Au-Prince. For me, this neglect by the Haitian government motivated my need to tell this story.

There are around 2,000 people who make up this 'dump community'. They do not have medical help or clean water to wash in. There are mountains of dioxin-smoking waste that grow daily only yards from where families live in rough tin shacks. Despite growing health issues related to the toxins being carelessly dumped, none of the solid waste disposal companies contracted by the government provide their workers with anything more plastic gloves.

**Giles Clarke** (1965, England) is an award-winning photojournalist with Getty Images Reportage based in New York City. His work has been featured recently by American Photography 31 and 32, Amnesty International, CNN, Yahoo News, The Guardian, Global Witness, The New Yorker, National Press Photographers Association, Paris Match, PDN, POYi, and the United Nations amongst others. Since the start of 2016, Giles has been on the road with Ban Ki-moon and the United Nations delegation creating a historic and monumental account of the UN Secretary General's last year of UN tenure.

### **Allyson Comstock**

#### **“Pollen Drift #2” (2015) and “Pollen Drift #17” (2016)**

I find the beauty of our natural world not only in wide vistas and scenes, but also in small details found through close observation. In these often overlooked views, a greater understanding and appreciation of the complexities of a deeper world

are discovered. Every year in the southern United States, when spring arrives, yellow pine pollen blankets every outdoor surface. Those who live in the South frequently malign pine pollen and it is common to hear complaints about cleaning windshields and washing off porches. My time spent on the lake near my home watching the striking and subtle changes of the water's surface during pollen season, has led me to a new perspective on this source of irritation for others. Floating on the surface of the lake, pollen transforms it into an ever-changing canvas of transient beauty. Underwater currents, wind, fish, turtles, and humans using the lake for recreational purposes disrupt the water's surface and they become the orchestrators of exquisitely painted compositions. Each spring I capture the visual poetry of nature dusting the surface of the water with pollen by photographing the shoreline. These compositions, created through a combination of natural and human actions are the Pollen Drifts series.

**Allyson Comstock** is a US artist and art professor who lives and works in Alabama. She holds a Bachelor of Arts in studio art from Occidental College, Los Angeles, California and Master of Fine Arts from Arizona State University, Tempe, Arizona. Comstock was selected to participate in the National Science Foundation Antarctic Artist and Writers Program in 2013 and spent two months living and drawing in Antarctica. She was awarded fellowships from the Alabama State Council on the Arts and the Women's Studio Workshop in New York and she was artist-in-residence at the Ucross Foundation and the Hambidge Center. Her photographs, drawings, handmade paper pieces and sculptural installations have been shown in solo and invitational exhibitions throughout the United States, including shows at the Ohio Craft Museum, the Delaware Contemporary Art Center, Kiang Gallery in Atlanta, and Blue Spiral I Gallery in Asheville, North Carolina. Her work is in the permanent collection of the Mobile Museum of Art and the corporate collections of Sutherland, Asbill and Brennan and Wheat First Securities.

**Brooks Dierdorff**  
**"Tallest of the Tall" (2016)**

**Brooks Dierdorff** is an artist working in photography, video, sculpture and performance. He has exhibited his work both nationally and internationally at galleries that include Salander O'Rielly in New York; Punch Gallery in Seattle; Disjecta in Portland; High Desert Test Sites in Joshua Tree, California; Johalla Projects in Chicago; the Ulrike Hamm Gallery in Bissendorf, Germany; and The New Gallery in Calgary, Canada. His work has been written about in publications including Daily Serving, Visual Arts Source, Oregon Arts Watch, and Justice League PDX. For 3 years Dierdorff was co-director of Ditch Projects, an artist-run exhibition space in Springfield, Oregon. He received his BA from the University of California, San Diego in 2007 and his MFA from the University of Oregon in 2012. Currently Dierdorff is Assistant Professor of Photography at the University of Central Florida in Orlando, Florida.

**Lyle Duncan**  
**"Window" (2016)**

What I like about this photograph of mine is the simplicity. The plain but effective silhouettes of the window frames and figures give the photograph a pleasing composition. With Hong Kong's mountainous landscape in the background, it created a form with interesting shape.

