

## Abstract Mind: the 2nd International Exhibition on Abstract Art - Part 2

CICA Museum  
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**Featured Artists 참여작가:** Jo Birdwell, Jackie Brown, Shuvashis Das, Sari Fishman, Rick Fox, Wendy Kawabata, Kiseob Kim 김기섭, Soomeen Kim 김수민, Kristin Kozlowski, Piotr Krysiak, 이성준, Imke Lohmann, Jonathan Moss, Kate Hooray Osmond, Hyunsung Park 박현성, John Richey, Andrew Lui Robinson, s/n (Jennida & Hassan), Danielle Salvadori, Jason Shin, Gábor Szűcs, Masaaki Watanabe, Chong Yanhong, Jihoon Yang 양지훈, Xiaoqing Zhu

### Jo Birdwell

#### “Schlong” (2016), “Pier” (2016)

**Jo Birdwell** lives and works in Urbana, Illinois, USA as a drawer, painter, sculptor and installation artist. As a Professor of Fine Art in 2D and 3D, many experimental and classic materials and methods are studied and applied in her courses with depth, through both realism and abstraction. Jo exhibits nationally and locally and also plays the mandolin, percussion and sings in a band. Born in Greenville, SC, Jo moved to Illinois for graduate school in 1991 for an MFA in Printmaking, and also pursued Installation Art.

### Jackie Brown

#### “Strata” (2016)

Each drawing is an accumulation of cut and layered sheets of paper and I view the act of cutting through paper as a metaphor for revealing what lies beneath the surface. Through this approach, I aim to suggest that there is always more to discover and that there are still layers of knowing and understanding beyond our grasp. I also aim to suggest an underlying depth and structure to the way things grow, move, and expand on a microscopic level. Abstraction is central to the work, allowing me to blur boundaries between biological processes and to draw parallels between systems of growth.

**Jackie Brown** is an artist and educator based in the United States. Her work stems from an interest in nature, science, and living systems and she explores these themes through biomorphic sculptures and drawings. Her primary focus is sculpture installation and she works to create immersive environments that invite viewers into imagined biological systems. Brown holds an MFA from Virginia Commonwealth University and a BA from Hamilton College. She is currently an Assistant Professor of Art at Bowdoin College in Brunswick, Maine.

### Shuvashis Das

#### “Liminal” (2016)

Liminal is an interactive installation piece that utilizes projection mapping and motion tracking. A CNC fabricated structure was modeled using generative technique based code. Noise patterns, which resemble pulsating effects on the projected images, were programmed from an audio sample of the artist breathing. Liminal investigates the sense of embodiment of a life form that travels between stages when being observed.

**Shuvashis Das** is a multi-media artist based in College Station, Texas. He grew up in Bangladesh where art is a diverse tapestry of rich, colorful pieces that reflect the vibrant culture. At an early age, he had developed an attraction to technological advancement. After graduating from high school in Bangladesh, he came to the United States of America and was admitted to the prestigious Texas A&M University. He earned his bachelor's degree in Computer Engineering in 2013, and began pursuing an MFA degree in the Department of Visualization. His artwork focuses on generative techniques, sound art and programming based physical installations. Shuvashis looks forward to explore the field of real time stage visual production and interactive installations. He wants to further investigate the process of creating a shared and immersive experience by taking advantage of physical and digital environments.

### Sari Fishman

#### “Psychedelic Self-Photography” (2016)

**Sari Fishman** is an internationally exhibiting artist based in Israel who utilizing her scientific professional world to art. She creates abstractive work from a traditional photography, manipulating it with lights and movements. Her Video Art titled Psychedelic Self-Photography was created at the NEMO, the Museum of Science in Amsterdam, 2016. She put herself in the center of the performance, while random people passed by. Her movement and dance background reflects in her art. Sari's world of science and movement reflects in her colorful work. The light delusion with intense outstanding colors however full of defects, imperfect, reflects her definition of femininity. Sari Fishman has Ph.D. from Bar-Ilan University as well as MA in Art Therapy from Haifa University in Israel. Her Curatorship diploma she got from Shorashim Art School, Tel-Aviv. Photography she studied both in Camera Obsura, Tel-Aviv and MUZA, Herzliya. She began her studies at the School of Arts in Ramat-Hasharon.

