

## Concept Winter 2016: the 2nd International Exhibition on Conceptual Art

CICA Museum

December 16, 2016 - January 1, 2017 (Media Gallery, Gallery L)

December 16 - 25, 2015, January 12 -22, 2017 (Gallery M)

\* Gallery M features works of Carol Scavotto and Kuzma Vostrikov & Ajuan Song.

2016.12.16 - 2017.1.1 (미디어 전시실, L 전시실)

2016.12.16 - 25, 2017.1.12 - 22 (M 전시실)

**Featured Artists 참여작가:** Deidre Argyle, Christopher Bleuher, Jack Bowers, Mark Cypher, Caitlin Adair Daglis, Linh Dao, Marco Ferri, Johannes Chirstopher Gérard, Rhys Himsworth, Timothy Hodkinson, Nancy Jones, Sharad Kalawar, Andrea Knezovic, Sharmaine Kwan, Heesoo Kwon 권희수, Hyang An Lee 이향안, Nicole Lenzi, Casey Leone, Chun-yu Liu, Lisa Maione, Yorgos Maraziotis, Sara Laimon (Cookie Moon), Luca Nanini, Moira Ness, Jean-Philippe PAUMIER, Victoria Purnova, Carol Scavotto, Jamie Timms, Bart Vargas, Kuzma Vostrikov & Ajuan Song, Hee Joon June Yoon 윤희준, Dana Y'Sol

### Deidre Argyle

**"Between Here and Now", "Today or Tomorrow- Neither Here Nor There Series", "Today or Tomorrow 2- +Neither Here Nor There Series", "Today or Tomorrow 3 - Neither Here Nor There Series"**

**Deidre Argyle** is a sculptor/ interdisciplinary artist from Springfield, MO. Her work brings forward our relationship to the process of transformation and explores how we can increase our connection to inherent cycles of our lives, in order to promote stronger relationships and understanding for one another. She earned her BFA in Sculpture from San Jose State University in 1999, and her MFA in Sculpture from The University of Arizona in 2002. She is currently Assistant Professor of Sculpture at Missouri State University. She has exhibited her work internationally in galleries and museums in Los Angeles, Tucson, Canada, New York, and Santa Clara amongst others. She recently completed a major thousand square foot immersive installation titled "It Is What It Was" at the Idea-X-Factory in Springfield, MO. Examples of her work are available at socksstudio.com

### Christopher Bleuher

**"LL-2530-01" (2016), "Untitled(George Dreams)" (2016)**

Title: LL-2530-01, Date: 2016, Dimensions: 8 x 10 inches, Medium: Liquid crystal sheet in artist frame

Title: Untitled (George Dreams), Date: 2016, Dimensions: 13.75 x 9 inches (resized), Medium: Inkjet print

**Christopher Bleuher** (born 1988) lives and works in Chicago. He received his B.A. in finance and studio art from Washington and Jefferson College in 2010 and is currently a M.F.A. candidate at the School of the Art Institute of Chicago in the Art and Technology Studies department. He has studied at the State University of New York, Purchase and New York University. Bleuher has most recently shown his work at Photolreland and as well in New York and Chicago. In his work across media, Bleuher deals with interactivity, memory, temporality, and technology. He is currently working with, among others, Jan Tichy on a long-term, NEA supported community project in Gary, Indiana called the Heat Light Water Project.

### Jack Bowers

**"Infinity Finder - version 17" (2015)**

10,000 individually colored Penrose tiles are arranged in an infinitely non repeating pattern. Layered above that plane are variations of it's segments that have been altered to be compared with the underlying map. The riddle of the work is in seeing the difference. The notion of infinity presents an unknown boundary in a world of boundaries. Most reference points that compare with eternity, the universe, everlasting time, limitless anything are ideas that are ephemeral like the walls of a house or the numbered days of a person's life. Height, width and depth are meaningless in the face of infinity. Roger Penrose devised a way of making infinity imaginable in the 70s by using the Golden Section or Divine Proportion to define two aperiodic tile shapes that, when assembled arbitrarily, presents an example of the profound nature of everlasting diversity. This art work was created without a conscious choice being exerted, colors and shapes were established in precisely random ways. This print is an artifact that is a result of a scientific exercise to get at an unknown, mysterious property of the human condition. Hopefully this fusion of science and art crosses over between the two.

*"I have all the time in the world. I am in touch with the timeless. I am surrounded by infinity. When I think like that, it doesn't mean I'm going to miss my train, it just means that I'm not thinking about it right now because I'm speaking to you."*

### Mark Cypher

**"The River is Everywhere At Once" (2016)**

The Twitter, tweet refers to a point in time that takes on new form and meaning when viewed in different contexts. When seen in this way, a tweet contributes to an expanded sense of place as one that is a composite of space and time, network and

process; or in Michel Serres's terms a topology. The emergence of new topologies and their connotations in a tweet's re-translation in new contexts is revealed in the asynchronous, overlapping and cyclical flow of our connections in different networks. The net-art work "The river is everywhere at once" references how tweets move us to a point in time that is quickly made composite, ambiguous and unanticipated through the ever-changing nature of our relations in a network.

