

PORTRAIT

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Featured Artists 참여작가: Geemin Ahn 안지민, Angela foot fetish artist, Emily Brich | Chloe Brich | Bart Vargas, Gian Cruz, Ashley Czajkowski, Abdoul-Ganiou Dermani, Alexandra Finkelchtein, Jacob Hengesbaugh, Holden Holcombe, Eun Joo Jung 정은주, Vasilis Karvounis, Anna Kell, Seokho Kim 김석호, Amanda Le Kline, Heesoo Kwon 권희수, Ryan Lewis, jin Lim, Chun-yu Liu, Citron | Lunardi, Wayne Madsen, Rose Materdomini, Paige Mostowy, Ana Mrtzz, Piotr Piasta, Mika Revell, Benjamin Rosenthal, Redeem Pettaway | Natalie Sassine, Pio Son 손피오, Song, Kwang Jun 송광준, Anton Alexandre Sterlin, Kevin Varney, Marcelina Wellmer, Ingrid V. Wells, Zelda Zinn

Geemin Ahn 안지민

“Portrait #1” (2015), “Portrait #2” (2015), “Portrait #4” (2015), “Portrait #5” (2016)

“현대 인간의 허구적 표상의 스릴러” 현대 사회속에서 개인들의 자아는 타자 혹은 대타자(문화 그리고 사회)에게 끊임없이 파괴당하고 음해 당하여진다. 이것 뿐만 아니라 자아는 또 다른 개인들과 사회구조속에서 강제로 투명성을 강요당하며 공개되어진다. 나(관객)이면서도 타인인 이 이미지는, 현대사회의 인간관계속에서 고통받는 개인의 모습이다. 자아의 독립과 “나”라는 주체성이 상실된 현대인들은 더이상 서로에게 아무런 영감과 감정을 전하지 못하는 관계로 전락해버리고 그저 유명이 되어 타인과 나누어야 할 진실한 교감은 잊어버린채 관계속에서 소멸한다. 그 고통속에서 벗어나지 못한채 사회를 떠돌며 끝없는 욕망을 추구하는 욕망의 존재가 되어버린것이다. 이 작품들은 이러한 낯익은 욕망의 기시감을 전달하며 스스로를 그림에 투영하여 구조적인 관계의 환상을 깨버리고 인간관계를 원시적 관계로의 회귀를 유도한다. 관계의 진실함을 깨달은 자아속에 남는것은 친숙하지않은 공포 자체이다. 타자에 의해 시작된 히스테리성 질문들에서 벗어나 현대사회에서 인간으로써 서는 것은 과연 무엇인가를 생각하고 근원적 자아에 대하여 깊게 고민하도록 함이 본 작품의 제작 의도이다. 누군가를 겨냥하지도, 강렬한 감정을 담지도 않은 이 이미지는 현대사회속의 자아 그 자체의 박제이고, 인간의 주이상스적 욕망과 주체성 상실의 공포를 넘나드는 스릴러이다.

Geemin Ahn 안지민은 2017년 School of the Art institute of Chicago을 졸업한 후 Group show “Self-Strager” in gene siskel film center Chicago 2013 SAIC 주최 “Art-Bash”(2013) 서울 시립 미술관 주관 예술가 길드 쇼케이스 (SEMA 창고) (2016), 경기 문화재단, 극동 미술연합 주관 “미술창고 불티나”(2016) 등에 참여했다.

Angela foot fetish artist

“Flying Frame” (2016)

My work consists of a series of photographs and videos exploring the topics of desire and imagination through foot fetishism. I want to offer a space where fetishism can be elegant, cerebral, appreciated and thoroughly loved. Through my art, I honour an expressive and erotic part of the body and claim at the same time the power and the beauty of all women. I am the artist and the model. I deliver auto-portraits as I explore this kinky and playful part of myself. Welcome to my world of magic, joy and fantasy.

Angela foot fetish artist

I am an artist from Paris, now based in Switzerland. I graduated in Arts, Literature and Theatre and then worked in creative agencies as a visual communication manager for several years while I exhibited my work (photography) in France and Europe. I decided two years ago to focus on the subject of foot fetishism and specialize in conceptual photography. Today I evolve in my own aesthetic where women are sublimated and where the foot becomes a crystallisation of desire and beauty.

Emily Brich, Chloe Brich, Bart Vargas

“American Bacchus” (2016)

Photographers Emily Brich, Chloe Brich, and Bart Vargas set out to celebrate the human form in playful ridiculous ways. Using non-traditional body-types and models common in popular culture, Brich, Brich & Vargas loosely explore Greco-Roman mythology in a contemporary urban setting. Each image is intended to be viewed in the context of mythological allegory while simultaneously striving to be humorous and entertaining.

Emily Brich, Chloe Brich, Bart Vargas

Emily and Chloe Brich are two inseparable sisters from Omaha, Nebraska. Emily received her BA in Spanish from the University of Nebraska at Omaha, and currently resides in Denver, Colorado. Chloe is working toward a BA in Public Health through UNO as well. Both photographers are intrigued and inspired by the beautiful, bizarre, and challenging aspects of everyday life. Bart Vargas is from Bellevue, Nebraska. He received his BFA from the University of Nebraska at Omaha, and his MFA at the University of Minnesota-Twin Cities. He has exhibited nationally and internationally, and his work can be found in many collections throughout the United States, Europe, and Asia. His works have also been featured in many publications including Sculpture magazine, New American Paintings, and HGTV Magazine.

Gian Cruz

Soleil Blanc (2016)

Soleil blanc explores the symbolic economy of one's own inner light. In here the subjective inevitably becomes fraught with the political in the context of fraught geopolitical tensions and the persistent political struggles aimed at limiting freedom and established democracies. How far can this light shine against persistent unintelligible propagandas or the unthinkable return to the dark ages surpassing the triumphs of humanity of the last half century?

Gian Cruz (b. 1987, Manila, Philippines), an up and coming artist whose artistic practice is heavily rooted in photography. His major preoccupation is about tracing identities (most often self-referential) in the digital age with the aid of photography and his work does the inevitable crossing over to the realm of performance initiating his work to a more complex spectrum. As his works talk about discourses and processes in relation to his art making, the finished work he creates are often just initiators towards a bigger picture, a bigger discourse.

