

## Art for Living Space

CICA Museum

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**Featured Artists 참여작가:** John Allen, Jonathan P. Berger, Hyeon Jin Bae 배혜진, Abraham Ferraro, Jennifer Greenwell, Megan-Leigh Heilig, Joe Johnson, Astrid Kaemmerling, Ralph Klewitz, Sinae Kim 김시내, Sang Hyun kim 김상현, Seong Su Kim 김성수, Jeong Hee Kim 김정희, Cherith Lundin, Nico Larsen, Sunyoung Lee, Erik Reel, Sun Mi La 나선미, Yorgos Papafigos, Eugene Park, Juan Sebastián Rojas, Kesso Saulnier, Dikla Stern, Jessie Taylor, Wonjae Choi 최원재, Zhiyuan Yang

### John Allen

#### “Slow Burn” (2016)

The series of drawings depicted in Travels conveys a chaotic clash between the built environment and woodland areas, similar to what may be seen near the boundaries of the Great Smoky Mountains National Park and outlying areas. Though in the series Travels, natural cycles are depicted as alternately tranquil and chaotic, their intersections with roadside tourist architecture, un-idyllic structures and forgotten ruins suggest destabilizing exchanges of energy, which might best be encapsulated by events such as the 2016 wildfires.

**John Allen** is an artist whose work has been exhibited nationally, including in Boston, East Tennessee, Tampa and the Corcoran Gallery in Washington DC. His work occupies various domains including drawing, sculpture, photography, and printmaking. John's work examines the landscape and is often focused on process - usually tedious, obsessive, maddening, disorienting and occasionally transcendent repetition. John's work is inspired by memories of landscapes traversed across the Southeast and the often surreal psychological marks these spaces create on the plane of the mind. As well, he has traveled to France and northern Italy, where he was amazed to see most works from his Art History Survey in person. John was born and raised in the northern foothills of upstate South Carolina. He attended Clemson University, obtaining a Bachelors in Fine Art in 2010. He received a Masters of Fine Art in 2014 from the University of South Florida. He has also been a community instructor at Arrowmont Center for Arts and Crafts and instructor at the University of South Florida in Tampa. He is currently an adjunct instructor at Maryville College.

### Jonathan P. Berger

#### “Mr. Berger Sweats to the Oldies” (2016)

Mr. Berger Sweats to the Oldies directly aims to gently conflate the line between loneliness and solitude found within the domestic space. This thirty-nine minute video presents Mr. Berger working out to Richard Simmon's 'Sweatin' to the Oldies'. Alone in his living room, he dances with excitement and energy. Like any living room, this space accommodates a plethora of activity, from lazy television watching to energetic workouts. Within the video, Mr. Berger's living room acts as a set, such as those in sitcoms, locating the activity within the fictional and actual home. This gentle conflation of fictional and actual home, increases the ambiguity of how a viewer could interpret the work. At this point two interpretations are possible, one of loneliness and another of solitude. As loneliness, Mr. Berger's attire can be understood as the costume one wears to a dance, but in this case he is dancing with himself, alone in his living room. Mr. Berger is alone in his home, with only his television and its characters as support. With solitude, the read changes dramatically. This ritual is an everyday labor, utilizing a home workout as a means to enhance the day by overcoming morning sluggishness while received Mr. Simmon's enthusiastic praise. Like any morning ritual, this act of solitude starts the day right.

**Mr. Jonathan P. Berger** (b. 20th century in Iowa City, Iowa, USA) is an intermedia artist who enjoys domestic bliss and lives as a sitcom character. Recently earning an MFA degree from Washington University in St. Louis and starting his teaching career, he is pondering the possibility of “Professor Berger.” Within his artistic practice he contemplates concepts of labor, love, and the fine line between loneliness and solitude found within the domestic sphere by utilizing sentimentality as a tool of gentle conflation. Like our homes, his work welcomes viewers as guests.

### Hyeon Jin Bae 배혜진

#### “현재를 위한 웃임기” (2016)

반복되는 일상적 행위들은 특별한 의미 없이 일상 그 자체로 여겨지지만, 사실 미래지향적이며 목적성을 띤다. 웃을 입는 것, 밥을 먹는 것 등과 같은 일들 또한 그 목적에 따라 종류와 내용이 달라진다. 나는 미래를 위해 현재를 기꺼이 희생하는 사람들에게 현재를 선물해주고 싶다. 웃을 입는 행동에서 현재적 행위를 경험하도록 하기 위해 웃의 형태와 입는 과정을 조금 변형했다. 이 웃을 입으려면 시간이 좀 더 걸리고, 새로운 동작들을 필요로 한다. 깜깜한 통로를 기어가기, 빙글빙글 돌기, 끌어올리기 등의 반복을 깨는 행위들은 웃을 입는 일상적 행위들이 원래의 목적성을 잃고 현재적 행위가 되는 지점을 만들어준다. 빠르게 흘러가는 일상 속에서 우리는 흔히 미래를 좇으며 현재를 인식하지 못하고 살아간다. 하지만 우리의 삶을 이루는 반복적이고 관습적인 행위들은 빠지거나 포기할 수 없는 삶의 구성요소이다. 간과했던 삶의 순간을 알아차릴 때, 평범한 일상이 특별해지며, 나의 존재가치에 주목할 수 있게 된다.

### **Hyee Jin Bae 배혜진**

추계예술대학교에서 동양화를 전공하고, 고려대학교에서 미술교육을 공부했다. 나는 작업을 통하여 개인이 일상적 삶을 영위함에 있어 오늘날 우리사회의 보편적 상식이나 제도, 관습 등 획일화, 표준화된 관성을 대하는 다양하고 재미있는 태도를 실험하고, 보여주고자 한다. 나의 작은 시도들이 실제 삶의 일상적 순간들에 새로운 의미를 제안할 수 있기를 바란다.

