

Objectified 2018

CICA Museum

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Featured Artists 참여작가: Sungmin Ahn/ 안성민, M.J. Alexander, Naama Attias, Manss Aval, Abigail Barefoot, Bartosz Beda, Caroline Byrne, CALEMBOUR, Gaby Berglund Cárdenas, Gary Duehr, Zac Endter, Janice Howard, Masha Ivanova, Zachary Jesse, Jeongeun Jo/ 조정은, Julian M Johnson, KELLEY, Kaisu Koski, Jinwoo Lee/ 이진우, Alves Ludovico, Alejandro Macias, Ella McCartney, Rosemary Meza-DesPlas, Naweena Noppakun, Joanna Palmer, PWMD, Andre Rubin, Jen Vaughn, Richard Westerhuis, Lisa Willgress, Melissa Vogley Woods

Sungmin Ahn/ 안성민

“Photo + Graphy I” (2015) “Photo + Graphy II” (2015) “Photo + Graphy III - Keep up bear up only light in the Holes”

(2015) “당신은 오늘 몇 편의 詩를 쓰셨소? I” (2017) “당신은 오늘 몇 편의 詩를 쓰셨소? II” (2017)

“Photo + Graphy” 시리즈: 사진을 찍기 위해 나는 어떤 재료(카메라, 렌즈, 필름)를 가지고 어떤 시간에, 어떤 장소로 간다. 그곳에서 나의 몸은 더듬이를 뺀어 모든 상황에 적극 반응한다. 어떠한 기획도 의도도 없이 그 공간, 그 풍경의 부분을 자르고 붙이며 나는 찍는 행위와 생각을 일치시킨다. ‘Photo + Graphy’ 시리즈는 생각하지 않고 축수로 감지한. 내가 있는 곳 내 눈 앞의 시공간을 박제하기 위해 선택한 도구, 적외선 카메라 작업이다.

“당신은 오늘 몇 편의 詩를 쓰셨소?” 시리즈: 한국 사회는 근대적 격동기를 거치며 진실된 가치, 도덕적 윤리가 뿌리내리지 못했고, 이는 역으로 우리의 삶이 외풍에 시달리는 요인이 됐다. 정의, 평등, 평화, 복지는 언제나 말 잔치로 끝났고 이러한 ‘사이비 사회’의 말로는 세월호와 함께 와해 되었다. 이기주의적 사인이 만연해 지고 거짓말이 진리로 전도된 사회는 한국과 미국이 다르지 않았고 그것을 확인하는 것은 어려운 일이 아니었다. 자본주의 사회에서 쾌락과 공포, 안전과 위협이라는 삶의 기본적인 조건들을 제외하고 사회적 동물인 인간의 행동을 이해하기는 어렵다지만 America에서 이는 한국에서와는 또 다른 의미로 몹시 우울한 풍경이었다. ‘당신은 오늘 몇 편의 詩를 쓰셨소?’ 시리즈는 자유 민주주의 국가이자 분단국가인 대한민국에서 태어나, 사회주의 국가인 중국에서 자라, 다시 자본주의 국가의 표상인 미국에서 첫발을 내딛는 한 한국인의 미국 목격담이다.

Sungmin Ahn/ 안성민, 1986년에 서울, 압구정에서 태어나 중국 베이징 필름 아카데미(北京电影学院)를 졸업했다. 베이징 필름 아카데미에서 영상과 사진을 전공했고, CJ E&M 북경지사에서 필름마켓 언저리를 배회하다 다시 사진으로 복귀, 사진을 매개로 세상을 만나보고 싶어 동아시아 인근을 유리 방향중 조국의 부름을 받아 현역 만기제대 후 미국으로 건너가 현재까지 학업과 사진작업을 병행하고 있다. 십여년의 세월을 중국내부에서 외부자로 살았고 본의 아니게 이타자의 삶은 태평양을 건너 북미의 사막까지 뉴밀레니엄노마드 로드를 걷게 만들었다. 가끔 전염병같은 뉴스, 정치, 남용되는 권력의 외풍을 맞아 흥흥한 악몽에 시달리기도 하지만, 이거리 저거리로 흘러다니며 사람, 시간, 정의, 평화, 평등을 ‘변하지 않는 고유한 가치’ 라는 프레임으로 담겨보고 싶었다. 그리고 그것의 ‘사회적 가치’에 대해서도 고민하는 중이다. 사진의 ‘변하지 않는’ 부분을 4차 산업혁명의 파고를 넘어가야 하는 내가 어떤 방식으로 건드려 세상에 보여줄까하는 명제는 언제나 흥미롭다. 그리고 이러한 물음은 언제나 나를 다시 천개의 고원으로 이끌어 줄 것이라 믿는다.

