

Contemporary Landscape - Part 2

CICA Museum
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Featured Artists 참여작가: Phil America, Miya Ando, J. Kimo Arbas, Isabelle Arvers, Nicole Baker, Jessica Bellamy, Collin Bradford, Jenny Day, Carol Elkovich, Madeleine Finley, Rachel Frank, Lisa Gronseth, Jamie Hahn, Alex Ingersoll, Anders Johnson, Marek Konatkowski, Beth Krensky, Vesper KWon (DaYe Kwon) /베스퍼퀸(퀸다예), Eunji LEE /이은지, Jesus.H.Mayor, Elizabeth Mead, Ruxandra Mitache, Jen Pak, Federico Pozuelo, James Proctor, Benjamin Rosenthal, s/n, Raul Moyado Sandoval, Seowon /서원, Hara Shin/ 신하라, Patrick Topitschnig, Nicolas Vionnet, Eun young Yang /양은영, Yan Zhou

Phil America

“Slum Vacation” (2013)

Slum Vacation shows artist Phil America's performance piece where, in the latter part of 2013, he moved to the Klong Toey slums, had a house built by a local carpenter in the same architectural manner as the other homes in the area, and interacted with the locals to achieve a better understanding of the area and life in the slums. The video shows the entire process mixed with video from the surrounding area and the school itself. The aim is to bring about some engagement, exceeding the exhibition, with the neighborhood as well as bringing about universal awareness to an adverse life lived in the slums. The neighborhood, made up primarily of rural migrants from Northeastern Thailand, is divided in numerous sections, all of which are vastly different than the other. There is block buildings typically associated with the slums of both North and South America, a railway line that cuts through the slum lined with homes nearly touching the passing trains, single-level homes built on small soils near the port and even shops and houses made under the passing highway. While the majority of the neighborhood is unable to receive any basic facilities such as a running water supply, waste removal or electricity from the local government, they have managed to create a 'society' outside the norm of shopping malls and sky-rises typically associated with the country's capital making it one of the largest marginal housing settlements in the world. The video hopes to create a dialogue between the viewers and the people of the community long since separated by a cultural divide.

Phil America (b. 1983) is a California-raised artist, writer and activist. He has worked and lived throughout the world, concentrating on individual moments of freedom while looking at relationships with class, gender and race. In his work he uses performance, photography, writing, video, installation and sculptures, searching for a better understanding and connection to his subjects while bringing about an interpersonal relationship between the viewer and himself. Recently he has started to focus more on using conversation as a medium as well as looking for ways to activate unused spaces. Most recently he created a permanent sculpture in the new Sacramento Kings NBA arena and published his third monograph. He has given 3 TED Talks, collaborated with the United Nations, International Labor Organization, World Vision, and other agencies and organizations to create art projects around the globe. Phil is also a contributor to magazines and other publications internationally. In 2015 Phil had a solo exhibition at DDP in Seoul as well as showing at Total Museum and Nowon Culture and Arts Center in Seoul.

Miya Ando

“Obon” (2015-ongoing), “Kumo (Cloud)” (2017), “Kumo (Cloud) 3” (2015), “Whitewater” (2017), “Yugen” (2016)

I'm half Japanese and half Russian-American, a descendant of Bizen sword maker Ando Yoshiro Masakatsu and was raised among sword smiths-turned Buddhist priests in a Buddhist temple in Okayama, Japan as well as in a redwood forest in Northern California. Living in the rural wilderness of California instilled an awareness and attention to nature and natural materials. This love of elements and natural phenomena was further refined while living in Japan. The foundation of my practice has been in the transformation and combining of natural elements and utilization of the vernacular of nature. I utilize vocabulary drawn from the natural world to investigate perception and one's relationship to time. My focus has been on the transformation of surfaces and the use of elemental materials to create shifting, mutable objects and experiences that change depending upon the light or time of day or viewer's perspective. My interest is in creating artworks that allows the viewer to experience a relationship to nature and to truly be in the moment as they encounter the transitory qualities of light. I hope to draw people into a slowed-down environment with artwork that is experiential and employs the visual vocabulary of natural phenomena and transformation.

Miya Ando is an American artist whose metal canvases and sculpture articulate themes of perception and one's relationship to time. The foundation of her practice is the transformation of surfaces. Half Japanese & half Russian-American, Ando is a descendant of Bizen sword makers and spent part of her childhood in a Buddhist temple in Japan as well as on 25 acres of redwood forest in rural coastal Northern California. She has continued her 16th generation Japanese sword smithing and Buddhist lineage by combining metals, reflectivity and light in her luminous paintings and sculpture. In 2011 she completed two memorial sculptures for 9/11 in which she utilized 30 foot tall pieces of steel which had fallen from the World Trade Center Buildings. Ando's work has been exhibited extensively throughout the world, including a show curated by Guggenheim curator Nat Trotman, the Queens Museum, the De Saisset Museum, The Second Bronx Biennial at the Bronx Museum, The Hermitage

Museum, The Museum of Contemporary Art Santa Barbara satellite space, The Attleboro Arts Museum, The Museum of Byzantine Culture, The Newhouse Center for Contemporary Art and the Worcester Museum. Miya's public commissions include projects in South Korea, Berlin, London, Puerto Rico, New York and California. Her work appears in many important public and private collections and she is the recipient of the Pollock Krasner Foundation Grant in 2012, the Thanatopolis Special Artist Award and Public Outdoor Commission Winner and Puffin Foundation Grant winner. A recent critics' picks of ARTFORUM, Ando received her Bachelor of Science Magna Cum Laude in East Asian Studies at UC Berkeley and continued her studies at Yale University, in addition to serving as an apprentice to a master metal smith in Japan. Miya's large scale artwork "Emptiness The Sky" (Shou Sugi Ban) is featured in "Frontiers Reimagined" exhibition in the 56th Venice Biennale. Most recently she was commissioned by The Philip Johnson Glass House to create a sculpture, "Shizen" (Nature) "Kumo" (Cloud) and her work has been acquired for the permanent contemporary collection by The Los Angeles County Art Museum LACMA).