### **Abraham Ferraro**

#### **"Blown Away" (2016)**

In my latest series of art, I laser cut natural objects like leaves, rocks, and bark with text that relates to my career transition from the College of St. Rose to Rensselaer Polytechnic Institute. The process of cutting the leaves takes many passes with the laser cutter peeling away the layers so the remaining veins that hold the inner parts of the leaves together are not burnt away. Like many of my pieces...double entendres run rampant.

### **Abraham Ferraro**

Abraham is a graduate of SUNY Fredonia (BFA) and SUNY Albany (MA & MFA). Ferraro has exhibited internationally, nationally, and extensively in New York State, with 20 solo performance / exhibitions at galleries such as Artists Space in NYC, Rochester Contemporary Arts Center in NY, and Olin Fine Art Gallery in Washington, PA. He is in collections at Albany Institute of History & Art (extensive collection), Washington Jefferson College, SUNY Fredonia, University Art Museum, and Monroe Community College. Ferraro has been published in Climbing Magazine (USA), Climb Magazine (UK), Hyperdrawing: Beyond the Lines of Contemporary Art (UK), Gambling the Isle (Colorado), 365 Artists 365 Days (Wisconsin), Contemporary Performance Almanac (NYC). His videos have been featured on the homepage of YouTube.com several times. Awards include Best In Show at the Made In NY Exhibition at the Schweinfurth Memorial Art Center 2010 & 2012. He was a resident Artist at Sculpture Space in 2006. Currently Ferraro is the Shop Supervisor at Rensselaer Polytechnic Institute in the School of Humanities, Arts, and Social Sciences.

### **Jennifer Greenwell**

#### **"Doral Oaks" (2014), "Korman at River Chase" (2014)**

"The society which, by fixing itself in place locally, gives space a content by arranging individualized places, thus finds itself enclosed inside this localization. The temporal return to similar places now becomes the pure return of time in the same place, the repetition of a series of gestures." — Guy Debord Inspired by this sense of enclosure and sameness that Debord expressed in The Society of Spectacle my series titled, As I Lay Myself to Sleep explores the similarities and differences of apartment complex architecture through the reflections of buildings in their swimming pools. In the photographs the actual boundaries that surround these structures are questioned as the pools are depicted without their edges. Taken at dusk, the reflections become a metaphor for peoples' dreams and desires for luxurious living. Thusly, the work becomes a comparative study where beauty is emphasized, yet the subtle nuances invite the viewer to take a closer look; because when carefully analyzed, the dirt, the leaves, or the cleanliness of each place begin to reveal something about their upkeep. But regardless of maintenance, the pretentious nature of the names of each complex used in the titles, continue to remind the viewer of luxury—the spectacle of a lifestyle that otherwise would not be within the financial means of its inhabitants.

**Jennifer Greenwell** uses lens based media to break with the tedium of daily life and explore the concept of boredom as a catalyst for the creation of memories that are worthy of archiving. Born and raised in Mexico City, Jennifer obtained her MFA in Studio Art from the University of South Florida in Tampa as well as her BFA and minor in Art History from Florida International University in Miami, Florida. She currently resides in Houston, Texas where she continues to produce photographic archives that speak of her acute sense of seeing and a sincere desire to attribute value to mundane aspects that make up the bulk of everybody's experience.

### **Megan-Leigh Heilig**

#### **"Meeting of the Two Houses" (2014)**

The photograph is part of a series called "HalfaPictcha House" and "House Shop" (2014) and was created by myself and three other collaborators (Jamy-Lee Brophy, Tasmin Donaldson and Teresa Firmino). The series explores the home as a site where sexuality, gender and race (amongst other cultural constructions) are established and played out. In an arguably conservative, patriarchal society like South Africa, the home is a place of contradiction and paradox, where norms and taboos contain and are contained. The Photograph is framed in a gold embellished plastic frames.

### **Megan-Leigh Heilig**

Born in 1993 in Nelspruit South Africa, Megan-Leigh Heilig grew up in Johannesburg, graduated from the University of the Witwatersrand with a Bachelor in Fine Art (BFA) in 2015 and is currently studying towards a Masters in Fine Art (MFA) at the University of Cape Town. She works primarily in video, film, installation and sculpture, using these mediums to question notions of self: intersectionality within history, memory in personal and national archives. Megan has recently exhibited in the Seven Hills 2nd Kampala Biennale: Virtual Mobilities, curated by Elise Atangana, with a focus on selected video. She was also recently selected to participate in the International Video Art House Madrid (IVAHM), curated by Nestor Prieto, as well as the YaPhoto collaboration between London and Yaounde in 2017. In 2016 she was nominated for best experimental short by the

Top Indie Film Awards; and was pre-selected for KraftaDoc Film Festival. She has also intervened in project and public spaces, both 'real' and virtual, through various other site specific and collaborative engagements.

#### **Joe Johnson**

##### **“Reception” (2015)**

**Joe Johnson's** work has been exhibited internationally and nationally including the Cleveland Art Museum, the Nelson Atkins Museum, Mass MoCA, and the DeCordova Museum and Sculpture Park. His photographs have been the subject of articles and reviews in Art in America, The New York Times, The Boston Globe, Wired Magazine Raw File, Esquire Magazine Russia, and YVI Magazine in the Netherlands. Johnson's works are included in the permanent collections of the Museum of Fine Arts, Boston; the Nelson-Atkins Museum in Kansas City; the DeCordova Museum and the Beach Art Museum. He holds an MFA from Massachusetts College of Art and Design and a BFA from the San Francisco Art Institute. The recipient of Center Santa Fe's Excellence in Teaching Award, Johnson currently teaches within the University of Missouri Fine Art Program where he is the Director of Graduate Studies.