Sari was a dance teacher for 20 years. For the past 14 years she is in the Biotech business, Can-Fite BioPharma, a company which develops drugs for autoimmune and cancer indications. Her artwork has been featured in solo and group exhibitions across the world. She recently won 3rd Place - Bronze Frame Award in an international competition Women 2017 (Artist Table).

#### **Rick Fox**

##### **“Puff” (2016)**

Related to the practice of “automatic” drawing of early Surrealists...(also related to Richard Dreyfuss working his mashed potatoes in the film “Close Encounters of the Third Kind”), I have been making semi-consciously formed structures to flesh-out and distil my interests in painting.

**Rick Fox** lives in Kittery, Maine. He is represented by Gallery NAGA, Boston, USA, where, in February 2017 he exhibited a solo show, “Piscataqua Paintings” Other recent exhibitions include: Field Projects Gallery, NYC / Royal Scottish Academy, Edinburgh UK / Museum of Art, University of New Hampshire / Prince Street Gallery, NYC and the Grunewald Gallery of Art, Indiana University. Twice a recipient of the Elizabeth Greenshields Grant (Montreal), Rick also received a grant from the National Endowment of the Arts and the William James Association to administer and teach a painting and drawing program at the Federal Prison, FMC Devens. During the summer of 2015 he participated in the Heliker-Lahotan Foundation painting residency on Cranberry Island, ME. Rick has been teaching painting and drawing full-time at the University of New Hampshire since 2010. [rickfoxpaintings.com](http://rickfoxpaintings.com)

#### **Wendy Kawabata**

##### **“Vessel” (2016)**

For the past year I have been studying some seemingly unrelated visual histories. On the one hand I have been examining 1930's depression era field sack quilt fabrics and patterns. I've learned basic utilitarian quilting methods, and adapted them into my studio process. On the other I have been researching the metamorphosis of painting over time through the history of Modernism, and the effects of pattern and decoration upon painting's pictorial space. This has resulted in a series of drawings, collage work, and paintings that are largely improvisational while playing on a loose relationship with the grid and, at times, with the flexibility of quilt design, which has its own peculiar ability to be both prescriptive and extemporaneous. It has also led me to a use of utilitarian form as a metaphor for tending. The work is a vessel that holds my of questions and considerations within arm's length. I am using this framework, along with a consideration of painting's own history and potential for both developmental process and timelessness, to guide my studio inquiry. How does surface speak to space, center to edge? How does the human scale of painting as depicted in the painting itself, the viewer's sense of nearness and intimacy?

**Wendy Kawabata** is Associate Professor of Art at the University of Hawai'i at Manoa. She is represented by the Sanderson Contemporary Gallery in Auckland, New Zealand. Born and raised in Michigan, USA, she received her BFA from the Massachusetts College of Art and her MFA from the University of New Mexico. She has presented numerous exhibitions at venues including The Corban Estate Arts Centre and The Sanderson Contemporary Gallery in Auckland, New Zealand, The Contemporary Museum at First Hawaiian Center, and the Carriageworks in Sydney, Australia. Her work has received recognition from national and international publications including, Art in America, Modern Painters, Artweek, and NO Magazine. [www.wendykawabata.com](http://www.wendykawabata.com)

#### **Kiseob Kim 김기섭**

##### **“Internal Blue Series 2” (2015), “Internal Blue Series 3” (2015)**

There are many elements in paintings that give us a strong impression, and to me, color is the most important aspect of art; it is above all other things. And Blue is one of the powerful colors which is able to be well-mixed with any other colors. I paint 'Internal Blue Series' to create my own vision of blue based on the feelings I have always had about blue. When I painted these paintings, I did not use only blue; I used many other colors. I focused on color transition with mixture of blue and other colors to bring out the emotions that are newly created.