**Mark Cypher** is an Australian artist, designer, and educator who lives in Perth, Western Australia. Mark is a senior lecturer and Academic Chair for Digital Media at Murdoch University. Mark has exhibited in over 18 international exhibitions and is represented in several Australian state and national art collections.

#### **Caitlin Adair Daglis**

##### **"let them eat cake" (2015), "t.he a.rtilery n.ot known" (2015)**

"let them eat cake" is a photographic screen print of a mirrored and tiled image. The original found image shows a military figure, woman, and suited figure celebrating the atomic age with a cake made into the likeness of a mushroom cloud from a nuclear explosion. The image was tiled, further altered, and printed in an effort to criticize the acceptance and normalization of the way that America tested and used the bomb. The title references Marie Antoinette of France's famous quote and implies disconnect between government and common people.

"t.he a.rtilery n.ot k.nown" is a digitally composed image created from mirroring and tiling a found image which depicts a tank advancing and leaving destruction and explosions in its wake. The image was tiled to create the illusion of a non-specific patterned image, disguising the tanks and calling attention to the ever-present and normalized nature of massive violence. This also makes the image accessible only through investigation, encouraging careful analysis.

**Caitlin Adair Daglis** was born in Albany, Georgia in 1990. Daglis graduated summa cum laude with a BFA in printmaking from Georgia Southwestern State University in 2015 and continues to study in a post-baccalaureate program at the same institution. Research in women's studies, sociology, theory and art history motivated her to recognize how deeply seemingly neutral and natural social structures impact every aspect of existence. Daglis's art explores the insidious nature of power structures in contemporary American society and the apparent complacency towards these hidden superstructures, so long as customary comfort is the end result. She investigates the impacts of constant comfort as a seduction that does not encourage investigation or reward analysis, and eventually blinds us to our own realities. To this aim Daglis uses fibers, installation, and two-dimensional techniques paired with pattern motifs related to decorative traditions in order to create or alter objects and images.

#### **Linh Dao**

##### **"Gesture Drawing Creative System" (2016)**

The gestures we perform while creating a piece of art have physical and emotional components. These components are both controlled and beyond our control. Could we create an experience in which a machine takes part in exercising creativity with us by being the extension of our body - and would we want to? This application served to give us a better look at the possibilities and challenges. Randomness is vital. It is the universal mechanism that presents itself in all aspects of nature. It creates diversity and at the same time, uniqueness. The system of generating randomness isn't simple. It is a rather complicated process. However, some of it could be analyzed and recreated. We are already developing increasingly sophisticated programs to work for us. If randomness is an important part of nature, could a program designed to be random work more naturally with us? This application lets us draw using gesture and exercises creativity in conjunction with a machine programmed to generate randomness. The result is a representation of our body and brain, at the same time, a manifestation of calculated randomness. These responses from the program have a physical component to it. The emotional part is left to the user to decide.

**Linh Dao** is a designer + creative developer from Dallas, TX. Her core profile is in visual communication design and her expertise is in creative computing, human computer interaction (HCI), user interfaces design, video game design and virtual reality platforms.

#### **Marco Ferri**

##### **"KINTSUGI #7" (2015)**

This artwork (KINTSUGI#7) is part of a project named Kintsugi 金継ぎ that was born in a period of my life introspective and in transit, partially coinciding with my long stay in Japan. While I was living one of the most intense experiences of my life and apparently fulfilling and uplifting, hidden inside myself it arose a strong emotional experience that pushed me to explore remote sides of my character. In this way, as I walked away from the comfortable live consolidated over time, I found "shelter" in photography, which revealed crystal clear the fragile aspects of my personality. So my self-portraits, but also images taken in fascinating places in the city of Tokyo, as cemeteries or temples, have become a mirror for myself. During the same period I discovered Kintsugi. A Japanese technique that returns value to broken pottery by putting together the pieces with gold or other precious materials, returning dignity to what was ready to be thrown away. After being adjusted the object will be reused with more care and more respect; it will be more fragile but more precious than the others thanks to the precious metal that holds the pieces together. Fascinated by Kintsugi, I decided to apply the same technique to my photos: I ripped them apart and then reassemble the pieces with gold. This slow, meticulous and introspective process gave more value to my self, indeed my

self-portraits are recomposed through the therapeutic ritual of the eternal magic and brilliant Kintsugi. So, my Japanese experience has become even more rich and priceless.