M.J. Alexander

“THAT WAS THEN: Oklahoma” (2017) “THAT WAS THEN: New York” (2017)

That Was Then, This Is Now is M.J. Alexander's ongoing series of documentary images exploring the intersection of nostalgia and memory embodied in artifacts from the 20th century, now canonized in the 21st.

M.J. Alexander documents the people and places of the American West. Her portrayals of Oklahoma and Oklahomans have been published by The New York Times and Time magazine, featured in more than 20 solo exhibitions, and selected for juried shows from Tonkawa to Toronto to Tianjin. In January 2018, her work made its European debut in a solo installation in The Crypt Gallery of London. She was the first Oklahoman to be featured in a solo show in the Main Gallery of the International Photography Hall of Fame, which described her as “combining the vision of an artist with the skills of a storyteller.”

Naama Attias

“Untitled, Ain't Nothing Wrong with Being Beautiful, Texas, 2016.” (2017)

“Ain't Nothing Wrong with being Beautiful” is a video diptych, the subject of which is child beauty pageants. The video concentrates on the ‘pageant moms’ involvement during the shows. The right side features videos from pageants in Texas in which girls dance in front of judges to instructions given by moms and coaches behind the judges’ backs. The left side is a staged video of an adult dancer which acts as a contrast to the video on the right. In it, the dancer sheds off objects which the girls wear.

Naama Attias (b. 1989 in Jerusalem) is a visual artist who creates mainly using still and video photography. Graduate of the department of photography at Bezalel Academy of Arts and Design. Her subjects derive from her personal story to the collective, e.g. body image, journey etc. She is interested in the different ways in which beauty is expressed in multitude of cultures and sub-cultures. Especially, she try to understand what is beauty and how do we address it in various aspects of our

lives? Her works have been exhibited in selected group exhibitions in Israel and around the world, most recently, "Stretching Limits" was screened at CICA museum in South Korea and parts of "Ain't Nothing Wrong with being Beautiful" were exhibited at Central Gallery in Tel Aviv, Israel. Her video works were also screened and won awards in various film and video art festivals, such as Szczecin European Film Festival in Poland and Visionaria International Film Festival in Italy. "Ain't Nothing Wrong" has won the Best of International Experimental of Jukebox Visual at FotoFilm Tijuana.

Manss Aval

"Partenza" (2016) "Yin Yang" (2017)

Partenza: From a photoshoot in Italy.

Yin Yang: This is part of my portrait series "Essentials" which focuses on elements of facial expressions and their relation to personality characteristics and common stereotypes attributed them.

Manss Aval is a curator, designer (Member, International Association of Designers, World Design Consortium), and visual artists (painting, photography, wearable art and sculptures) with a broad set of skills and backgrounds in media, communications and the sciences (Ph.D.). Manss Aval is known for his minimalist and serene photography and abstract expressionist paintings that brim with free, gestural strokes and a rich palette. His work radiates emotive energy and centers on contour, structure, symmetry and tactility, redefining the boundaries between photography and painting. His oeuvre presents a unique intersection of arts and science. His geometric works extend centuries of Iranian artistic tradition in intricate patterns. He counts Escher, Kiarostami and Vasarely among the artists influencing him. Manss has exhibited extensively in over 90 solo and group shows. He is recognized by over 80 prestigious national and international awards and featured in many art books and magazines. Manss has recently also launched a popular wearable art line on Vida.