**Kiseob Kim** went to the United States at the age of 23, in 2007; his major was Resort Management when he first enrolled in a small college in Wisconsin. But he changed his major to Studio Art without any hesitation by realizing that art was what he really wanted to do. After he got his B.A at this school in 2010, he relocated to Chicago to study at School of the Art Institute of Chicago as a second degree student and applied to graduate school at the end of the year. But he failed to get into graduate school and returned to Korea in 2012. In Korea, he prepared one last time for graduate school, and finally he was accepted into Pratt Institute in 2013. he had several shows in Brooklyn, Chicago, and South Korea during he was in New York. He stayed and worked as an artist in New York one more year after he graduated Pratt Institute in 2015; he permanently came back to Korea in 2016.

#### **Soomeen Kim 김수민**

##### **“Uncovering By Errors” (2015)**

These series of paintings emerged from giant snow-capped mass. Under unsubstantial shapes, I attempt to precisely depict my vision by connecting deformed particles and broken elements. In this way, I continuously experience figurative mistakes and

discouragement in color. While figures embody collapse through erasure and dripping, I discover aesthetic freedom at the moment of failure.

**Soomeen Kim**(Born in S.Korea) graduated MFA from School of the Art Institute of Chicago in 2014. She has exhibited with duo show including Gallery Koo, Seoul(2017) and group shows include Scope Art Fair, New York(2016), RSA Open Exhibition, The Royal Scottish Academy, Edinburgh(2015), I Meet Together, I Agree, Vitrine Gallery, London(2014).

#### **Kristin Kozlowski**

##### **“Black industry” (2010)**

**Kristin Kozlowski** is a Philadelphia based artist who uses the urban environment as her muse. Using tape, paper, paint, and collage, Kozlowski depicts an abstract interpretation of a city, it's spatial design and the social behaviors that dwell within it. She considers the architecture and traffic patterns alongside the organic life that infiltrates it. Kozlowski has exhibited at numerous galleries such as The Ice Cube Gallery in Denver, The Artlink Gallery in Miami, The Dupree Gallery, and Ice Box Project Space, in Philadelphia. She has been published in 2013 edition of Art Buzz and will be featured in the Summer 2017 issue of Studio Visit Magazine. Kristin received her MFA in 2012 from the Pennsylvania Academy of the Fine Arts in Philadelphia, and her BFA from the University of the Arts in Philadelphia in 2003.

#### **Piotr Krysiak**

##### **“15.02.2017 - 22.02.2017(Turbacz)” (2017)**

All that is taking place on the canvas I record as small portions of paint which build to a bigger whole. Thoughts and feelings related to it affect my decisions in the same way that daily reflections and impressions impact the course of my life. One after another the moments leave traces influencing decisions that I'm yet to make. Reality becomes abstraction, and in turn, abstraction generates real-life reactions. Registered fragments of life are left without comment or meaning, but a nonfigurative image of a ready record urges us to interpret it in different ways. This interpretation leaves a mark in the memory and becomes difficult to substitute for any other.

**Piotr Krysiak** (b. 1982, Poland) graduated from the Academy of Fine Arts in Krakow. He also studied at the Ecole Superieure des Beaux-Arts in Toulouse, France. Krysiak's paintings have been displayed in solo and group exhibitions in Vienna, New York City, Venice, Krakow, Torun, among others. They are awarded in art competitions and have appeared in magazines and publications presenting contemporary art. His works are both in public and private collections. The substance of Krysiak's paintings is a record of his being in what is taking place on the canvas. Thoughts and feelings related to it affect the process of painting the same way as daily reflections and impressions impact the course of his life.

#### **이성준**

##### **“Horizontal Scape #02” (2016)**

과거부터 시각적으로 아름다운 비율이라고 하는 비율에 대한 작업이다. 무엇이 이 비율을 균형잡힌 구성으로 보이게 만드는 것일까?

#### **Imke Lohmann**

##### **“Walking Fish” (2015)**

Structures, colour effects, different materials create this painting, example of serie.