#### **Astrid Kaemmerling**

##### **“What Will Hold a Room Together?” (2016)**

“What will hold a room together?” is one work out of a newly emerging series of mixed-media works on paper. The work stems from a collaboration of interdisciplinary artist Astrid Kaemmerling and poet Becca J.R. Lachman. Together, both have been working on a project which uncovers the “processes of home-building.” Inspired by a quote by Rebecca Solnit “When you give yourself to places, they give you yourself back; the more one comes to know them, the more one seeds them with the invisible crop of memories and association that will be waiting for you...” artist and writer have been engaging in a vivid collaboration for close to two years. Exchanges of work take place via physical mail and email as Kaemmerling and Lachman live 2,522 miles apart from each other.

**Astrid Kaemmerling** is a german-born artist, scholar and educator based in San Francisco, CA. Her work strives to connect place memories of the past, such as collected travel experiences, with a critical exploration of specific neighborhoods and selected urban places. Kaemmerling has been exhibited internationally in Germany, Italy, Korea and the United States. Her work won several awards and fellowships, such as at the Cittadellarte-Fondazione Pistoletto, Italy, the Vermont Studio Center, VT, and most recently at Enos Park in Springfield, IL. The interest in interdisciplinary collaboration has led her to the School of Interdisciplinary Arts at Ohio University where she received her Ph.D. Her writing has been published in peer-reviewed journals and publications. She is the founder of The International Community of Artist-Scholars, a community of artists who work at the intersection of art & research, as well as founder of The Walk Discourse, a Bay Area based laboratory for walking artists and walking enthusiasts to share walking art methodologies, practices and tools. Her work as interdisciplinary artist spans the genres of painting, drawing, installation, sound, video and performance art. Current research projects include a series of works that investigate “processes of home-building.” More at [www.astridkaemmerling.com](http://www.astridkaemmerling.com)

#### **Ralph Klewitz**

##### **“WZ51\_Perf4” (2013)**

The video sequence, fading-in from black, reveals an indoor wall and a window. After a while I appear in the frame, shake a spray paint can and walk towards the wall. I then stop, take the lid off the can and spray the entire content on one spot of the wall. When the can is empty, I put it on the floor and walk away. The interior view remains for a while until the image fades-out into black. The soundtrack consists of the ambient sound recorded during the performance. This includes the clacking sound of the spray can, a repetitive rooster crowing and several vehicles passing by.

#### **Ralph Klewitz**

I was born in 1965, grew up in Switzerland and studied visual communication design as well as fine arts. In 2011 I graduated with a Master of Arts in Contemporary Arts Practice from the Bern University of the Arts and since 2014 I am a doctoral candidate to study towards the Doctor of Arts Degree at Aalto University, Department of Art, in Helsinki. The topics of my artistic practice and research in fine arts raise cultural, ethical and political questions and I negotiated those in various geographical contexts with meaningful and meaningless; intangible and tangible contents.

<http://ralphklewitz.blogspot.co.uk/>

#### **Sinae Kim 김시내**

##### **“Web\_architecture,facebook”(2017), “Web\_architecture,wiki”(2017), “Web\_architecture,myspace”(2017), “Web\_architecture,tumblr” (2017), “Web\_architecture,youtube” (2017)**

Some of the space we live in is not a city made of glass and steel, but a metropolitan consisting of a grid system and information arrangement in the cyber space. In the 19th century when modernity was occurring, arcade was a visual space that led a walker as a surrealist dream, while Cyberspace is an everyday, unconscious and experiential space that provides all the experiences. The architecture of the new cyberspace is being repeatedly reconstructed in a manner similar to the modernist architecture of the past. How does the architecture of the Web define the behavior, thinking, and life of modern people living in this space?

Through this project, we are going to trace the continuing evolutionary and repeated meanings of modernity and lifestyles through the similarities of Le Corbusier's architecture and web structures. It is an attempt to explore cultural, economic, and social typologies by deciphering architecture in a new virtual environment.

언제부터인가 우리가 살고있는 공간의 일부는 유리와 강철로 이루어진 도시가 아니라, 그리드 시스템과 정보배치로 이루어진 가상 공간의 메트로 폴리탄이다. 19세기 모더니티가 발생하던 시대에 아케이드는 초현실주의적 꿈으로 산책자를 이끄는 시각적 공간이었다면 사이버 스페이스는 모든 경험을 제공하는 일상화된 무의식적 공간이자 체험적 공간이다. 새로운 사이버 스페이스의 건축물들은 과거의 모더니즘 건축양식과 거의 흡사한 형태로 반복적으로 재구축 되고 있다. 웹의 건축물은 이 공간에서 살아가고 있는 현대인들의 행동과 사고, 삶을 어떠한 방식으로 규정하고 있을까? 이번 프로젝트를 통해 르코르뷔지에의 건축물 들과 웹의 구조들의 유사성을 통해 계속 진화, 반복되고 있는 모더니티의 의미들과 삶의 양식들을 추적해보고자 한다. 결국 새로운 가상 환경에서의 건축 양식을 해독함으로써 문화, 경제 및 사회 유형학을 탐구해보고자 하는 시도이다.

### Sinae Kim 김시내

Sinae Kim works with issues concerned with space and cyber culture . Since receiving her MFA from School of the Art Institute of Chicago, she has exhibited her artwork in many spaces. She had individual and group exhibitions (Paris,Berlin, Boston, Chicago, Korea) and participated in several residency programs. She is currently working as art educator , graphic designer and art director in Fashion company.