Ashley Czajkowski
"Writing Red" (2015)

Though all experience the (false) dichotomy between humans and nature, accepted social construction of gender removes femininity much further from the nature of the human animal than do the expectations put on masculinity. Women must constantly be aware of their physical state, masking and removing aspects of their body that appear too unkempt. But it also involves a governing of mental conditions. Wild, untamed, and generally undesirable behavior in women was once diagnosed as medical conditions like hysteria and lunacy, illustrating the psychoanalytical fear of the "female monster." Chastising unbecoming female behavior permeates history and continues to linger in societal thought.

Ashley Czajkowski is a photography-based artist working in a number of interdisciplinary methods including alternative process, video and installation. Driven by personal history, her research explores social constructions related to childhood, femininity, and the psychological manifestation of and the human-animal. Czajkowski achieved her Bachelor's of Fine Art in 2009 from Emporia State University in Kansas, and earned her Master's of Fine Art in photography in 2015 from Arizona State University. Her most recent accolades include acceptance into international juried shows at The Center for Fine Art Photography in Colorado, and Soho Photo Gallery in New York, as well as publication in *Femme Fatale Volume III: Analog and Alternative Process*. She currently resides in Tempe, Arizona where she teaches photography courses, works as the sound technician and story editor for the Creative Push Project, and continues to make work as a member and current co-President of Eye Lounge Gallery and artist collective in downtown Phoenix.

Abdoul-Ganiou Dermani
"Akaba-Mbele (Tribal marks)" (2013)

The video "Akaba-Mbele" is about tribal marks in Togo. The white lines appearing and disappearing on the face of the man in the video, represent tribal marks of different ethnic groups in Togo. The marks are used for identification, beautification and for traditional medical treatment. Togo, a small country of 6 million people in West Africa, has more than 50 ethnic groups. Tribal marks which describe also as facial marks, are part of our cultural heritage.

Abdoul-Ganiou Dermani was born in Agou-Nyogbo, Togo and was trained in Painting and Batik Art at the College of Arts and Crafts in Kpalimé, Togo. He currently lives and works in Stuttgart, Germany. His artistic practice takes on many forms, including Painting, Drawing, Mixed Media, Photography and Video. His work has been shown at ZKM Museum in the TIME is Love Screening in Karlsruhe, Germany, 2017; AVI Festival in Jerusalem, Israel, 2016; Pera Museum in Istanbul, Turkey, 2016; Electrofringe Festival in Sydney, Australia, 2016; Galeria H2o in Barcelona, 2016; Facade Video Festival in Plovdiv, Bulgaria, 2016; Sobering Galerie in Paris, 2015; Württembergischer Kunstverein Stuttgart, Germany, 2015; Hazard Gallery in Johannesburg, South Africa, 2015; Los Angeles Center for Digital Art in Los Angeles, 2014, among others. He has been earned numerous prestigious awards for his work, including the Best Video Art Prize at the 17th Zoom Film Festival 2014 in Jelenia Gora, Poland.

Alexandra Finkelchtein
"NeoSelf" (2016)

The artwork NeoSelf is a photography combined with some digital elements. The work addresses identity issue. Particularly the artist revolts here against perception of an artist by demographic aspects like gender, age, ethnicity and trying to assert that an artist must be judged by her/his creativity.

Alexandra Finkelchtein

Alexandra was born in the East European country Moldova in 1953. The desire to acquire the formal education in Fine Art took her around the world and she obtained her FBA in Art history and Studio Arts from Concordia University of Montreal, Canada and her MFA in Painting from New York Academy of Art, USA. Since then, Alexandra is exhibiting worldwide, has her work in public and private collections, and her images featured in numbers of publications.

Jacob Hengesbaugh
"Self Portrait" (2015)

"Self Portrait" is an introspective one-take video piece created to tackle personal fears and insecurities about displaying public vulnerability in the digital age.

Jacob Hengesbaugh is a visual artist currently residing in Detroit, Michigan. He runs an artist collective based in Detroit called "American Night Video", where local artists come together to create work in the hopes of understanding all of our evenings.

Holden Holcombe

"I Woke To A Monster" (2011)

"I Woke To A Monster" is a short video and sound piece exploring the intricate nature of self, presenting the audience with two versions of being: the dark, alone, and afraid vs. the powerful, confident, and dangerous. We are often trapped within ourselves—"I Woke To A Monster" exposes this while reconstructing the meaning of portraiture through new media. The work uses contrast lighting and a building beat to reveal the two portraits as well as the shadow of self left in the remnants of exposure.

Holden Holcombe

received his Bachelor of Fine Arts from Emerson College (2012) and his Master of Fine Arts from Tufts University (2015). Once Holcombe started his transition from female-to-male, his artwork began to focus on the place of the transgender man in respect to self, society, and perceived heteronormativity. Holcombe has exhibited his work internationally in the United States and United Kingdom using a variety of media, including video, animation, sound and experimental music. He is currently a PhD Fine Art Candidate at the University of Wales, Aberystwyth where he is conducting research on the impact of masculine gender role stress in transgender men.

Eun Joo Jung 정은주

"Untitled" (2016)

나의 작업은 내가 살아가며 느껴온 부조리로부터 출발한다.

어쩌면 그 삶을 이해하기 위한 시도가 작업으로 표현되는지도 모르겠다.

말과 글을 배우기전부터 보아온 동화 속 이야기들엔 교묘히 위장된 수많은 이분법적 코드들이 즐비했다.

비단 동화 속 뿐만이 아닐 곳곳의 이러한 감추어진 경계와 고정된 사고가 나의 작업을 통해 관객으로 하여금

다시 보기와 환기를 불러일으키기를 희망한다.

Eun Joo Jung 정은주는 1985년 서울태생으로 김포에 거주하며 서울에서 작업한다. 스테레오타입화된 성(性)을 주제로 드로잉, 회화, 설치의 방식으로 표현한다.