**Lyle Duncan**

I currently live in Australia and enjoy photography and drawing. When I create art I don't really think about what I am doing. I definitely have a vision for what I want, but I would say that my art doesn't have a message or purpose.

**Michael Endy**  
**"Late Night (Jersey Requiem triptych)" (2016)**

New Jersey is my muse. I have lived, loved, won, and lost in this state since last century, which is just about the time it takes to get to know a place. My photographs capture the cultural artifacts that together define this peculiar, marvelous, and most American of places.

**Michael Endy**

I am a fine art photographer and creative consultant from Westfield, NJ. I have a BFA cum laude from Pratt Institute, where I studied photography and graphic design. Recent international group exhibits include MoNA, the Museum of New Art, in Detroit; Griffin Museum of Photography in Winchester, MA; and the Center for Contemporary Art in Bedminster, NJ. Recent national group exhibits include the University Place Gallery in Cambridge, MA; Gallery 14 in Hopewell, NJ; and the George Segal Gallery in Montclair, NJ. I have had solo exhibits at Gallery 14 in Hopewell, NJ, in 2014, Gallery U in Westfield, NJ in 2015, and the Pearl Street Gallery in Elizabeth, NJ. Arts group memberships include the New Jersey Photography Forum, the Contemporary Art Group, and the Jersey Artist Registry; I am on the Advisory Board of ProArts Jersey City and the President of the Westfield Art Association.

**Chuck Hemard**  
**"untitled 1 (pyrosustenance)" (2016)**

This image untitled (pyrosustenance) considers fire as a vital force for life within a landscape. The image asks a viewer to reconsider fire: both as a natural process and as a metaphor for rapid change, destruction and dramatic beauty within the life cycle. The image is part of a larger series that explores remnants of the landscape that covered my home region (southeast United States) prior to human settlement. I'm interested in the notions of contemporary landscape and place: human's multi-layered relationship to the land, time, change, and the cycles of life and death.

**Chuck Hemard** is a lifelong resident of the Southeast United States, he teaches photography as Associate Professor of Art at Auburn University, Alabama, USA. His recent photographs, made in slow process with large format cameras, explore the complexities of the contemporary landscapes. Hemard work is included in many public museum collections in the region. He was awarded an Artist Fellowship from the Alabama State Council on the Arts in 2014 for his work with the longleaf pinelands, the native landscape of his region.

**Ileana Doble Hernandez**  
**“Animal Dancing” (2012)**

Animal Dancing, which depicts a human in a gorilla costume dancing with a Labrador dog, is a photograph made with a large format camera. It is part of the series Animal Nature, which is a photographic project of staged images and video that talks about the similarities between animals and humans.

**Ileana Doble Hernandez** (Ileana Hernandez) is a Mexican visual artist working with photography and video, based in Massachusetts, USA. Her photos and videos had been shown in galleries and museums in Mexico and United States, more recently at the Danforth Art Museum in Framingham, MA, the Carnegie Museum of Art in Pittsburgh, PA, the Barret Art Center in Poughkeepsie, NY and the Dairy Arts Center in Boulder, CO. Ileana's work has also been shown in online exhibitions and printed publications, including PhotoPlace Gallery, FotoFest 2014 and 2016, aPhotoEditor, L'Oeil de la Photographie, Humble Arts Foundation, ArtPhoto Mag, Huffington Post, Photographers Forum Magazine among others. Ileana is represented by Hannah Bacol Bush Gallery in Houston, TX