### Sang Hyun kim 김상현

#### "les chambres exiguës" (2017)

나는 아티스트로서의 자유와 무한한 가능성을 경험하기 위해 프랑스 파리에 머물던 시절이 있다. 그러나 도착한 그곳에서, 무언가에 홀리듯이 폐쇄적이고 제한된 삶의 방식을 선택했다. 결국 나는 내 방 *Living Space*와 바깥세상의 경계에서 벌어지는 극도의 대립을 견디지 못했다. 이 작업(les chambres exiguës)은 그 혼란스러운 시기의 유일한 기록이다.

### Sang Hyun kim 김상현

내가 현실로부터 전시장으로 옮겨 오고자 하는 것은 사물적인 대상이기보다는 사회 시스템이 작용하는 방식의 프로세스이다. 우리가 대면하는 사회 속에서 '소통의 방식'을 고립 *separation* 시킴으로써 무심코 일어나는 사건들에 질문을 던지고 반응을 살피는 일련의 과정들을 관객들에게 제시하고 그 사이에서의 대조적인 관계에서 빚어지는 미묘한 긴장감을 시각화하는 작업들을 하고 있다.

### Seong Su Kim 김성수

#### "PF. Air Conditioner" (2015), "PF. Board Dot" (2015)

우리들이 일상을 살아가는데 있어서 마주하는 것들에는 다양한 패턴을 가진 것들이 많다. 크게 우리가 사는 이 사회부터 패턴을 이루고 있다고 생각한다. 이러한 것들이 왜 반복적인 형태를 띠고 있는지 심지어 눈에 보이는, 사회를 구성하고 있는 것들조차 패턴화 되어 있는 것, 그리고 우린 왜 예쁘게 보는지(일정한 나열속에 美) 그런 호기심에서부터 시작하였다. 천정 에어컨의 필터구멍, 소화전의 마이크, 하수구, 사물함, 게시판, 등등 관람자 개인적으로 떠오르는 패턴들도 있을 것이다. 난 그런 피사체들 속에서 단순히 패턴만을 강조해서 보여주고 싶었다. 아름답게 느낄수도 대수롭지 않게 느낄수도..

### Jeong Hee Kim 김정희

#### "[E[au-delà]" (2017)

제목에 두 가지 의미가 있다. 'Eau-delà' (발음상 'odla / 오-드라')는 물의 수면을 말하며, 'Au-delà' 역시도 발음이 같은 'odla / 오-드라'로 건너편을 말한다. 바다를 바라보면 그곳에 수면과 하늘을 나누는 그것이 존재한다. 바다와 하늘은 우리에게 있어서 신비한 공간으로 인도해주는 곳이다. 물속에서 물 밖을 바라보는 이미지와 물 밖에서 물속을 바라보는 이미지는 그것 때문에 다르다. 그것은 비추어주기도 한다. 저기 건너편이라는 곳은 우리가 동경[rêve]하는 상상의 공간으로, 그곳은 존재할수[existence]도 있고 존재하지 않는 공간 일 것이다. 다만 우리는 느낄 수 있고 생각 할 수 있다. 멀다고 하면 멀고 가깝다고 하면 가까운 그 곳. 그것은 한계가 없고, 반복적이다. 현실[réal]에 우리 자신이 서 있고, 저 건너편에 우리의 이상향 [irréel]을 두고 있다. 그것을 나누는 그것은 우리가 발견할 수 없지만 그 어디에도 존재한다. 우리는 투명성(Transparence)이라는 단어와 함께 할 수 밖에 없다. 투명성(Transparence)은 언어적 의미는 '건너편을 보다 (voir à travers)'에서 나온 말이다. '건너편을 보다'는 말은 누군가가 본다는 의미이다. '마치 어떤 공간에서', '어떤 사람이', '호기심이나 관심이', '어떤 오브제'를 보는 것과 같이 '오브제' '공간' '관객' 3가지가 연관성이 있다. 그리고 '건너편을 보다 (voir à travers)'는 '거리감 (distance)'이 존재한다는 말이고, 또 한 건너편을 보기 전에 무엇이 있다는 말이다. 호기심이나 관심을 자극하는 '어떤 오브제', 그리고 '거리감'에서 우리는 일인칭 시점(Point de vue de première personne)에서 지각(perception) 하고 확인하려고 한다. 나는 '유리' [존재 (présent)]하거나 존재하지 않을수도(absent) 있고, 보일(visible)수도 있고 안보일수도 (invisible)이다.]라는 오브제를 통해서 투명성을 보기 위한 시각적인(vision)인 방법과 움직임 (mouvement)에 대해서 이야기하려한다.

### Jeong Hee Kim 김정희

어릴적 '예술 윤길순' 선생님을 통해서 한글 서예를 4년 동안 배웠습니다. 그러면서 초등학교때 혼자 만들던 이쑤시게 항공모함 (60 x 20 cm)이 7차 교육과정 두산 중학교 2학년 학생작으로 실리 며서 미술에 관심을 갖게 되었습니다. 서울미술고등학교 입학후 서양화를 전공으로 했으며, 2004 년도에 남서울대학교 환경조형학과에 유리조형학부가 있다는 이야기를 듣고 진학을 했습니다. 당시 한국에는 유리를 다루는 학교가 많지 않았습니다. 저한테는 유리라는 재료가 매우 신선했으며, 다른 사람들이 잘 안다루는 오브제를 다룰수 있다는 생각에 더 깊게 공부를 했습니다. 이후 2009년도에 행주공예대전 우수상, 그리고 한중일 환경 예 술제 3차 심사후 일본 도쿄 한국문화원 단체전에 참여했으며 '미술과비평'에서 주최한 '대한민국 선정작가전 '서울시립미술관