**Marco Ferri** (Milan, 1980) curator and artist focus on photography and memories. After a long experience in a photo agency in Milan, alternating trips to Europe and the rest of the world, he fell in love with Asia. He moved first to Shanghai, China, where he lived for 3 years, before moving to Tokyo in his constant discovery. He now spend his time between Milan, Shanghai and Tokyo where he still develop his how artworks. His project KINTSUGI was display at YOYOGI Gallery in Tokyo (Harajuku) during his first solo exhibition show in January 2016.

**Johannes Chirstopher Gérard**

**“Dark Matter” (2015)**

A visual metaphor for an indefinable latent threat. Present in an environment with no open way out. The search for a opening, which would make it possible to leave the threatening and hostile environment. Even the open sky forms no relief as it became part of repellent environment as well.

**Johannes Chirstopher Gérard** was Born in 1959, Cologne, Germany. Between 1977- 1981 studied at Dun Laoghaire School of Art & Design, Dublin, Ireland. Works in the disciplines of video, photography, installation and printmaking. During his art career lived and worked in Ireland, Spain, Argentina, Australia, Taiwan, Germany and The Netherlands. Between 2011-2016 Long projects stays in India, China, Myanmar, Bangladesh and Russia. In 2012 first video installations with still images. In 2014 / 2015 returned to Taiwan for several months and became involved with filming, video art and performance. At the same time became concerned in performance and dance. Since 2014 video art occupies an important part in his oeuvre. Currently lives and works in The Hague, The Netherlands and Berlin, Germany.

**Rhys Himsworth**

**“Civilization” (2013)**

Rhys Himsworth received his BA in Fine Art from Central Saint Martins College of Art and Design in 2003 and his MA in Printmaking from the Royal College of Art in 2009.

Since the completion of his masters he has taken part in residencies in the United States such as the Fountainhead Fellowship, and VCCA, Germany, and in China where he researched ‘painting factories’ in the southern village of Dafen, exploring the changing nature of printmaking as it relates to painting.

Himsworth has presented at The Royal Computer Society in their annual symposium- ‘Electronic Visualization and the Arts’, served as a panel member for ‘Fast Media/Slow Knowledge’ at SGC Philigrafika, in Philadelphia, 2010, and in 2014 presented at the Arab Museum of Modern Art as part of their symposium on Art: Past, Present and Future in the city of Doha. He is a regular panel member to art, design and education conferences including The Spectres of Evaluation in Melbourne, Australia, Design/ Principles and Practices, Vancouver, Canada, and the Arts and Society in Rome Italy. He has also served on panels at the College Art Association in Washington D.C,

As an artist he has exhibited extensively in Europe, North America and the Middle East including solo shows at Reynolds Gallery, Richmond Virginia and ‘Entropy’ in Doha, Qatar. He also took part in the biennial ‘Locws International’ in Swansea, UK, 2011 the India Art Fair in New Delhi and the CICA Museum of New Media in Korea..

Himsworth has been a visiting lecturer at Central Saint Martins College of Art and Design and the University of Hertfordshire in the UK, The University of Sao Paulo, Brazil and The Art Institute of Chicago in the US. He also taught as an adjunct faculty member at Virginia Commonwealth University, Richmond campus, where he continues to be a regular visiting artist and lecturer. He is currently the Director of Painting and Printmaking at Virginia Commonwealth University's campus in Doha, Qatar. Here he heads up the first fine art program in the country's history and, together with his colleagues, has founded Fanoon: Center For Printmedia Research, a printmaking publishing program. He also oversees and coordinates the university's artist in residence program.

In 2009 Himsworth was awarded the Conran Foundation Award. He is also the receiver of R.K Burt Award for Printmaking, The Land Securities Prize for Art and is the successful receiver of several university faculty research grants as well as a \$60,000 Undergraduate Research Experience Grant to collaborate with undergraduate students from art, design and medical backgrounds for interdisciplinary research. In 2012 he also received a \$350,000 National Priorities Research Program Grant awarded by the Qatar National Research Fund.

**Timothy Hodkinson**

**“Light Switch” (2014)**

Light Switch is concerned with the effects of any given negative event within a natural state. The disorder and confusion caused by such events, and the efforts to try and comprehend and resolve them is depicted metaphorically through imagery of organic matter and natural phenomena captured via a reflection. The constant shift of focus combined with the literal corruption of the footage used, mirrors the psychological disorientation one experiences as the result of trauma.

**Timothy Hodkinson** is a Fine Artist based in, and from Liverpool (UK). A graduate of the Manchester School of Art, he works within the fields of sculpture, installation, video and photography. His practice is based upon the translation of experience (primarily the negative; trauma, conflict, corruption, loss) into form. The interrupted natural state is something that informs his work conceptually as well as materially. His works are stories, statements and descriptions brought into a physical form to help try and progress a better understanding of the negative. The methods he most readily uses to achieve this are metaphor and therefore symbolism, his work lies at the intersection of materiality and metaphor. How an artwork makes a viewer feel, and how that interaction then exists as memory is a fundamental concern within his practice.

