

A4 O2O SHOW FALL 2016

CICA Museum
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Featured Artists 참여작가:

James Berson, Chanhee Choi, Sophie Jeong, Ken Knowlton, Karen Krolak, Mahshid Mahboubifar, Yun Shin

1960년대 개념미술 이래로 인스트럭션을 기반으로 작품을 하는 시도는 꾸준히 있어 왔다. 대표적인 예로 Yoko Ono의 Instruction Painting, Alan Kaprow의 Happening Scores, Sol Lewitt의 Wall Drawing 등이 있다. 한편 디지털 시대를 맞이하며 ‘인스트럭션,’ 즉 명령어 또는 지침서는 현대사회 시스템을 구축하는 중요한 근간이 되었다. ‘명령어’는 즉각적으로 생산되며, 실행되고, 존재하게 되며, 편재하게 된다. A4 O2O 프로젝트는 아티스트의 ‘지침서’를 기반으로 온라인과 오프라인에 존재하게 하는 O2O (Online to Offline) 시스템을 구축하고자 한다. 이번 A4 O2O 전시에 선정된 작품들은 역시 A4 용지부터 비디오까지 다양한 매체들로 제작되었다.

다양한 분야의 작가들과의 활발한 협업 활동이 특히 인상적인 Karen Krolak은 현재 미국 보스턴을 기반으로 작품 제작과 함께 큐레이터로서 활동하고 있다. 현재 Sierra Nevada College에서 Interdisciplinary Arts 석사 과정을 밟고 있는 그녀는, 특히 안무, 텍스트, 섬유아트, 스토리텔링의 창조적 융합을 시도하기를 즐긴다. Karen Krolak은 불완전한 신체가 만들어내는 시를 다양한 매체의 융합을 통해 표현한다. 또 한편으로 그녀의 활동은 부모님과 남동생의 목숨을 앗아간 교통 사고에 정면으로 맞서기 위한 애도의 행위이기도 하다. 타 문화에 대한 갈망과 외로움이라는 감각은 Yun Shin을 매일 매일의 단순한 행위를 하도록 이끌었다. Yun Shin는 주로 먹지를 통해서 이미지를 만들어냈는데, 그녀에 따르면 먹지는 원본과 동시에 복제본을 만든다. 원본은 복제가 되고 복제는 다시 원본이 되고 원본은 다시 복제가 되고..... 원본과 복제본은 이처럼 서로를 오가면서 무한히 자신을 재생산해낸다. 이 무한한 재생산의 과정들은 그녀의 기억과 관계들을 재건하는 역할을 한다. 때문에 Yun Shin에게 이 행위들은 일종의 제의 활동이라고도 할 수 있다. 현재 로스앤젤레스에서 활동 중인 James Berson은 상당히 특이한 이력을 갖고 있다. 그의 유일한 미술교육은 LA 카운티 미술관의 스턴으로 일한 것이 전부이다. 그는 LA 카운티 미술관에서 많은 것을 배웠다고 하면서도 여전히 자신이 상자를 그리는 것조차 힘들다고 말한다. 한편으로 그는 자신이 독학으로 여덟 살부터 작품활동을 시작했다고 한다. James Berson는 또한 강박증 진단을 받기도 했는데, 그는 자신의 작업에 노출-반응기법Exposure and Response Prevention Therapy:ERP(강박증 치료 기법의 일종)을 투영하기도 했다. James Berson이 세상에 작품을 발표하기 시작한 것은 바로 작년부터였다. 그는 자신이 예술계의 밖에 서 있다고 주장하지만, 그의 독특한 감성 혹은 어떤 면에서는 약점이라고 할 수 있는 것들 모두가 James Berson이 새로운 예술을 만들어내는 데 일조할 것으로 기대된다. 그는 지금 새로운 예술의 한 가운데 서 있다. 미국, 독일, 한국 등지에서 활발한 작품을 활동을 하고 있는 최찬희는, 매일매일의 반복되는 행위들이 마치 명상과 같다고 말한다. 점차 기이한 강박으로까지 발전된 이 매일의 반복 행위들을 그녀는 애니메이션, 게임디자인, 네온 조각과 같은 현대 미술의 다층적 미디어를 탐구하는 데까지 발전시켰다. 이외에도 현재 런던과 서울을 중심으로 활동 중인 정서희, 이란의 사진작가이자 비디오 작가인 Mahshid Mahboubifa와 미디어 아티스트 Ken Knowlton이 이번 A4 O2O에 참여한다.