Vasilis Karvounis

"I sell my portrait" (2014)

The subliminal messages are the stimuli presented to people below the limits of consciousness that is in the subconscious and can influence the thoughts, the behavior and even people's decisions. N. Dixon in his Preconscious Processing book (Wiley 1981), argues that the meaning of a subconscious stimulus is processed by the man-receiver even when the stimulus does not lead to a conscious experience, the results of such processing can affect self-conscious perceptual or mnemonic procedures. The subliminal messages are not perceived and have been widely used in advertising, are messages that can be emitted visually or audibly through any medium of mass communication. The work "I sell my portrait" has as basic references the market researcher James Vicary with the well known experiment during a movie in 1956 "drink Coca-Cola & eat pop-corn," and also the British artist Keith Arnatt with the project "Trouser-word piece 1972". The video shows the artist's self-portrait using subliminal messages with words like "Buy it" "I am the best artist" and more. By using an unfair advertising practice posing himself as a promotional product but also with a clear mood for ironic self-depreciation.

Vasilis Karvounis was born in 1982 in Athens. His work mostly deals with Visual Arts using video art through various practices. Apart from filming his work, one of his usual practices is composing or meddling with already prepared material with which he has been familiarized online, in order to create new narrative suggestions. He deals with the concepts of ecstasy, illusion and internal disunity. He has an interest for divisive situations of the mind as well as the relations and the contrasts between the conscious and the unconscious, playing with the limits between the rational and the irrational. He also works with the concepts of suggestion and auto-suggestion; he is interested in the imposition of ideas or emotions through external and internal factors as situations of shaping and changing consciences. In his work there are influences from and references to the fields of psychology, philosophy and, more widely, art.

Anna Kell

"Rayburn Nursing 03/24/15" (2015)

This is one of a series of drawings I started when my first son was born in 2014. Each drawing was made observationally from life in usually ten to thirty minutes while I nursed him. Begun with no expectations, the drawings quickly became a way for me, as an artist, to reclaim a fragment of the time lost and consumed by early motherhood. As a collection, the 130+ drawings document our daily life, our physical transformations, but most of all my own perceptual struggle, as I tried to make sense of a

mysterious new perspective and role. Though this work is a departure from my main studio practice, there are threads throughout my work that consistently come back to the existential experiences of life: birth, sex, rest, sickness, and death.

Anna Kell was born in Columbus, Indiana in 1983. She graduated from Miami University in 2005 with a BFA in painting and printmaking. She went on to earn her MFA from the University of Florida in 2009. Her paintings and installations have been featured in exhibitions internationally. She is currently Assistant Professor at Bucknell University in Lewisburg PA, where she teaches painting and drawing.

Seokho Kim 김석호

“Deformation Portrait #6” (2014)

Due to the advancement of the internet, we interpret the status and meaning of multiple egos as a human being in various ways, apart from our body. Modern man's personality, the concept of the disembodied personality, exists in multiple forms beyond a single entity, social and relational characteristics. By comparing modern man's mind to a cyberspace, such as social media, I disentangle a topic about our identity within a relationship with others on a canvas. I pay attention to a modern man in the network space who projects a dual ego from their real ego, having multi-identities. I am a mass of egoism that flows along a situation and mental/physical conditions. If so, I am wondering if others who I actually confront *exist in reality*. An identity is a mixture of an individual's memories and a face is the part of body that most truly expresses it outwardly. Among various subjects that can be expressed with a body and an identity, a face implies an identity, sociality, and historicity beyond emotions. The ironic look of a modern man who projects multiple identities while losing his identity as the essence of a being is visualized as a distorted and tense image on canvas. In this modern situation, where having meaningful communication is difficult, I attempt to express the identity of this era through forms of figures that are unrecognizable even to themselves. The figures in the picture appear to be as fragile as their faint contours. The precarious image appears to be gazing at a figure reflected in a mirror, looking out over a submerged figure or witnessing the merging of bodies. The arranged image, a standstill notwithstanding, suggests movements and collapses a viewer's standpoint. As an aesthetic object that maximizes internal and external expressions of the figures on top of an individual's attention and also expands the possibilities of expressing portrait, this work conveys a special meaning. In terms of depictions, the work is very unrealistic, however, it is more realistic than the reality as an expression of work. My focus and task is to measure, reinterpret, and define an image's invisible layers of time and space by the idea of absence and presence, visualizing them as a tense image. The distorted portrait series talks about the current status in which an enclosed reality and a realization of an ego collide and about a modern man's uncertainty of their egos. As we, the humans, are to adapt to the given environments, perhaps it is inevitable that modern men live with complex ideas and perplexing identities. As I have tried, I suggest that we look at ourselves living this era with an undistorted view. I hope that the message of my work reaches viewers well.