**Imke Lohmann**, born 1976 in Göttingen (Germany), graduated from the University of Fine arts of Hamburg under professors Anselm Reyle and Norbert Schwontkowski. Lohmann explores structures and colour effects in abstract art inspired by landscapes, cultures and metropolises. Since a work stay at China Academy of Art Hangzhou, she has transferred various light elements into her paintings. During her creative urges, Lohmann experiments with classical and recycled materials: Surface textures from old magazines, colour tapes, glass, fabrics and scet-ches recreate tactile objects.

#### **Jonathan Moss**

##### **“AIRE” (2016)**

My work draws upon the interplay between 'experience' with 'memory', the resulting videos are seemingly abstract, but with a basis in the seen world; my goal though, is that my videos transcend this seen world and become spaces in which to lose oneself. In essence they explore the importance of quiet contemplation in a turbulent world. Using data from research into thymic epithelial cells, the video 'AIRE' explores the mapping of these cells in the thymus gland. Images of scientific research are fully integrated into our visual language... the video AIRE explores the desire to create order from chaos through capturing frozen moments and embracing a sense of stasis. Through an act of visual transformation, the resulting video is reminiscent of Rorschach Inkblots as we enter a dialogue with our subconscious.

**Jonathan Moss** studied printmaking at the Royal College of Art in London and painting the University of Wales and now works in his studio in Oxfordshire, UK. Initially a painter-printmaker, he now also works with the moving image. He has shown internationally, most recently in a British Council exhibition in St Petersburg (Russia) at the Rizzordi Art Foundation and at The

Ancien Musée des Beaux Arts in Grenoble, France. His work is held in private and public collections in Great Britain, Europe, Russia and the USA, including Glasgow University, The National Library of Wales, Oxford University and The Royal College of Art.

#### **Kate Hooray Osmond**

##### **“Departures” (2016)**

“Departures” is about acknowledging what we know and can manage and predict and leaving it for the unknown.

**Kate** is an artist who portrays humanity. She is fascinated with how our interior landscapes as individuals are reflected in how we relate and manipulate our outer natural landscape. Her subject matter often depicts coastlines and different types of industry. Kate's preferred media are oil painting and sculpture and her installation work is usually a cooperation of both disciplines. Her current body of work requires source images that she takes from flying in a helicopter across North America. She resides in Charleston, SC U.S.A and is currently enjoying an Artist Residency in Motherhood. Kate is completing her MFA in Studio Art at MICA in Baltimore.

#### **Hyunsung Park 박현성**

##### **“(In) Visible\_ I” (2015), “(In) Visible\_ II” (2016), “Unknown Egos” (2015)**

Most of my art pieces and main artistic protagonist have been related to chairs with legs, sometimes arms and back-line like a human's body. Therefore, working with chairs is projected toward what I want to say in my life, especially about people relationship. In some of my works, I projected my ideas in terms of transferring 3D-chairs to 2D works through silkscreen, and played on the boundary between 3D and 2D, for example splitting the chairs into 4 parts- frontside, right side, left side and backside- and then making an unusual and unfamiliar forms of chair by rearranging and putting various perspectives altogether on the papers. So people are seeing easily only one side of face, but by showing various points of view at once, I tried to bring people to sense importance of veiled side of everything. In addition, I worked in a way of not only splitting the perspective, but also taking the chairs apart into legs, back and the hips, then played with the possibilities of unfolded chairs by changing 2D to 3D and to 2D again, like infinite changing routes which refers to the continuous agreement and disagreement and furthermore about never-ending fluidity and solidity that we cannot define in our life.

**Hyunsung Park** (b. 1991, Busan, South Korea) studied: BA Ceramic Design, Sangmyeong University, South Korea (2011); Sculpture and Installation, Academy of Fine Arts, Munich, Germany (2013) and Painting and Graphic, Academy of Fine Arts, Munich, Germany (2015 -). Selected exhibitions include: Jahresausstellung (Annual Exhibition) Academy of Fine Arts, Munich, Germany (2015); Group Exhibition, Verein f+r Original-Radierung, Munich (2015); What Happened Will Happen, Munich, Germany (2014); Jahresausstellung (annual exhibition) Academy of Fine Arts, Munich, Germany\_ Neubau im Foyer\_Akademieverein Preis der Jahresausstellung (2016); International Print Biennale 2016\_Print Awards Exhibition: Gallery North, Newcastle, UK (2016); Group exhibition, titled 'Komplizen', HBK Saar Galerie, Saarbrücken, Germany (2016); International printmaking exposition, GRAPHICALL2016, 4bid gallery, Amsterdam, NL (2016); Preis im Danner Klassenwettbewerb 2016, Kolosssaal in Academy of Fine Arts, Munich, Germany (2016). Solo exhibitions include: KHG LMU, Munich, Germany (2016). Lives and works in Germany.

