

## 2017 Contemporary Photography Exhibition

CICA Museum  
August 11 - 27. 2017  
2017.08.11 - 27.

[www.cicamuseum.com](http://www.cicamuseum.com)

**Featured Artists 참여작가:** Cristina Burns, 김법학, D S Chapman, Daluyon, ROLLA (Danyelle Farrell), Zhou HanShun, 윤혜진, Candice Japiassu, Sam Marie, Hanqing Ma & Mona Yoo, 김수민, Kuzma Vostrikov, Zulkhairi Zulkiflee

### **Cristina Burns**

#### **"Melted"(2017)**

In "Melted" series I represent a new generation of girls who, with their change have revolutionized the concept of beauty. I wanted to create unusual portraits in which, despite the subject has a totally erased face still retains a strong identity, the color that covers it represents the essence that flows to the outside, reflecting the inner life and it shows in its many shades with bright colors.

**Cristina Burns** (b.1982) is a photographer and a mixed media artist. Her work is characterized by juxtaposition, where opposing elements such as candies, toys, and flowers are fused to anatomical parts and insects, often blurring the extremely thin lines between fantasy and reality, purity and sin, life and death. Some works from her series "Through the Mirror" have been featured in the anthology "Anatomy Rocks" including Damien Hirst and Mark Ryden. Cristina's art has been exhibited across the United States of America, Europe, Israel and Japan. The artist currently lives and works in Naples, Italy.

### **김법학**

#### **"Zoo" (2014), "Zoo" (2014)**

The place, where student have field trip, where the couples spend their times.. even the giant beasts are jumping around cage for the food from the tourist and show their show. on the other hand. missing the crowd at the zoo on weekday. This is a such a different place. For me that heavy and cold air in that area, I felt it was like just before explosion. Even animals are holding their feet like different creature than the other day. I was trying to catch that intence, and nerve.. (if somethig happend ,,no one can't argue that why this have to be happened right now....)

### **김법학**

Photographer

### **D S Chapman**

#### **"Exercise #1" (2017)**

"Exercise #1" is a still from a video of the same name in which the artist embraces their impending mortality, heightened by their vulnerability as a trans woman, through exercises with a body bag purchased online.

**D S Chapman** is a Texas-born artist, organizer, and cultural producer based in San Diego, who is invested in the contemporary portrayal of trans\* people in art and culture. Working across media and performance, the artist explores the construction of gender as a foundation for identity, relationships, and ritual.

### **DALUYON (Camille Therese)**

#### **"Bulong" (2017)**

Japan has always rendered itself as a country outside of reality. And for curious foreigners who dreamed of coming to the land of the rising sun, stepping to Japan equates to crossing a parallel universe. Along its street lined with internationally renowned brands and trendy cafes offering a luxurious taste for gourmet stands a motionless Buddhist monk asking for alms. Growing from a third world, seeing such a sight is not uncommon. Still, witnessing it from afar of Tokyo's fashion district was a total rush.

**Daluyon (Camille Therese Hernan)** is a 28 year-old dreamer, born and raised in the northern mountain city of the Philippines. She is an engineer, photographer, and a digital nomad who delights in getting lost in unfamiliar places - whether it be in urban districts or in tropical jungle. She is mostly inspired by emotions in music, flavors of culture and bent realities in surreal films.

### **ROLLA (Danyelle Farrell)**

Born and raised in Liverpool in the 1980's and with a background in the military, Danyelle Farrell (ROLLA) is a social documentary photographer whose practice explores the contemporary British class system and its mis/representation. Through her playful presentation, aimed at engaging non-traditional audiences, combined with her own experience and intensive

participant observer research practices she seeks to challenge stereotypes employed by the media that so often demonise the working class.