인터넷의 발달로 우리는 몸과 분리해 다중자아의 인격적 지위와 의미에 대하여 다양하게 해석되기도 한다. 현대인의 인격은 하나의 주체, 탈 육화된 인격의 개념은 사회적, 관계적인 특성을 넘어 다양한 모습으로 존재한다. 현대인의 의식을 SNS와 같은 가상공간에 빚대어 타인과의 관계 속, 현재 우리의 정체성에 관한 담론을 화폭에 풀어낸다. 실재 자아로부터 가상의 이중 자아를 양산하며 다중정체성을 가지는 네트워크 공간의 현대인을 주시한다. 현실과 가상의 공간에서 흩어져가는 '나'는 상황과 심신 조건에 따라 움직이는 에고이즘(egoism) 덩어리이다. 그렇다면 실제 마주하는 타인은 '실재'하는 것인가에 대한 물음을 던진다. 정체성은 개인의 기억들로 형성된 혼합체이며 그것을 가장 가깝게 외적으로 표현하는 신체는 얼굴이다. 신체와 정체성을 이용해 표현할 수 있는 여러 가지 소재 중 얼굴은 감정의 상태를 넘어 정체성, 사회성, 역사성 등을 함축한다. 존재 본질로서의 정체성은 잃어가면서도 다중 정체성을 띠는 아이러니한 현대인의 모습은, 캔버스 위에서 왜곡되고 긴장된 이미지로 가시화되었다. 유의미한 소통이 어려워진 현대의 상황, 스스로도 자기 자신을 인식하지 못하는 형상을 통해 이 시대의 정체성을 표현하고자 한다. 화면 속 인물들은 흐릿한 윤곽만큼이나 섬약한 모습으로 비친다. 위태로운 이미지는 마치 거울에 비친 인물을 들여다보는 듯, 물속에 잠긴 형상을 조망하는 듯 혹은 인체의 융화현상을 목격하는 듯하다. 나열된 이미지는, 정지 상태임에도 움직임이 느껴지고 관람자의 시각을 허물어뜨린다. 단순히 개인적 관심을 넘어 인물의 내외적 표현성을 극대화하는 미학적 대상으로써, 인물화의 표현가능성을 넓히는 토대로써 각별함을 지닌다. 실제적 표현에 있어서 매우 비현실적인 위치에 있지만, 작업으로써의 표현에 있어서는 오히려 현실을 보다 현실적으로 표현한 것이라고 볼 수 있다. 이미지가 가진 시공간의 비가시적인 겹겹의 층들을 부재(不在)와 현존(現存)을 매개로 가늠하고 재해석 또는 규정하여, 긴장된 이미지로 가시화하는 작업이 본인의 관심사이고 과제이다. 왜곡된 초상 시리즈는 화면 안에서 속박된 현실과 자아의 실현이 충돌한 현재 상태, 현대인들이 느끼는 자아의 불확실성에 관해 이야기하고 있다. 주어진 환경에 적응하며 살아가는 것이 인간이듯이, 오늘을 살아가는 현대인이 복잡한 사고와 혼란스러운 정체성을 가지는 것은 필연적일지도 모른다. 본인도 그러하듯, 현 시기를 살아가는 우리 자신을 곧은 시선으로 들여다보는 건 어떨까. 작업에 담긴 메시지가 온전히 전해지기를 바란다.

Seokho Kim 김석호 is a Seoul-based artist. He has exhibited his works in numerous group and solo shows in Seoul since 2010.

Amanda Le Kline

“Closer” (2015)

On one side of the screen a bug writhes on the ground, most likely in the final moments of life. On the other side, a human attempts to mimic the bug's movements, hoping to erase, if only for a moment, the constructed hierarchy of life that places humans above all else. *Closer* is an expression of the complex and various relationships that humans have with nature. Both sublime and terrifying, nature exerts a magnetic pull over humans. Most of the time we receive a mediated form of nature:

images of grand vistas on our computer backgrounds, imitation wood grain covering our coffee tables, and trips to natural history museums. In my work, I respond to the division between nature and domesticity.

Amanda Le Kline is from Pennsylvania, USA. In 2014 she received her Master of Fine Arts degree from The Ohio State University. She currently resides in Columbus, Ohio where teaches at Otterbein University. Kline brings an interdisciplinary approach to her artistic practice by combining the mediums of photography, video, sculpture, and performance. Her research interests come from the fields of art history, anthropology, women and gender studies, and personal histories. She has exhibited widely across the U.S. including at Root Division in San Francisco, California, and the Index Art Center in New Jersey, as well as internationally including the Foundation for Art and Creative Technology in Liverpool, England.

Heesoo Kwon 권희수

“Mago” (2015), “Ceremony of Mago” (2015)

Ceremony of Mago :Documentation of “Ceremony of Mago” performed by my mother Mi young Kim, with a horse shaped mask and Korean traditional ceremonial implements.

Mago:My mother Mi young Kim, with a horse shaped mask.

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. She publishes stories and images about “MaMuk” through website, books and magazines.

Ryan Lewis

“Everted Sanctuaries IV” (2016)

Eversion is a biological term for the ability of an organism to turn itself inside out. For example, a sea cucumber can eject its internal organs to distract attacking predators. The sea cucumber sacrifices some vital functions for ultimate survival. Similarly, many introverts have become adept at temporarily everting their personalities to function in extroverted contexts. This prepared performance is simultaneously action and reaction, assertion and retreat. However convincing this transformation, it can be physically, emotionally, and mentally taxing on the individual. Cultural, educational, and professional environments do not often provide introverts the intervals of sanctuary necessary to revitalize themselves. Everted Sanctuaries IV communicates about the complex needs of introverts. Introversion is explored through object transformation, kinetic sculpture, material, and sound. Transformed objects become metaphors to exhibit the often uncomfortable process of becoming uncharacteristically extroverted. These essays establish the importance of sanctuary for introverts and ask viewers to consider the depth and vulnerability concealed beneath their silent surfaces.

Ryan Lewis is an artist and graphic designer based in Kalamazoo, Michigan, USA. His time-based work has been exhibited at galleries throughout the United States including Target Gallery in Alexandria, Virginia, USA and Manifest Gallery in Cincinnati, Ohio, USA. His work was recently awarded 4th place in the Third Coast National juried exhibition at K Space Contemporary in Corpus Christi, Texas, USA and received the Mark Mehaffey & Sue Holmes Creativity Award in the exhibition Time | Place at Lansing Art Gallery in Lansing, Michigan, USA. He has also published his work in the International Journal of the Image. Ryan is an Assistant Professor of Graphic Design at The Gwen Frostic School of Art at Western Michigan University. In professional practice, Ryan has worked as a graphic designer for the Voinovich School of Leadership and Public Affairs at Ohio University and as a graphic designer, interactive designer, and senior designer for the dental software division of the Fortune 500 company Henry Schein, Inc. Ryan holds a Master of Fine Arts degree from the Ohio University School of Art + Design in Athens, Ohio and a Bachelor of Fine Arts degree from Utah State University in Logan, Utah.

Jin Lim

“Refraction-Contrasting Thoughts” (2014), “Refraction-Masks” (2014)

I scramble and blur television. The Refraction series is about finding balance and rhythm in disfigured, distorted, and pixelated images. It is also about merging art and technology. My medium is an old, low-resolution analog TV. Application of a gel medium onto the TV screen distorts the shapes of individual pixels and entire images by refracting and diffracting light. As a carefully chosen movie scene replays over and over, I use a macro lens to capture the fleetingly harmonious images produced by the movements of those distorted color patterns. Altering the shapes of pixels endows each of them with unique characteristics, calling individual pixels – not necessarily the full image – to the center of the viewer’s attention.