James Berson

“This is Not a Toilet This is a Toilet (2016)”

James Berson, born and raised in Los Angeles, is a self-taught artist who has been making art for over eighteen years. He credits much of his informal education to his former job as a gallery attendant (inside gallery guard) at LACMA. Berson is new to the art scene; only in the past couple years has he completed and begun submitting work. Berson is diagnosed with OCD and often incorporates elements of Exposure and Response Prevention Therapy (specific therapy for OCD) into his work. Berson views himself as somewhat of an art outsider, since he admittedly has no idea how to draw a representational image. “I even have trouble drawing a 3D box,” Berson claims. Although many may judge him for this, he feels that art is about opening up minds, and that someone with his unique set of skills, weaknesses, and educational background is well suited for the production of such work.

Chanhee Choi 최찬희

“Magnifying HER” (2016)

In Magnifying HER, the creative focus is on an inclusive and experiential universe. This universe, or the fictional world of monsters and spirits, whose images are inspired by my real life events, can only manifest in its totality when both the mental realm on the abstract and the cognitive level, and the tactile realm on the physical and the material level are simultaneously activated. In order for this to occur, I strategically designed a synchronized system of video games and live performances. The video games set the virtual framework, or the mind frame that absorb game participants; whereas the live performance aims at

transposing virtuality into the tangible space, physically engaging the audiences. Video games and performances, rather than being presented as two individual strands of the same universe, are organically intertwined and folded into each other. Boundaries between analogue and digital are abolished. To me this deliberate rejection of boundaries is also an act of rebellion against rigid rules and enslaving social norms. By bringing symbolic and abstract game characters into the physical world, I also want to truly materialize the concepts and ideas that these spirits embody.

Chanhee Choi

South Korean, born 1986. Lives and works in Chicago and New York.

Chanhee Choi earned her BFA degree from Dongduk Women University in 2013 and she received her MFA in Fiber and Material Studies at School of the Art Institute in Chicago. Her work has been shown at Chicago Expo, School of The Art Institute in Chicago and the Defibrillator Performance Art Gallery, as well as at venues in Germany, Korea, and cities throughout the United States. She has held residency at Auto Center Contemporary Art Space in Berlin. Choi meditates through repetitive and time-consuming processes such as ceramics and embroidery. As her obsessions surrounding the fantastical increased, she delved further into complex contemporary art mediums such as animation, game design, and neon sculptures.

Sophie Jeong 정서희

'Everyday TextWork' (2014-2016)

이 작업은 작가가 2014년 2월부터 현재까지 매일매일 진행되고 있는 작업으로, 간단한 규칙을 따르는 텍스트 작업 물이다. 이 때문에, 전체 작업 물의 양은 상당하지만, 전시에서 보여지는 것들은 그의 일부분이다.

1. A4 사이즈의 흰 종이를 사용할 것
2. 정해진 폰트를 사용할 것
3. 단순한 색(Black and White)만을 사용할 것
4. 매일매일 해야 할 것.

가장 단순한 위의 룰만을 따르되, 작업을 하는 시간은 3분 이내의 짧은 시간이어야 하며, 작업을 해야 하는 시간은 정해져 있지 않고, 언제든지 작가가 이 작업을 해야겠다 인지하는 순간, 작업이 진행되어야 한다.

텍스트의 내용은 작업을 시작했을 시, 떠오르는 간결한 문장만을 작성해야 하며 너무 오랫동안 생각을 해서는 안되지만 너무 생각을 하지 않아도 되지 않는다.