Abigail Barefoot

"MAUDE" (2017)

'MAUDE' is a garment made by myself using stuffed tights and hair, modeled by Molly King. She is a symbol of sexual liberty. With her somewhat vulgar and uncomfortable appearance, she embodies a woman's freedom and right to embrace her more raw, human side.

Abigail Barefoot

As an artist I like to experiment and make decisions in the moment. I am inspired by artists like Sarah Lucas, Louise Bourgeois, and Jean-Michel Basquiat, as there is a sense of freedom in their work. This has influenced my 'MAUDE' piece, for it represents the freedom to be 'ugly' and somewhat of a creature within your own body without being sexualised or criticised by the standards set by society.

Bartosz Beda

"Nuns (Coordinated) 7" (2017)

Nuns (Coordinated) I, oil on canvas, 59x48cm (23x18"), 2017.

Bartosz Beda, born in Poland in 1984, Bartosz Beda relocated to the UK in 2008. After graduating with a MA in Fine Art in 2011, he was selected for the 2012 Catlin Art Guide as one of the most promising emerging artists in the UK. In 2012, Beda was short-listed for Saatchi New Sensations, and won the esteemed Towry Award for the Best of North of England as well as a six-month scholarship to Academy of Fine Arts in Dresden, Germany. Beda had solo exhibitions at Galleria Liebre, Spain (2013), BAC Gallery, Colombia (2015), Jackson-Teed, England (2016), Rosemary Duffy Larson Gallery, USA (2017) and received a fellowship from Fondazione per l'Arte in Rome, Italy in 2016.

Caroline Byrne

"Devolve" (2016) "Evolve" (2015) "Glad-Joyful" (2015) "Happy Cup" (2015)

During the Spring of 2012, I began picking up trash in an area where it would wash up along the Merrimack riverbank in Massachusetts. I spent about a month picking up the area and entertained myself by collecting small strange things. I recalled how much I loved the mystery and excitement of taking our trash to the local garbage dump with my brother as a child; we would walk around on the hills of trash and would even bring things home. I continued picking up trash along the waterways when I moved to Ithaca, NY. In 2014 I started taking many pictures of the ground. I liked spotting pieces of trash within otherwise serene natural environments. The accidental displacement, or overflow of these "disposable" materials suggested a disregard for reality outside of modern civilization. At the same time, these used up objects of civilization are also uncared for, and appear to be stuck in a purgatory or limbo; they seem to create scenes of sadness, humor, and mystery.

Caroline Byrne was born in 1976 in Sonoma, California. She received her BS degree in Textiles and Apparel from Cornell University in 1998. She worked in clothing design and fine textile craft in the New York City area until 2007 when she began making more conceptual work. Byrne received her MFA in Fiber from the Cranbrook Academy of Art in 2011. She currently works as a social research assistant at Cornell University in Ithaca, NY and is often involved in environmental activism and volunteer work. Her art work is critical of overconsumption, but also expresses a genuine appreciation for materials.

CALEMBOUR

“POP UP” (2017)

POP UP is a short video by Calembour that remixes the content of the web in the form of animated gifs or warning messages and red raws them in popup form, as a new form of narration, no longer linear, but "hypertextual". What turns out is a recognizable poetic, not only functional for web communication but worked in the form of films, as if it were a screenplay, a storyboard, with characters, texts, environments, ellipses, beginning and end. The video has a deliberately small and square format to emphasize the objectivity character of being a perimeter, a container-of-content. The theme the pop culture through the network, its marketing of content butala his "ability" to create imaginary figures, visible and shared worlds, new non-linguistic emotions. It is a meta story of topics, from the nineties to the present.