Jin Lim received a Bachelor of Fine Arts from The School of the Art Institute of Chicago in 2006, and a Master of Education in Arts in Education from Harvard University in 2010. During 2015, she participated in group exhibitions at The Sarah Spurgeon Gallery (Washington), Visual Arts Center at Marshall University (West Virginia), and A.D. Gallery at The University of North Carolina. Lim had her first Solo Show recently at RARE gallery in NYC.

Chun-yu Liu

“A Complete Story: Between the Strait” (2014)

A complete story: between the strait explores the oral history and lived experience of the relocation to Taiwan from mainland

China as a result of the Chinese Civil War in 1949. The work takes on a specific context to examine the symmetric quality of the diaspora by looking into the real stories from both Taiwan and China. The two interviews- one with myself and the other with Yuan- juxtapose our families' life stories before, during and after the War and our own experience in the imagined community of the Chinese cultures. My maternal family relocated from Chongqing, China to Taiwan as Nationalist veterans in 1949, while Yuan is from Chongqing, China and received her visiting relatives at home who moved to Taiwan as part of the 1949 relocation. In the same generation but from different sides of the strait, Yuan and I each tell half of the story and together give a complete story.

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.

Citron | Lunardi

“Changes of State” (2015)

The video "Changes of state" is a collaboration between two different personalities: Selene Citron passing from installations to performance and Luca Lunardi who works with video and writing. This video summarizes the two artistic research and faces a central theme that combines both: the dynamic between inner and outer. In particular, this video binds to the concept of passage understood as transformation from a natural element to another, as from one emotional state inner to outer one. Water and heat are the two basic elements. With the heat the liquid molecules separate themselves from their neighbors and mix with the air, creating steam. The surface of the mirror fogs up and doesn't reflect the image of the face, and leave to suggest; the intervention is to reshape, re-imagine the face unseen, recreate through imagination and blink reflex the own "SE" that is no longer only exterior image. Through the sight the finger traces the primary lines of the face but the experience is tactile to record information from the real.

Citron | Lunardi is a collaboration between two different personalities: Selene Citron passing from installations to performance and Luca Lunardi who works with video and writing. Citron | Lunardi are Selene Citron (1986) and Luca Lunardi (1980). Selene Citron is a performer and a sculptor. She graduated and specialized in sculpture at the Academy of Fine Arts in Venice. The research is based on the use of simple materials: plaster, argilla, twine, iron. Luca Lunardi (1980) after the degree in literature from the University of Padova, specializing in the history and criticism of the film follows a path of artistic research, which leads him to explore the frontiers of some artistic languages (cinema, photography, video art, performance, literature). Mature so a knowledge of different artistic disciplines to melt finally the influences.

Wayne Madsen

“Michael Bay Without Michael Bay” (2014)

The film director Michael Bay is often regarded as a pariah to cinematic excellence. His films are derivative and rely heavily on "blockbuster-style explosions"; he has been parodied as the worst director of our time. Yet this simple formula of wanton destruction by means of the plot or protagonists has consistently managed to turn high profits in the theatres. While this is only one measure of success, we have seen in the past 15 years a trend of "blockbuster" films imitating the style and aesthetic choices originating from Michael Bay despite critical disdain. For "Michael Bay without Michael Bay", I am proposing that Michael Bay is an Auteur that has irreparably altered cinematic history. I have re-edited all of Michael Bay's oeuvre to remove all traces of his style of filmmaking. The director's name will be removed from the credits and the films will revert to a style that speaks to the absence of the contributions of this debased filmmaker. This is not a project about censorship. Much of the language, sexuality and graphic violence of Bay's work will remain as these are not stylistic choices unique to the spirit of his work. The focus is on altering these films in order to demonstrate the absence of the director's contributions. For this exhibition, only one of the entire series of re-edited films will be shown.

Wayne Madsen is a new media artist and educator specializing in algorithmic practices and human computer interactions. He earned his MFA at the CADRE New Media laboratory, where he participated in exhibiting at and organizing the Zero1 International Art Festival. Wayne has taught digital art at Bowling Green State University and Dakota State University focusing in virtual environments and physical computing. He currently teaches new media and web design at Indiana University, Kokomo and resides in Indiana, USA.

Rose Materdomini

“White Beard” (2016), “Gilded man” (2016)

The portraits Gilded Man and White Beard were taken on the streets of New York during a gathering of artists and models participating in promoting the human connection through art. They were celebrating the freedom of artistic expression and body acceptance.

Rose Materdomini

Rose is a New York City based photographer and painter. She received a M.F.A. and B.S. from New York University and also studied at the School of Visual Arts and the Brooklyn Museum Art School. She currently works in her studio in NYC. Street photography is often a departure point for her photographs. Her images focus on the human experience and represent a personal and political perspective through the lens of an individual embracing the universality of diversity. Her work has been exhibited in selected group exhibitions in the tristate area including the Smack Mellon Gallery, Williamsburg Art & Historical Center, Upstream Gallery, Aljira, A Center for Contemporary Art, and the Salmagundi Club

Paige Mostowy

“we aren’t getting anywhere with this” (2015)

The artifacts of my family’s past were not objects or places, but stories. Constantly fluctuating and passed down from person to person until finally those pieced together histories became truths. Images capture momentary glimpses, but lack the tactility of emotion garnered in an instance. Perspective is slippery; recollections have a way of weaving themselves incoherently, peeling away layers of distraction to create moments of gravity. A photograph has the ability to stir up emotions long forgotten, seemingly unrelated, but permeating through time to create an idealized moment which may not have existed. Using contrasting imagery from the late 19th century to the 1970’s creates dissonance within familiar settings. Lapses in a falsified reality, filling voids with distant landscapes and barren countrysides to create a metaphor seeped within a shifted history. What we see isn’t what we perceive and how we act isn’t always how we feel.

