

Concept 2017: the 3rd International Exhibition on Conceptual Art

CICA Museum

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Featured Artists 참여작가: Robert Bupp, Caroline Chan, Maria Dundakova, Arron Foster, Tori Foster, Bepi Ghiotti, Dimitris Gkikas, Laure Hocine, lu Chung Hong, Kim Ra Hyun 김라현, Michael Anthony Ingram, Kei Ito, Jackie Jiang, Daegeun Kang 강대근, GJ Sunkeun Kim 김선근, Jieun Kim 김지은, Joonki Kim 김준기, Yunna Kim 김윤나, Jean-Francois Lanthier, Kerri Lee 캐리리, Jon Malis, Mia Middleton, Sara Niroobakhsh, Pierre Papet, CV Peterson, Dawn Nye and Katrazyna Randall, Maisoon Al Saleh, Weigang Song, Joe Strickland, Ma Nong a.k.a Wanhung Sun 손만홍, Lou Watson, Will Wolf, Jing Xu

Robert Bupp

“Occupation Strategies 1” (2016)

The semi-privatization of the streets has occurred increasingly around the world, limiting the “approved” uses of public areas—an outcome of the export of American neoliberal economic policies. The “Las Calles Públicas Project” explores uses of streets for commerce, expression, and celebration in the US and other countries through mapping, interviews, video, drawings, and photographs that explore “legal” and “not legal” in macro/spatial ways and micro/personal ones. In Occupation Strategies 1, a street vendor set up outside the Tepito market in Mexico City explains the vending tradition; in the center, I walk the perimeter of the zócalo in Puebla, Mx, a tourist in the most tourist-centric area of town, but also the symbolic locus of community and government in Mexican cities; on the right, protests against neoliberal policies affecting teachers in Mexico and against the Trump election in the U.S. are underscored by a Mexican protester who makes an obscene gesture and by chants of resistance by Americans.

Robert Bupp completed the Bachelor of Fine Arts degree in Drawing & Painting at the University of Georgia in 1993 and Master of Fine Arts degree in Drawing, Painting, & Printmaking at Georgia State University in Atlanta, Ga. in 2002. Bupp has exhibited widely across the U.S. as well as internationally. He has participated in several artists' residencies, including Arquetopia in Puebla, Mexico in 2015. His near 60 exhibitions have included Harvester Arts in Wichita, the Salina Art Center in Salina, Ks., the Kouvola Art Museum in Kouvola, Finland, and the Indianapolis Art Center in Indianapolis, In. In 2017, Bupp was a visiting artist at the University of Nebraska-Lincoln; was in three group exhibitions, at High Point University in High Point, N.C., the Los Angeles Center for Digital Art, and the Lore Degenstein Gallery at Susquehanna College in Selinsgrove, Pa.; and completed a solo exhibition at Monmouth College in Monmouth, Illinois. In 2018 he will be a resident teaching artist at Wayfarers Studios in Brooklyn, NY.

Caroline Chan

“moontowerreversingsequence” (2016)

As we head towards an indeterminate future, the imagined worlds of our distant past can come more clearly into focus. It is this world?that mysterious, unbroken original?that exists at the edges of human memory and is the subject of my work. On the surfaces of city sidewalks, I build temporary compositions to construct illusory geographies. By manipulating the objects and light, I'm interested in generating unexpected images that emerge from the limitations of the camera, the accidental and the nature of what I see.

Caroline Chan is a Toronto artist and holds a BFA from NSCAD University. Her current body of work is a series of experimental photographed landscapes that rely on the paradox of distance and proximity and the relationship between human and geological time. She has exhibited across Canada and has been awarded grants from the Canada Council, Ontario Arts Council and Nova Scotia Dept. of Culture.

Maria Dundakova

"ATLANTIC SONG" (2017) "1 photo. DANCE WITH THE WAVE Carlos dos Santos " (2007) "2 work DARK DREAM OF THE WAVE" (2007) "3 foto; i am here! Dance Carlos dos Santos" (2007) "Poem "I AM HERE!" (2017)

Her artistic work is a continuing cross-border venture within and between the media, seeking to establish an interaction between man and his living space, a choreography of life that celebrates life's natural rhythms. She never loses sight of life and its events, both in nature and in urban spaces. In work that combines dancers, actors, musicians and the public itself, she creates highly emotional and poetic artistic events. Like nature itself, her public works show their uniqueness as an ever-changing process, forming precious moments of inspiration and bringing people together. As a multimedia and environmental artist, she has realised cyclical projects such as “Communication art”, “Le Sacre du Printemps”, and the large-scale poetic project “Sun Rite” (since 1991, still in a state of flux) comprising sub projects such as “Baptisme”, “La Mémoire du Geste”, “Solstice”, “Berlin mon amour”, “Rhythm”, „Gravitation real life“, „Hey Wave!“ „Fire“, “Home“ etc. Like life itself, the individual projects are connected to places in space and time. “Sun Rite” started in 1991 at the deepest point below sea level, the Dead Sea, and continued in the cultural capital of Europe, Dublin, and the São Paulo Biennale, It was further

developed for the UN Cultural Programme at the 1992 Rio Conference, in Luxembourg as the cultural capital of Europe, Yattoo Residence in Korea S 2010, for the Geumgang Nature Art Biennale 2006 and 2012, Pensamento Tropical Residence in Brazil 2014 , Beijing Biennale 2015 China National Art Museum Project "Sun Rite", Landscape and soundscape project „Stone Rite“ promotes multicultural interaction and celebrates the potential of multi-media based communication and art. Numerous exhibitions in Switzerland and abroad.

Maria Dundakova is projects are directly related to life events that take place in nature and in urban spaces. They are realised in collaboration with dancers, actors, musicians and the public as a participant. She uses a wide range of media such as nature art and public art projects, photography, installations, the environment, pictures, paintings, drawings, sculpture, video, performance and soundscape. There is always a close relation to life and its events, both in nature and urban spaces. In collaborative works involving dancers, actors, musicians and the audience itself, Maria Dundakova creates highly emotional and poetic art events. Using paint, photographs, movement, videos and drawings, she creates living installations, working with visual stimuli and electronic music. Just like nature itself, her public works show their uniqueness as an ever-changing process, forming precious moments of inspiration and thereby bringing people together. Since her early days her work has focused on cyclical projects such as "Communication Art" (1975), "The ways of the shaman" (1983), "Le Sacre du Printemps" (1986), "The farmhouse project" (1989) and the still ongoing major project "Sun Rite".

Arron Foster

"Tc5" (2017)

My current body of work explores the transitory nature of our lives and reflects on how our perceptions of change and time mediate our lived experiences. In recent projects, these themes have been investigated through landscape and architectural imagery, with an emphasis being placed on capturing temporal change through allusions to the circuitry of ecological systems and the ongoing accumulation of culture.