경희궁 분관' 전시에 참여후 2010년도에 프랑스 스트라스부르 아르데 꼬 오브제학과에 편입을 했습니다 (남서울대학교를 다닐때 두분의 교수님이 스트라스부르 아르데 꼬에서 공부하셨고, 당시 가르치셨던 프랑스 Pierre 교수님이 계시기에 진학을 결정했습니다. 하지만 입학후 1년 뒤에 퇴직을 하셨습니다.) 2012년도에 '아미미술관' Here and There, 출항작가전 단체 전 참여와 2013년 독일 Zwieseler 열린 유럽 유리 작가에 선정되어 전시에 참여했습니다. 2010년~2013년 스트라스부르 아르데꼬에서 다양한 오브제(책, 나무, 덧상, 메탈, 비주, 유리, 세라 믹 등등)들을 접하며 작업을 했으며, 2013년 벨기에 브뤼셀 왕립 아카데미 미술대학교 조각과 석사로 진학(조각과 담당교수님의 작품이 너무 좋아 이곳으로 진학을 했습니다. 유리로 조각, 설치, In situ, 작업을 집중적으로 했습니다.)후 2014년 독일 Zwieseler 국제 유리 전시회에 참여를 했고, 그 해 11월에 '벨기에 청년 작가회(미술을 전공으로 한 한인단체 입니다.)' 창단 초대 회장으로 지금까지 활동 중입니다. 그리고 9월 부터 벨기에 한국 문화원에서 서예 선생님이로 한글 서예를 지도 중입니다. 2015년 '세계 공예 협회'소속 작가가 됐습니다. 벨기에 한국문화원에서 첫 개인전 <두 갈대 사이>을 했습니다. (벨기에 왕립미술관 현대미술관 디렉터 Frederik Leen, 아트 페스티벌 '유로팔리아'의 수석 큐레이터 Dirk Vermaelen 두 분이 심사를 하셨습니다. 유럽 현지 신문인 New Europe 에 예술과 문화 페이지에 전시 소식이 나왔고, FM Bruxelles 에서도 인터뷰 후 방송으로 나 갔습니다.) 2015년 유럽 문화 수도 Mons 젊은 작가에 선정되었고, 왕립 아카데미 미술대학교에서 5명의 학생에 선정이 되어 이테리 밀라노 Isola Comacina 에서 이테리 미대3곳과 단체전을 했습니다. 독일 뮌헨 Galerie Handwerk 벨기에 작가 36명에 선정되어 전시후 벨기에 샤를로와 사진 박물관과 콜라보 단체전, 벨기에 푸르네 섬유 미술관과 콜라보 단체전, 2016년 독일 뮌헨 국제 아트페 어에서 13명 벨기에 작가에 선정되었습니다. '세계 공예 협회' 35주년 전시, 독일 뒤셀도르프 국제 유리 박람회 전시, 벨기에 엔트위프프 Le prix Mark Macken / 조각 공모전 16명에 선정, 영국 The Glass Prize 2016 작품 소개와 벨기에 Magliège 예술 잡지책 커버로 작품이 소개가 됐습니다. 2017년 Affordable Art Fair Brussels 에서 벨기에 거주하는 18살~40살 작가중 6명에서 선정되어 Young Belgian Talents 전시에 참여를 했습니다. 프랑스 파리 Aiguillage galerie 에서 11명의 작가에 선정되었고 5월3일~8일까지 프랑스 파리 그랑 팔레에서 열리는 Biennale Internationale Métiers d'art & Création 전시에 참여를 합니다.

### **Cherith Lundin**

#### **"Parting with a View" (2015)**

This piece investigates the slippages between presence and absence that occur in everyday moments and in everyday spaces through a shift in frame, a mirroring of form, or the mind's drift into daydream. By focusing attention on the in-between spaces of hallway, door, and window, home is portrayed as both familiar and radically destabilized. The boundaries between interior and exterior, here and elsewhere become fluid and negotiable, as attention shifts from the 'view' to the activity and experience of viewing.

**Cherith Lundin** grew up in Germany and currently lives in Chicago, USA. She received an MFA from the Minneapolis College of Art and Design and has exhibited her work in solo and group exhibitions across the United States as well as in Europe, including at the Chicago Artists Coalition, Minnesota Museum of American Art, Redux Contemporary Art Center, SC, Midwest Center for Photography, KS, South Bend Museum of Art, IN, and Galeriehaus Nord, Germany. Cherith is the recipient of numerous prestigious grants, including from the Joan Mitchell Foundation, the Foundation for Contemporary Art New York, the Jerome Foundation, and the Indiana Arts Commission.

### **Nico Larsen**

#### **"Resurrection" (2016), "I Do" (2016), "I Undo" (2016), "I Redo" (2016)**

Resurrection Series was created in my home following my reading of the diaries of Louise Bourgeois. The photos create a circle of protection around myself where I can examine my own coping mechanisms from within the safe space of my home. "I do, I undo, I redo" is a cyclical process which I can choose to interrupt incrementally.

**Nico Larsen** was born in Fort Worth, Texas in 1994. She attended the Rocky Mountain College of Art & Design in Denver, CO followed by The University of Montana. She has exhibited across the United States in group and solo exhibitions and her work has been featured in YoungSpace and The Missoulian. In 2016 she started Stray Gallery exhibiting in pop-up spaces around Montana. Nico currently lives and works in Missoula, MT.

### **Sunyoung Lee**

#### **"Infinite Window I" (2017), "Infinite Window II" (2017), "My Paintings Makes Beautiful Windows" (2017)**

Look the Mysteries of Life Through the 'Window of Painting'. The space of the canvas is considered interstitial space, where the painted forms are determined by the light and shadow of the architecture in which it exists. Bright festive colors celebrate a painting's formal characteristics and abstract elements move in and out of the void of gestalt space and exposing structure. As a painter, to me, painting is a starting point with infinite possibilities that extend to the external world. My painting is inspired by Eastern Art and Eastern philosophy, especially Zen. Therefore, I always have pursued imperfection, void, and hidden meaning in order to open it for viewer's story. Void space is infinite space to fill with people's real story. Painting is an architecture which can contain the history of life. My painting's role is an analog window to observe the truth of real life story. It makes contradiction between art and daily culture. People think painting is old medium and it's "art for art", but I'm seeking the possibility of new painting which can transform to a real shape with a colorful story.