Paige Mostowy b. 1987, CT Transplanted from the North and raised in the winding suburbs of the South where the illusions of closeness were as abundant as kudzu overtaking the side of the roads and abandoned farm houses. She received her BFA from the University of Georgia in 2010 and her MFA in Sculpture from Indiana University in 2015. Utilizing sculpture, audio, video and collage, her practice explores futile notions of memory and perspective rooted within familial dependencies. She has shown both nationally and internationally with solo shows in Chicago, Georgia, Indiana and has most recently completed the Stuart Artist in Residence Program in South Dakota.

Ana Mrtzz

“Melanie” (2016)

My work centers on color, mutations and emotions by mixing analog and digital techniques. I like to work with the concept of mutations, with things, places or people that are changing but we don’t know yet what are they going to be. That’s why sometimes the pictures can be nostalgic or uncertain.

Ana Mrtzz (Ana Martínez Requena) is a 25 years old spanish photographer based in Madrid, Spain. She has been taking analog photographs for the last three years. Her work is described as experimental and is a mix between analog and digital.

Piotr Piasta

“Piasta Jozef from Posada” (2014)

‘Piasta Jozef from Posada’ comes from the ‘Last Object’ series, which is a collection of portraits of old people who live in a rural area in central Poland. We do not see them in the video, but we can hear their voices, see objects they used in their past and objects they use now.

Piotr Piasta is a visual artist, independent filmmaker and a photographer from the Wieniawa district of Poland. His artwork explores themes of history, time and memory often within a rural context and he is particularly interested in ageing within rural communities and the stories and memories of older people in these communities.

Mika Revell

“TacOkashi; self portrait” (2015)

TacOkashi, is a self portrait photograph created during my residency in Tokyo. I appropriated the current social, racial, and gender based methods of a subculture to create an alternate version of myself. In this series of work I investigate and approach multiplicity, multi-culturalism and Altermodernism. The spread of the “individual” ideal, a Western ideology, has become the universal view. How does entitlement, cynicism and self-obsession affect a generation? How does a personal struggle become global? And what are the effects of broadcasting this universal dilemma? Online our digital versions exist with and without us taking on lives of their own, leaving us mere echoes. My body of mixed media work presents a personal yet public, singular yet un-authored, melodramatic and void of importance. Living with these contradictions and layered understandings of reality, virtual and physical have become inseparable.

Mika Revell is an Asian-American artist based in Los Angeles. Utilizing her training as a new genres/ mixed media artist, she incorporates traditional oil painting techniques and digital photography. Her multidisciplinary practice explores themes of self obsession and identity in contemporary society. Inspired by the cannon of Western traditional painting techniques and Eastern contemporary culture, she uses digitally mutilated reference images and historical compositions, the result is a collage of past and future. Her use of bold colors and graphic imagery are confronting yet feminine, provocative and daringly irreverent. Revell has a Masters of Fine Art from Central Saint Martin’s University of the Arts, London and a Bachelors degree of fine art in

sculpture from Otis College of Art and Design, Los Angeles. Her works have been shown in London, Los Angeles, Tokyo, Thailand and Berlin.

Benjamin Rosenthal

“Adrift in the Ether of Our Technocultural Existence, I Long for the Burn of Your Cathode-ray Tube Eyes” (2015-2016)

“Adrift in the Ether of Our Technocultural Existence, I Long for the Burn of your Cathode-ray Tube Eyes” was produced as part of a residency at Signal Culture in Owego, NY (www.signalculture.org), on unique analog equipment that hails from the early period of video art—including items icons like Nam Jun Paik or STEINA would or may have utilized. The piece is a portrait of the artist and a portrait of the artist in the context of these historical systems—passing a 3D scanned self-portrait through a labyrinth of these analog systems. By doing so the work de-virtualizes contemporary imaging formats, and connects the contemporary to its historical spirit. Text-to-speech software speaks a text written by the artist about longing across the membrane of these divisions is sent via a contemporary Macbook Pro and is processed through an Amiga 2000 computer—affected by the shifts in the signals from the image and affecting some changes in the images we see. In this way the artist complicates the relationship between contemporary forms of image and sound-making and their antecedents in improvisational and unpredictable ways. The act of making becomes a type of orchestra where surprise shifts in the image and sound are responded to live, as additional sound waves and video signal modifiers are pumped through the system. The resulting work is chaotic, somewhat noisy both in image and sound, and reflective of the “aesthetic of dysfunction” that permeates the history of media art.

Benjamin Rosenthal holds an MFA in Art Studio from the University of California, Davis and a BFA in Art (Electronic Time-Based Media) from Carnegie Mellon University. His work has been exhibited internationally in such venues/festivals as the *Stuttgarter Filmwinter* (Stuttgart, Germany), *High Concept Labs at Mana Contemporary* (Chicago, IL), *ESPACIO ENTER: Festival Internacional Creatividad, Innovación y Cultural Digital* (Tenerife, Canary Islands), *FILE Electronic Language International Festival* (São Paulo, Brazil), *Vanity Projects* (New York, NY), *Locomoción Festival de Animación* (Mexico City, Mexico), and online via the *Istanbul Contemporary Art Museum* (Is.CaM), among others. He is currently one of the 2016-2017 artists-in-residence at the Charlotte Street Foundation in Kansas City. Pulling from a variety of fields in the humanities and sciences, he questions the authenticity of our physical experience in an age where the boundaries between reality and the virtual become indistinguishable. Rosenthal is Assistant Professor of Expanded Media, in the Department of Visual Art at the University of Kansas where he teaches Video Art, Performance Art, and interdisciplinary practices.

Redeem Pettaway | Natalie Sassine

“Seas” (2016)

Seas is a dialogue between stillness and tension. We mapped out our movements based on our emotional reactions to sound. Movements that came to reflect the world around us and the fragility of the sacred element of water. *Seas* is visual meditation actualized through moving portraiture; our bodies becoming intercessors of the relationship between physical space and water.

Redeem Pettaway | Natalie Sassine

Redeem Pettaway is a multi-disciplinary artist and digital nomad, in search for new terrains and data bodies to inhabit. They seek to materialize visual concepts that explore the complexity of blackness, gender, and spirituality under the lens of Afrofuturism.