**Kim Hyo Jeong 김효정**

**“9의 천 (Tian of Nine) #1”, “9의 천 (Tian of Nine) #2”, “9의 천 (Tian of Nine) #3” and “9의 천 (Tian of Nine) #4”**

하나의 개성이 생성되어 가는 과정은 어떠한 방식으로 시간이 쌓여가는 것이다. 책을 읽는 다거나 영화를 봄과 같은 행동과 타인과의 대화를 통해서 나는 성격을 만들어내고 그 성격을 뒷받침하는 개성을 만들어 간다. 그 과정은 10초에서 60분으로 지나가는 짧은 순간에도 이루어지는 ‘쌓임’이다. 9의 천은 ‘쌓여가는 개인의 역사’를 ‘지질의 역사’에 빗대는 물음에서 두 번째 단계로 내보여진 작업이다. 개인이 만들어간 역사의 개성을 지형의 부분과 연관시키려는 물음을 ‘타인’의 시점으로 보여주기 위한 작업을 진행하다 전혀 다른 방향으로 ‘개인’의 시점을 가지고 올려다보는 지형은 어떠한 지형인가에 대한 물음과 함께 나 자신이 생활하는 지형의 부분을 올려다보는 시점에 들어온 부분을 관찰 하기 시작 해 지금에 이르게 되었다. 올려본 그 반듯한 부분에서 자신은 다른 지형을 타인의 시선으로 찾기 위해 전혀 다른 시선을 쌓기보다는 자신, 하나의 개체의 시선으로 10이 되기 이전의 9에서 시작해 천(天)을 보았다는 것으로 마지막이 아닌 하늘이라는 단어에 숫자 천을 동일시해 마지막 ‘쌓임’은 결국 개인의 시선에서 다시 ‘쌓아가야’ 한다는 개념의 일차적인 정리에 더 나아가 개인의 성찰을 동시에 시도한 이 작업을 내놓게 되었다.

**김효정**은 서울 출생, 서울예술대학교 사진과를 졸업 후 개인 작업과 함께 더 다양한 지식을 쌓기 위해 학업을 진행 중에 있다.

**Lim Dong Hun 임동훈**

**“도시의 얼굴 THE FACE OF A CITY “**

세상은 도시인들로부터 이루어져 있고 그들의 존재가 현대사회를 이끈다. 모두 어깨의 짐을 견디면서 자신들의 가정을 이끌기 위해 최선을 다한다. 도시에 도시인들은 묻혀있다. 섞여있다. 그들의 조화가 도시를 만든다. 그리고 이루어진다. 도시의 스냅은 그들의 자취를 답습하고 그들을 대변하는 아주 좋은 수단중 하나이다. 이 결과물들은 도시인들의 내면을 표현한다. 연출 혹은 우연한 프레임에 데칼코마니를 더하여 표정을 만든다. 슬픈, 우스꽝스러운 혹은 웃는. 다양한 표정에 도시의 시멘트, 콘크리트와 같은 딱딱한 요소들이 뒤섞여 그들의 웃픈 도시에서의 삶을 보여주고자 한다.

**임동훈**은 사진작가이자 모션 디자이너이며 디자인제품기획스튜디오 WAEL의 대표이다. 독창적인 사진을 창작하기 위해 수년을 연구했고 서교동 및 청담동에서 "THE FACE OF A CITY"이란 타이틀로 5번의 사진 개인전을 했으며 2번의 미디어 아트전을 했다 각종 상업 홍보영상을 기획, 제작하였고 디자인 수도 서울 영상 페스티벌에서 우수상을 수상하였다. 대학교 및 공기업에 디자인 출강 경험이 있다. 디지털 카메라 악세사리 소품 "d-clip"을 직접 디자인하고 런칭하였다.

**Jennifer Long**

**“Untitled from the series Imminent” (2013)**

My interest in the experiences of women, and the limited representations in which they are depicted, spurs my practice and forms a lineage from my earliest work through to my recent studies. From a Feminist lens, my artwork explores themes of vulnerability, identity, and communication within the context of interpersonal relationships. Working with constructed narratives I investigate the emotions and quiet moments of everyday life. Imminent began as a series of self-portraits that visually articulated my reflections of being pregnant. I wanted to voice my experience of the complicated transformation into motherhood and the new and changing relationships I was experiencing. Over a three-year period, this series progressed to

include numerous pregnant women photographed in their homes. Using the domestic environment, body language and in some cases mother-child relationships, I created portraits with ambiguous psychological narratives. The resulting scenes of hesitation, reflection, confrontation and concealment, suggest some of the contradictory emotions and thoughts driven by the journey of becoming a mother.