J. Kimo Arbas

"AWAKENING" (2016)

AWAKENING, a season specific piece that expresses the artist J. Kimo Arbas's interest in spaces of power and the interconnectedness of the all. *AWAKENING* is simultaneously a "landscape portrait" and a sacred Altar to the rebirth of Earth's Northern hemisphere.

J. Kimo Arbas is an artist, inventor and an ordained vaidila of the Baltic faith who is based in Los Angeles and Europe. His works bring together the realms of technology, art and spirit. They mirror his deeply-felt belief in the sentient interconnectedness of the all. They are inspired by the reality of spaces that link conscious beings; their connections through those spaces to each other; continuums between past and future, hidden and revealed, inner and outer worlds. J. Kimo Arbas holds degrees from CalArts and University of the Arts - Berlin and is a utility patent holder.

Isabelle Arvers

"Mer Rose" (2016)

In this video, forms and abstract landscapes are developed, in which random movement of some objects like the sea or the waves generated by the Moviestorm game engine plays an important part. Universes of abstract patterns, that fold or unfold, mat or very reflective, are testing the possibility of creating « species of spaces » (Georges Perec), aiming to modify the perception of the movements seen.

Isabelle Arvers is an art curator and a machinima (movies realised with video games) specialist, in France and worldwide. In 2005 she began to design machinima programs for festivals and museums. Since 2009, she organizes machinima workshops for teenagers, then for youngsters and art students. After conducting more than a hundred workshops in France and worldwide, she directed her first machinima video in 2012, and since then realises many videos with video games engines. In 2016, she creates a machinima doc in the Calais Jungle as well as different abstract machinima. She also associates with the pianist Nathalie Négro, from PianoAndCo, to present a creation piano and video games, *Cross by*, at the Salins theater in Martigues on November, 2016

Nicole Baker

"Memory of a Green World" (2017)

Single channel video with projection mapping, data-bending, and digital effects. 16mm hand painted film, direct animation, digital still images, and found audio. memory of a green world translates my memories of a beloved, but now despoiled, natural place into video.

Nicole Baker works in installation, sculpture, and video. She earned her BFA in film at the Savannah College of Art and Design and has exhibited globally. Recently, she was awarded the Joe Couch Award in Experimentation at the North Portland Unknown Film Festival and was a nominee for Best Sci-fi Short at the Alternative Film Festival in Toronto. Her work explores consciousness, conflict, and mankind's relationship with nature by creating small worlds that distort perception and challenge what we regard as reality. She is currently an MFA candidate at the Pacific Northwest College of Art.

Jessica Bellamy

"Free Parking" (2017)

Jessica Bellamy is a painter who has been expressing herself through art since her finer motor skills would permit. Growing up in Los Angeles has shaped her penchant for the urban sprawl aesthetic. Most recently she's used her love for the landscape to create oil paintings that evoke familiarity and strike a lighthearted and fond tone about imperfections, which she explores further in her ongoing 'Palm Fire' series. She has a need to document her world and uses painting to dictate an intensified experience of a place. Palms, like Angelenos, are non-native immigrants and the hearts of many neighborhoods. The LA landscape, defined by the palms, typifies iconic and aging forms over function; Jessica thinks this is not such a bad thing.

Collin Bradford

"You Are Exactly Where You Are Supposed To Be" (2014)

You Are Exactly Where You Are Supposed To Be is part of a series of photographs in which signs bearing phrases from business self-improvement books are placed into the landscape to examine how new meanings emerge from the re-contextualization of the texts.

Collin Bradford makes videos, photographs, objects, architectural interventions, and other forms that explore how we relate physically to the land, technology and media, and how we use language. His work has been exhibited throughout the United States as well as in Germany, Ireland, South Korea, Australia and elsewhere. He works and lives in Provo, UT, USA, where he also teaches in the Department of Art at Brigham Young University.

Jenny Day

“Lift” (2016), “An Owl Of The Waste Places” (2016)

I seek to reconcile a romantic notion of landscape with the way that space is unavoidably fragmented and eroded through use and conceptualization. Transitional localities are depicted through stratified landscape; the viewer is simultaneously confronted and enveloped by abstraction. With a background in Environmental Studies, my paintings discuss how the damaged landscape, once altered, reconstructs itself. Influenced by resource extraction, architecture, and a need to document human effect on nature, the work investigates the construction of a relationship to land, the built environment, dystopia and utopia. My most recent body of work involves making collages from Google Maps, Superfund toxic site data, National Geographic images, and disaster photos from social media, that serve as a starting point for a painting. The end result depicts a landscape mediated by multiple layers of technology, assembled from disparate viewpoints; the work examines human demand and the effects of environmental degradation on an understanding of place.

Jenny Day is a painter who divides her time between Santa Fe, New Mexico and Tucson, Arizona. She earned an MFA in Painting and Drawing from the University of Arizona, a BFA in Painting from the University of Alaska Fairbanks and a BA in Environmental Studies from the University of California Santa Cruz. Day's work has been exhibited throughout the United States including the Elmhurst Museum, Crocker Museum, Center for Contemporary Arts Santa Fe, Jonathan Ferrara Gallery, Tucson Museum of Art, Davis Dominguez Gallery, Zhou B. Art Center in Chicago, and the University of Alaska Fairbanks. Day has attended residences at the Ucross Foundation, WY, Jentel, WY, Kimmel Harding Nelson Art Center, NE, Armory Art Center, FL, and Playa, OR.

Carol Elkovich

“cynicism was shed like winter coats when the green appeared” (2014)

Whether Fibonacci spirals, scientific theories of disorganized complexity, or the architecture of habitats—nature has long been a primary source for erudition in both art and science. Recent maps charting social networks on the digital frontier take the visual quality of plant root structures, especially rhizomes. A rhizome is a stem of a plant that spreads by sending shoots to multiple points of self-replicating nodes. The interconnection of the rhizome negates hierarchy and represents a kind of democratic interconnectivity, very similar to the accessible and creative systems of living in a digital age. I find it interesting to see abstract processes mirroring physical designs seen in nature. My work lets these ideas and symbols collide into evocative patterns that I see as a kind of geography of thought. Borrowing from maps of social networks, the invading patterns of virus behavior or the comportment of swarming insects, and simply the shapes of leaves and petals fallen to the ground — I am interested in disorganized complexity as a prominent overlay to the rational constructions of contemporary life. I strive for associations layered into a collective visual image that asks for contemplation of the structures shaping our knowledge, our relationships, or memories, and our physical experiences.