CALEMBOUR is an artistic project born in 2014 by Giorgia Petri and Laura Migliano. The duo works mainly in the field of new media art and sound design, but more generally in contemporary art. *Urus* (2014) was an interactive device that, through contact with water, created sounds and generative visual patterns, based on Turing's morphogenesis algorithm. That work has led to various events and exhibitions, but also to numerous collaborations, including those with Giuseppe La Spada and Ryūichi Sakamoto, in the interactive installation *Shizen No Koe* (La Triennale/Milan, South Street Seaport Museum /New York and Musée Océanographique de Monaco/Principauté de Monaco). They were finalists of the San Fedele International Music Award in 2016. They live and work in Milan.

Gaby Berglund Cárdenas

“Stop Trying to Fit in That Old Corset” (2013)

Our culture's objectification of the female body disempowers women and limits our economic, political and professional influence. Gendered embodiment has always been fluid and plastic. Since the emergence of digital technology in the 1990s, there has been a constant rise in body anxiety among girls and women. When bombarded by the media with messages for us to feel defective unless we fix ourselves, we internalize it and become vulnerable, risking turning our bodies and minds into civil war zones. We modify, reshape, cover, and uncover, as fits the media ideal, through fashion corsets, diets, exercise and cosmetic surgery. We adorn ourselves with piercings and tattoos, bind, confine, and refine our contours; and learn to move in an out of step with societal expectations. Women's bodies are scrutinized not only in the arts, advertising and pornography but also within politics. Bodies are coerced, bought and sold through prostitution, or reduced to property, objects of value. Women's right to control their bodies becomes tangible in the movement for reproductive rights and in women's health issues. It should give us a glimmer of hope that more women are rising to positions of power in the media. More women should also be engaged in politics. As real, authentic women have the power to make decisions, they also have the power to portray themselves and other women as real people in all shapes and sizes, accepting their "imperfections" and taking control over their own bodies.

Gaby Berglund Cárdenas is an Ecuadorian born artist who has lived and studied in America, Europe and Asia. In 2012 she earned a MFA in Oil Painting at Kyungsoong University in Busan, South Korea, where she lived for 8 years pursuing further Printmaking studies. A fertile exhibition history includes solo and collective shows in prestigious galleries and museums internationally such as Edward Hopper House of Art in NYC; The Beane Museum of Canterbury in UK and Hangaram Museum in Seoul, South Korea. Through her art she addresses the human condition, the female body, and the realms of spirituality in work spanning mediums from paintings and printmaking to installation, textiles and artist's books. Her artistic practice straddles between disparate worlds: the big city of Houston, where she lives; her birthplace Ecuador; Sweden, where home is; and Asia, where her spirit still is.

Gary Duehr

“Mouse Relic” (2017)

These common household objects--a light bulb, a pill bottle, a paper wad--are transformed by being cast. The process is much like photography. The object makes an impression, and the resulting cast bears a one-to-one physical relationship with the original, like light that bounces off a subject then through a lens to make a facsimile. Cast in resin or glass, these relics have been exposed as photograms and printed on cyanotype paper. And the choice of everyday subject matter raises the ordinary to a higher level of scrutiny and reverence. It's as if our lives were being excavated eons from now in an archaeological dig, perhaps after an apocalyptic event, and these traces are what is discovered. What do they say about us, and the daily lives we led, the things that mattered to us and that we held in our hands?

Gary Duehr has been chosen as a Best Emerging Artist in New England by the International Association of Art Critics, and he has received an Artist Grant in photography from the Massachusetts Cultural Council. His work has been featured in museums and galleries including the Institute of Contemporary Art, Boston, MA; MOMA PS 1, New York, NY; Los Angeles County Museum of Art, Los Angeles, CA; and Museo Nacional de Bellas Artes, Havana, Cuba, as well as exhibitions in Tokyo, Venice, Stockholm, London and Barcelona. Past awards include grants from the LEF Foundation and the Rockefeller Foundation. His public artworks include a video artwork for the Canadian subway system; a photo installation funded by the Visible Republic program of New England Foundation for the Arts, and a commission from the MBTA (Massachusetts Bay Transit Authority) for a permanent photo installation at North Station. Duehr has written about the arts for journals including *ArtScope*, *Art New England*, *Art on Paper*, *Communication Arts*, *Frieze*, and *Public Culture*. Currently he manages Bromfield Gallery in Boston's

South End.