#### **John Richey**

##### **“Untitled (grid 01)” (2016), “Untitled (grid 02)” (2016), “Untitled (grid 03)” (2016), “Untitled (grid 04)” (2016)**

John Richey makes hand-drawn video animations, sculptural installations, and digitally fabricated commonplace objects using themes and images borrowed from various personal collections. His most recent body of work seeks to allow elements of chance and flexibility into a labor-intensive process that grapples with the transformative nature of information; including information retention and loss. By working back-and-forth between, and with different combinations of hand-made and digitally fabricated elements, Richey's work investigates physical or conceptual glitches that occur in the spaces between human and digitally rendered objects.

**John Richey** is a New York-based visual artist who makes fine art prints, hand-drawn video animations, and sculptural installations. Originally from southwestern Arizona, he received a BFA in combined media from the University of Arizona and a MFA from the University of California, San Diego. Richey has exhibited domestically and abroad in exhibitions at P.S. 122 and Greene Naftali Gallery both in New York, the Rufino Tamayo Museum in Mexico City, and most recently as part of the SPRING/BREAK Art Show in New York. His work was included in Art Forum Internationals “Best of 2004” issue and he has participated in various artist residencies include those at the Banff Centre for the Arts in Alberta, Canada, the Bronx Museum of the Arts AIM Program (NY), and the Studios at MASS MoCA, North Adams (MA). Over the past two decades Richey has held professional positions at numerous New York galleries and fine art institutions including Marian Goodman Gallery, Greene Naftali Gallery, the Keith Haring Foundation, and Pace Gallery.

#### **Andrew Lui Robinson**

##### **“Oh, Strong Night” (2016)**

Before I began creating pieces in series' as poems concerning existential philosophy in a modern context, Oh, Strong Night was the first time I began making line/rib-like paper constructions in order to further delve into the image/object conflict. The “Night”

parallels that of Baudelaire's 'sea' in that man sees his reflection in these visual voids. It is also a play on words, using 'night' instead of 'knight', alluding to a certain courage and strength it must take for any identity to realize it is willfully created not naturally given or existing. The true self, or lack of, is what remains without the self constructed illusion of self. The piece thus reflects this internal conflict in its manipulation of viewership and space.

**Andrew Lui Robinson.** Born in Seattle, WA Andrew Lui Robinson graduated from the International School in Bellevue, WA with National Arts Honors in 2009 and from Western Washington University with a Studio Art BA (with a focus in painting and printmaking) in 2015. I currently work and live in Bellingham, WA continuing my studio practice from home.

**s/n (Jennida & Hassan)**

**"Past The Edges"**

A layered, mediated study of digitally collected morning light. The work is a process oriented exercise collected over several dozens of summer mornings in Southern Illinois. With a reflection of local beauty and a sense of rising tension, the work emotionally reflects a space and time in which the ever increasing division in bipartisan politics is wreaking havoc across a region. Created while entering the second fiscal year of a frozen state budget in Illinois, Past the Edges is a quiet meditation on location and circumstance.

**S/N** is an interdisciplinary art group, which works with video, sound, animation, photography and locative media. Members include Jennida Chase and Hassan Pitts who crossed paths in 2007 while attending graduate school at Virginia Commonwealth University, and have been creating collaborative work since 2008. Their works have been exhibited and screened internationally in various festivals, galleries and museums including Hong Kong Art Fair, Pekin Fine Arts, Czong Institute for Contemporary Art, DAS Weekend, and the Freies Museum in Berlin. In 2014 were finalists for the MacArthur Grant in Documentary Film for The Richmond Reclamation Project, in 2015 S/N were awarded the William A. Minor Grant and in 2016 received the Pollination Seed Grant.