### **Sunyoung Lee**

Currently based in NY, Lee was born in Korea. She studied literature at Busan National University and received an M.A. in English Literature. After which she became more attracted to visual language, Lee studied Painting and Kunstwissenschaft at

Hong-ik University. She has developed a radical artistic language based on literature and Eastern Philosophy. Lee constructs original, complex, and fragmented narratives that deny any one interpretation. Approaching abstract painting in a way that uniquely reflects Sunyoung Lee (Korea)'s cultural heritage and painter's painterly brush marks, but process to explore the use of other approaches such as sculpture, fashion, architecture, and writing instead of 'painting for painting'. Lee seeks a fresh interpretation going beyond Abstract painting without borders, an abstraction of literature, culture, fashion, and architecture that continues into infinity. Lee has shown extensively throughout Seoul, Korea and attending the Turner Residency in Los Angeles, 2017

#### **Erik Reel**

##### **"#1389: Writing on the Wall" (2016)**

My work addresses issues related to mark-making and signification and has been influenced by micro- and nano-photography, poorly erased whiteboards, sidewalks, ruins, abandoned industrial sites, ancient stone surfaces, fire, sand, sea and ice, charcoal, hieroglyphs, esoteric texts, Hubble Ultra-Deep Field photographs, foundries, wars, concrete, female pubic hair, cytoplasm, craters, wood, photographs of things we cannot see with the naked eye in real time, paintings, railroad box-car markings, Skandinavian runes, blizzards, sfgraffiti, improvisational music, typography, the human voice, the night sky, the inside of an eyeball, the surface of other planets, scarred surfaces, deserts, scorched earth, and the accidental, which is not really indeterminate, but the result of subtler action on a deeper plane of consciousness. I have been particularly inspired by improvisational music: Miles Davis, Coltrane, Ornette Coleman, Theolonius Monk, Dewey Redman, Flamenco, Imrat Khan and the improvisational traditions of the Indian sub-continent. As for early influences, growing up in Seattle my visual starting point for painting was Mark Tobey's White Writing paintings.. Other influences included Pacific Northwest Scandinavian textile, architectural, and design traditions, which tend to be highly abstract. Later, it was Klee and Miro: In terms of color theory there is a direct lineage from Itten and Klee to Albers to Dahn to myself. At university, influences also came from Michael Spafford and the Black Mountain school via Jacob Lawrence and Robert Jones, then slightly later, Cy Twombly via his exhibitions in the 1970s. I have found that my researches into human mark making are capable of sensitizing people to the subtleties of their internal cognitive processing in ways that are not easy to verbalize, but are clearly perceived by those observers who take the time to look long enough to experience the work. The title of the work in this show, Writing on the Wall, refers to the Biblical parable of the writing on the wall, though not intending to invoke references to the divine in any way, but the idea that signification inducing a sense of time and the implications of our moment in history for the future may be all around us, indeed, on our very walls.

**Erik Reel** was born in Seattle in 1952, attended Whitman College, majoring in mathematics; the University of California, at Berkeley; and the University of Washington in art history and studio art, graduating summa cum laude in 1975. He studied art history with Rainer Crone and Ettlinger, painting with Jacob Lawrence, Michael Spafford, Bob Jones, and Michael Dailey, color with Richard Dahn [a student of Albers], sumi-e with George Tsutakawa, and Chinese brush with Hsai Chen. In 2009, Reel began stripping out all references to the material world in his painting, pushing the work into a position clearly critical of the hypermaterialism of contemporary society. Reel currently maintains a studio north of Los Angeles, above the ocean in old downtown Ventura, California. His work is represented by collections in New York, Berlin, Los Angeles, Chicago, Buenos Aires, Houston, Frankfurt, Hamburg, Paris, London, San Francisco, Minneapolis, Seattle, Indianapolis, San Diego, Santa Barbara, and Santa Fe [NM]. Public collections include the Goethe Institute Berlin, Seattle City Light, the Museum of Ventura County, City of Seattle, and the Morris Graves Museum of Art.

#### **Sun Mi La 나선미**

##### **"달빛이 흐르는 방" (2017)**

레이어 스페이스의 연작인 '밤의방' 시리즈의 금년 첫작품인 이 작업은 좀 더 가상적인 공간과 드로잉적 요소가 뒤섞인다. 현실과 가상의 공간이 뒤섞이며 차별하면서도 불안한 감성을 내포하고자 한다. 문득 달을 보러 천문대에 갔던 날이 생각난다. 몹시도 추운 날이었고, 날씨는 흐려 전문 기상 관측 망원경으로도 달이 잘보이지 않았다. 달과 지구의 거리는 태양계 모든 행성이 그 사이에 들어갈 정도로, 생각보다 아주 멀다. 하지만 우리는 매일 보는 이것을 매우 친숙해 한다. 가까이 있는 것, 아주 멀리 있는 것, 현실인 것, 가상인 것, 진짜인 것, 진짜처럼 보이는 것 들... 이 점에 착안하여 그 경계에서 존재하는 공간을 표현하고자 한다.

#### **Sun Mi La 나선미**

1989년 생으로 서울에서 태어났다. 홍익대학교 회화과와 동대학원 졸업후 서울에서 작업중이다. 2016년 첫 개인전 '레이어스페이스' 을 시작으로 본인만의 작업세계를 연결하고자 한다. 우리가 살아가는 시대에서 보이는 현상에 관심이 많으며, 현실과 가상의 경계를 주제로 작업하고 있다.