Arron Foster is an interdisciplinary artist whose creative research involves the production of artists' books, prints, drawings, ideas, animations and installations that consider the ways in which time and change mediate our lived experiences. He received his Bachelors of Fine Arts degree in Printmaking and Art Education from East Carolina University in Greenville, NC and his Masters of Fine Arts Degree in Printmaking and Book Arts from the University of Georgia in Athens, Georgia. His work has been exhibited both nationally and internationally with recent exhibitions at The New York Center For Book Arts, New York, NY, Bradley University Galleries, Peoria, IL, Mark Arts, Mary R. Koch Arts Center, Wichita, KS, Georgia State University, Atlanta, GA, The Georgia Museum of Art, Athens, GA and the John B. Aird Gallery, Toronto, ON. He is currently a Visiting Assistant Professor of Print Media at Kent State University.

Tori Foster

"Grand Central Terminal" (2014)

The single channel video, Grand Central Terminal, depicts activity in the main concourse of New York's iconic train station. The piece separates the stationary from the ambulatory, exposing the symbiotic patterns of movement and dormancy within the station. As time progresses the light and shadows shift, and the patterns of commuters who use the space primarily as a conduit, are replaced by tourists who engage with the space as a destination.

Tori Foster

Elegantly and rigorously exploring themes of time, movement and motion, Tori Foster's video and photographic composites unpack urban and rural environments using layered and spectral imagery. In mediating the objects and systems around us, Tori Foster's works encourages viewers to leave Plato's cave of shadows and glimpse their originating forms.

Bepi Ghiotti

"Path less land #2" (2015)

Entering Bepi Ghiotti's work is like walking on a path towards an intimate, authentic and secret place. It is not by chance that, since 2007, this artist is carrying out a photographic research that leads him to the natural sources of the main rivers of the world. He looks for these particular spots in the most remote corners of the planet, then he shoots them with his camera. His journey is centered on the symbolism of these places, which are charged with magic, yet at the same time this is a critical reflection on the "bulimic" fashion in which the spectator "consumes" an increasing amount of photographic images within the contemporary dimension. What emerges from Ghiotti's work, both in the Sources series as well as in the photographic project Inside Carol Rama (2014), is a primitive world, which offers the audience the opportunity to relate to these unique and pristine places. Once the fiction is taken away from the photographic frame, the artist lets the symbolic references, naturally embedded within the photographic reality, generate new meanings and interpretations. Listening to those questions deeply rooted within one's being, which only the sensitive soul is able to appreciate, Bepi Ghiotti fulfills his need for marching towards the root of all things, searching for that authentic and unknown dimension that hides behind what is visible. The video Pathless Land, Bali (2015) shows a man with a machete (the artist himself) cutting his way through the lush vegetation of Bali's inland, near Ubud. As if he were a modern conquistadors or a man looking for an ancient path, the frame reveals the "alien" space that separates

the human being from the natural dimension. A huge black hole beyond which everything is unknown and is potentially dangerous. The brutal gesture with which the artist damages the vegetation is something that can be completely overlooked compared to the potential threat that nature can pose to such a defenseless and insignificant creature. Bepi Ghiotti crosses that boundary of security generated by the sublime described by Edmund Burke, pushing himself through danger and mystery in the desperate (perhaps useless) attempt to look for and find a primordial space and world. Inside the daily reality and the ever growing ecological debate, this work questions our relationship with nature, contemporaneously highlighting the need mankind has of redefining an intellectually honest and ethic relationship with his innermost most essence. - Andrea Lerda, 2017-

Bepi Ghiotti

Inspired by the presence of a 'Punctum', by identity and by light, Bepi Ghiotti (1965,Italy) began experimenting with photography and painting. Today he explores reality conceiving it as an ongoing dialogue of actions and reactions between human and space using a broad range of media – including photography, video, sound, painting and installation. His practice involves extensive research projects that establish a connection between places and narratives. Central to his work is the passage of time rendered palpable combining space-memory and process-identity with an intellectual approach. His work has been presented in solo and group exhibitions organized by prestigious institutions such as: Art Basel, Isabella Bortolozzi Galerie (2016); Centro d'Arte Contemporanea Castello di Rivara (2010-2016); Eden Eden, Berlin (2016); MAM Musée d'Art Moderne de la Ville de Paris (2015); Biennale Italia-Cina (2015-2016); Triennale di Milano (2014); Nottingham Contemporary (2014).

Dimitris Gkikas

“Die Zaubertür (the magic door)” (2016) “The expanding universe” (2016)

Die Zaubertür (the magic door) is a playful, dark, and ironic project depicting the limitless amount of closed doors in life; a commentary on the pointlessness of recurring expectations. Behind one closed door is another closed door, and you will come to find that what you're seeking is hard to grasp. The expanding universe symbolizes the struggle in an ever-expanding, infinite space, that ultimately leads you nowhere. The increasing numbers mirror capitalism's obsession with statistics, coupled with the sobering realization that nobody ever feels like the statistics are about them.

Dimitris Gkikas is a Berlin-based art director from Athens. He specializes in graphic and interaction design and is currently working for an independent print publication. Gkikas graduated with a BA in graphic design, and an MA in Interaction Design. His extensive portfolio covers a wide range of creative projects, working with clients such as The Athens Concert Hall, Greek National Tourism Organization, and The Goethe Institut in Greece. Beyond his professional career as an art director, Gkikas is currently exploring the idea of conceptual singular websites as artworks.

Laure Hocine

“Instance of Negotiations” (2017) “Isms en Page” (2017)

Instance of Negotiations : The pages of the website I created form a chain of connected stories. They tell stories of forms of displaying identities through bodily modification. I am half Algerian, and more specifically half Berber. The Berbers are tribes from North Africa, and I looked back at them today to understand how tattoos were and are now perceived. They were first considered as a protector, than later as something “Haram” (forbidden by Allah) and by non-religious people as something vulgar and violent inflicted to the body. The first two links are a reaction to being formally prohibited from getting a tattoo and entering negotiations with members of my family on what exterior signs of identity were allowed. The site hosts the process of finding alternatives to permanent body transformation. The goal was to play with the limits of the wearable accessories and the definitive solutions.

Isms en Page : I wanted to talk about the ban on tattoo in the 1920s in Algeria, because it wasn't in line with the precepts of Islam. Before that it was a way to keep the evil away. What is important to note is that only women were getting and giving tattoos. Since having tattoos became a sin thousand of women had to repent themselves to Allah by giving away their family jewelry to the representatives of Islam. My great grandma, Aini, was in that case. She had tattoos on both of her hands. Earlier this year I made my resume, which I put in a file cover where I added a modified photo of her. It was to act as a talisman on my resume. The pictures are meant to focus on her hand that is positioned in very similar way that the hand of Fatma. The hand of Fatma comes from a North African tradition and is not officially recognized by Islam but still is worn by many Muslim people. To me it represented the survival of the North African culture.

Laure Hocine is a French artist based in New York and currently enrolled in the Fine Art department at Parsons. She is fascinated by the flow path of the World Wide Web that she relates to the operation of lexical fields and logical sequencing. Her work aimed to represent line of thoughts through algorithms. She uses HTML as the final form of her practice. Although she is also making physical work, their intended purpose is presently restricted to become layers of a digital piece. She affections presently the themes of family discourses and display of affiliation.