**Danielle Salvadori**

**"23 June 2016" (2016)**

The EU referendum on 23 June 2016 marked a real low in British political life. The outcome was appalling and it came after a horrible campaign in which neither side told the truth. The country then saw a merry-go-round of self-serving politicians rescuing their careers. I made this video in immediate aftermath of that event in a furious rage. Eight months on and the video feels even more prescient to me. The election of President Trump in the US in a flurry of 'alternative facts' represents another blow to rational thought in public life. The anger expressed in my video - the sense of shouting into a void while politicians nurse their egos - is now an everyday feeling for millions of us.

**Danielle Salvadori** is a mobile photographer and video maker based in London. Her photographs have been shown in galleries in London; Vermont, Oregon and Ohio in the US; Porto, Portugal, Paris and Florence. She has been highly commended in various photography awards including the iPhone Photography Awards (2012), the Mobile Photography Awards (2012 and 2014), USA Landscape Photographer of the Year (2014 & 2015) and the Mira Mobile Prize (2014 & 2016). In 2015 she moved into mobile video making and her work has been shown in the Outside the White Cube Festival (Manila, 2015), the International Mobil film Festival (San Diego, CA 2016), the North by MidWest Micro-budget Film Festival (Kalamazoo, MI 2016), the Extremely Shorts Film Festival (Houston 2016), the Supernova Festival (Denver CO, 2016), the London Experimental Film Festival and the exhibition Abstract Mind (CICA Museum, S Korea, 2016 & 2017).

**Jason Shin**

**"Ray Light, From The Series Light Studies" (2017), "Car Window Beam, From The Series Light Studies" (2017), "Three Surface, From The Series Light Studies" (2017)**

The word photography comes from Greek roots that mean painting with light, and I see photography as a medium just like painting--ink on paper. I represent the mundane and ordinary, and random but calculated. The on-going Untitled "Light Studies" are a mix of still life and abstraction. With both direct and indirect light, details of the ordinary become more distinct. In relation to my artwork, it is about perception and our human inability to observe or appreciate the Light. These details are what I believe only the camera can capture.

**Jason Shin** graduated School of the Art Institute of Chicago in 2012. During and after his college years, Shin passionately participated in internships and engaged in the art related jobs. After building his career at Hasted Kraeutler, and at Christie's, he is currently living in LA working in creative fields. Shin recently participated in LA Art Show 2016, 2017, Group show in Paris Cultural Centre and Osaka Cultural Center in 2016.

**Gábor Szűcs**

**"Almost 1.0" (2016)**

At first sight the video seems a nonsense abstract screen. After watching for a while the quick nervous vertical lines, may transform our imagination into a kind of abstract landscape. The preparation took a long time to earn this kind of effect. Recorded old crt tv, the footage digitized and edited on computer. Added more effects on computer. During the exploring of this

strategy I was trying to totally deform, transform, modify the signal of the movies I used in the video. The main goal was to produce a chaotic and not simple and clear some kind of surrealist space.

**Bc. Gábor Szűcs** - Lives and works in Bratislava, Slovakia. Born: 5.10.1990. Education: 2010 – Academy of fine arts and design, Bratislava, Slovakia. Painting – In the 4. studio of prof. Ivan Csudai

**Masaaki Watanabe**

**“Flutter Echo-Calligraphic Dance” (2017)**

Certain vandalism caused a discontinuity in history, people's values were dispersed in pieces. The emotions of those exposed are puzzle, hate, deprivation. . . Can you find love there? Can this regeneration be possible by destruction? Dancing with a blessing. That is Calligraphic Dance. Equipments\_Analog video synthesizer, computer, DAW, VJ application. MIDI controller.

**Masaaki Watanabe.** I am active in work creation since 2017 this year. I usually run my own company. I sell sound and video equipment.