Natalie Sassine is a painter, printmaker and creator whose artwork is greatly characterized by her community work as a climate justice organizer. Growing up in the Florida Keys and the U.S Virgin Islands as a first generation American, her work is grounded in the understanding of an island home and the eventual loss of it as a consequence of rising sea levels. Additionally, the concepts of migration, displacement and social-political action are evident. Sassine is currently working in Jacksonville, FL while pursuing a BFA in painting drawing and printmaking with a minor in Community Leadership at the University of North Florida. Sassine is interested in the integration arts and culture into the organizing strategies of social justice movements.

Pio Son 손피오

“내 탓이라하지마오 그대여” (2016), “도우려했던 모든 일들” (2013), “우리들의 알팍한 자존심” (2013)

나에게 사진 작업이란 자발적 유배다. 그 유배지를 산책하듯 나는 걷는다. 걷다 만난 사람들의 마음 속 작은 경계심을 허무는 것으로 사진 작업은 시작된다. 선하게 걸으며, 정직하게 웃고, 부드럽게 맴돌며 관찰하고 또 기다린다. 나는 즐거움을 제외한 대부분의 감정에 흥미를 느낀다. 내 사진은 생각, 기억, 지나간 시간 그리고 나누었던 대화들을 환하게 빛으로 감작한 결과물이다. 그러다 어느덧 선들이 정렬되고, 이야기가 완성되는 순간, 나는 맹수같이 그 결과물을 채집한다. 사람들은 내 사진을 통해 누군가의 삶에서 몰래 빌려온 것만 같은 순간들을 만나게 되고, 나는 그 순간들 속에서 영원히 기록될 위로와 위안을 얻는다. 나는 연출되고 만들어진 것을 멀리한다. 오직 실존하는 것들에만 흥미를 느낀다. 내 사진은 실험적이거나 진보적이지는 않다. 구닥다리처럼 느껴질 수 있다. 하지만 사람의 마음을 가만히 들여다보게끔 하는 힘이 내 사진에는 있다. 사람의 작은 특성들을 하나하나 축적해가는 이 평생의 작업이 내게 주어진 길이라고 받아들인다. 앞으로 생각은 더욱 날카로워지겠지만, 재질과 형식에 큰 변화는 없을 것이다

Pio Son 손피오 is a Seoul-based artist. She has shown her works through solo and group exhibitions in Korea, Malaysia, Shanghai, Washington and Austin, USA.

Song, Kwang Jun 송광준

“Haufen (더미)” (2016), “Konglomerat (집합체)” (2016), “No Guns” (2015)

사물을 바라보는 작가의 눈과 독특한 색을 통한 사물에의 접근으로 요약된다. '더미'나 '모임'이라는 작품 주제가 말해주듯, 단순로서의 사물이 아니라 복수로서의 사물이고, 이것의 시공간적 중첩이 눈에 띈다. 사물 각각은 서로에게 영향을 미치며 공존하는 관계적 존재이다. 다시 말하면, 관계적 존재는 관계망을 통해 시공간을 공유한다. 그리고 자신의 존재를 독특한 색깔과 형태미로써 드러낸다. 색은 서로 유사한듯하지만 결코 동일하지 않고, 형태의 경계를 표시하기도 하고 또한 공유하기도 하면서 각자의 생김새와 개성을 표현한다. 나아가 이는 사물세계 뿐 아니라 인간세계에도 그대로 적용될 것이다. 물론 송광준에게서 인간세계에의 적용은 앞으로 어떻게 전개될지 좀 더 지켜보아야 할 미묘한 대목이기도 하다.

송광준은 조금 늦은 나이에 택한 미술을 전공으로 하여 우리나라에서 졸업하고 난 뒤에 독일로 건너가 뉘른베르크 국립조형예술대학에서 공부하였으며 특히 요셉 보이스(Joseph Beuys, 1921-1986)의 제자이자 독일 신표현주의 화풍을 대표하는 페터 앙거만(Peter Angermann, 1945-) 교수 그리고 독일을 거점으로 하되 유럽 전역에서 활발하게 작품활동을 펼치는 랄프 플렉(Ralph Fleck, 1951-) 교수에게서 지도 받았다. 작가가 말하듯 그의 작품에는 주제를 대하는 태도나 기법에서 앙거만이나 플렉의 영향을 받은 것으로 보인다. 앙거만은 자유로운 사고를 캔버스에 그대로 옮기는 작가요, 플렉은 배경을 생략하고 온전히 대상에만 집중하며 재료의 물성을 잘 이해하고 활용하는 작가이다. 송광준은 2010년 이후 독일 뮌헨과 뉘른베르크, 영국 런던에서의 몇몇 전시회에 참여하였으며, 그의 경력이 말해주듯 아직은 자신의 예술가적 여정에 갓 발을 들여놓은 젊은 작가이다. - 시간과 삶의 흔적으로서의 '더미', 글 김광영 (미학전공 / 독일 뷔르츠부르크 대학교 철학 박사, 송실대 철학과 교수)

Song, Kwang Jun 송광준 is an artists based on Korea and Germany. He has exhibited his works in London, England; Bayern Munich, Germany; and Korea.

송광준은 조금 늦은 나이에 택한 미술을 전공으로 하여 우리나라에서 졸업하고 난 뒤에 독일로 건너가 뉘른베르크 국립조형예술대학에서 공부하였으며 특히 요셉 보이스(Joseph Beuys, 1921-1986)의 제자이자 독일 신표현주의 화풍을 대표하는 페터 앙거만(Peter Angermann, 1945-) 교수 그리고 독일을 거점으로 하되 유럽 전역에서 활발하게 작품활동을 펼치는 랄프 플렉(Ralph Fleck, 1951-) 교수에게서 지도 받았다. 작가가 말하듯 그의 작품에는 주제를 대하는 태도나 기법에서 앙거만이나 플렉의 영향을 받은 것으로 보인다. 앙거만은 자유로운 사고를 캔버스에 그대로 옮기는 작가요, 플렉은 배경을 생략하고 온전히 대상에만 집중하며 재료의 물성을 잘 이해하고 활용하는 작가이다. 송광준은 2010년 이후 독일 뮌헨과 뉘른베르크, 영국 런던에서의 몇몇 전시회에 참여하였으며, 그의 경력이 말해주듯 아직은 자신의 예술가적 여정에 갓 발을 들여놓은 젊은 작가이다. - 시간과 삶의 흔적으로서의 '더미', 글 김광영 (미학전공 / 독일 뷔르츠부르크 대학교 철학 박사, 송실대 철학과 교수)

Anton Alexandre Sterlin

"The Stoic" (2016)

My work is part Art, part Artifact. Capturing with an attention to the dignity of my subjects; typically at or below eye level. I'm heavily influenced by closeup cinematography. I'm capturing what captured me. The spirit. The Persona. The gesture of a tilted hat brim. The lines of a twisted head scarf. Painting with light allows me to be an anthropologist.