#### **Zhou HanShun**

**“Frenetic city\_06” (2016), “Frenetic city\_46” (2016), “Frenetic city\_31” (2016), “Frenetic city\_53” (2017)**

To say life moves fast in a city is an understatement. From daily commuting to eating lunches to causal conversations, people go through life in an uncompromising and chaotic pace. Everyone from the rich to the poor, the fortunate and the unfortunate, the young and the old – moves through the city like a chaotic mass, overcoming and absorbing anything in their path. Time in the city seem to flow quicker, memories in the city tend to fade away faster. Nothing seems to stand still in a city. A UN report suggested that by 2050, the world's population would reach 10 billion, with three-quarters of humanity living in our already swelling cities. Hong Kong is one of the most densely populated areas in the world, with a population of over 7 million but less than 25% of its land developed. When I first arrived in Hong Kong, I was immediately confronted by a society that is in fierce competition for physical and mental space. This project is an attempt to capture the chaotic pace of life in this city. The photographs in this project is created with multiple exposures of 10 to 25 on B&W negative film.

#### **Zhou HanShun**

Born and raised in Singapore. Visual Artist , Photographer, Printmaker and Art Director.

After graduating from Nanyang Academy of Fine Arts Singapore and RMIT University, he went on to make a living as an art director, and continues to pursue his passion as a visual storyteller and photographer in the cities that he is living in. HanShun has exhibited at the Molekyl Gallery in Sweden, for the Malmo Fotobiennial (2017), the PhotoMetria "Parallel Voices" exhibition in Greece (2016), the Addis FotoFest in Ethiopia (2016), among others. HanShun was awarded a Special Mention at the Balkan Photo Festival (2016) and was a finalist of Photolucida Critical Mass (2016), among others.

#### **윤혜진**

**“모든 경계에는 꽃이 핀다” (2016), “모든 경계에는 꽃이 핀다” (2016), “모든 경계에는 꽃이 핀다” (2016), “모든 경계에는 꽃이 핀다” (2016), “모든 경계에는 꽃이 핀다” (2016)**

흔히 여행을 '자유'의 개념과 연관시킵니다. 그러나 막상 낯선 나라로 떠나보니 전혀 그렇지 않았습니다. 어디가 어디인지도 하나도 모르겠고, 지도와 현실 풍경을 여러 번 살펴서야 방향을 잡곤 했습니다. 늘 휴대폰, 현금, 신용카드, 카메라를 잃어버릴까, 신경을 곤두세워야 했습니다. 낯선 곳 두려움을 일으켰습니다. 마음이 지치면 몸도 위축되는 게 초보자의 수순이었습니다. 새로운 도시에 입성하는 날은 더더욱 그랬습니다. 무거운 배낭은 몸을 짓누르고, 딸린 캐리어도 끌어야 했습니다. 한 손으로 캐리어를 끌어야 하니, 휴대폰 조작을 한 손으로 해야 하는데, 소매치기가 많은 곳에서는 누군가 채갈지 모르니 경계해야 하죠. 특히 비가 내리거나, 날씨가 덥거나, 아주 추울 때면 몸은 더 힘들었습니다. 몸이 지치면 마음도 지치는 게 여행 초보자의 수순이었습니다. 익숙한 회사에 출근하는 것이 오히려 자유롭지요. 내가 쓰는 언어를 쓰는 나라를 다니는 게 훨씬 자유롭지요. 모르는 동네 가서 길 찾으려면 얼마나 많이 멈춰서 방향과 길을 가늠해야 하던가요. 예약 시간이 늦거나 밤이 깊었거나 하면 얼마나 초조하던가요. 여행은 몸도 마음도 오히려 자유를 속박했습니다. 피아노를 배우지 않으면 손가락 대답할 일이 없지요. 운전은 배우지 않으면 도로를 달리는 차들 사이에서 진땀 흘릴 일이 없지요. 남에 나라 가서 굳이 살아보겠다고 도전하지 않았다면, 외국말로 떠드는 사람들 속에서 멍하니 부유할 필요가 없겠죠. 여행은 가장 자유를 속박하는 행위였습니다. 그래서 자유를 배울 수 있는 길이었습니다. 자유를 체득할 수 있는 길이었습니다. 처음 경계에 부딪혔을 때는 마치 그곳이 나락일 거 같았습니다. 그런데 경계를 넘으면, 그곳에 또 세상이 펼쳐져 있었습니다.

#### **윤혜진**

저는 대학에서 판화를 전공했습니다. 졸업 후, 2008년에 '한국판화사진협회'에서 인턴으로 일했습니다. 2009년부터 2011년까지 '한국방송작가협회 작가교육원'에서 드라마 공부를 한 후, 드라마 보조 작가 일을 했습니다. 2014년10월27일부터 2016년10월10일까지 아일랜드에서 살았습니다. 아일랜드에 체류했던 2년 동안 유럽 20개 나라를 여행했습니다.