**Jennifer Long** is a Canadian artist, curator and educator with a BAA from Ryerson University (1998) and a MFA from York University (2009). Long's artwork has been exhibited nationally and internationally at galleries including Centre Culturel Calouste Gulbenkian (FR), Gallery 1401 (USA), Galerie Poller (DE & NY) and Harbourfront Centre (CDN). Her photography has also been included in numerous Canadian and European publications, including Birth and its Meanings: Representations of Pregnancy, Childbirth and Parenting (Demeter Press, 2015), Au féminin, Women Photographing Women (Centre Culturel Calouste Gulbenkian, 2009), and Praise of Nonsense: Aesthetics, Uncertainty and Post-Modern Identity (McGill-Queen's University Press, 2012). In support of her art practice, Long has been the recipient of creation grants from the Toronto Arts Council, Ontario Arts Council, and The Canada Council for The Arts. She works at Toronto's OCAD University as an Assistant Professor in the Photography Program and the Associate Chair of Cross-Disciplinary Art Practices.

### **Martin Barron**

#### **“Color in gravity1”(2016) and “Color in gravity2”(2016)**

모든 물체가 색깔을 띤다는 사실을 우리는 잘 알고 있다. 모든 물체가 중력을 받아 떨어지고 있음도 잘 알고 있다. 그렇다면 색깔도 중력을 받고 있다는 이야기가 가능할 것인가? 이에 대해 우린 네 가지 반응을 보일 수 있다. 하나는 그렇다, 하나는 아니다. 그리고 또 다른 하나는 둘 다 틀리거나 그러므로 의미 없는 논이다. 그리고 마지막 하나는 이러한 혼돈이 있으므로 얼마나 의미있는 논어인 것인가. 하는 것이다. 당연히 나는 최후자다. 언어는 현상을 진술하기 위해 고안된 매우 효율적인 도구이지만, 그 도구의 본질성 역시 완벽할 수 없기 때문에 이와 같은 혼란은 늘 있기 마련이며, 그것을 논의하고 다시 해체하기 위해 물체 그 자체로 돌아가는 작업은 재미있을 수 있는 것이다. 그리고 그 회귀의 통로 중에서 인간이 만들어 낸 아주 우수한 도구 하나가 카메라라는 것은 두말 할 필요도 없다. 기실 모든 물체는 실존하는 그 무엇일 뿐만 아니라 미학적 오브제로서 빛과 색을 머금고 있다. 그리고 그 자체로 미디어이기도 하다. 우리 역시 오브제고 미디어이며, 버스도, 그 안의 안전손잡이와 붓도 미디어다. 그러므로 뉴욕 지하철의 퍼즐같은 노란색, 오렌지색 의자들과 홍콩 지하철의 붉은 붓들의 사열도 그 도시의 미디어인 것이다. 한국의 중요한 '대중매체'인 버스에 올라탔다. 시 경계를 넘어서면서 잠시 운전사와 나 말고는 아무도 없는 공간이 되었다. 그래서 좀 더 자유롭게 그 안에 존재하는 공간이 머금고 있는 색이 중력과 빛을 받아내고 있는 순간에 관여해 볼 수 있었다. 평범하고 기능적인 것들은 순간적인 무중력 상태로 흩어지면서 시간의 관성이 자아내는 착시, 새로운 의미의 아름다움, 숨막힘, 공포, 등을 떨어뜨렸다. 그리고 한정된 프레임 안에서 갇힌 선과 면의 분할은 무생물이 가진 생명력의 역설을 반증하고 있었다.

#### **“Trace”(2016)**

colors in gravity와 연작인 trace는 역시 버스가, 더 나아가서는 차창 너머로 내려다보이는 풍경이 또한 '대중매체'로서 우리에게 얼마나 의미 있는 환기를 하고 있는지를 상기해보는 것이다. color in gravity가 공간의 중력성에 무게를 두면서 순간의 시간적 관성을 덧붙여 본 것이라면, trace는 시간의 속도감에 무게를 두면서 순간의 공간적 관성을 덧붙여 보는 작업이라고 할 수 있다. 원래부터 'trace'라는 단어를 좋아한다. 짧은 이 한 단어가 가지고 있는 인간 본능에 대한 강렬함이 크기 때문이다. trace는 내게 '선을 그리다', '어떤 형태의 윤곽을 따라가다',와 같은 '미술'적 기초 용어이기도 하고, '빼기다'라는 '미학'적 차원으로까지 올라간 용어다. 따라서 인간은 역사 속에서 계속해서 자기 스스로와 타인, 그리고 사회 속 관계, 진실을 '추적해' 갈 수 있었고, 주관과 객관화의 줄다리기 속에서 때로는 공통적 시선이 반영해낸 표상의 진부함과 창의성에 대한 시시비비는 끝이 없기도 하다. 인간의 자신 찾기, 그리고 본질 찾기는 물끄러미 바라다보고 있는 차창 밖 풍경처럼 일상적이면서도 일회적이고 휘발성 강한 아스콘 위 붉은 잔영들인지 몰라도 일기처럼 그것을 기술해가는 노력 때문에 인간은 오히려 '인간'으로서의 의미를 갖는 것 이리라 믿는다. 카메라는 그렇게 오늘도 렌즈를 통과해 들어오는 빛을 통해 나를 추적한다