Carol Elkovich Working in the San Francisco Bay Area for over twenty years, Carol's abstract paintings and installations are exhibited nationally and included in multiple private and corporate collections. She is represented by Elins Eagle-smith Gallery at 49 Geary San Francisco, CA. As an art educator she is committed to shaping minds toward a creative future and is an associate professor at California College of the Arts, in San Francisco + Oakland, CA

Madeleine Finley

“Blue Waves and Green Door” (2016), “Dutch Light” (2016)

Rachel Frank

“Vapors” (2017)

In Vapors, performers wearing a woolly rhinoceros and a woolly mammoth mask appear in the forests, former mining caves, and ruins of our contemporary landscape, carrying out a philosophical dialogue that connects the figure of the ruin to environmental issues and, more broadly, man's relationship with nature. The woolly mammoth and woolly rhinoceros are two animals from the last wave of extinctions of Megafauna at the end of the Ice Age, who serve both as mirrors into the past and reminders of the crisis facing related species today. Through a split-screen, the creatures uncannily mirror each other in out of synch movements, sharing both their displacement from their proper epoch and their isolation as the last of their kind. Each speaks in a computerized voice, suggesting contemporary Delphic oracles: no longer conduits of the gods, they do not give fateful directions but, having seen all through the passage of time, instead poetically wander, commenting on the debris that constitute progress.

Rachel Frank was borned and raised in Kentucky, received her BFA from The Kansas City Art Institute and her MFA from The University of Pennsylvania. Frank is the recipient of numerous awards, including grants from The Pollock-Krasner Foundation, The Elizabeth Greenshields Foundation, The Puffin Foundation, and The Franklin Furnace Archive. She has attended residencies at Yaddo, The Marie Walsh Sharpe Foundation, Sculpture Space, The Women's Studio Workshop, and The Skowhegan School of Painting and Sculpture. Her performance pieces have been shown at HERE, Socrates Sculpture Park, The Select Fair, and the Bushwick Starr in New York City and The Marran Theater at Lesley University in Cambridge, Massachusetts. In 2017 her solo show, Rachel Frank: Past Future Tense was presented at the SPRING/BREAK Art Show in Times Square, New York, City. Currently, she lives and works in Brooklyn, New York. More information can be found at: www.rachelfrank.com

Lisa Gronseth

"Track 3", "You are number one", "Pressbox", "Field 1", "Field 4"

In these paintings, I first paint on duralar, then cut and assemble the pieces. Through layering and collage, I aim to create landscapes in a process that literally constructs illusionistic space. This group of paintings is from a series I call Tracks and Fields. Sports fields retain some of the wide openness of the country, and the less commercial ones are often in parks surrounded by trees. While giving the feeling of nature, these environments are effectively fabricated. They represent our desire to be in nature without having to experience its wild or messy side. In these paintings, I am playing the role of observer and of outsider. I am not a participant in the game, nor am I a participating spectator. Like the parks themselves, I am located in the halfway zone between man-made space and nature.

Lisa Gronseth received her MFA in painting from Yale University and her BA in philosophy from Reed College. She has lived and traveled extensively in Asia, Europe and the Middle East, where she taught at the American University in Dubai. Her work has been exhibited across the United States and in the United Arab Emirates. She currently lives in Portland, Oregon and teaches at Portland State University.

Jamie Hahn

"Interior Repetitions: II" (2017)

Figure Ground Rhythm is a concept I've developed in my research of making interdisciplinary work. I'm interested in directing a sense of orientation as a figure transitions in response to the ground (the environment). In four dimensions, time meets the moment to integrate with tactile and visual perceptual systems, shifting the figure to ground rhythm into a moment of difference within similarity. My work is interconnected as each piece directs a sense of orientation through the use of repetition in time-based media. Embracing four dimensions, I am interested in attempting to reveal the transformative effect of still and moving imagery as the figure, the viewer, becomes an integral performative element. My work focuses on a connectivity of place and time, identity and landscape. I am drawn to using video as a format to render figure ground rhythm. I am interested in positioning the viewer as a still figure facing a perspective of contemplation wherein an awareness rises in what is being seen: shifting colors, tonalities and forms within a landscape surface. Light and motion reveal a texture and a kind of meditative form as this transformative timed medium directs attention to subtlety. In the piece, Interior Repetitions: II, place and figure ground shift in and out of the shadows, furthering the rhythms of atmospheric modulations and tonal expressions of color and light.

Jamie Hahn is an interdisciplinary time-based media artist working in photography, video, books and prints. By utilizing the machine: the camera both in film, digital and video processing, she explores ideas of electronic meditations on time and place within a landscape. Receiving an MFA in Electronic Integrated Arts from Alfred University in 2010, her work has been shown in screenings, group exhibitions and solo installations nationally and internationally: Squeaky Wheel, Buffalo, NY, The Central Academy of Fine Arts, Beijing, China, the LOOP Video Arts Festival in Barcelona, NYSCC at Alfred University, Thesis Exhibition, the Saranac Gallery, Spokane, WA, Rochester Contemporary Art Center, NY, Cite' Internationale Paris, Eastern Washington University Art Gallery, University of Oklahoma, OK and the National Gallery of the Cayman Islands.

Alex Ingersoll

"Vestal Fire" (2016)

As carbon simmers, the digital blooms. An expectant mother receives a call after dark that opens up a world of absence. With this work, I'm interested in exploring cinematic media as a means by which nature is expressed and modified through experience and memory. This includes playing with affective techniques of anticipation and indirection as a mundane condition of the sublime. This project is rooted in the age of the anthropocene and outlines a phenomenology of horror where we gesture towards a world beyond the human. Much of this work is inspired by lines from Delmore Schwartz's poem, "Calmly We Walk Through This April's Day": "What is the self amid this blaze? What am I now that I was then Which I shall suffer and act again... Each minute bursts in the burning room, The great globe reels in the solar fire, Spinning the trivial and unique away. (How all things flash! How all things flare!) What am I now that I was then? May memory restore again and again The smallest color of the smallest day: Time is the school in which we learn, Time is the fire in which we burn."