**Nancy Jones**

**“Red Jewel” (2016)**

This is a mixed media shaped cut out printed on metallic foil with areas of shiny opacity. This piece refers to luxury items and femininity as well as ideals of beauty. Jewelry as a beautifying object that embodies natural and man made elements and ideas. This particular piece resembles the feminine body as it as a fertility symbol and as an unobtainable object of promise.

**Nancy Jones**

“I work with ideals of feminine beauty and cultural expectation through media. I decipher this specific language by playing with the codes to create new illusions and combinations based on those specific ideals. My inspiration is with studying the evolution of ideals of cultures over time. I work between the differences of symbols and stereotypes. My work depicts feminine portrayals with cultural expectations, identity and gender constructs. I pull from the world of advertising, the Internet, and technology industries to produce narratives in various mediums.”

**Glyph aka Sharad Kalawar**

**“Old Delhi” (2016)**

A new breed of independent Indian electronic musicians are crafting a blossoming array of unique styles and languages. Ravana's album “Old Delhi” felt, to me, like the biological power of percussive rhythm refined to a knife point. I was instinctively driven to visually express every perceivable sound. The quest to harness the music and create a befitting visual journey propelled me to absorb and reflect, design and experiment, over the course of the following three months. In an environment of informative and emotional media pollution, “Old Delhi” aims to confound, immerse and stimulate audiences into feeling, following and discovering their own unique journey of instincts and emotions.

**Glyph aka Sharad Kalawar** is an independent filmmaker from Bombay. Blending an eye for analog simplicity, ear for digital rhythm and an honesty to urban emotion, Sharad Kalawar enjoys independent and commercial collaborations and thrives on creative and logistic challenges. Drawing from hands-on experience in independent cinema, Bombay's thriving advertising industry, documentary film and installation art, Glyph was created as a platform to explore and craft the form, function and possibilities of the visual experience.

**Andrea Knezovic**

**“Story Of The ‘I’” (2016)**

The representation of one's own body in works of female artists is opposed to the stereotypical ideal of the female body which is a universal metaphor for male desire, power and social control. In that way, representation of female sexuality in artworks of female artists became one of the key elements in finding new strategies in representing women that defied objectification as a norm in the production of artworks. In my video work, I'm using elements of performance art and fetishism that puts sexual focus on a nonliving object and represents the obsessive attention and adoration. The result is the creation of fantasy and different realities that are mutually intertwined. Through literary references, like Story of the Eye by Georges Bataille, I use a symbolic object, the egg, as a fetishistic object that becomes a symbol of desire and fantasies that are often hidden and repressed. In that way, objects that are traditionally considered as non-sexual become objects of power and desire in the context of fantasy.

**Andrea Knezović** is a multimedia artist born in 1992 in Croatia. In 2011, she finished the high school of Arts and in 2014, she received a BA degree at Academy of Arts, Osijek, Croatia. In 2016, she finished her MA degree in multimedia art at Academy of Arts, Osijek, Croatia. In 2015, Andrea received an award for best work for her video First Experience at the Academy of Arts, Osijek final exhibition. In 2016, she participated in an international residency called Tropical Lab in Singapore among 28 artists from around the world and exhibited her work at the Institute of Contemporary Arts, Singapore. She exhibits in Croatia and abroad and lives and works in Osijek, Croatia.

**Sharmaine Kwan**

**“Rooftop Folly” (2016)**

“Rooftop Folly” reflects on concerns related to architecture, density, and navigation in urban environments. The rooftops, viewed from a bird's eye view, represent building infrastructures as a geometric pattern. Continuing to delve inside, the floor levels are not parallel but positioned in different directions like a maze. Elements commonly found in offices and shopping centres can be found and the division between interior and exterior space is broken down.

**Sharmaine Kwan** is an artist based in Hong Kong and the UK. She has participated in over 20 exhibitions worldwide in different locations such as Moscow, Portugal, Macedonia, UK, Beijing, Poland, and Hong Kong. She has also received numerous awards from international art competitions and has taken part in overseas artist residency programmes and workshops. Her current practice investigates into urban environments, new media technology, and virtual simulations. She also examines architecture and follies that exist between reality and fiction. Her work mainly consists of videos which immerse viewers into digitally created space as well as combining real footage. Other types of media she uses include painting, installation, and technology such as augmented reality. Her videos allow viewers to engage through multiple perspectives and explore the abstract environment based on real locations. By using software to build a digital environment, the process itself is similar to the unrealistic construction of the city today. Her work reflects on the artificiality of our surroundings and question how this mode of lifestyle may have affected us.