**Martin Barron**는 컨템포러리 아트를 사랑하고 그 안에서 'POP'의 개념을 사진과 그림과 글로 도출해내고자 하는 작가이자 팟캐스트이다. 연세대학교 신문방송학과 졸업, 월간 <디자인> 뉴욕 통신원, 월간 <Public Art> 뉴욕 통신원, <연세춘추> 워싱턴 통신원, 제11회 시민의 비평상 입선, CultureClubAsia 크리에이티브 디렉터, gallerySEOUL 인터뷰 에디터, gallerySEOUL 비주얼 디렉터 - 온라인 사진전 기획, 아티스트 그룹 <2020K> 리더, Mayfly 9 참여작가 - 작품명 What the pop is 1, 2, 그룹전 <What Are You Doing Now>展 기획, PlaceMak <셀프장례>展(11월 11일~26일 예정) 공동기획, 서문

### **Shinji Nagabe**

#### **“ELEVATION”(2015)**

Rituals brought by African slaves and Portuguese colonization, but also Candomblé and Brazilian Carnival strongly inspired this work. The alternation of frozen movements and static poses evokes the trances of Afro-Brazilian religious rituals. In these images, children's faces are covered with folk and tropical ornaments, carnival ribbons or even with everyday objects, composing an allegory that moves the spectator to the traditional Brazilian idyllic universe. These colourful and happy pictures also reveal themselves as mysterious and full of symbols.

**Shinji Nagabe** is a trained journalist but authorial work is technically the opposite of documentary photography. He builds images full of subjectivity, making the viewer sense narratives for each scene. They are images that look fantastical, yet pervaded by reality. In this sense, though they are fabricated, his photos are documentary, and those who are portrayed speak

mostly of the environment where they live and their relationship with the world. As a Brazilian born to Japanese parents, Nagabe's own multicultural background leads him to these questions.

#### **Aslı Narin**

##### **"To The Unknown" (2016)**

**Aslı Narin** was born in Istanbul. After graduating from Visual Arts and Communication Design program of Sabanci University, she studied in Goldsmiths, University of London and got her MA degree in the same field. Since then, she practices photography as art. Currently, she has been teaching graphic design and photography at Kadir Has University for 6 years. Besides, she is pursuing her PhD in Proficiency in Art at Yildiz Teknik University. Since 2008, Aslı Narin has participated in many group exhibitions and had two solo shows. She participated in various group exhibitions in Istanbul and London. She was selected for "Young Fresh Different" exhibition at CDA Projects in 2010. In 2012, her work was exhibited at the Istanbul Modern Art Museum and the collection has acquired some of her works. Her works are in many private collections in Turkey.

#### **Joseph O'Neill**

##### **"Oculus1" (2016), "Oculus2" (2016) and "Oculus3" (2016)**

In this series of photographs I turned my attention to the new icon of the New York City landscape, "The Oculus". Each photograph explore the relationship between light and the edifice of the interior as well as the exterior of the building. Using natural and man made light I highlight the buildings unique character in vibrant tones making each photograph stand out as a testament to this new building's iconic future.

#### **Joseph O'Neill**

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 photography of Eugene Adget and his unique way of capturing the simplicities of everyday life. Then Manray for showing me that photography is art. I have no formal art education but I did attend culinary school, 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 self taught 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.

#### **Carol Scavotto**

##### **"Reservations #5" (2015) and "Reservations #60" (2015)**

The essence of our soul is where we reside,

Our identity is where we publicly hide.