Alex Ingersoll is an Assistant Professor of Media Studies at the University of Wisconsin-Stevens Point. He received his Ph.D. from the University of North Carolina at Chapel Hill on media and technology studies with a focus on technologies of spatial

representation, orientation, and memory. Much of his work explores the aesthetic and sonic environments of our social imaginations of space and the tension among neglected and marginalized ideas and machines. Using experimental and animated approaches to the moving image, he is interested in the productive possibilities that come from our experiences and encounters that have undefined edges and features. His work has been featured in venues and festivals in the U.S. and abroad, including the Milwaukee Underground Film Festival, Currents International New Media Festival in Santa Fe, the Strange Beauty Film Festival in Durham N.C., and the Alchemy Film Festival in Hawick, Scotland.

Anders Johnson

“Weltschmerz” (2017)

Weltschmerz is a German term that translates to “world-weariness,” which I think perfectly encapsulates the state of unease that can be felt from Seoul to Caracas to Aleppo. My process involves using photographs that I’ve taken to then make composite sketches on Photoshop, which I will use to develop drawings and paintings. The painting that I’ve included in the exhibition is an amalgamation of several different images: a cargo ship on the Bosphorus, a Greek statue, and my Grandmother’s kitchen table. Through the transition of digital imagery to paint, I’m attempting to unify the contrasting source material through space and color, while also creating an image that captures the mood of this collective Weltschmerz. Although world history seems remote, we are living in its shadow, and the past is resurfacing in very strange ways.

Anders Johnson lives in the United States, where he teaches drawing and painting at Vincennes University in Southern Indiana. An art graduate from North Park University [Chicago], he holds an MFA from Indiana University and has recently appeared in the 2016 Midwest edition of *New American Paintings*. His work is in the collection of the Evansville Art Museum and Doane College and has had recent solo exhibitions at Wabash Valley College and the Open Gallery in Vincennes. This year, Johnson is creating a new body of work for solo exhibitions at North Park University in Chicago, and Oakland City University in Oakland City, Indiana.

Marek Konatkowski

“Beach 64” (2015), “Ropes Course” (2015)

Marek Konatkowski comes from Warsaw and works in Józefów. He cooperates with Artbarbakan foundation.

His works show various genre scenes. On the one hand they resemble Polish primitivism art and its central character – Nikifor Krynicki, on the other hand they come quite close to iconography by Jerzy Nowosielski. Both the flat colour patch as well as rough and intense colours remind us of German expressionists, Kirchner among them. Via this unusual form, the artist builds his artistic personality and wishes to inspire the audience to think of surrounding world.

Beth Krensky

“Where Is The Road To The Road” “ (2014)

The title of this piece is a line from Mahmoud Darwish’s poem, *A Noun Sentence*. I was especially drawn to the second half of the poem: ...Wishing for the present tense a foothold for walking behind me or ahead of me, barefoot. Where is my second road to the staircase of expanse? Where is futility? Where is the road to the road? And where are we, the marching on the footpath of the present tense, where are we? Our talk a predicate and a subject before the sea, and the elusive foam of speech the dots on the letters, wishing for the present tense a foothold on the pavement ... These words cause me to ponder where we are headed during this time of futility, growing hatred and unrest. I am wandering (perhaps aimlessly) in my own desert land looking for the road to the road that can lead us in a new direction.

Beth Krensky is a Presidential Scholar at the University of Utah where she is a professor and the Head of Art Teaching in the Department of Art and Art History. She is an artist, activist and educator. She received her formal art training from the Boston Museum School. She has exhibited widely throughout the United States and internationally. She is a founding member of the international artist collective, the Artnauts, and was selected as a Fellow with the Jewish Art Salon in New York City. Her work is intended to provoke reflection about what is happening in our world as well as to create a vision of what is possible. She is also a scholar in the area of youth-created art and social change. She received a master’s degree with a focus on critical pedagogy and art education from the Harvard Graduate School of Education and a Ph.D. in Education from the University of Colorado at Boulder. She spent a decade with the award-winning youth arts organization, Project YES (Youth Envisioning Social change), as the Co-Founder and Artistic Director. She has coordinated numerous community-based art initiatives, including creating a Peace Park with young people in Colorado and the book *A Piece of Peace* with young people from Massachusetts. Her co-authored book, *Engaging Classrooms and Communities through Art: A Guide to Designing and Implementing Community-Based Art Education*, was published in 2009 by Rowman & Littlefield.

Vesper Kwon (DaYe Kwon) 베스퍼권(권다예)

“E’ 1-2” (2016), “E’ 1-5” (2016), “E’ 1-6” (2016), “E’ 3-2” (2016), “E’ 3-3” (2016)

What you see and what you get from it. Seeing something is simple, just looked at it. But, the point is that what did you get from it, how did you remember it, is it exactly same with the things what you saw and what you got? There are must have a gap between it. And the gap can vary from person to person. A way how to deal with the things what you saw in your mind. I would like to ask, What’s in your mind?