#### **Candice Japiassu**

**“OverView Effect 1” (2016), “OverView Effect 2” (2016)**

'Overview effect' is known as a self-awareness shift stated by some astronauts when they saw planet earth for the first time from orbit. Many felt overwhelmed by the image they saw: the earth hanging on a black void. Houses serves us as our supporting ground, the place where we feel safe and protected, where we have a connection to a place in the world. However, human beings are in a metaphysical homelessness condition, making the house a mere illusionary ground. Through photography cut-outs, the artist isolates houses in a black void to see them "from outside" - this gesture, in a way, compels her to face the void of existence, enhancing her awareness as a finite being.

**Candice Japiassu**, Brazilian visual artist based in London. Photography is her main tool, it became an existential practice in her everyday life. She considers the image as means to accept an insufficiency, even if it works by providing her with temporary and illusionary foundations. She holds an MA in Photography by FAAP University, São Paulo - Brazil and a Master of Arts in Photography by Central Saint Martins, London - UK. She has exhibited in London, Brazil, Switzerland and Spain.

#### **Sam Marie**

**“Design District #5”(2017), “Design District #15”(2017), “Magnolia #1”(2017)**

Design District#5 is a reflection photograph taken in Dallas, Texas. The images of a building and trees are reflected through a window of a furniture store showcasing a metal sculpture. The juxtaposition of the sculpture's texture and the reflections of other objects on the opposite side of the window present an interesting motion through abstract form and color. Design District #15 is a reflection photograph taken in Dallas, Texas. The imagery of city power lines reflects upon a window of an antique shop displaying statues and a chandelier. The name of the store is written in text upon the window, adding an interesting graphic element to the reflective image. Magnolia#1 is a reflection photograph taken in Fort Worth, Texas. The image of a brick building is reflected onto a window of a neighboring Mexican restaurant. From inside the window a serape blanket hangs, presenting the colorful pattern as a reflection upon the building imagery.

**Sam Marie** lives and works in Fort Worth, Texas. She earned her BFA in Studio Art with an emphasis in Photography at Texas Christian University and has exhibited in various group exhibitions across the Dallas-Fort Worth area. Sam was honored as a member of The Society of Artists and Educators at TCU in 2016 and also received the TCU College of Fine Arts Undergraduate Research and Creativity Grant in 2017. Her creative research focuses on physical and personal reflection in the form of abstract street photography in which she seeks out new environments while also reexploring familiar ones and begins to view them in a new perspective, allowing for discovery through reflection.

### **Hanqing Ma & Mona Yoo**

#### **“Exit Strategy” (2015)**

Urban places are layered with time and human activities. They embrace a sculptural figurative that invites us to observe these spaces surpassing their physical surfaces. The presence of traces on the architectural substances implies a coherent, natural intervention. Our work *Exit Strategy* utilizes a sense of suspended construction to create a monumental and sculptural image. By working with monochromatic subjects in a constructed space, the photographic discourses that surround the themes of urban social spaces, architecture and the nature of dwelling are addressed.

**Hanqing Ma (b.1990)** and **Mona Yoo (b.1987)** are a photographer and a sculptor, respectively, who collaborate to make image-based installations in relation to sites of architectural and cultural interest. Their practices have encompassed photography and sculptural objects that transform monochrome print to site-specific installations. Their creative passion departs from the philosophical study and alludes to the concept of phenomenological space. They were the winners of Bloomberg New Contemporary and finalist Artist of New Hero in Public Art, and their works have been selected and exhibited at including Institute of Contemporary Art (UK), Camden Art Centre (UK), London Photo (UK), Athen Photo (Greece), Deauville Photo (France), and JCC (Korea). They were also participated in artist residency in Deauville (France) and New York (USA), and the Red Gate Residency in Beijing (China). They both received M.A. from the Royal College of Art, London.