**Heesoo Kwon 권희수**

**“Dancing Papa” (2015)**

“Dancing Papa” is a documentary of a performance and an interview of my father Hyung woon Kwon. This work is one of a series of performances “Dancing Family”. In the process of releasing myself from objectified identity I had before, I invited my father to a private ritual and asked him to have a performance with a mask. After the ceremony, he told the feelings about performing for the first time.

**Heesoo Kwon 권희수** is an interdisciplinary artist and writer. Heesoo received her BA in Business Administration from Ewha Womans University in Korea. By running a business of sanitary pads for women, Heesoo took interest in the violences in our society which we experience but are unaware of. Her recent work “MaMuk” is a fantasy land without any prejudice and discrimination. Everyone can be a “MaMuker” and appear in the works hereafter. Heesoo publishes stories and images about “MaMuk” through website, books and toys.

**Hyang An Lee 이향안**

**“Delicate Romance” (2015), “Delicate Romance”(2015)**

a new object(pin, syringe) was placed on the pre-photographed image and they were taken again together.

**Hyang An Lee 이향안**

Seoul-based artist, photographer

**Nicole Lenzi**

**“Time Lines (Anchors) No.9” (2015), Time Lines (Anchors) No.9 Detail” (2015), “Time Lines (Anchors) No.10” (2016)**

“I am interested in the relationship between drawing, time, and thought. My drawings are composed of marks which, referencing English artist Avis Newman, “are signs of thought.” Shadow lines are traced over periods of time. Randomness and process determines outcomes. Time and the grid are systems of measurement. These influences are all synthesized in an expanded notion of drawing.”

**Nicole Lenzi’s** interest in nontraditional drawing began in an undergraduate course called Experimental Drawing. She takes a multi-dimensional approach that includes installations, 3D, relief, and 2D works. Lenzi earned B.F.A. from Carnegie Mellon University in 1995 and an M.F.A. from the Maryland Institute College of Art in 2007. She has recently exhibited in Drawing Lines Across Mediums at Site: Brooklyn, Brooklyn, NY and Between Two Points at SCENE Metrospace at Michigan State University.

**Casey Leone**

**“From the Series Voids” (2015)**

Voids is a series in which an abridged selection of film stills have been collected from Alfred Hitchcock’s 1954 film Rear Window. Film stills are selected then voided systematically. This edition includes 400 out of the original 3,000 film stills compiled.

**Casey Leone** is an artist based in Fort Worth, Texas. Her work explores the themes of isolation, identity, and tension through the use of elusive imagery. She distorts subjects and objects in an unidentifiable and ambiguous manner in order to further convey goals of creating isolated and singular images. The color palette, alteration of familiar images, and minimal aspects frees the images from their meaning, and allows them to become isolated objects. Her work has been shown at The Ruskin School of Art, Luhring Augustine Gallery, and Rochester Contemporary Arts Center.

**Chun-yu Liu**

**“A Love story: between the strait” (2015)**

“A love story: between the strait” is an artist video investigating into the oral history and lived experience of the diaspora that took place in 1940s between mainland China and Taiwan, as a result of the Chinese Civil War. It comprises archival materials and interview footage showing a real love story narrated by the artist. The video looks into how a Chinese woman’s relationship with a Nationalist military officer during the Chinese Civil War ended up as a construction of history over a period of four

decades. Her story is intertwined with the artist's own family experience of diaspora from China to Taiwan that has a very different outcome.

**Chun-yu Liu** (born in Taipei, Taiwan, lives in London, UK) is a visual artist working with moving image. Liu has exhibited/screened her work internationally, including at the ICA London, MK Gallery, UK Young Artist Festival, Goethe Institute Lisbon, British Council Hong Kong, Minsheng Art Museum Beijing and Taipei Intl Video Art Exhibition. She was a finalist to Neo:artprize in 2015, shortlisted for Bloomberg New Contemporaries in 2015 and 2016, in the UK, and recipient of Junior Travel Grant from American Association for Chinese Studies in 2016. Liu holds an MFA in Fine Art from Wimbledon College of Arts, University of the Arts London. Originally she was trained as an abstract painter.

**Lisa Maione**

**“In Suspension” (2016)**

Lisa J. Maione is a US-based artist and design educator. Her art practice focuses on critical views on relationships with technology, activating projected surfaces through photographic and spatial video installations. She has given talks and taught widely, including positions at Parsons The New School for Design, Queens College CUNY, Marymount Manhattan College, and RISD. She is currently an Assistant Professor of Graphic Design at Oklahoma State University in Stillwater, OK. Lisa holds an MFA and BFA in Graphic Design from Rhode Island School of Design (RISD).

**Yorgos Maraziotis**

**“Kiss Me”(2016)**

Kiss Me is an inkjet print reproduction of the original silkscreen print produced at the studios of the School of Visual Arts in New York City. It is part of a series of prints that propose a study on the concept of Romanticism and the idea of a meta-Romanticism nowadays. It also explores conceptuality and minimalism and finally, tries to balance subtleness, elegance and the raw characteristic of the absolute.