Iu Chung Hong
“Untitled” (2011)

My photography work is always by seeing and capturing, rather than by constructing. This photo is captured in a library in Macau. It is a moment of lines and geometries, light and shadow, space and composition.

Iu Chung Hong is an independent film director from Hong Kong. His short films are selected and awarded by a number of film festivals around the globe. He is one of the juries of Baku International Cinema Festival 2017. He is also an amateur photographer. His photography works are exhibited in galleries in Rome and Athens.

Rahyun Kim 김라현
“A Room of relation” (2017)

A tree root is my symbol as a powerful healing object. Oftentimes when I trekked the mountains, my weary spirit would not allow my eyes to appreciate the clear and cloudless skies, so I would force myself to look at the mountain floor. Whilst gazing at the ground, I would notice gnarly roots protruding out in a ghastly manner. I oftentimes wondered if these hideous roots were detrimental to its home tree, but I would always be comforted by knowing that somehow these roots were guided by nature.

라현은 시간을 두고 이사를 하는 것에 대하여 도시를 유목한다고 느낀다. 세상에서 확고하게 자기만의 공간을 가진다는 것에 대하여 고민을 하며, 공간이란 내가 살아가고 몸을 눕히는 자리일 뿐 아니라 삶을 살아가는 시대/사회/경제적인 의미와 더불어 인간적인 관계 또한 포함한다. 땅 속에서 튀어나온 뿌리를 땅 위를 떠다니는 섬이라고 생각하며 받은 박혀있고 받은 드러난 뿌리에 이입하여 자신만의 위상(位相)을 찾아가는 작업을 한다.

Rahyun Kim 김라현

라현은 뿌리를 대상으로 살아가는 공간에 대하여 작업을 한다. 양모(羊毛)를 주 재료로 사용하여 공간을 분할하고 다른 구획을 지어 자신만의 영토를 만든다. 평면 뿐 아니라 입체, 설치, 영상, 아트북 등 다양한 분야를 개척하고자 한다. 3회의 개인전, 수상전, 단체전 20여 회를 진행하였다.

Michael Anthony Ingram
“Jean-Paul Sartre”(2016) “This Little Light of Mine” (2017)

#1 - Jean-Paul Sartre (2016) The digital print was inspired by the life and legacy of the famed existentialist Jean-Paul Sartre (1905-1980). Sartre's concept of being and nothingness continues to be a fascinating topic for philosophical and existential contemplation.

#2. This Little Light of Mine (2017) The digital painting was inspired by the gospel hymn of the same name and the quote below: “And I love light. Perhaps you'll think it strange that an invisible man should need light, desire light, love light. But maybe it is exactly because I am invisible. Light confirms my reality, gives birth to my form.” — Ralph Ellison, Invisible Man (1952).

Michael Anthony Ingram is a retired university professor and emerging digital artist. A Washington DC resident, he is committed to employing the arts to disseminate information and raise awareness about issues related to equity, power relations, and institutionalized oppression. He has also gained an international reputation as a spoken word artist. His interest in poetry has led him to research the art form as a viable means of self-expression. In recent years Michael has been able to merge his educational and poetic background with the art of digital painting. He specializes in abstract painting and image manipulation. His rich and varied experience has helped him to expand upon his ongoing desire to remove 'blind' examinations of the world. Most importantly, he wants to create digital images that celebrate the beauty, musicality, extraordinary richness, artistry and diversity of life.

Kei Ito
“Infertile American Dream” (2016)

Infertile American Dream is a triptych of C-prints, which was created by exposing the light-sensitive paper with the sunlight of the day Trump won the presidential election. As I watch him talk about the increase of nuclear armament and the indication of even using an A-bomb on a group he holds prejudice against, it harks back to the terror of my grandfather's experience of Hiroshima in 1945. The haunting realization that dawned upon me about my grandfather that he not only lost his physical home that he grew up in, but also his family that dwelled inside of it too. The increasing threat of nuclear disaster, as my grandfather experienced, can easily alter and take away the idea of home. Other people like me who seek a home and hope in America, are always afraid of being denied and they will not be able to have a chance to conceive their American Dream, just like the unassembled home in the photograph.

Kei Ito is a US based photographer and installation artist who graduated from Maryland Institute College of Art ('16) with an MFA in Photography, following his BFA from Rochester Institute of Technology ('14). Kei's work addresses issues of generational connection and deep loss as he explores the materiality of photography as a medium. His recent work deals with the tragedy and legacy passed on from his grandfather who survived the atomic bombing of Hiroshima, yet died from cancer and the threat of nuclear disaster which is still present today.

Jackie Jiang

“An early summer dream” (2017)

This series of artwork uses abstract concepts and traditional Chinese calligraphy elements to describe my feelings and impressions of daily event. Particularly, An Early Summer Dream portrays a strange dream I had in early June this year, which eventually woke me up at midnight and allowed me to enjoy the cool breeze out on the balcony with a hint of summer heat. To present that special and calm feeling I experienced that night in this piece, I choose three colors that supposedly contradict each other but in fact work harmoniously, and purposefully leave space between each strokes to carry out a dreamy and intuitive image.

Jackie Jiang is interested in portraying the unspeakable and intangible feelings she experiences in her daily life through the language of art, mainly painting and drawing. Inspired by the traditional Chinese calligraphy, Jackie Jiang's work, with their abstract scribble and expressive brushstrokes, often brings audience a tranquil experience. In creating her pieces, Jackie Jiang always looks for connections between modern art and traditional Chinese calligraphy, and the possibilities of combining them, which result in the simple color choices, structured compositions and intuitive forms in her work.

Daegeun Kang 강대근

“Beaux talon 4, 보따롱 앙(미美 굽)” (2016) “Beaux-talons 3 (beautiful heel3)” (2016) “Beaux-talons 5 (beautiful heel5)” (2016) “Beaux-yeux cinq (beautiful eyes five)” (2016) “Beaux-yeux neuf (beautiful eyes nine)” (2016)

아름다움 이라는 것에선 자연적인 것과 인공적인 것을 동시에 찾기도 한다. 이두개의 구성성분은 근본적으로 매우 다르지만, 보통은 구분하기 어렵다 우리가 인식하는 것은 아름다움 일뿐, 자연적이냐 인공적이냐 하는 것이 아니다. 원시적인 육체예술의 많은 요소들이 자연적인 이상과 정반대에 자리잡기도 한다 수많은 민족들의 미학적 감각에서 자연성은 절대 큰 비중을 차지하지는 않는다. 변하지 않는 신체는 미개한 것으로 여겨지고 외식적인 변화는 인간을 인간답게 만든다고 여겨진다.