지금까지 작품들을 살펴 보면 크게 두개의 시리즈로 나뉘어 있다. 하나는 나무의 형태를 잔상의 메타포로 시간의 흐름에 따라 영글어지는 모습을 재 구현한 시리즈이다. 작업을 진행 할 때에도 이러한 주제를 기법으로도 투영되는데, 시간을 두고 한 겹 한 겹 쌓아 올리면서, 점차 오버랩 되면서 서로의 형태들이 영겨들면서 기존의 형태 보다는 영겨짐의 이미지가 나타난다. 그리고 이런 이미지들은 시리즈 끝으로 갈수록 그 이미지들 마저 녹아 내린다. 나머지 시리즈는 그전의 시리즈에서 영감을 받아 발전된 작품들이다. 잔상들이 영키고, 형태가 무너져 내리는 듯한 것이 결국 시간이 흐르면, 한데 모아지는 상상을 해보았다. 내 머리속에 스치는 듯한 지나간 작은 기억들에 대한 것을 시각적으로 재구성한 작품들이다. 많은 색 들로 영겨진 작품들을 보다보면, 무의식적으로 어느 형태를 쫓고 있을 수있다. 마치 수많은 기억 혹은 잔상들 속에서 내가 찾는 어떠한 것인지 모르는 듯한 느낌을 전달하고, 또한 눈으로 보고 있다고 해서 그것이 전부가 아니라는 것, 이런 추상적인 생각들을 캔버스에 담아냈다. 그리고 이러한 것을 보색대비를 통해 시각적 착각을 이룰수 있는 푸른색과 붉은색을 사용함으로써 효과적인 표현을 하였다. 재료적인 측면에서는, 주로 유화와 동양화를 병행하는데 각각의 재료 특징을 보다는 본인의 스타일을 추구하고있다. 예를들어 유화재료에서는, 유화의 가장 큰 특징인 두터운 질감 혹은 덧칠등으로 인한 물체 표현보다는 동양화처럼 맑은 색의 표현을 추구한다. 여러색을 혼합하여 쓰는것 보다, 한가지의 색을 다른 색과 겹쳐서 사용 함으로써 투명한 느낌을 잘 살릴수 있도록 한다. 또한 동양화 재료는 일반 시중에서 판매하는 물감보다는 직접 안료를 그때 그때 배합하여 만들어서 사용하는데 이것 또 한 작품 진행할때마다 어느하나 똑같은 색을 나오는것을 방지하는 이유이다.

Eunji Lee 이은지

“Sansu-178” (2017), “ Sansu-179” (2017), “Sansu-Sunset Vibes” (2017), “Sansu-Burst” (2017), “Sansu-Variation” (2017)

나의 작업의 시작은 변화하는 풍경의 흔적을 기억하는 것에서부터 시작된다. 작품 속에 구현된 장면은 기억의 편린들이 엮이고 모여 만들어진 새로운 산수화의 모습을 하고 있다. 때로는 그 모습이 산세의 선, 시간의 흐름, 빈 하늘의 여백, 또는 빛의 모양, 그림자의 발자취로 화면 속 산수의 조각들과 함께 기록되어져 있다. 어느 날 해가 질 무렵, 지나가다가 마주친 산의 그림자, 강물에 비친 반짝거리는 햇빛의 모양들, 봄의 향기를 간직한 색깔들은 재현된 형태 그대로, 혹은 외곽선만 남은 흔적으로, 때로는 색감으로 기억 속에 저장되어 있다. 나는 이처럼 기억의 잔상 속에 존재하는 무의식 속 풍경의 조각들과 남겨진 잔상의 형태들을 색과 모양으로 그 흔적의 레이어들을 콜라주하여 사적이며 인위적인 풍경을 창출한다. 최근에 시작하게 된 산수 시리즈는 동양 산수화의 '산수'의 개념에 관심을 갖고 시작하게 되었다. 동양에서 산수화의 '산수'는 자연 속의 자연이 아닌 인공의 개념으로 우주적 순리의 실체체인 유토피아의 공간이었다. 이와 같은 개념을 바탕으로 사실적이거나 실제하는 공간이 아닌 인위적으로 작가에 의해서 변형된 풍경을 작업에서 구현하고자 하였다. 한국의 산세를 묘사한 옛 동양화의 형식적인 특징에서 많은 영감을 받아 시작하게 되었다. 한국(동양)의 산은 나무가 울창이 들어섰다는 느낌보다는 회백색의 화강암이 노출된 식의 돌산 느낌이 강하다. 따라서 옛 먹으로 그린 산수화가 우리나라의 산세를 잘 보여주는 것이 이해가 가는 셈이다. 아크릴 물감과 보조제를 이용해 만드는 아크릴 스킨, 조각은 흑백 소묘로 섬세하고 직관적으로 그린 암색 조각의 차갑고 고정적인 성질과는 대조적인 성격을 갖는다. 이는 산수에서 시간의 층이 켜켜이 쌓여 우직하게 서 있는 산과는 달리, 계속해서 순환하고 흐르고 변화하는 물의 유연함을 표상한다. 이와 같은 시간의 축적성과 유연성, 변형된 모습은 끊임없이 변화하는 자연의 기본적인 성질을 반영한다. 돌과 물의 레이어링 (산수의 레이어를 콜라주)을 통해 시간을 켜켜이 쌓인 층위를 조형 언어로 사용하여 오랜 시간이 축적된 기억의 성질을 반영하여 새로운 시공간을 창작해 보고자 한다. 이는 단순히 벽면에 평면으로 전개한 산수 풍경 작업 뿐 아니라 다양한 구성의 설치 작업을 통해 관람객들에게 시간성의 축적을 전달하고자 한다.

이은지 작가는 서울과 미국을 기반으로 한 아티스트이다. 서울대학교 미술대학 에서 서양화를 전공하였으며 Washington University in St.Louis에서 시각예술을 공부하였다. 그녀는 뉴욕, 두바이, 서울 등에서 전시를 가졌으며 동양 산수화에서 얻은 모티프를 바탕으로 변화하는 풍경의 흔적을 담은 작업을 주로 한다.

Jesus H. Mayor

“Speculations” (2017)

The video art piece Speculations presents nine imaginary transformations of iconic buildings and urban landscapes located in seven cities: Pristina, Brussels, Barcelona, Madrid, Amsterdam, Rio de Janeiro and Paris. Some of these places and urban landscapes are internationally famous, while others are only known by locals, but all of them hide peculiar stories that characterize them with special meanings. Each speculation is a visual poem that transforms our perception of a specific place with an aesthetic purpose. These transformations also produce symbolic mutations that raise questions about intertwined global phenomena such as land speculation, gentrification, city branding, touristification, social segregation, or institutional, nationalistic and religious identity.

Mayor was born in Madrid in 1967 and was educated as a visual artist and an architect in Madrid, Turin and London. In 2001 he established the office for architecture, urban planning and landscape architecture Casanova+Hernandez Architects in Rotterdam. In parallel he has developed his artistic work, first in Madrid and later in Atelier-Mayor located in Rotterdam.