**Yorgos Maraziotis**

Born in Athens (GR), in 1984, Yorgos Maraziotis works as a multidisciplinary artist using various media such as installations, silkscreen printing, sculptures and painting. From 2007 he has also been working as a set designer for the theatre and dance. His practice proposes a study on the concept of trace, the value of the mundane and the contrast between reality and appearance. Through his pieces he tends to intervene in space architecturally “playing” with the viewers' perception, creating tension and making them wonder of their role. He also explores the fluidity and quality of everyday materials by constantly questioning their surface and texture. His work has been exhibited at the Tinguely Museum (CH), School of Visual Arts (US), MASS MoCA (US), Benaki Museum (GR), Vetlanda Museum (SE), Nordic House (IS), The American College in Greece (GR), S.A.F (GR), ReMap4 (GR) and Art-Athina Contemporaries (GR) among others. He lives and works between New York City and Athens. maraziotis.com

**Sara Laimon (Cookie Moon)**

**“Eating Your Feelings” (2016)**

Eating Your Feelings is a 3-part short film, which deals with the subject of control and authority shown by the subconscious journey Anna goes through; the free, the controlled and the dominant. These three psycho-analytic dimensions are examined in a humorist matter, engaging the ideological concept of emotional freedom through a personal journey, focusing on a feminine approach for food. The video was made by Cookie Moon & Tomer Zmora.

**Luca Nanini**

**“Homologos” (2016)**

“Homologos” is a reflection on the inability of the human being to react to the injustices he sees. Lacking in empathy and courage, he remains unmoved, blocked by fear and egoism, until he becomes himself part of that inhuman, unfair reality to which he failed to respond. Countless times he will be witness, victim and executioner of himself: cowardly author of his own impoverishment and homologation.“homologos” a video-loop with and by Luca Nanini (aka unaduna)

**Luca Nanini** is born in 1975 in Rome, Italy. After his graduation from the artistic high school he signs in at the Academy of Fine Arts in Rome (Accademia di Belle Arti) concentrating on painting. Since 1998 he gives all his energy on realizing various short films, video art and Animations (auto financed by his work as a television engineer and as a graphic designer). His objective is to transmit feelings and thoughts via the profession of a filmmaker, composer and photographer. Under the Pseudonym of „unaduna“ he has already realized various artworks which were shown on several Festivals and art exhibitions.

**Moir Ness**

**“Vaughan Mills”(2016)**

This photo was taken in Vaughan, Canada near the large shopping centre named “Vaughan Mills”. The ramps led up to two shipping receiving doors which I have blacked out in post manipulation. I cooled the colour temperature of the photo to a less orange hue. This is my personal favourite from my “Nightscapes” body of work.

### **Moira Ness**

Moira is an emerging contemporary fine art photographer specializing in landscapes and post digital manipulation. She photographs empty landscapes and experiments with ambient night light studies. Moira spends her nights driving through the city of Toronto and surrounding suburbs, searching for her next shot.

### **Jean-Philippe PAUMIER**

#### **“Negative Sky”(2016)**

The title of the artwork I'm proposing is « negative sky ». It consists in a small acid-green monochrome surface and it has been made of epoxy resin mixed with glow-in-the-dark pigment. It is meant to be hung on the wall. Due to the physical properties of the its phosphorescent pigment, this object imperceptibly reacts to its environment. It would collect light during the day on opening times of the museum and glow at night when no one can see it. The colour, format and physicality of this artwork may refer to the ancient icons as well as patterns of conceptual art.

**Jean-Philippe Paumier** (France) is a visual artist working with drawing, sculpture and installation. He graduated at the Art School of Rouen (France) and at the University Paris Sorbonne. One distinctive aspect of his art is the choice for simplicity and economy in means, which applies to his choice of medium, the size of his works, and the concept. In his work, he concentrates on objects, shapes and textures. He often questions the concepts of temporality and memory. Influenced by both Surrealism and Minimalism, his work is often disturbing or unexpected because of its strangeness or indecision: it has to seduce and at the same time confront the viewer. His works has been shown in several galleries in Netherlands, UK, Czech Republic, USA, Greece, Taiwan and Israel. He was born in 1980 in Tours (France). He lives and works in Amsterdam.

### **Victoria Purynova**

#### **“Despair”, “Look”, “greed”**

“My project deals with the feelings of a person with human emotions. Human emotions are reflected on his face. The person experiences million of feelings per day. Sometimes we hide our feelings because it's not polite. And in today's world, we often hide behind our emotions and feelings learn how to control our appearance . Emotions and feelings that we expressed on the face. This is nonverbal - visual language of communication, that passed on a subconscious level. In my works, I want to convey a certain number of sensitivity and emotion in the human face. The same emotions can indulge in colour and this project has its graphic part. Research of colouring that can convey emotions or feeling. In further this language can be used in other studies, which may induce person or give him any kind of feeling (Emotions) that I suppose ( I need).”