**Jihoon Yang 양지훈**

**“Fenestra Fantasia” (2016), “환상으로 가는 길목” (2016)**

이번 시리즈는 환상이라는 내적 판타지로의 여행과 그 길목들에서 만나게 되는 풍경이라는 기본 컨셉을 가지며 여행, 자연, 그리고 색은 이 시리즈의 중요한 요소다. 그림들을 보면 추상과 구상의 사이, 현실과 비현실 그 중간 어디 즈음 존재하는 공간으로 보이게 의도했다. 숲 속의 풍경, 나무, 꽃, 식물 등 일상적인 소재 일 수 있으나 그 위에 비현실적인 가공을 첨가해 현실과 비현실 속에 존재하는 색다른 풍경을 만들려고 했다. 자연을 통해 현실에서 얻은 각종 심리적인 압박, 스트레스 등에서 잠시나마 해방감, 환기를 느낄 수 있다. 그 짧은 순간에 느꼈던 환상 속을 걷는 듯한 해방감과 자유로움을 표방한 <환상으로 가는 길목> 그림들을 통해 다시, 관객들이 작품들 속에서 마치 미지의 세계를 여행하듯 색다름과 특별한 감정들을 얻어 갈 수 있기를 기대한다.

**양지훈**은 1984년 서울생으로 미국과 서울, 부산을 오가며 평면작업을 하는 작가다. 2008년 홍익대학교에서 영상영화디자인을 전공하여 졸업, 2010년에 시카고예술대학(the School of the Art Institute of Chicago)으로 순수회화를 배우러 가서 2012년도에 졸업을 하고, 같은 해에 프랫대학원(Pratt Institute)에서 순수회화 석사과정을 다음해 2013년까지 공부했다. 현재 한국으로 돌아와 부산과 서울을 오가며 4회의 개인전, 26회의 단체전과 아트페어에 참가하는 등 활발하게 활동하고 있다.

**Chong Yanhong**

**“Untitled 1 (For As Long As I Can Remember)” (2016), “Untitled 2 (For As Long As I Can Remember)” (2016)**

In Untitled 1 and 2 (For As Long As I Can Remember), through the process of multiple layers of transfer, the images were pulled and torn and bits and pieces of the brittle paper were left behind on the surface of the canvas. The resulting work reflects a landscape which is crumbly and indefinite. At times, these images may fleetingly rise to the surface of my consciousness, but tends to evanesce. Perhaps the almost fragile quality of the paper as well as the resulting seemingly shifting landscape reflects the impermanence and inconstancy of our metropolitan landscape. Through this process, she is expressing her fascination and thoughts on the indefiniteness of the idea of space.

**Chong Yanhong** is a Singaporean artist who graduated from LASALLE College of the Arts with a BA(Hons) in Fine Arts in 2013. She was awarded with LASALLE scholarship in 2012. Yanhong has participated in various art exhibitions and residency includes the most recent, Abstraction In Three Medium at the Element Art Space, This Too Shall Pass, organized by the Affordable Art Fair Young Talent Programme winners' solo exhibition in Singapore and a resident in Youkobo Art Space, Tokyo in 2015. Yanhong's work is largely inspired by her experience living in a city that is perpetually in a state of rapid change. The constant demolition and reconstruction results in vast changes in the spaces that she encounter daily and it fascinates her how these spaces seemed fleeting and are constantly shifting.

**Xiaoqing Zhu**

**“Walking Touch” (2016)**

Tactile sensation shortens the distance between skin and objects, and at the same time, causes either physical pleasure or harm on the body. It is because of its intimacy and privacy, the physical range of touch is less free than other senses. To some degree, a consensus “Touch Taboo” has formed in civilized human society. I felt sad to see our right of touch is being deprived by different forms of social norms. Therefore, in this video project, I tried release my natural instincts of touch, challenge my own boundary of touch as well as arouse other's desire of perceiving the objective world.

**Xiaoqing Zhu** was born and grew up in Beijing, China. She received her BA in Painting from the China Central Academy of Fine Arts in 2014 and she is now an MFA candidate in Print media at the School of the Art Institute of Chicago.