Anton Alexandre Sterlin

A classically trained dancer as a child. This was my first experience in building fundamental discipline in a craft. It also shaped my understanding of gesture, and how different elements come together to express an emotion. I first picked a camera while studying motion film production in college and instantly fell in love with still photography.

Kevin Varney

“Look How Real I Am” (2014), “Computer Hybridization Mother” (2015)

My material practice builds context for my personal experience with the inconsistencies between nonphysical and physical realities. The masks or digital portraits that I make serve as stratified compositions of identity, blending traditional and digital modes of self-representation. These works are generated out of my personal suspicion of digital surrogacy and the blurring of distinctions between physical and virtual realities through augmentation.

Kevin Varney is a contemporary sculptor in the Midwestern United States. His use of new technologies combined with traditional fabrication skills are showcased in the objects, installations and time based experiences he produces. In 2015 to 2016 he was the recipient of the University of Georgia's Post-MFA Fellowship in Sculpture and Foundations where he spent a year teaching and researching. He has received numerous awards and scholarships through exhibitions, research and service to his field including the Jim Killy Art Scholarship, Terry Burnette Memorial Scholarship, Dorothy Dille Materials Grant, among others. He continues to expand his use of digital technology and fabrication techniques and in 2014 built his own 4x4 foot CNC Router. It has been a crucial component to the development of his practice and for sharing the capabilities of digital fabrication technologies with the communities he engages with. Currently Varney is the Digital Fabrication Technician and Instructor at Ohio University in the School of Art + Design. Varney earned his BFA from Miami University of Oxford, Ohio in Sculpture and Jewelry/ Metals Fabrication and his MFA in Sculpture from the University of Tennessee in Knoxville, Tennessee.

Marcelina Wellmer

“My generation / Alessandro” (2013), “My generation / Kurt” (2014), “My generation / Bym” (2014)

Kurt / Bym / Alessandro : those 3 portraits are a part of a bigger series that I called "My generation". During last 4 years I photographed my male friends in my Berlin studio. Every photo was taken by daily light, at the same day time. But the days are sometimes bright, sometimes dark - for me it, intensified the naturalness of the face and the situation. I wanted to photograph only males, because I think a women eye can see different things; and also, because we know several women portraits shot by man, but not so much reversely. I wanted to switch the role. I was surprised how my friends tried to pose on front of the camera, but they couldn't hide they own real nature and feelings: desire, sensitivity, hopes. The series count now around 20 portraits, and will still photograph.

Marcelina Wellmer was born in Poland, since 2006 lives and works in Berlin. She graduate in video and drawing on Academy of Fine Arts in Poznan / Poland. Wellmer is operating at the edge of video, installation and painting. Her works are dealing with the relation of humans and with the interference of information and media, crossing the border from analog to digital and vice versa. Wellmer reuses lost and recovered data files and old IT hardware. Besides those random found materials she also use randomness as a key element of creation. Pieces are con-trolled and displayed through software that works with random seeds. Part of her creation is to play with those edges of media and to amplify their very own characteristics. In the act of transformation information itself isn't destroyed. In an erroneous process of encoding and decoding, new perspectives get revealed. Her works were showed in several exhibitions in Europa, Australia, Canada, USA and Japan.

Ingrid V. Wells

"Sun-Kissed and Fabulous" (2016)

My gestural approach to painting contemplates the notion of guilty pleasure as it enters into the discourse of painting. By emphasizing the artificial display of happiness with an over-the-top dripping spectacle of paint, the work critiques the type of images that viewers have become so attached. This inquiry into the power dynamics of grotesque performer and entertained audience questions the ethics of fascination.

Ingrid V. Wells has been painting for close to a decade, having shown internationally, she's earned multiple degrees in the field. Her work fancies the fantastic and humorous in theme and the charming, the kitschy, and the celebrity in subject. Wells's paintings investigate the world of gendered consumerism and the ethics of fascination. Her work has been featured in The Huffington Post, Daily Mail, BUST Magazine, and Hyperallergic, among others. Wells currently lives and works in San Francisco.

Zelda Zinn

"Profile #2589" (2016)

While recently reading Bronte and Dickens, I began thinking about how rigidly society dictated the "face" that people presented, which sometimes proved a false representation. The stories then revealed, through action, the true selves behind these public personas. I created profiles by tearing paper, sometimes painting and often crushing it into sculptures. The topography reminded me of palm readings, which assign meaning to lines and creases in one's hand, and also of treasure maps, in which one must interpret squiggly lines and dashes in order to decode landmarks, with the goal of finding riches. The shadows in the pictures are cast by the photographic lighting, reinforcing the profiles as actual pieces of paper that existed in space, and sometimes revealing an alternate face made visible through lighting.

Zelda Zinn was born in Louisiana, and grew up in Texas, back when it was blue. She fell in love with photography when she was 10 years old, and never looked back. She attended an arts high school before studying the classics at St. John's College. She then attended the University of New Mexico, receiving an MA and an MFA in photography. She taught for many years, and loved to make photo enthusiasts of her students. She likes to get her hands dirty printing, painting, and sculpting. She has shown in Latin America and Europe and extensively in the US. Her work confronts the question of photography's role in the broader art world, and the camera's ability to be suggestive rather than merely descriptive.