### **Carol Scavotto**

#### **“The Final Kiss”(2016)**

Relationships are created within the ephemeral fragility of existence. One is shaped and molded by that person(s) you can no longer reach that haunts your soul. Be it physical distance, miscommunications, or death you are left with a negative space you yearn sooth. Please reflect share your final kiss to the rising wall to that person you can no long reach.

*POSTER- Stating the above statement-(As this is a work in progress the phasing may be fine-tuned.)*

*MIRRORS 2” To place your kiss on. Then to be place on the wall with double sided tape.*

*LIPSTICK-For people without lipstick to make a kiss mark, a tube of lipstick to be applied with an individual clean applicator.*

*WALL-The mirrors will be taped by the individual. The work will grow organically dependent on participation.*

*BORROWED STOOL-Or small table to place the kissing mirror and lipstick on.*

This project could be set for one night or could be left up for a period of time allowing people the privacy to interact alone.

### **Jamie Timms**

#### **“VTK”(2016)**

Glitches, 2009-2016, Print on paper. A collection of digital malfunctions captured on-screen using the Visualization Tool Kit (VTK), a software system for creating and rendering 3D computer graphics, archived and reformatted off-screen as a limited edition print.

**Jamie Timms** British-born Jamie Timms lives and works in New York. He received a Master's in Media Arts and Technology from the University of California, Santa Barbara (2010) and Bachelor's in Fine Art from the San Francisco Art Institute, San Francisco (2005).

### **Bart Vargas**

#### **“DEATH Backwards”(2013)**

The photograph DEATH Backwards simultaneously references everyone's relationship to death and how at certain times of our lives, we would like to reverse it, at the same time as critiquing the phenomenon of commercial galleries selling “paintings that go with the couch”.

**Bart Vargas** is from Bellevue, Nebraska, USA. He received his BFA from the University of Nebraska at Omaha and his MFA at the University of Minnesota Twin Cities. He has exhibited throughout the world, most recently in the Fourth International From Waste To Art exhibition this past summer in Baku, Azerbaijan. Previously, his work was exhibited in the 2012 Santorini

Biennale for the Arts in Santorini, Greece, and the 2010 Beijing International Art Biennale at the National Art Museum of China. His work can be found in many collections throughout the United States, Europe, and Asia; and has also been featured in many publications including Sculpture magazine and New American Paintings.

#### **Kuzma Vostrikov & Ajuan Song**

**“If only to fly to Tokyo. Episode Eleven” (2016), “If only to fly to Tokyo. Episode Two” (2016), “Moods of New York. Portrait, Episode” (2016), “Moods of New York. Portrait. Episode Six” (2016), ““Moods of New York. Portrait. Episode Ten” (2016), “Moods of New York. Portrait. Episode Eleven” (2016)**

Andy Warhol was the first Don Quixote of the digital revolution, a Che Guevara of computer networks, taking their eight-hour (correct me) movie about a sleeping individual. The master naively believed that he could win Facebook and Instagram with the analog film grain, to resist the invasion of the exabyte civilization. A romantic scientist, he invented the last bike of antibiotic on the Earth, challenging the robots! In some ways, he succeeded. Fifteen minutes of fame, it looks like an eternity: now during this time you can be born, to be educated, to live slowly and beautifully, and curl up in the grave. What kind of morals! Today Facebook, computer, pixels, likes, tweets and reposts are on the field of battle. It's hard to tell if the battle between art and revolution lasts in its pure alike the ones what we see on the wounds of artifacts exhibited at the museums. Kuzma Vostrikov comes to digital photography as a vaccine, as nostalgia for the enlarger and fixer. Kuzma Vostrikov — is a touch-up in the trillions of frames of identical megapixel cameras, bored of vapid postures. When grandpa Mao makes friends with a lovely Japanese woman sitting in a golden chair somewhere in the Kuril Islands, encouraged by Andy Warhol's accompaniment, this means that all the characters are a little tired of the ideological rhetoric of the numerous revolutions: bloody, cultural, digital and others. Our heroes from the photographs came together to drink champagne and recall the good past with an old word. Maybe even embrace each other and cry together.