Daegeun Kang 강대근

Common butterflies have splendid wings in the colors of flowers, but the owl butterfly inscribes the eyes of its natural enemy in its wings instead of splendid flower patterns. The beetle has a hard outer skin. The skinless frog is the color of grass, being immersed in the surrounding environment. There are some cases in which it holds a grudge and inscribes gorgeous colors on the body one by one. That is why poisonous frogs are conspicuous everywhere. There are only a couple of examples to show that creatures change and evolve in shape and color according to given situations in nature. The main purpose is to prolong life expectancy. When sex comes into play, however, such efforts are forgotten and give way to some obstacles. Males do adorn themselves. It is instinct or belief? They perform the task of breeding by showing off their bodies or winning a female's favor through adoration and decoration. They, however, have to sacrifice some of their available physical budget or immune defense to fulfill the goal. That is, their life span decreases as a result. In their case, the labor called beauty leads them from life to death. There are, in fact, many species whose most splendid males tend to have the shortest life span. They would seem to obtain a lot of descendents for their sacrifice of dying young, but in reality this is not the case. “One side tries to prolong its life span, whereas the other side tries to reduce it.” “Is it life's program to step on the brake while pressing the accelerator? There is no estimating the depth of diversity in the adoration of animals, especially birds. The world of their adoration has everything from all forms of feathers and all kinds of colors to splendid swollen air sacs and various badges, lumps and crests. Do those weird adornments, which seem to have no connections to any features, represent the instinct of life or the desire to possess? (“Why does everything in the world have a notable adornment like the tail of the southern red bishop or the feathers of the peacock?” - Darwin's riddle) In primitive times, many tribes inscribed the patterns or incantations on objects on their bodies. That was why tattoos began. They became increasingly diverse and covered the entire body. The skin is like the land that the needle walks on. It is dyed with a wide range of colors including red, black, blue, and yellow. The head (skull) became longer and was changed to have jagged shapes. The crown of the head finally got close to Heaven and was held as sacred. To match these developments, the neck grew longer and longer little by little. Some put a ring around the neck, being afraid that it might break. That was how a necklace became a solid ally to support the neck. After the needle was applied, the ear obtained an earring and the nose a nose ring. The lips also became a place to make a hole. Earrings grew bigger and bigger, and nose rings became thicker gradually like in hopscotch. Watching for any space it might have missed, piercing made its way even into deep and vulnerable places secretly including the nipples, navel, and sexual organs. Suddenly the feet started to become smaller. Their bones were broken and growth controlled. The outcome was one light enough to hold with one hand, seeming feeble. The pitiful feet were compared with the small waist. The slender waist kept long breaths from taking place. A leather band was wrapped around it to cheer it. Meanwhile, layers of colors began to cover the face from white powder to red rouge. They gradually evolved into cosmetics. (“The impulse to adorn the face and body and everything that they can get their hands on is the starting point of formative arts.” - Adolf Loos) Gods are absolute, but humans are not. We tend to get suspicious of even trivial things. As a natural body was deemed to be uncivilized, the body moved toward the direction in opposite to the ideal of nature. As one said “The most developed form is the most complete form,” we might try to become more and more human by going through external changes (by carving and refining). Or we might wish to become the Creator like Hephaestus sculpted Pandora. The human body is changing. The catalyst can be culture or other things. One thing for certain is that aesthetics cannot be excluded. Aesthetics is like a warranty issued by culture. It resembles the sacredness of gods like what the Absolute Being duplicates. It can be a standard for good or bad. It can also hold absolute value. It might wish to possess and become a

direction or goal to be pursued. It can make a demand for sacrifice and patience from us, but it serves as a pulley to pull us from the bottom.

프랑스 낭시 국립 미술학교를 학사 졸업이후, villeveque시 novart, 및 trisand Bernard (2011), pont des arts(2016) 갤러리 에서 다수의 단체전을 가졌으며 신체와 장식 이라는 주제로 시작하여, 인체의 미 그리고 그 주위의 오브제 (장식물)의 관계를 조형적으로 재구성하는 작업을 해왔으며. 송지오 옴므 'songzio homme' 파리 컬렉션 - "fall winter" , "spring summer"(2014, 2015) 무대 디자인을 거치며, "la mode" 패션에 대한 조각들을 덧붙여 반영하게 되었다. 신체와 장식물들을 서로 깎아내고, 덧붙여 가면서 덩어리를 만들어 간다. 그렇게 빚어진 덩어리를 통하여 미에 대한 접근을 시도한다.

GJ Sunkeun Kim 김선근

"Untitled" (2017) "Untitled" (2017) "Untitled" (2017) "Untitled" (2017) "Untitled" (2017)

If the rectangular surface of the canvas is the limited situation of the painting, It is the only area of the picture. The picture plane which owns the area is different from something of limitation of human. It is a transcendental surface of infinity, omnipresence, perfection and eternity. In this way, the plane is visualized as divinity. The marks situated in the painting are intentionally making the shape of human. If this shape is the notion of human existence, the marks which make the shape achieve the meaning of natural world. Eventually, my work is making a visual format of universal divinity, human, and natural world on a surface with thinking and making definitions. However people who see the painting will make their own relationship to establish their own theology in the work. -From the artist note-

캔버스의 사각형의 평면이 그림이 갖고있는 제한적 상황이라면, 그 상황은 그림의 유일한 세계이다. 세계를 소유하는 화면은 인간의 유한성과는 다른 무한성, 편재성, 영원성, 자존성과같은 초월적인 것이다. 이처럼 화면은 완전한 신성의 모습으로 시각화된다. 그 화면에 위치한 자국들은 사람의 형상을 의도적으로 얻어내고 있다. 이러한 사람의 형상이 인간존재의 개념이라면 그 형상을 만드는 자국들은 그 의도성에 의해서 자연세계라는 개념으로 인식된다. 결국 나의 작업은 보편적 신성, 인간 그리고 자연세계라는 관계의 틀을 한 화면 안에서 시각적으로 구축하는 것이며 그 틀안에서 사고하며 정의하는 것이다. 하지만 이를 보는 사람들은 그림안에서 자신만의 고유한 관계를 정립하며 자신의 신학을 이루어가리라. -작가노트중에서-

GJ Sunkeun Kim 김선근 was born in 1985 in Seoul and he studied Fine Art in National Art School in Sydney Australia. Afterward he achieved his M.F.A degree in New York Studio School in United States. In New York, he studied non-representational form and possibilities of materiality of paint. Then he came back to Korea and studied Theology and painting. He is planning to continue his art making in United States and Europe.

김선근작가는 1985년 서울에서 태어나 호주 시드니 국립 미술학교에서 순수미술을 전공했다. 이후 미국 뉴욕에 있는 뉴욕 스튜디오 스쿨에서 순수 미술 석사학위를 취득했다. 그는 그곳에서 비재현적형상에 천착하며 회화의 물성의 가능성을 타진하였다. 그후 한국에 돌아와 신학을 공부하며 작업하고 있으며 미국과 유럽에서 작품활동을 이어갈 계획을 갖고있다.