Zac Endter

“Espresso Bar” (2016) “Library Ceiling” (2017) “Sake Display” (2016) “Donation Box” (2016)

This collection of four works produced over the last two years interrogates the notion of the 'display.' Most simply, the term refers to a sort of stage for advertising commodities. Yet, in our massive urban environments, the product being advertised is just as often a kind of experience, even one that requires no discrete purchase. Through literal reflections and distortions, our environment requisitions us into its ongoing self-advertisement. We see ourselves moving, but as part of a vague, silhouetted mass bereft of details, pre-digested into a consuming public. By presenting cropped views of windows and reflective surfaces that lack obvious architectural frames, I have attempted to capture this stage-like quality of the display, understood broadly. The environment which these images beckon us into is totalizing and mysterious, at once tantalizing and frightening. This is the space of the advertisement, the plane of commodities to which the objects, i.e., the things themselves, are only tangentially related. It is where we live. My intention is to provoke the viewer to consider the physical symptoms of a commodity-society.

Zac Endter is a self-taught photographer from Philadelphia, USA, born in 1994. Beginning photography at age 12, he was inspired by the American tradition of expansive landscape photography. After moving to a denser, more urban area to study history at the University of Pennsylvania, he questioned the role such landscape photographs played in idealizing modern life. While remaining interested in formal compositions, Endter began to experiment, moving almost entirely to black and white and focusing on urban structures, albeit still with an eye to their place in the 'landscape.' As he pursued a Master's degree in Political Theory at the London School of Economics in 2016, his work became overtly political and influenced by the New Topographics movement, particularly Lewis Baltz. These flat, tightly-cropped photographs focus more on materials than place and earned Endter a place in his first exhibitions, including those at Tate Britain and the London Group Open.

Janice Howard

“Echo (Heart in My Mouth)” (2017)

Janice works with video and installation to investigate memory, time and the ineffable. She is interested in constructing fragmented narratives and engaging with processes of editing to think about displacement and the idea of the screen as a psychological barrier as well as a site to project into, to imagine that which is not seen. Through poetic narrative her videos explore themes of loss and the objectification of the body through disease along with a fascination with what the film critic Laura Marks terms as 'haptic visuality'. This short experimental video reflects upon experiences encountered during ultrasound scans in-particular the embodiment of fear encountered during prenatal screening and subsequent loss. In the absence of sound, words stitch images together in a non-linear narrative and the use of the absent image is inter-woven with grainy footage and 'micro performances' filmed by the artist over a seventeen-year period.

Janice Howard is an artist and Senior Lecturer in Fine Art at Oxford Brookes University. Her work has been commissioned for several artist's intervention projects and shown at galleries and festivals throughout the UK and Ireland including the Serpentine Gallery London and The Gallery of Photography Ireland. Her work was recently shortlisted for the Birth Rites Collection, The School of Midwifery, Kings College London and the Whitworth Gallery Manchester and published as part of a Live Art Development Agency Guide, The Displaced and Privilege: Live Art in the age of hostility. She studied Fine Art at the Ruskin School of Drawing, Oxford University and completed her Masters in Fine Art Media at the Slade School of Fine Art, University College London in 1991.

Masha Ivanova

“CAN YOU FILL LIKE A WOMEN” (2017)

This project consists of two parts of photographs and installations. In the first part of the project, I work with the matter of the body, as with an object, with texture and sculpture. My second material is clay, as the personification of the body in the object. The fineness of clay lines and the relief of the body create a single pattern of abstract compositions. The second part of the project is more emotional - these are installations of red powder and clay figurines. Red is always an emotional force. Not the stability of the powder, as the matrix only emphasizes the feminine and strong in the project. The project is not about gender inequality, it's about the difference of the sexes and I, as a woman, can speak only on behalf of women. This work is my attempt to realize the female nature.