**Kuzma Vostrikov** was born in 1977 in New York. He started his art career as an editor and writer in 1996. Since 2007 he has been working as a producer and director in art cinematography field. In 2008 he founded an independent film company named Kuzmacinema which has produced four art movies that participated more than 50 film festivals around the world. [www.imdb.me/kuzma.vostrikov](http://www.imdb.me/kuzma.vostrikov). His long-term art project called “One thousand photos in which I have never been”; is studying social connections through aesthetics and mass media psychology on Facebook. Since 2011 Kuzma Vostrikov has been working in experimental photography, connected with social networks and psychology. [www.kuzmavnutriva.com](http://www.kuzmavnutriva.com) In 2016 he started two new projects with Ajuan Song “Moods of New York” and “If only to fly to Tokyo”

**Ajuan Song** was born in 1986 in China. She studied at International Center of Photography and Pratt Institute. Ajuan is interested in abstract, experimental and multimedia art, mainly work on chemigram, photograph and collages. List of projects are “Dreaming Land”, “Fall in New York”. In 2016 she collaborated two new projects with Kuzma Vostrikov: “Moods of New York”; and “If only to fly to Tokyo”

#### **Hee Joon June Yoon 윤희준**

**“Funeral of Ms.Lovemyrself (고)나를사랑하자 추모전” (2016)**

Desperate curiosity about fear, depression, obscenity, violence, and hatred has been the most basic motivation for my work. The experience of violence, acts and being excluded from the center as a women in Korean society is a natural opportunity to focus on the prejudices and abominations of the minorities. The normal and abnormal categories that divide the world into two are violent themselves. The most recent work came from the encounter of this differentiation. People included in the category of norms provide an intangible stigma as a loser to a person who fails to fall into the category of normality. The rejection and abomination towards minority comes from the feeling of disgust. However, the feelings of disgust are not reasonable enough to be seen as a basis for dividing a human group into different positions. I try to reveal the deceptive image of the human being implied by the ambiguity of the standard and its vague judgements by exploring the criteria of normal and abnormal.

공포, 우울감, 외설, 폭력, 혐오에 관한 필사적인 호기심은 나의 작업에 가장 기본적인 동기가 되어 왔다. 여성으로서의 살아온 동안 가정 내에서, 그리고 사회 전반적으로 중심에서 배제되거나 폭력적인 말, 행위를 겪은 경험들은 곳곳에 도사린 약자/소수자에 대한 편견과 혐오, 그로 인한 폭력적 사태에 자연스럽게 관심을 갖는 계기가 되었다. 세상을 이분하는 정상과 비정상적 범주는 그 자체로 폭력적이다. 가장 최근의 작업은 이런 이분화에 대한 회의에서 비롯되었다. 정상의 범주에 포함된 사람들은 그 자격을 증명하는 인증 문화로써 정상인의 범주에 들어가지 못한 인간에게 패배자, 낙오자로서 무형의 낙인을 제공한다. 소수자에 대한 배척과 혐오는, 혐오의 감정에서 비롯된다. 그러나 혐오의 감정은 인간 군상을 이분하여 다른 지위를 매길 근거로 볼만큼 명료하지 않다. 나는 그 모호한 혐오의 기준- 즉 기존의 혐오를 유발한다고 여겨졌던 구하여 관객 앞에 구체적인 이미지로 제시함으로써 그 기준의 모호함과 그에 대한 가치판단이 함의하는 인간의 기만적인 모습을 드러내려 한다.

#### **Hee Joon June Yoon**

Hee Joon June Yoon was born in Seoul, graduated from the Department of Fine Arts Painting Seoul National University. Her artworks mainly display installations combining paintings, photographs, and images. The photos and images of recent works are virtual personas played by the artist herself. The artist works as a research on various human groups based on her experience of traveling around the world. Yoon currently works based in Seoul.

**윤희준**은 서울에서 태어나 서울대학교 미술대학 서양화과 학부를 졸업하고, 현재 서울을 기반으로 작업하고 있다. 주로 회화와 사진, 영상이 결합된 설치물을 전시하며 최근작의 사진과 영상은 작가 본인이 연기하는 가상의 페르소나이다. 작가는 세계 여러



지역을 돌아다니는 경험을 바탕으로 다양한 인간군상에 대한 연구로서의 작업을 한다. 최근은 8명의 아티스트와의 그룹 프로젝트를 통해 그래픽 노블<짜잔>을 발간하였고, 우석갤러리에서 5인 그룹전 <작전 14-52>를 열었다.

**Dana Y'Sol**

**“Part of Series, Ten Silences”(2016)**

Silence is not an absence of sound nor a realm of void. Silence is a state of one's consciousness which is complete and full. The series, Ten Silences, reflects the artist's ongoing exploration of the presence of inner silence. Using photography, the artist attempts to capture her perceptual experiences in moments where presence of inner silence prevails one's consciousness. These three images are part of Ten Silences.

**Dana Y'Sol**

Dana's practice mainly focuses on silence, the presence of consciousness, and abstract and geometrical manifestations of space and light. She works primarily on film photography, drawing, sound, and installation. Dana holds BFA from School of the Art Institute of Chicago. She will resume her study in a master's program at Royal College of Art in London in fall 2017.