#### **Yorgos Papafigos**

##### **"The Ladder" (2017)**

The ladder (2017), is a comment on our society and the post-human era. The composition consists by CGI monochromatic bodies without a specific identity, race, or ethnicity. In my works, I also explore the increasing use of technologies and how these decompose and hybridize human nature. One of the most important aspects of my work is how immateriality affects our perception.

**Yorgos Papafigos** was born in Tyrnavos, Greece in 1989. He studied at the School of Fine Art of the Visual and Applied Arts Department of the Aristotle University of Thessaloniki (Yannis Fokas studio). MA Royal College of Art - moving image 2016-2018. He lives and works in London. He has presented his work in the solo show *Reality of Paradox* at Kappatos Gallery,

Αθήνα (2015) and in group shows in museums and galleries in Greece and abroad, including WIP show, Royal college of art, Battersea, London(2017), *The right to be human*, Goethe institute, Thessaloniki(2017), *The Untold Secrets of an Image*, Art-Thessaloniki-Open Art Lab, Thessaloniki (2016), *Kafka*, Yeni Djami, Thessaloniki (2015), *Beirut Art Fair*-Kappatos Gallery, Beirut (2015), *HEROES ARE DEAD LONG LIVE THE HEROES - Kodra Fresh*, Macedonian Museum of Contemporary Art, Thessaloniki (2014) and *Physis*, Griechischen Kulturstiftung, Berlin and Trier (2013). He has participated in artist residences in Germany, Greece. Works of his are held in private collections and Greece and internationally.

#### **Eugene Park 박유진**

##### **“The rubbing walls” (2017)**

I began smoothing down two walls with sand paper. The plaster residue and the form of my hand marked on the sandpaper is an investigation of becoming. The marked surface crystallizes time and reveals it's past and present. By concentrating on the repetitive process, different kinds of abstracted figures begin to emerge. Uneven and rugged wall become flattened, paradoxically, forming a new topology on the surface of the sand paper. These papers are placed back onto the wall that it fully flattened, not to cover or utilize, but simply to defer its surface. In this work, I hoped to find complex and yet invisible relationship an white wall and the space might have with an artwork. Artists' aspiration for their work can be symbolized as a membrane in-between sandpapers and flattened wall. When people watch the work, they will see not only figures on the sandpaper but also artist's aspiration which tries to touch the world.

**Eugene Park** began her art education at Sunhwa art high school in Seoul, Korea. She graduated from Ewha Women's University in Seoul, with a degree in Visual Communication Design. After graduation, she worked as a user interface designer for a few years. However, some latent power affects her to the change direction of her life. Now, she is studying sculpture in Concordia University MFA program as a Scholar.

#### **Juan Sebastián Rojas**

##### **“Le fantasme, pas le rêve” (2014-present), “313 Days”**

The fantasy is a small pocket book that you always carry with you and you can open it anywhere, in a limo in New York, an art gallery in Buenos Aires, a classroom in Bogotá, or in Korea.

#### **Juan Sebastián Rojas**

The artist, Juan Sebastián Rojas, from Bogotá, Colombia, has exhibited his work in different cities, including New York, Athens and Buenos Aires. Throughout his career he has been interested in the art as a way to complex everyday thinking through the countless plastic means to be found, and thus develop different signs produced by the thought and the sensitivity he has for the world. He unfolds within the arts through different analog and digital media depending on the needs that are presented during any creative process, considering the importance of all learning, whether theoretical or practical; the arts require versatility and extensive knowledge of the world around us. In addition to the strictly related to the plastic arts, he has also shown a great interest in languages, so he has studied French and English language, which has also influenced his work in some way enriching it with a global point of view, also having the opportunity to make written publications. JSR has shown an interest in the interdisciplinarity of the arts with writing and filming, giving great breadth to his vision as an artist. During his career, his work has had the opportunity of being shown in different media, such as television, radio and newspapers. <http://juansebastianrojas.com/>

#### **Kesso Saulnier**

##### **“Home” (2017)**

Home: Artist Statement documents my living space which I have transformed into an art space. I have maintained this particular aesthetics in my successive apartments which have acted as matrixes for artistic projects, becoming “living art spaces” of their own in the process. Ten years ago, my father said to me: “This apartment is a statement. I don't know what kind of statement you're making yet, but it's a statement.” The drawings accumulated on the walls saturate the viewer's visual space with colors. In so doing, I wish to transmit the ecstatic feelings that I experience when I draw. I am constantly looking for ways to put my daily existence on the same level as my imagination, an ideal which implies an intense and perpetual engagement with creation. Hence, I consider my apartment to be an artist statement.

#### **Kesso Saulnier**

Kesso is a Montreal-based artist of Guinean and Quebecker origins. Her practice, situated at the intersections of drawing, text and textiles, is obsessed with Memory which she translates through (auto)-biographical narratives. She obtained a BFA from Concordia University (2009), an MFA from UQÀM (2013) and is presently pursuing a PHD in Arts (Creative Specialization) at UQÀM. Her work has been and is currently being exhibited in various art venues internationally (Canadian Center for Architecture, CIRCA, Inner Space, Spazio eLASTICo, Fofa Gallery, La Centrale Powerhouse Gallery).

#### **Dikla Stern**

##### **“Photography Nr.01” (2017), “Photography Nr.02” (2017), “Photography Nr.08” (2017), “Photography Nr.10” (2017), “Photography Nr.18” (2017)**

From a distance Dikla Stern's photographs seem to depict abstract forms, which are simultaneously opaque and devoid of content. At times, the shadows can be seen more clearly than the photographed objects themselves. A first glance does not

immediately inform viewers what is creating these shadows and how they were created, or indeed, why they are there. She has reworked, reshaped, defamiliarized and repacked what would normally be tossed in the garbage without a second thought: emptied and used-up product containers and everyday objects and food that have been painted on and thus rendered useless. Sometimes these interventions are immediately recognizable, and sometimes it takes somewhat longer to track them down. Here the ugly once again becomes beautiful, but only through the objects' reworking. In this way the abstract, universal language of consumer society is also transformed into something new. What we see are not ready-mades: The products from the garbage reproduced in this exhibition are able to become beautiful for each individual viewer because the artist has carried out the creative act of selection and individually reworked and photographed the formerly ugly products. This is also why the images do not pretend to any harmony, but instead have a utopian quality that is simultaneously critical. They show us the "Brave New World."