Elizabeth Mead

“Far Low Horizon Signature Paris” (2015), “Cozens Small Long Signature Paris” (2015)

The nature of the book as a form and as an object intrigues me: the intimacy of our physical relation to it and its object nature wed to space and time. I am using the format of a signature, rendered as a drawn object spanning one page to the next. The movement from page to page proposes the time of reading as internal to the experience of viewing a single object, allowing us to understand a small drawing through time in a way similar to the way we experience a certain kind of thing— in this case the open pages of a book. The loft of the page gives a breadth to the form, continuing the move from side to side across the fold to create an inside as well as an outside that comes from the world of things (books) to become part of the space of the drawing.

While the forms in the drawings presented here reiterate the rectangular shape of the support, I want to make that rectangularity neutral-- a ground against which to see irregularities, which become pictorial. In making them, I use layers of ink that respond to the particulars of the paper surfaces. Rather than making a mark with a drawing implement, I pool the ink on the paper with Chinese brushes filling the brush and then releasing it onto the surface of the paper. Once pooled, I move the ink rather than drawing it about the paper, the absorption rates varying across the image. Each of the inks I am using is made from galls sourced from Hampstead Heath, so each oxidizes to different degrees and at different rates. What I am attempting to achieve is a sense of space within the shape of the dense image. I am not interested in these spaces as literal representations as much as I am in letting them produce a tension between the allusion to the fluid atmospheric effects of a landscape space, on one hand, and to the mark-making action of fluid ink on absorbent paper, on the other. A small patch of reserved support is a brilliant light and a gap in the quasi-rectangular shape, something outside the pictorial space altogether. So these irregularities are dramatic pictorial elements and gaps in the image, deep within the pictured space and bounding the inky shape on the paper's surface.

Elizabeth Mead's sculpture and drawings have been exhibited across the U.S. as well as in Australia, England, Iceland, Italy, Japan, Korea, Portugal, and Taiwan. She has designed more than two-dozen theatrical productions including work with the internationally acclaimed, Tony award winning Theatre de la Jeune Lune. She has had over two-dozen solo exhibitions and her sculpture and drawing have been included in more than fifty group exhibitions. A recipient of the Japan/US NEA Creative Artist Fellowship (2002-03), Mead spent six months living and working in Japan. Mead has received recognition for her work in theater by the Dallas Theater League (1998) and the Theater Communication Group/NEA Designer Fellowship (1997, 1998). Mead attended the Ecole Internationale de Jacques Lecoq in Paris, France (1995). She has been a visiting artist and artist in residence at numerous distinguished institutions including The Slade School of Fine Art, University College, London, England (2001, 2002, 2003, 2013), Youkobo Art Space, Tokyo, Japan (2002-03), Carleton College, Northfield, Minnesota (2002, 2004), Pacific Northwest College of Art (1994, 2000), Southern Methodist University (1993,1997), Burren College of Art, Co. Clare, Ireland (1995). She has been awarded several residencies in the U.S., a Nes Artist Residency Skagaströnd, Iceland (2009), and recently a residency at the Cité Internationale des Arts, Paris, France. Mead is the chair and Class of 1963 Term Distinguished Associate Professor of Art and Art History at the College of William and Mary

Ruxandra Mitache
"Daylighting" (2016)

Looking at the shiny sky where the sun is a myth, Searching through the trees, Left and right waves roar, until it alights.

Ruxandra Mitache (Romania, 1979), visual artist having studied Fine Arts at Bucharest University of Arts, currently lives and works in Switzerland. Working mainly with abstract painting, and more recently exploring themes of the transitive through video and installation.

Jen Pak
"Legoscape I" (2017), "Legoscape II" (2017), "Legoscape III" (2017)

Having order and duality are important factors in my work. Because of my identity as a Korean American artist, I feel like I am stuck in two different worlds, as a result, my works have dualistic characteristics. In my legoscape series, they are a mix of something modern (legos as a subject) and archaic (mulberry paper as a material). I am inspired by legos because they embody both collectivism and individualism. As a single block, it cannot achieve anything but as a group, they can become anything and vice versa, nothing can be made without these blocks. Additionally, I find it comforting that as the blocks are stacked they create order in this chaotic world. I like to use subtle colors to convey a sense of comfort to the viewers. I like how the watercolor is seeped into mulberry paper and becomes one with the paper. It takes on mulberry paper's physical quality. The transparency of the actual paper reflects fleeting time and fading memory. I also like working on small paintings because they pull the viewers towards the paintings and create an intimate setting. Legoscape is a wordplay on words 'lego', 'escape' and 'landscape'. It is an escape from reality and becomes an utopic landscape. I follow the lego manual to build the models. I then take photos and trace the photo and repeat the process until the drawing becomes abstract yet still maintains its identity as a building. As I look out my window, instead of seeing trees or an individual building, I see a changing landscape. As a city gets more developed, each individual building, which was once unique, becomes mundane. Through multiple process, I create my own utopia where an individual building is separated from its collective community. Being alone in a serene state is utopia for me. In today's constant changing and fast paced environment, there is a need to take a step back and focus in oneself to be aware of our surroundings.

Jen Pak received BFA from Cornell University majoring in painting and MA from Sotheby's Institute majoring in Contemporary Art History. She also has AAS from Parsons School of Design majoring in Fashion Design. She incorporates different areas of study into her works. She is currently pursuing MFA degree at Hongik University.

Federico Pozuelo
"Reciprocal" (2016)

Federico Pozuelo (Madrid, 1992). Ever since he develops his artistic practice between Carrara, IT and Madrid, SP. His approach to art emerged through the materialization of marble objects. Pozuelo grew an interest on the influence that technological machinery has in the epicentre of marble's industry: Carrara. Thus, this increasing curiosity effected a shift in his practice, from being physically-based, to start dealing with the parameters of augmented reality. His focus on the Apuan Alps region is a departure point in his work; where he started researching correlations among: the exploitation of a natural resource, the driving force of the luxury market, the latest developments in industrial technology; and the effects of such a process on both, the ecosystem and local population.

James Proctor

"Melt" (2017)

Melt is a generative landscape designed to evoke the cyclical formation and deformation of sea ice. Over time the image undergoes subtle rhythmic shifts until eventually it is swept away completely.