Jieun Kim 김지은

"Cerulean blue 15.13" (2016) "Lunatico pizza conoce lucky don luciano" (2015) "SPIN(Small Plot Intensive)-Squash" (2016) "Whatever" (2014) "Bowlbowlbowlbowl" (2014)

I create intricate imaginary landscapes combining fine draughtsmanship with intensity of colour in seductive, abstractive and playful charged subjects. By painting onto found wooden panels and then shaping them into sculptural configurations, I expand the frame of the paintings to create vivacious visual 3D landscapes within the surrounding space itself. Mainly my work is created by remembrance and delusion, and develop to make another environment. I collect elements to paint from imagination or chaos(from memory) and these are reconstituted, reinterpreted and then those are rearranged with geometric conformation and ambiguous form like natural landscape in some space which become imaginary scenery. My work is a visual narrative expression towards objects and it can be interpreted as merger of remembrance and delusion. It could be a very small or huge space, yet is a totally imaginary scenery. The sculptural painting becomes an imaginary scene and a strange landscape which eventually evolves into a three dimensional object. In the painting, there are various objects and repeating patterns which are not working as background that are extended from a virtual space. The way of installation has a purpose to cause a variety of interaction between work and space. These interactions stimulate dynamic power in space. The work contains unconscious and primitive feeling like a dream, in other words 'minimal narration' that is filled with the figurative language of the format of the image. Sensuous composition, unintellectual recognition, visual imagination, spiritual intuition, these sorts of correlations become intensely fascinating. The imaginary scene that I have created can be superficial, nonsensical, meaningless, artificial, playful, unpredictable, transitory, and too beautiful or too disgusting. 'It is in my space, beside your feet and you and I are already in another world.'

Jieun Kim 김지은

I am a basically painter based in South Korea who was born in Seoul, South Korea I graduated from Chelsea College of Arts(UAL), MA Fine Art, London in 2013. At an early period work I began working with paintings on canvas and gradually changed to combine with three dimensional objects. By painting onto found wooden panels and then shaping them into sculptural configurations, I expand the frame of the paintings to create vivacious visual 3D landscapes within the surrounding space itself. I focus on the sensual nature of art, aiming to depict the detail of landscape of life through a combination of colour and shape. Recently, I had first solo exhibition and I had tried to create various type of works using fabric, spinning sign, digital print, etc.

Joonki Kim 김준기

“IT” (2010)

Human is always the existence of loneliness. Human own the fear from the moment they were born as for unpredictable time of death and persistence of existence. And another one is loneliness. My point of view with regard to the behaviour that wants to belong to any organization and always to be with someone is originated from their loneliness which is based on an original psychological. However, the main problem is persistence of loneliness although this behaviour let us forget the loneliness for a while. The loneliness is human's destiny that cannot be avoided. The fear as for persistence of existence has originated due to its original existence. What is the loneliness? Where is the source of the loneliness? Why human have to be lonely? It might be from the moment that we aware of the concept of 'ME'. The relationships between me and others, and others and me. All of these things are the way of processing of being recognize myself as well as a way to overcome. The origin of human's loneliness is unknown. However, it is obvious that various situations from those processes made us confuse and people are still trying to having a good relationship in order to throw away the feeling of loneliness that from unknown origin.

Joonki Kim 김준기

I was born in South Korea. I graduated BA Mass communication at Hallym university and MA Fine Art at Chelsea college of Arts. I have work experience about press photographer at JOONG-ANG ILBO Korea. First time I was a photographer. However, I wanted various ways for make art work as I have started making artworks. Usually, I use video with installation. I think that video is powerful media for delivering emotion to viewers. Also, when installation merges with video work which make more powerful message. I experienced various exhibitions at UK and Korea which make developing my artwork. Now I am based in Seoul, Korea. Recently, I am trying to use various materials for new artwork such as drone, motor and electronic sensor.

Yunna Kim 김윤나

“Wo bin ich” (2016)

In everyday life, there are many small things that happen unconsciously around us, such as the discarding of chocolate or candy wrappers. They are found crumpled in the trash can or on the corner of the street. By a simple play using origami, the objects that have lost their function are given a living form. Not an extraordinary act for an ordinary thing but something unusual happens here. In this series of photos, a scene with the remodelled objects is staged and shown. Although the objects are found in the same place where we expect to see them, they stir quite different emotions through their transformation and create a strange mood.

Yunna Kim 김윤나 is a media artist and photographer. She was born in 1983 in Seoul and currently lives and works in Stuttgart. After completing her B.A. at Seoul National University, Kim received her Diploma in Fine Arts from Stuttgart State Academy of Fine Arts. In her artistic practice, Kim discovers and visualizes new meaning or value in our ordinary lives, using things of daily necessity as materials. Through her work, it becomes clear how many things we usually neglect and ignore while constantly searching for value in something that is extraordinary and exceptional.

Jean-Francois Lanthier

“Speak from the heart” (2017)

The picture speaks for itself... What I seek to do in this picture is a simple conceptual art, and I would venture to qualify it as naive. A woman holds a microphone on her heart which is plugged into a megaphone. In this way, without her mouth, she can let speak her heart. The understanding of the work is done only by viewing the photo or by reading the title, not more. It is also possible to understand this work from the point of view of body performance.

Jean-Francois Lanthier

I began a bachelor in Fine and Media Arts at the Université du Québec à Montréal in 1997 and I finished in 2007, also I studied Art History during these years. My specialty was video art, photography and aesthetic. I also studied electroacoustic composition at Université de Montréal. Between 2006 and 2009, my video works was seen in several festivals in Europe and USA. After that I take a couple of years for thinking about my practice and the result was to change my primary practice, and it's became photography.

Kerri Lee 캐리리

“Dialogue of silence No.3” (2017)

인간은 완전한 것과는 거리가 먼, 영원히 완전해질 수 없는 존재다. 그러나 현대인은 그들이 가진 지식과 사회적 경험에 통제되어진 제한적인 관점을 통해 '완전함'과 '불완전함'의 경계를 짓고, 완전함을 향한 탐색속에서 주체의 결핍, 불안, 혼란과 같은 감정상태를 경험하게된다. 삶의 순간 순간 마다 완전함을 추구하기 위한 과정에서 겪게되는 내적 요소들은 작업에서 일련의 열병을 앓는 과정의 결과물로 특징지어지며, 심리적 덩어리 즉, '열병의 덩어리'로 명명화된다. 본인은 '비자발적' 혹은 '무의식적'으로 소환된 내적 요소 (열병의 덩어리)들을 시.공간을 초월하여 끊임없이 파괴되고 변화되는 여리고 미숙한 존재로 여기며, 캔버스 표면에서 추상적인 이미지로 재현한다. 현실에 존재하는 모든 것들은 각각의 형상을 지니고 있다. 우리에게 보이지 않는 세포조직이나 미생물, 심지어 시각 신경을 자극하는 빛(光)조차도 최소한의 단위로 나누면 결국에 완벽한 형태가