### **Dikla Stern**

Dikla Stern, born in Tel Aviv 1972, immigrated to Germany as a young child. After graduation, she gained experiences in theatre, film, TV productions, animations and workshops as well as advertising agencies in Germany, Poland and Israel. From 1999-2002 she studied the Avni-Institute of Fine Art & Design in Tel Aviv and from 2005 Communication Design with focus on theory of media and philosophy at the University of Mannheim for Engineering & Design in Mannheim, Germany where she graduated with the Master's degree (MA). Her works are in the possession of collectors, private persons, companies and galleries. She had exhibition in biennales, galleries, fairs, artist run galleries, public spaces nationally and internationally. Since 2011 she lives and work in Berlin.

### **Jessie Taylor**

#### **"Mark Rothko's Childhood Dreams" (2017), "Shadowed by a Dead Man" (2016), "Francesco Lauro" (2017)**

Taylor explores the nature of painting through portraiture and themes of family history and origin. The figures are subject to the paint and depict a visceral love for its materiality. Inspired by the birth of her own daughter, these paintings reference the baby and child photographs of living and deceased adults, including a cousin, a historical artist, and a living artist. There is a playfulness in the paintings seen through the tension of the children's innocence and the suggestion of their adult lives. Tragedy and guilt contend with hope and goodness, producing a work that is just as much about the present as it is about the past. Drawing on themes of memory, beauty, and loss, paint is used to explore, celebrate, record and remember.

**Jessie Taylor** was born in Torquay, England. She received a BA in Studio Art from Wheaton College, Illinois, USA (2012) and an MFA in Studio Art from Studio Arts College International, Florence, Italy (2016). She has exhibited in the USA, UK, and Italy, including shows at The Museum of Anthropology and Ethnology and Biagiotti Progetto Arte both in Florence, Italy. In 2016 she participated in a self-imposed Artist Residency in Motherhood, culminating in an exhibition in Exning, UK. She currently resides in Costa Mesa, California.

### **Wonjae Choi 최원재**

#### **"BRUXELLES N.1" (2016)**

합리적 구조속에 우리는 편하다 하지만 내 삶은 편하지 않다.더 빠르게, 더 합리적으로 변해가는 이 사회 그리고 규격화된 도시 속에서, 우리는 매일같이 반복되는 일상을 강요 받고 있다. 빠르게 변해가는 변화를 마주하며 나는 늘 이성적이어야 한다. 하지만 그 이성을 잡을 시간도 없이, 나는 수 없이 반복되는 또다른 변화를 마주 보아야 한다. Herbert [A.Simon](#) 의 이론 "제한된 합리성"에 따르면 우리는 개인의 능력과 주변의 환경에 따라 제한된 인식을 하게된다고 한다. 그 제한에 따라 우리는 수많은 정보의 바다 속에서 합리적으로 제한된 선택을 하게 된다는 이론이다. 하지만 우리가 인식의 한계를 넘어서는 순간, 우리는 우리를 제대로 된 인식을 하지 못하는 상태에 도달하게 된다. 다시 말해 거울속의 나의 모습이 똑바로 보이지 않는다거나, 올곧은 생각을 못하거나, 마치 높은 건물위를 바라볼때의 현기증 같은 증상을 말한다.작가는 이 이론과 심리적 현상을 기반으로, 현대사회를 구성하는 수많은 규제들의 집약체인 건축물에 대입시켜 작업을 한다. 인간과 가장 밀접한 규격화된 공간인 건축물이, 현대인의 삶에 미치는 영향과 그 높이가 보여주는 삶의 높이와 무게 그리고 그속에 담겨진 정치적이고 경제적인 영향을 유럽이라는 삶의 가치가 다른 공간에서 역설적으로 작업을 하는중이다. 비합리적인 건축물과 오늘날 수직적인 건축물을 대조시키며 현대인의 인식의 한계에 대해 고찰하는 작업이다.

### **Wonjae Choi 최원재**

벨기에에서활동하고있는최원재입니다.프랑스소재발랑스보자르에서학사졸업후(2016년),벨기에소재브뤼셀왕립미술학교에서석사공부중이다. 한국에서는 남서울대학교에서 유리를 전공(2011년 졸업)하였으나, 현재조각과 사진을 통해, 현대사회에서의 우리의 삶에 대해서 관찰하고 기록하며, 그 기록들을 통해서 작품을 진행중이다.

### **Zhiyuan Yang**

#### **"Could you please hug me?" (2016)**

A five-minute video installation with sound, is a performance situated within the private environment of the home. The slow pace in the video unfolds enables the tensions of forced familial intimacy to be visible. The drama of family, the intense emotion, sensitivity and the resilience that exists among the three of us is also rendered legible.



**Zhiyuan Yang** born in Beijing, China. She is currently living and working in Chicago and is a Master of Fine Arts Candidate (2017) at the School of the Art Institute of Chicago. Yang is the recipient of James Weinstein Memorial Fellowship. Her works have been exhibited and screened extensively throughout Chicago including Filter Photo, Latitude, Hairpin art center, and ARC Gallery, and performed live at Sullivan Galleries. Her photograph is part of a collective photographic portfolio at The Joan Flasch Artists' Book Collection and The Art Institute of Chicago.