James Proctor is a software artist and data visualization designer. He creates systems guided by a finite set of rules to produce visual outcomes that are unexpected, varied, and ephemeral. His work has been featured in group shows at XXXI, Dose Projects, Gallery Aferro, and Human NYC.

Benjamin Rosenthal

"Impenetrable As Night" (2016)

Impenetrable as Night takes inspiration from the landscape of northern Iceland as virtual site for a demented tactical and techno-spiritual training camp. Covert mountain-like structures in the fjord reveal themselves to be hybrids of bunker and landscape, and metaphors for "the closet." Animated figures perform actions that blur the line between worship, ritual violence and queer eroticism. The iconic Icelandic "hot tubs" become potential sites for some sort of sinister training activity, violent or erotic ritual. The virtuality of the space is revealed consciously via the inclusion (and revelation) of the 3D wireframe, the visible glitch, the use of real-time rendering of individual frames screen-recorded from Maya, and puncturing and layering of spaces that don't conform to conventions of believable 3D space.

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 International 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), CICA Museum (Gimpo-se, Republic of Korea) 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.

S/N (Jennida Chase & Hassan Pitts)

"The Pleasure Of Ruins" (2017)

The Gem Theater in Cairo, Illinois, Spree Park, Teufelsburg, and Tempelhof in Berlin, Germany either stand in ruins or are mere glimpses of what they once were. S/N animates details from these spaces in an attempt to dance with these ghosts from the past, and comment on age, loss, and dying. "Indeed, romantic ruins seem to guarantee origins. They promise authenticity, immediacy and authority. However, there is a paradox. In the case of ruins, what is allegedly present and transparent whenever authenticity is claimed is present only as an absence." - Andreas Huyssen. "In Ruined places there lies peculiar pleasure. The grandeur they had..." - Rose Macaulay

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, DAS Weekend and the Freies Museum in Berlin. In 2014 were finalists for the MacArthur Grant in Documentary Film. In 2015 S/N were awarded the William A. Minor Grant and in 2016 received the Pollination Seed Grant.

Raul Moyado Sandoval

"Cycloramic Expansion" (2016)

"Cycloramic expansion" is a spatial interpretation of panoramic painting inspired on the rounded symbolic pattern and design of the mandala. A mandala is a symbolic representation of the universe. A schematized representation of the cosmos in Hindu

and Buddhist iconography. This painting unfolds a spherical panoramic landscape to show a condensed global view of the surrounding reality within an expanded dimension. Playing with the symbolic relation of the abyss and the mountain, it represents the connection between inner and outer mental worlds. This artwork introduces, in a symbolic way, the overall vision of this journey, from the human personal microcosm to the universal macrocosm.

Raul Moyado Sandoval Digital Artist from Tijuana, Baja California , Mexico . Inspired by the panoramic paintings from Eighteenth-century, Raul Moyado Sandoval created a series of 360 view virtual paintings that manage to expand the two-dimensional boundaries of traditional pictorial medium. His cycloramic series artworks show us through different media formats how the pictoric landscape can open our minds to new conceptions of reality.

Seowon 서원(이윤성)

“Against 3” (2010)

양손으로 줄 당기기. 가느다란 줄의 끝부분을 양손으로 각각 잡고 당기기 시작한다. 이 때 중요한 것은 왼손이 잡아당기는 힘과 오른손이 잡아당기는 힘을 일치시키는 것이다. 양 팔이 벌어질수록, 양쪽에서 당기는 힘이 강할수록 줄은 팽팽해지고 그 끊어질 듯한 선의 잠재성 속에서 진동과 울림은 태어난다. 모순, 다면성, 세상과 타자와의 대립과 갈등...내·외부적으로 만나게 되는, 이질적인 것들의 충돌을 동력으로 삼고, 그들의 공존 또는 융합의 지점을 찾기 위한 분투 안에서 생성되는 역동적인 긴장감과 활기를 회화를 통해 드러낸다. 끊임없이 세상의 상이하고 대립된 것들을 인식하고, 그 위치와 가치를 파악하고, 그들의 무게를 견주고, 이상적인 비율을 찾아 자립적인 조형언어로 구축한다. 그것들은 항상 서로를 견제하고, 밀어내고, 또 부딪히면서, 엉키고 섞인다. 두 에너지는 충돌하고 교차하면서 능동적으로 상호작용하다 그림 안에서 균형을 찾는다. 작품 <against 3>은 관습적 삶과 관성적 사회에 대한 불편한 심리적 반응에서부터 비롯된 것이다. 그리드 형식을 일련의 의식체계와 영역으로 상징하고 형식의 패턴을 깨거나 선의 체계를 해체, 파괴, 분열시킨다. 이를테면 건축 구조, 기계 구조, 전기회로 등의 기하학 구조를 차용하여 고정적이고 구조적인 것에 대한 저항을 표출하고, 동시에 그 한계도 드러낸다. 본인은 규범과 자유, 두 극점 사이에서 항상 갈등하고 고민하지만, 한편으로는 역동적 과정 속에서의 명료한 긴장감과 쉼 없이 꿈틀대는 생기를 만끽하는 것이다.

서원(Seo Won)은 1984년 부산에서 태어났다. 숙명여대 회화과와 동대학원 조형예술학과를 졸업했다. 2009년 뉴욕, HUN갤러리와 문신미술관 빛갤러리에서 첫 개인전 <Organic Machine>을 열었으며, 서울, 베니스에서 열린 기획전에 참여했다. 2011년에는 한국문화예술위원회 아르코미술관에서 전문가 성장 프로그램을 수료했다.

Hara Shin 신하라

“Do Not Enter” (2016)

This video “Do not enter” is a three-channel video work consisted of “The ground”, “The background”, and “the shadow”. This video shows an amusement park that was built in 1969 in the former East Germany, now located in the Spreepark in Berlin. It was a crowded amusement park, but after the reunification in 1989, it gradually declined through several incidents such as bankrupts, renovation and buyout. Currently there are more than 100 “Do not enter” signs on the fence surrounding the amusement part, and no one can enter there. I was able to go into the amusement park through Google Maps and made the video of the journey that crossed the viewpoint from inside and outside. The first channel, The ground, describes my route that I walked along the fence with “Do not enter” signs and the route in Google Maps. The second channel, The background, intersects the paused spaces viewed through Google Maps and reveals the gaps between them. The third channel, The shadow, was intended to represent the back side of the narrative space.