아니더라도 실질적인 형상을 찾아 낼 수 있다. 이 모든 것들은 자연의 순리대로 끊임없이 변화한다. 따라서 우리에게 영원히 변하지 않는 것은 없으며, 정지된 시간과 공간은 존재하지 않는다. - <2015년 작가노트> 중
즉, 우리의 시공간은 지금 이 순간에도 이미 과거가 되어 가고있으며, 그 외의 것들도 그대로의 상태를 유지한다는 것은 불가능하다. 따라서 정체를 알 수 없는 추상적인 형상은 시공간을 초월한 '무의식의 가상세계'이며, 존재하지만 보이지 않는 '비가시적 세계의 가상공간'인 셈이다. 일상속에서 무심하게 툭툭 표면위로 떠오르는 내적 요소들은 '불완전하며, 미완성적이고, 파편화되는 것'으로, 본인은 캔버스 표면 에서 특유의 예민한 촉각을 곤두세워 집착하듯 불규칙적인 형상으로써 그 이야기 거리를 찾아낸다. '완전함'을 추구 하는 현대사회. 그리고 오로지 '완전함'을 쫓는 현대인. 그들이 표면적으로 드러내지 않는 '불안'의 이면에 숨겨진 연약함과 내적 갈등을 찾아내고 지속적으로 인간 본성이 지닌 실체적 의미를 확장해 나가는 것. 그것이 작업안에서 추구하고자 하는 본질적 의도이며 작품을 성장시켜가는 과정의 단계이다. - 작가노트 '여기, 그리고 지금 (열병의 덩어리)'

Kerri Lee 캐리리 is an artist active in South Korea. She works primarily with paint and nontraditional materials. Her works are known to be abstract with a philosophy that everything is a product of an experience that expresses stories of movement and ideas of color. Such philosophy is conveyed through seams, lines, and layers. She is a visual storyteller who discovers and delivers hidden moments of interactions in our society. In her work, Kerri Lee features the topic of modern day hope and agony derived from pursuing perfection. While driven by undying hope, we are subjected to internal conflicts such as agony and frustration. Such innate sufferings are described as 'the lump of fever' in her work and displayed as surrealistic images within it with methods such as accumulation, destruction, creation and demolition.

Jon Malis

"Adobe RGB (top view)" (2017) "ACES (top view)" (2017)

These works are based upon the principles of how computers process and "see" color within digital photographs and image files. Digital files are embedded with a color space, which is a document that defines how colors are to be processed by the computer, and provide for a finite range of colors that can be represented and reproduced in a certain defined context. The images seen here are two-dimensional camera views of different digital color space standards (Adobe RGB, and ACES - Academy Color Encoding System), when rendered in three-dimensional space.

Jon Malis

As an artist, Jon Malis is primarily concerned with notions of representation and display of visual content, focusing on how various methods of presentation can alter the viewer's perception and interpretation of imagery. Most recently, he has sought to provide a physical definition of digital photography, creating sculptural forms based upon how color is represented in digital imagery. He has received numerous awards and recognitions such as the 2012 National Photography Award from the von Lebig Art Center (Naples, FL), semi-final nominations for both the Janet & Walter Sondheim prize (2014), and the Trawick Prize (2015) and received a Panavision New Filmmaker's Grant in 2010. He has exhibited and presented his work internationally, from the Washington DC region (CONNERSMITH, Hamiltonian, Honfleur, Maryland Art Place, Montgomery College) to Vox Populi in Philadelphia, PULSE Miami art fair, and the Midwest Center for Photography (KS), to the Camden Arts Centre (London), Helsinki Photomedia (Finland), and the PFF Film Festival in Berlin. Currently, Malis holds an appointment as a tenure-track Assistant Professor of Photography at Loyola University (Baltimore, MD), and currently serves as the Secretary of the Board of the International Digital Media and Arts Association. Formerly, he has worked as a cinematographer and producer for narrative and documentary film/TV productions, and was a staff photojournalist for ThisWeek News/Columbus Dispatch, and the Piqua Daily Call newspapers. He received a Master of Fine Arts in Film & Electronic Media from American University in 2011, and a Bachelor of Arts degree in Studio Art from The George Washington University in 2007.

Mia Middleton

"Life Support" (2015)

The video work *Life Support* is a trance-like stream of disjointed and decontextualised 'taglines' which disrupt the jargon of directive guidance exemplified in the business, wellness, and advertising environments. The phrases animate slowly over stock CGI footage of a simulated flight towards a sublime unchanging sunset. The result is a sanguine flow of spam which ethereally parodies manipulative communication. The work was created by pushing the capabilities of Microsoft PowerPoint to near breaking point, as a subversion of the corporate medium and its modes of practice. The score was composed specifically for this work by Sydney based musician and artist Sean Duarte.

Mia Middleton's practice explores the dichotomous flux between presence and longing, surface and void. In particular, she focuses on the psycho-geography of synthetic and utopic environments by breaking apart and re-purposing the virtual and architectural veneers that typify them. The result is a conflation of the domestic and the fantastic, where multiple spatialities exist in tandem, and desires and dreams commingle with coverings and facades. Mia is a multi-disciplinary artist based in Sydney, Australia. Since completing a Bachelor of Fine Arts (Honours) in photo-media at UNSW Art and Design in 2013, Mia's work has been exhibited at galleries both nationally and abroad, including M Contemporary Gallery, Kudos Gallery, The Museum of Contemporary Art ARTBAR and the Athens Digital

Arts Festival. In 2011, she was the recipient of the Canson Photography Prize and in 2016 she completed a suite of performances for Sydney based performance art festival Desire Lines. In September 2017 Mia curated and exhibited in the three person exhibition *Orbit* at Down Under Space, Sydney, and in October she exhibited alongside 35 other artists in a survey of expanded photographic works at Cold Cuts Gallery, Sydney. In 2018, she will be travelling and undertaking an international art residency in Spain.

Sara Niroobakhsh
“Zaghrouta” (2017)

For the Zaghrouta Project, I have invited artists from around the world to record themselves in a joyous sound that is known in the Southern Region of Iran as the Zaghrouta. As the audience walks by the exhibit, the sensor will be connected to the installation so that visitors will become part of the art show as they hear the celebratory cry. Just like the clapping of hands at the end of a Broadway play, the Zaghrouta, has the same connotation. I also think of the Zaghrouta as a feminine gesture that is able to celebrate motherhood. New mothers fuss and make silly signals and sounds to entertain their newborn baby; for the boy or girl, their mother is putting on a show-cooing and loving their child. There is no judgment and no separation. This was the image that I had in my mind: the Zaghrouta, allows for that space of creation, where nothing is good or bad, but just a happy sound that occurs-just like a madar, who is thrilled with her baby--without any expectations. The Zaghrouta is a harmonious sound-as the audience walks by the videos will play in unison creating a wonderful surprise for the audience. Clapping is a sound that Westerners are familiar with; however, many people do not know the symbolism or significance of The Zaghrouta. My vision is to have the audience become astonished at the mesmerizing act. As people walk by they will be curious and in awe wondering if they caused the celebratory sound and what could this possibly mean. One of my goals for this project is to allow for the universal experience of what it means to be human-whether we are in the Middle East or the West, everyone experiences feelings of joy, motherhood and celebration. Art has the ability to become cultural commentary about the human condition. My hope is to expand this artistic piece beyond an installation. There are many different components to this piece and the grant would assist with planning and testing out the videos before the show, proper printing, technicians, cameras, the video team (such as an editor/special effects), research tools, and the connection of all of the videos to a sensor so that the audience can become expansion of the installation. The fund will also pay for the artists to communicate from around the world as they perform The Zaghrouta. Thus the audience will feel as if they are a part of a joyous chorus as all voices become one: this installation is a miraculous adventure in sound-play.