Masha Ivanova studied in Moscow State Academic Institute named V.Surikov. class professors Eugenii Maximov and Ivan Lubennikov and after studied contemporary art in ICA, Moscow. She earned a grants for young artist of the Ministry of Culture Russian Federation in 2013, 2015. Masha's work has been exhibited in Russia, United Kingdom and China. Masha participated in several international biennials and exhibitions. Her works are in the collection of the Kazan State Museum. Artist explores the problem of interaction of the body and space in the modern media space. In her works the body always becomes something more, than a rhetorical figure, concentrating the accents that go beyond the limits of far-fetched reflection and the widespread notion of the body as the bearer of the basic characteristics of perception. And momentary such a familiar encounter with the corporeality of the image of a person placed in an estetic gap between the historical past and the character of typical architecture.

Zachary Jesse

“Sinking Yacht” (2017) “Bubblegum Dream” (2017) “Milk Maid in the USA” (2017) “Death in Menthe” (2017)

You'll Never See Me Again is a performative photography series which lasted until American Apparel (AA) closed its retail doors. This series invites audiences to explore death in identity through attending a transcendental funeral. Photographed between March - April 2017 are former consumers and employees in attendance for a "funeral". Each is defined by their outward expression of identity in the brand's clothing against a detailed, cacophonous backdrop. Zachary's editing, directing, styling, and shooting process emphasizes the contemplativeness and uncertainty that each model faces in reaction to job loss and store closures. Accompanied scanned images* further exhume remnants of the U.S. company. There are heaping amounts of self-reflection in this work, as expanded by each model's intent on contribution and collaboration for these pieces, meaning each styling choice was comprised of the model's own AA closet. A sense of closure and fulfillment was apparent during each performance and overall demonstrative to dress up in AA "one last time". Regarding the company that fostered and encouraged individuality in the workplace, this series provides a glimpse into the American Apparel employee's coping process of performative death.

Portraying delicate personifications of urbanism and vicissitudes in the city of Chicago, **Zachary Jesse** challenges audiences' perceived idea of urban space and identity through digital photography, sculpture, and video. Jesse's Mexican-American and South Side (migration) roots provide rationale context for his projects alongside his visual manipulations of color and space. Zachary's urban photography and sculpture work visually expand on new urbanism's domination upon city residents' psyche as a tactic of spatial determinism. By highlighting intimacies between the subject and onlooker, Jesse aims to situate audiences' identity at the intersection of his work's content and critique oppressive constructs imposed onto underrepresented communities. In bringing the arts to a broader audience his previous work and civic experience include the Beverly Arts Center, Chicago Public Schools, Chicago Urban Art Society, Chicago Loop Alliance, Hyde Park Art Center, Slow & Low: Chicago Lowrider Festival, South Side Weekly, and University of Chicago Graham School.

Jeongeun Jo/ 조정은

“귀여운 아이는 입꼬리가 올라가있다.” (2017) “어디에서부터 잘라내도 좋습니다.” (2017) “Foodporn Glitch” (2017)

Foodporn Glitch: This video work is a part of 'Against Foodporn Project' which is the artist's former project. Along with the development of various media including SNS (Social Networking Service) in the contemporary society, photographing and posting food pictures on SNS with Hash tag #Foodporn became a trend. The artist had been wondered about the phenomenon. "I started to question why this unnatural behavior of taking and showing pictures of delicious looking food was developed. I thought that a nickname 'Food porn' was not merely given to photographing food with making its looks deliciously but closely connected to an industrial structure of pornography." There are persons who take pictures and post foodporn, watch and find consolation from it, and make efforts to see it. Such a phenomenon and a structure remind us of pornography producers showing women beautifully and the audience that self soothe themselves by watching it. Through the work, the artist wants to inform us that the modern human beings are naturally engaging in the action 'displaying objects beautifully and getting satisfaction from doing it.' and question about the phenomenon.