We slip and slide from side to side,

And sometimes just go inside

We rotate up and topple down

Morphing with the ebb and flow.

These photographs have been intentionally blurred taking away many of our preconceived tools for reading a facial expression. Leaving you to question your judgments on a subconscious level.

**Carol Scavotto** is a multi medium artist, who lives and works in Rhode Island. The main theme of her art is identity, relationships and human instinct. Her work often incorporates several elements: 2D visual, video and performance. Working with collage has allowed her to push the boundaries of her work. These works develop slowly in a process of construction and deconstruction, images and objects intertwine as the work takes on an identity.

Scavotto received her BFA from University of Massachusetts Amherst. In June 2014 she took part in Art Mora's residency program. In February 2015 she took part in Dacia Gallery's NYC intensive residency program. She has shown her art at Fountain Art Fair, Clio Art Fair, Fridge Art Fair, Affordable Art Fair NYC, The WAH Center and Call for Chelsea, establishing a presence in New York.

Internationally Carol's work has been shown in the Universal Art Project with Dacia Gallery, Affordable art fair Amsterdam with Buenos Aires Contemporary, Art Busan with Art Mora, Affordable art fair Hong Kong 2016 with Buenos Aires Contemporary and the Czong Institute for Contemporary Art (CICA) in Korea.

#### **Naz Shahrokh**

##### **"Portrait Series" (2016)**

In this body of work, I investigate the human form in various landscapes and in the midst of nature. The surface of the work, leaves, are a direct connection to the landscape and the photographs were taken at various locations; the Royal Stables in Abu Dhabi, the mountains and parks in Fujairah and Korfakan, and the sea at Saadiyat Island. This work explores the concept "we're all connected"—this to me is vast and fluid. In this little world of ours, we're all connected, spiritually, physically, and emotionally. Nature and mankind are intertwined at the core. Being interconnected is both hidden and concealed, and it is when one quiets the mind and heart that it can be felt.

**Naz Shahrokh** is a visual artist who lives and works in Abu Dhabi, UAE. She was born in Tehran, Iran, she spent her childhood in Paris, France, and adolescent years in Los Angeles, CA. Her current work involves photography, drawing, video, and

installation, and throughout her studio practice, Naz strives to find a connection that is significant in conjunction to society, the individual, and like a narrator or a poet, she assembles visual narratives that are gentle to the eye as well as revealing. Naz has exhibited her work internationally and awards for her work include the Change Inc. (the Rauschenberg Foundation) Grant, Captiva, FL, and the Artist-In-The-Marketplace Fellowship, the Bronx Museum, Bronx, NY.

#### **Lawrence Sumulong**

##### **“From the series, Bottleneck” (2016)**

‘BOTTLENECK’ documents the interminable commute of Filipinos in the capital city of Manila, which CNN Philippines recently reported as having the worst traffic on earth. The tailspin of routinely traveling through heat, smog, and the crush on the street for hours on end is to be a part of the terrible pilgrimage and hustle that takes place every day here. Inescapable traffic is the great equalizer and panopticon that dictates daily life. While also describing a traffic term and a certain look, the title ‘BOTTLENECK’ is meant to sound knowingly derogatory like the term Zipperhead or Dogeater, dated but disparaging terms for Asians and Filipinos in America. In addition to reporting the news, I wanted to create a hyperbolic series that questions its own enterprise of representing the developing world/the Philippines.

**Lawrence Sumulong** (b. 1987) is a Filipino American photographer and Photo Editor with Jazz at Lincoln Center based in New York City. In 2015, The Lucie Foundation shortlisted him as an “emerging talent with vision and dynamic ideas that challenge and progress the art form of still photography into work that compels”. In 2016, he was a finalist at the Sony World Photography Awards in the Professional - Conceptual category. Among others, his work has been featured internationally by the Bronx Documentary Center, Chobi Mela VI, Detroit Center of Contemporary Photography, Head On Photo Festival, the Jorge B. Vargas Museum, the Landskrona Foto Festival, Le Monde’s M le magazine du Monde, the Milk Gallery, The New Yorker: Photo Booth, The New York Times, NPR, the Somerset House, the Sydney Morning Herald, Verve: The New Breed of Documentary Photographers, WIRED, and the World Photography Organisation. His postcard series for the publication, Abe’s Penny, is in the permanent collection of New York’s Museum of Modern Art Library and the Brooklyn Museum Library.