Sara Niroobakhsh

Iranian-born artist Sara Niroobakhsh, has worked as a professor in Tehran, and is established internationally for her performative and visual concepts that expose the feminine psyche. The inner dialogue of a woman's duty vs. desire is found in all of the artist's works including paintings, video installations and lablab. Recent exhibitions include Czech China Contemporary Museum in Beijing, Florida Museum of Photographic Arts, CICA Museum in South Korea. Sara's famous work, *Rice*, was shown in Art Space Hamra, Beirut, 2015. Through this project, Sara has received a Residency Award at BAiR Spring Intensiv at Banff Centre for Arts and Creativity (Calgary Canada, 2017). This is a global artist who imagines--and originates--with video, photography, paintings and found objects such as bulbs, trays, and plants. Sara's work reflects the myriad faces and archetypical roles that have been embraced by the women of Iran. *The Party*, her latest installation in Gallery 44, illustrates ritual as an artistic gesture and uses trays to reference the loss of individuality, service and the cultural connotation of tarof or Iranian hospitality. Sara's work evokes the feminine realm as she draws from the personal, mythological and cultural, threading the semiotic theme of beauty, isolation, creativity and fertility.

Pierre Papet

“Ashington House, London, UK. From the series: Going, Going, Gone” (2016)

Ashington House, 2016 is an artwork from the series entitled 'Going, Going, Gone' which metaphorically gives reference to the social housing crisis in London, and the homes of many residents that are increasingly under threat of demolition due to the introduction of the Housing Bill that was passed in British Parliament last year. The work aims to draw attention to these overlooked buildings and present them as objects of beauty. Residencies such as Ashington House remain iconic references to British architecture and exist as the last of their kind, inescapably and gradually losing their way to the private real estate market in London. Light is manipulated by systematically adjusting shutter speed and aperture to represent a timeline of the subject's imminent fate. The photos are organized like windows of a typical social housing block, reinforcing the importance of the rights possessed by the individuals that live inside them.

Pierre Papet, 27, is a conceptual artist and activist, living in London. He studied Photography at Central Saint Martins.

CV Peterson

“Hydraulic Agriculture” (2015)

“And in a knotted world of vibrant matter, to harm one section of the web may very well be to harm oneself. Such an enlightened or expanded notion of self-interest is good for humans.” – Jane Bennett, *The Force of Things: Steps Toward an Ecology of Matter*. Rural settings blur the boundaries of nature and human developed spaces. As we cultivate crops to sustain

our ecosystem, other non-humancentric ecosystems creep in and settle in the cracks. No matter how much consideration we give to manipulating the landscape there is a "liveliness" to all matter that effects the environment in unrecognized ways.

CV Peterson is a multidisciplinary artist residing in Eau Claire, Wisconsin. Their work combines scientific exploration and art as a way to examine environmental devastation. They received their MFA ('16) and BFA ('14) from the School of the Art Institute of Chicago, and a BA ('10) from Gustavus Adolphus College in Japanese studies and studio art with a Magna Cum Laude and Phi Beta Kappa. They studied sumi-e painting at Kansai Gaidai University in Hirakata-shi, Japan; followed by an apprenticeship at Moeller Bronze, Ltd. in bronze foundry work. They are the Founder of Envisage Art Retreat in Chippewa Falls, WI. CV is an active member in national and international art community. They have shown at the Chicago architecture Biennale 2015 and 2017, 6018 N Gallery in Chicago, the Shanghai Zhu Qizhan Art Museum in China and the CICA Museum in South Korea. They have performed at the international performance festivals Forward Fringe Performance Festival, Detroit, MI; Out of Site Chicago, Chicago, IL; The Performance Arcade, Wellington, New Zealand. CV is currently collaborating with Japanese experimental composer Chatori Shimizu and they have mentored under Roberto Sifuentes, Eduardo Kac, Lin Hixson, Joseph Ravens and Tricia Van Eck.

Dawn Nye and Katrazyna Randall

"American Love Story: A Landscape in Sequence" (2012)

This is a true story told from memory and visually investigated through the lens of one very far removed. Looking through the idyllic frame of the rural American landscape, the narrator leads tells the story of a culture where death is the mundane thread of daily existence and comfort food marks the limited boundaries of hope. Throughout the centuries the landscape has been imbued with the hope, fear, honor, righteousness, delicacy, power and the faith of man. This video investigates that history through a contemporary lens and seeks to find a relationship between the romantic, the tragic and the everyday.

Dawn Nye and Katrazyna Randall have been making collaborative works since 2001. They have screened their work all over the United States as well as internationally. Ms. Randall is a combined media artist who uses traditional media as well as new media to explore subjects related to commodification and our relationship with nature. Ms. Nye has worked as a graphic designer but has maintained a studio art practice for the last 20 years. In her work, she is most concerned with telling stories of conflicting human desires, best intentions, beauty and futility.

Maisoon Al Saleh

"No Si..." (2016)

The artwork was based on a dedicated to honor Emiratis whom had died for their beloved country, United Arab Emirates as a memorial of their sacrifice.

Maisoon Al Saleh

Born in 1988, Emirati artist and entrepreneur Maisoon Al Saleh is active in her practice both in Dubai and internationally. She graduated from Zayed University in 2010, with a degree in Interior Design. Al Saleh's first solo show was at the Maraya Art Center, Sharjah, in Autumn 2010. Al Saleh's work has been exhibited in UAE at various exhibitions, including Art Dubai; Emirati Expression at Emirates Palace, Abu Dhabi; Macedonian Museum, Greece; Palazzo TE Museum, Italy; Centro Cultural CajaGRANADA Memoria de, Spain; and her work has also been included in many shows in the United States.

Weigang Song

"Pubic & Public" (2013)

"Pubic & Public" reflects on the imagery of sexuality and political chaos through a combination of text, voice-over and video footage on a split screen. Referring to two public protests that had entirely different causes and consequences, "Pubic & Public" points to the precariousness of public space and the subtle linkage between one's sexuality and public consciousness. The first protest footage is of an anti-pollution protest in China that achieved its goals; the second is from an anti-Japan Protest that turned into a huge chaos in China; and the third is randomly selected on the Internet where a protester is sending roses to police officers.

Weigang Song is a video and performance artist based in Queens, New York. Working primarily in video, he has a particular interest in language, narratives and gestures. Centering on specific events, his works display his personal readings of the complex interplay between texts and images. Theoretical texts, news-based discourses and interview dialogues are the focal points of his research. Images, created or collected in response to given texts, aim to capture the complexity and precariousness of thinking and seeing.

Joe Strickland

"E. W. King" (2015)

My current work explores the status of manufacturing in America. Over recent decades, much manufacturing has been sent away from the communities that grew around it. I take a formalist approach to the structures that are left behind, which are the

only reminders of the enterprises that once thrived within. The interiors of these spaces offer a skeletal view of the previous purpose of the building. The telltale signs of human impact on the environment hint at the activity of the people who once moved through the architecture.