### **김수민**

#### **“Portrait”(2017), “Portrait”(2017)**

지금은 모두가 디지털 카메라를 이용해 손쉽게 사진을 촬영하면서 수많은 이미지들을 쌓아두고 있습니다. 저는 그런 모습들이 마치 이미지를 만들어내기 위해 시뮬레이션 된 기계 같다는 생각이 들었습니다. 때문에 보다 더 촬영자의 역할을 축소시키는 것에 관심이 생겼고, 24시간 내내 같은 장소를 동일한 구도에서 촬영하고 있는 감시카메라에 흥미를 느끼게 되었습니다. 이 작업은 프레임 안으로 들어오는 대상을 기다리다가 셔터를 누르는 것이 전부였습니다.

### **김수민**

저는 경기도의 별다른 특징 없는 도시에서 태어났고 아날로그 매체에서 디지털 매체로 주류가 바뀌어가는 시기에 성장했습니다. 최근에는 이러한 공간과 환경이 저에게 어떤 영향을 끼쳐왔는지에 대해 고민하고 있습니다.

### **Kuzma Vostrikov**

#### **“One Thousand Photos in Which I Have ever been\_57\_9\_1” (2016), “One Thousand Photos in Which I Have ever been\_57\_10\_1” (2016), “One Thousand Photos in Which I Have ever been\_57\_12\_1” (2016), “One Thousand Photos in Which I Have ever been\_57\_15\_1” (2016), “One Thousand Photos in Which I Have ever been\_57\_1\_1” (2016)**

Andy Warhol was the first Don Quixote of the digital revolution, a Che Guevara of computer networks, taking their eight-hour movie about a sleeping individual. The master naively believed that he could win Facebook and Instagram with the analog film grain, to resist the invasion of the exabyte civilization. A romantic scientist, he invented the last anti-bike antibiotic on the Earth, challenging the robots! In some ways, he succeeded. Fifteen minutes of fame, it looks like an eternity: now during this time you can be born, to be educated, to live slowly and beautifully, and curl up in the grave. What kind of morals! Mao was Andy Warhol's brother in the strict sense. And he was his antiparticle, his confrontation—in more figurative one. In the artistic aspect, an ideology—is the art antimatter. Money is the newly-born in the twentieth century antimatter of time. Now, if we connect all these terms, it becomes clear why Warhol was cranking out portraits of Mao and other participants of the graceful public scene. It was still local photography, an attempt to equilibrate opposing each other within a large family. In classical physics, this is called Newton's third law. The heroes were from the same era and imitated each other, distributing combinations of entropy within their characters. Mao wanted his fifteen minutes of fame. Warhol was jealous of authoritarianism. That's the way the history of revolutions and arts has been made up.

**Kuzma Vostrikov** was born in 1977 in New York. He started his art career as an editor and writer in 1996. Since 2007 he has been working as a producer and director in art cinematography field. In 2008 he founded an independent film company named Kuzmacinema: [www.kuzmacinema.com](http://www.kuzmacinema.com) Between 2008-2011 the company has produced four art movies that participated more than 50 film festivals around the world. [www.imdb.me/kuzma.vostrikov](http://www.imdb.me/kuzma.vostrikov) Since 2011 Kuzma Vostrikov has been working in experimental photography, connected with social networks and psychology. [www.kuzmavnutriva.com](http://www.kuzmavnutriva.com) His long-term art project called "One thousand photos in which I have never been" is studying social connections through aesthetics and mass media psychology on Facebook. Since 2015 Vostrikov creates the second part of the orange project. In 2016 he started two new projects: "Moods of New York" and "If only to fly to Tokyo". Today Kuzma Vostrikov works and lives in New York.

**Zulhairi Zulkiflee**

**"Tempurung I" (2017), "Tempurung II" (2017)**

In Tempurung I & II, Zulhairi references the Malay proverb, "Seperti katak di bawah tempurung", translated as, "Like a frog underneath a coconut shell". Here, the proverb makes allusion to a person who is unaware or unconcerned, which can be likened to the contemporary situation of the captive mind. This broaches subjects pertaining to the construction of the inferior man, the "indolent" stereotype and its internalisation.

**Zulhairi Zulkiflee (b. 1991)** is an artist and educator based in Singapore. His practice explores the notion of Malayness in relation to knowledge production, the social agency and distinction/ taste.