#### **Carrie and Eric Tomberlin**

##### **“ Building Up The Embankment Along Kholpetua River, 21 minutes 30 seconds” (2016)**

Workers dredge the river channel, lowering the bottom of the river while building up the embankment to create a topography where gravity pulls water away from villages and fields.

**Carrie Tomberlin’s** work is shown regularly in exhibitions throughout the United States and abroad. Currently, she teaches photography and visual culture at the University of North Carolina Asheville. Carrie received her MFA from Clemson University, and prior to her career as an educator, she worked with several non-profit organizations including the National Museum of Women in the Arts in Washington, DC.

**Eric Tomberlin** has lived and worked as a freelance photographer, artist, and educator in California, New York, Texas, Washington, and India. His work is regularly exhibited both nationally and internationally, and it has received many accolades and awards. Eric received his MFA in Studio Art from the University of Texas at Austin, and is currently an Assistant Professor of Art at the University of North Carolina Asheville.

#### **Momma Tried**

##### **“Dylan Hunter as Astrov”(2015), “Matt Thompson as Yelene”(2015), “Freshie Juice”(2015), “Hashtag Aesthetic”(2015) and “Hashtag Aesthetic 2” (2015)**

These photographs are from three different series created in 2015, each exploring identity and intersections of nostalgia and desire. The work of Momma Tried is inspired by the mutability of reality, utilizing familiar archetypes ranging from ancient mythology to popular Internet aesthetics.

**Momma Tried** is an art duo that creates site-specific installation pieces and publishes a conceptual print magazine by the same name. Momma Tried critiques 20th century media and advertising, and explores the line between reality and fantasy, stocked in locations including the Tate Modern in London and the Palais de Tokyo in Paris. Recent projects include the production of four radio art pieces for the O, Miami poetry festival (2016), a large-scale interactive installation at Pelican Bomb Gallery X (2016), and an installation inspired by Chekhov’s Uncle Vanya exploring sentimentality and existential crisis (2015). Upcoming projects include Issue 3 of Momma Tried magazine, featuring hidden Augmented Reality artworks created by the artists.

#### **Sarp Kerem Yavuz**

##### **“Sutun” (2015)**

How can I photograph the de-secularization of my country?

Much like the clouds of teargas that spread their venom throughout countless cities, including the streets of Istanbul where I grew up, a reinterpreted Islam has been spreading throughout Turkey over the past decade, carrying with it institutionalized sexism, homophobia, violence and corruption.

For Masallah, I scan patterns from tourism publications put out by the Turkish government, as well as designs from the Blue Mosque and Hagia Sophia, and superimpose them onto figures in darkness using a projector. Without resorting to



post-production, I allow the light of the projector to behead, castrate, dehumanize, censor, objectify and isolate the body, attempting to mimic the politicized religion's impact on society. Masallah uses the same iconography the Turkish government used to reinvent itself as the second-coming of the Ottoman Empire, to talk about the erasure of individual identity in Turkey.

**Sarp Kerem Yavuz**

Born in Paris in 1991 and raised in Istanbul, Sarp Kerem Yavuz is a multimedia artist working primarily with photography and projection. His works explore various aspects of gender, politics, religion, and violence. He is the recipient of several international accolades, including the 2016 Palm Springs Photo Festival Emerging Photographer award, presented by Leica Camera, the 2013 New Artists Society Award from the School of the Art Institute of Chicago and the 2013 Leah Freed Memorial Prize. In 2013, he became the youngest artist to exhibit and be included in the permanent Photography Collection of the Istanbul Modern Museum. His works are also included in The Luciano Benetton Collection as part of Imago Mundi, in The Impossible Works Collection in Berlin, the Soho House Collection in Istanbul, and The Marmara Hotel Collection in New York. He has been in over 25 exhibitions in Copenhagen, Sydney, Shanghai, Singapore, New York, Chicago and Istanbul. He lives and works between Chicago, Los Angeles and Istanbul.