Joe Strickland is an artist working within the photographic medium. His photographs are of minimalist, contemporary design utilizing line, depth, and balance. Strickland's work is exhibited internationally and has been featured in many juried, group, and solo exhibitions. Recently, his work was featured in the Spring 2017 issue of Ink & Letters, a curated journal of art, creativity and Christian faith. Strickland has also been selected as a finalist in the Expressions competition, Ireland's largest dedicated art photography portrait competition and exhibition, which is currently on display in Longford Town, Ireland. Originally from North Carolina, Strickland earned a Bachelor of Science degree in Technical Photography from Appalachian State University. He then worked professionally in commercial and retail photography for several years in the Charlotte area market before returning to academia to pursue an advanced degree. Strickland earned his Master of Fine Art in Photography from Utah State University in 2012. Now residing in Bristol, Tennessee he pursues his passion for photography along with a rewarding career in higher education. Strickland is Assistant Professor of Photography and Digital Media and serves as Chair of the Digital Media Art & Design department at King University where he enjoys advancing student's skills and knowledge in photography and art.

Ma Nong a.k.a Wanhung Sun 손만홍

“I know that I know nothing” - Socratic Paradox” (2013)

My composition of this video work is metaphorical of life is passing. I used a poetic way to explore my idea. The focal point of this work is the knot come loosed. The thread seems telling about continual life. In addition, the video shows my personal feeling behind of being nomad life. I hope people will think about their life are being nomad because people move around and go forth their life. I wish this video could help people to think about what meaning for themselves. <https://vimeo.com/87037113>

Wanhung Sun 손만홍 (b. 1984) was born in South Korea to Taiwanese and Korean parents. She graduated with a degree in fashion design from the Ewha Womans University in Seoul, South Korea. She currently lives in Deerfield Beach, Florida, and graduated her M.F.A. in Painting at the Savannah College of Art and Design. Prior to her move to the United States, she pursued her interest in fashion and was part of a collective design group working in Seoul. This year, Ma Nong took part in Waterloo Arts juried exhibition in Cleveland, OH. In 2016, she did an international juried art competition & exhibition, called "artkudos" online. In 2013, she co-curated an exhibition called MIXED MEDIACY with Kalin Allen in Non-Fiction Gallery, Savannah, GA. In the same year, she completed her thesis exhibition in SCAD Fahm Hall Gallery. In 2012, she attended a group exhibition - "Figuratively Speaking" in Gutstein Gallery in SCAD Savannah. After that, she did an independent study in SCAD New York City Workspace - Elizabeth Foundation for the Arts (EFA). While in New York, she interned with artist Paul Bloodgood and had solo exhibitions "Impression" in BCS gallery in Long Island City, New York and EFA Studio in Manhattan. In 2010 Seoul, Korea, she entered a group exhibition: ASYAAF Art Festival, and her painting "NYC" has been selected by Gallery LVS.

Lou Watson

“View of I-5/Mt Ashland, 11am on a Thursday” (2017)

A section of Interstate 5, as viewed from Old Highway 99, one mile north of the California/Oregon border. The lanes of the road are each assigned a different musical note and these notes are triggered as the vehicles on the road pass the speed limit signs, the composition of the resulting soundscape is entirely directed by the speed and frequency of the traffic.

Lou Watson (USA, b. 1971, UK) has exhibited films nationally and internationally in Australia, Canada, Germany, Poland and the United States. She has performed experimental music scores at venues including the Henry Gallery (Seattle, WA), Hollywood Theatre (Portland, OR) and Jubitz Truck and Travel Center (Portland, OR). She has exhibited at Tacoma Art Museum (WA), Whatcom Museum (WA) and Schneider Museum of Art (OR) and has had work purchased by Tacoma Art Museum (WA). Watson's awards include the Kayla Skinner Special Recognition Award from the 2015 Betty Bowen Committee (Seattle Art Museum, WA) and the "John Cage Prize for Synesthesia" chosen by Christopher Rauschenberg at the 41st NW Filmmakers Festival. Watson has received grants and fellowships in support of her work from the New Foundation Seattle, Oregon Heritage Society, Oregon Arts Commission, The Regional Arts and Culture Council and The Puffin Foundation. She received her BFA in Intermedia from Pacific Northwest College of Art (Portland, OR).

Will Wolf

“Barricades and Traps” (2017)

In my studio practice, childhood narrative serves as a catalyst for bridging formal and conceptual concerns in painting. I am drawn to and explore moments that convey traces of uncertainty, insecurity, and fear, which I feel speak to our deepest and earliest memories. By massing materials, shapes, textures, and colors, my non-two-dimensional paintings describe the feeling of these recollections through the language of abstraction, precipitating fragments of my psychology as I examine my personal growth since childhood. Departing from the wall is my solution to painting's problem of inherent flatness. My work is a response to abstract painters like Frank Stella and Elizabeth Murray, who took painting beyond the rectangle. The New York School also

influences me, and I relate to their use of improvisation, a method that drives my own work. Directed by these influences, my paintings discuss the interstices between visual activity and contemplation. Developing my work is an exercise broken into parts. For instance, I might begin by writing the intended narrative of my painting on its surface, afterwards covering the words with paint and non-traditional materials. Processes of construction and destruction guide my visual explorations. My work is knitted together by the history of my marks, colors, textures, and organic shapes, all showing a build-up of change and time.

William Wolf was born in Phoenixville, PA. He graduated with his BFA in Painting from Edinboro University of Pennsylvania and his MFA in Painting from University of Massachusetts Dartmouth. Along with his studio practice, Wolf also has worked in community education with at risk youth in his community. He currently lives and works in New Bedford, MA

Jing Xu

“Intelligence #1” (2017) “Intelligence #2” (2017)

My art is subversive. I recreate power systems based on my upbringing in a particular place in a particular time to extend audiences' limitations of “knowing.” My experiences with government regulations and monitoring in various countries compel me to examine what I choose to say and to whom I choose to say it. I desire freedom of speech; I desire freedom of thoughts and I desire sharing these freedoms with my audiences. I am motivated to challenge people's obedience to authority and return to them a sense of autonomy. Most minds are regulated by power systems even in such places as convenient stores, parking lots, subway systems, art galleries, and computer systems. By making visible what goes unnoticed and unobserved, I restore my own and my audiences' freedom of thoughts through the alteration of sense data in common systems. I alter people's perceptions to draw attention to the way mass information and data control us. I create my work using photography and Photoshop. By using a readymade system to subvert the system is the purpose of my recent projects. The aesthetics of color, graphic composition, and visual codes are essential in my work. I invite my viewers to reconsider the power of signage, language and systems.

Jing Xu is a mixed media artist based in New York City. Her work focuses on challenging viewers fixed conceptions. Jing received her Bachelors at DePauw University, where she majored in Studio Art and double minored in Economics and Art History. During her time at DePauw she received the President Award for Excellence and had her artwork on the cover of A Midwestern Review. Jing was a gallery assistant for David Katz and Jason Yi. Currently, Jing is pursuing master education at Parson's School of Design while continuing working on her artworks.