Sophie Jeong은 런던의 Slade School of Fine Art (UCL) 을 졸업하고 런던과 서울에서 활동하는 작가이다. 작가는 주로 시간과 공간, 존재에 대한 의문, 불확실과 혼란, 현실과 허구가 뒤섞인 작업들을 정해진 하나의 표현 방법이나 형식을 따르기 보다, 리서치 기반의 다양한 아이디어들을 은유적으로 풀어내어 가장 미니멀하고 효과적으로 표현할 수 있는, 경계가 없는 다양한 매체로 작업을 해왔다. 작가는 런던에서 주로 전시를 가졌으며, 현재 한국에서 새로운 작품활동을 하고 있다.

Ken Knowlton

"KCK Self Portrait" (2002), "KCK Nightmare" (2015), "KCK Contours" (2014)

KCK self portrait was processed by emphasizing local contrast to the point of placing small white dots on about half of the lightest tiny square areas, the others left black. Local operations on some configurations of white dots were then white-bridge-connected. KCK Nightmare and KCK Contours were simply created de novo by computer programs.

Ken Knowlton says that he's "been there, done that": he has been a farmhand, student, teacher, advisor, speaker, reader, mathematician, physicist, electron microscopist, computer scientist, chimes player, mountain climber, researcher, inventor, author, artist, critic, son, sibling, father, husband, grandfather, peace and civil rights activist, agnostic, retiree, liberal, cynic and realistic pessimist.

Retired from scientific/technical agitation, he is trying to spend the final quarter of his life doing no harm: writing essays and memoirs, and using his own computer-assisted methods for planning his artwork, most of which are mosaic portraits.

Karen Krolak

"Pace Yourself" (2016), "Slippers to Soothe Your Emergency Ro" (2016)

Karen Krolak is a free range collaborator and a curator of experiences based in Boston, MA. Since 2000, she has been the co-founder/Artistic Director of Monkeyhouse, an award winning non profit that connects communities with choreography. Her creative works involve some combination of choreography, text, fiber arts, and storytelling and have been presented regularly throughout New England and in New York, San Francisco, Chicago, Philadelphia, Rome, and Winnipeg. Her favorite collaborators are Nicole Harris, Jason Ries, Kwaq7aj', Ralph Farris, Anne Howarth, and Barry Duncan. She earned her B.A. in Linguistics at Northwestern University and is currently pursuing an MFA in Interdisciplinary Arts at Sierra Nevada College. Much of her recent work has centered around the theme of finding physical poetry in imperfect bodies and around mourning as she grapples with the car accident that killed her mother, father, and brother.

Mahshid Mahboubifar

"Conversion - self-portrait in persona" (2016)

The main character in PERSONA-the Ingmar Bergman film-strongly impressed me. Elizabeth makes me to convert. We both come from different ways which only overlap each other in some points. Perhaps, the conversion to her is a time-consuming process which happens little by little. It may never happen completely. This conversion can happen for everyone in his or her daily life.

Mahshid Mahboubifar is a photographer and video artist from Iran. She was born in 1991. Her B.A. in Graphic Design was received from Alzahra University. She is majoring her M.A. in Art Research. She started photography at 2012. Some of her photos are published in Iranian Living Room book by Fabrica publication. Recent group exhibitions include Vantage Point Sharjah 4, Sharjah Art Foundation, Sharjah, The United Arab Emirates; Social Isolation, Dast e Dovom photo Contest, Silk Road Art Gallery, Tehran, Iran; Iranian Living Room, Museo di Roma in Trastevere, Rome, Italy and Close Up III: Fear of Failure; The Old Girls' Club's event, J+A Cafe, London, England. Recent solo exhibition was held at Naranj Art Gallery in Shiraz, Iran.

Yun Shin

“Recird #1” (2016), “Recird #2” (2016), “Recird #3” (2016),

Yun Shin is originally from South Korea, and she is currently teaching art at Northwestern College, Orange City, IA as an assistant professor. The sense of longing and living alone all by herself in a foreign culture (northwest Iowa), predisposes her to practice simple daily activities - in this case, tracing. These images are the evidence of the ongoing process of tracing using carbon paper, which was historically used to make copies simultaneously from an original document. She uses its historical application in her work to copy texts. The density of layering the same signature creates the impression of an infinite space. Everyday activities are a way of reconstructing relationships and remembering home, and in her mind a reverent and ritualistic activity that brings her closer to her memories and relationships.

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