Hara Shin was born in Seoul and now lives in Berlin. She has studied Fine Arts focused on Printmaking and Painting in Seoul and now is studying Experimental Film & Media Art in Berlin. I work on the basis of the temporary space and the changing boundaries created by the community. And I explore it in relation to its historical relationship, social function and current situation.

Patrick Topitschnig

“Carousel” (2016)

Carousel was shot in the damp caverns of a former Romanian salt mine, “Salina Turda”, which was reused as a bomb shelter during World War II and then refurbished as an underground amusement park. Though equipped with a carousel, ping-pong tables, a children’s playground and rowboats, the site with its massive threatening/imposing steel structures and surreal neon-objects still radiates a gloomy atmosphere and ambience of fear. It seems that the mythical echoes of the past still resonate in this space, and absurdly merge with the eerie and bizarre theme park.

Patrick Topitschnig is a Vienna based filmmaker and audio artist and also collaborates on theatre projects. He works primarily with video and sound, often within installative contexts. His works center on direct physical experience and immediate reception of time, as well as on enduring and measuring the passing of time on a visual or on an acoustic basis. Permanent repetitions or continuous oscillations constitute a recurrent theme.

Nicolas Vionnet

“Silence” (2014)

The video work Silence was filmed on a farm in the tiny village St. Peterzell, situated in the Swiss mountains in the Canton of Appenzell. The video shows a section of a haystack. The hay straws are moving slightly in the wind. The atmosphere is

relatively calm and peaceful but the video is combined with squirrels of a crackling fire. The work deals with a common problem on Swiss farms - the spontaneous combustion in hay stores.

Nicolas Vionnet (born 1976) lives and works in the Zurich metropolitan area. He has finished his studies at the Academy of Art and Design in Basel. In 2009 he graduated from the Bauhaus-University Weimar with a Master's degree in Public Art and New Artistic Strategies. Extensive exhibition vita, such as 5th Odessa Biennale of Contemporary Art (UKR), 4th Aarhus Biennial Exhibition Sculpture by the Sea (DEN), III Moscow International Biennale for Young Art (RUS).

Eun young Yang 양은영

“이어지지 못한 시선” (2015)

“이어지지 못한 시선”(2015) 서울 안산자락길을 오르며 보게 된 ‘인왕산 I PARK 아파트’와 그 뒤로 일부가 가려진 ‘인왕산’의 모습에 관한 작업이다. 한 몸으로 이어진 산이 아파트로 인해 임의적으로 나뉘어져 단절된 상태를 그림과 구조물 제작을 통해 보여준다. 조명을 비추면 구조물의 그림자가 건축물의 형상을 만들어내고 구조물 뒤로는 두 점의 대립된 드로잉이 보여진다. 이는 배경으로 전락해버린 인왕산의 지위와 공간을 점유한 자본의 힘에 불안정한 현실 세계를 간접적으로 보여준다. 나는 자본의 논리에 따라 사용가치가 정해져 변화하는 풍경들에 관심이 있다. 어제 봤던 장소가 한 순간에 다른 무언가로 대체되거나 아주 잘 꾸며진 아파트 단지 풍경 이면, 손길이 닿지 않아 방치된 곳들을 지나친다. 높은 건물에 의해 인왕산 일부가 가려져 온전히 감상할 수 없게 된 인위적 현상들을 마주하기도 한다. 쓸모 없어진 것, 쓸모가 있는지 의심되는 것들 사이를 나는 매일 이동하고 있다. 이 곳에서 나는 마음을 놓고 정착할 수 있는 곳도 나의 최종 목표지점이 어딘지도 모른 채 걷고 달리기를 반복하는 것처럼 느껴졌다. 그렇게 순간의 감정들이 뭉쳐 불안정한 풍경들을 만들고 내 기억의 공간으로 그 장면을 끌어들인다. 빈 화면에 가느다란 연필선들을 무수히 그어 기억을 재구성한다. 이는 내가 이 안에서 어디로 향하고 있으며, 어디로 가야 하는지를 관찰과 기록을 통해 지속적으로 고민하는 과정이다.

Eunyoung Yang 양은영은 1988년생으로 서울에서 활동한다. 인천가톨릭대학교에서 서양화를 공부했으며 주로 도심 속 인위적 공간들과 그 안에서 느끼는 작가의 불안정한 감정을 버려진 사물 또는 풍경화에 담아내는 작업을 하고 있다. 재료에 제한을 두지 않지만 2015년도부터 연필, 목탄과 같은 건식재료를 주된 작업 도구로 사용한다. “더 텍사스프로젝트”, “속골로 스quat(스quat)커뮤니티프로젝트” 등 텍사스촌 빈 건물, 재개발 도시 등지에서 단발성 프로젝트 작업에 참여하고 다수의 그룹전에 참여한 경험이 있다. Website: www.eunyoungyang.com

Yan Zhou

“Scene” (2016)

SCENE is an immersive audiovisual installation. In an unfamiliar “outer-space” environment, the outdated televisions are abandoned on this forsaken land like space trash. The emergence of the New Media guillotines its older generation, leaving only the convoluting signal sound from the screen chanting its glorious past. We hear a distorted elegy; it sings a metaphor for the collapse and disintegration of the artificial spectacle. The unwanted medium, forsaken by its creator, remains in a public space of which its memory is slowly being erased...

Yan Zhou is a multidisciplinary artist and designer working primarily in video installation. He obtained his BFA at The Central Academy of Fine Art, Beijing, and MFA at The School of the Art Institute of Chicago. His works have been exhibited at various international venues or programs, including The Stuttgart Filmwinter Expanded Media, Stuttgart, Germany, 2017; TYPEFORCE 8, Chicago, 2017; E.M.B.C.L. at Flux Factory, New York, 2017; The Museum of Typography, Greece, 2016; Typomania, Moscow, Russia, 2016; and Ecuador Poster Biennial, Quito, Ecuador, 2016. He also has four artist books collected by the Joan Flash Artist Book Collection, Chicago. Yan is currently based in Chicago and is working on interactive projects that involve Virtual Reality.