본 영상은 작가가 진행한 'Against Foodporn Project' 중 하나의 영상 작품으로, 현대 사회에 강박적으로 생겨난 행위 중 하나, 음식 사진을 예쁘게 찍어 올리고 또 그 것을 찾아보는 행위에 대한 의문에서 시작한 작업이다. 현대사회에 이르러 SNS 등 다양한 미디어 매체가 발전하면서, 음식사진을 찍어 올리는 행위가 유행처럼 생겨났다. 시각적으로 굉장히 맛있어 보이도록 촬영한 음식 사진에는 'food porn' 이라는 해쉬태그가 붙었다. "나는 현대에 들어와서 이렇게 음식사진을 맛있어 보이게 찍고, 보여주는 그러한 행위가 굉장히 부자연스럽게 느껴졌다. 그리고 그것이 왜 발달하게 되었을까하는 의문을 가지고 작업을 시작, 그러던 중, 음식사진을 올리고 감상하는 행위가 포르노의 구조와 닮은 점이 있다고 보았다." 맛있고, 아름다워 보이게 음식사진을 찍고, 올리며 스스로 기뻐하는 행위자와 그걸 바라보며 위안을 얻는 사람들, 더 나아가 음식사진을 일부러 찾아서 보는 사람들. 이는, 여성을 아름답게 연출하는 포르노 생산자들과, 그리고 그 걸 보며 자기위로를 얻는 관람자들 역시 떠올릴 수 있게한다. 음식사진을 연출해 찍고 올리고 보면서 만족하는 이러한 현상을 자연스럽게 접하며, 직간접적으로 참여한 경험이 있을 현대인들에게, '사물을 아름답게 연출하고 그 것을 보며 만족하는 행위'에 대해 알리고, 그러한 행위란 무엇인가에 대한 물음을 작품을 통해 던지고자 한다.

귀여운 아이는 입꼬리가 올라가있다./ 어디에서부터 잘라내도 좋습니다.: Born and grown up in a city, The artist works about revealing the anxiety that exists in contemporary society. The artist believes that The anxiety could be found not only through inner insecure feeling that modern people have, but also many scene, and industrial products that exist in a city. the artist takes a documentary photograph, which is catching suppression, obsession, and anxiety contained within the industrial products that we use repetitively in daily life, a place that people could pass everyday in a city. Objects that captured by those two photographs are a grotesque industrial product related to an obsession about appearance and a packaging from fast-food in Tokyo, Japan where the artist based in. Through the images captured in Japan, the artist focuses on ongoing consumption about an obsession over appearance, dietary life of modern people in contemporary society.

도시에서 태어나, 자라온 작가는 현대 사회에 존재하는 불안한 요소들을 드러내는 작업을 한다. 불안이란 것은 현대인이 가진 내적인 불안 뿐 만이 아닌, 도시안에 존재하는 많은 모습들, 그 중 산업생산품등에서도 찾아볼 수 있다고 믿는다. 도시에서 현대인들이 자연스럽게 지나치는 장소, 반복적으로 사용하는 산업생산품 등 속에 내포된 억압, 강박, 불안의 요소를 포착하는 다큐멘터리 사진 작업을 하고 있다. 본 두 사진 작품 속 등장하는 오브제들은 작가가 현재 일본 도쿄에서 생활하며, 포착한 외모에 관한 기괴한 산업생산품, 그리고 패스트 푸드에서 나온 포장제이다. 일본 내 현대사회 모습을 보여주는 이미지들을 통해 현대 사회에서 소비되어지는 외모지상주의, 현대인의 식생활 등에 대해 주목한다.

Jeongeun Jo/ 조정은, born 1991 in Seoul, Korea, Jo Currently studies in the Global Art Practice MFA program at Tokyo University of the Arts, after she received her B.F.A in Painting and B.A in Art History from Ewha Womans University in Seoul, Korea. Jo focuses on catching the anxiety that exists in contemporary society. She works using the scenery she sees while traveling; the actions that she takes and the industrial products she encounters in her daily life; Her work ranges from painting and photography, media art to installation.

1991년 서울 출생, 현재 일본, 도쿄예술대학교 대학원 미술연구과 글로벌 아트프랙티스 전공 재학중이며, 이화여자대학교에서 서양화와 미술사학을 복수전공하여 학부를 마쳤다. 작가는 현대 사회에 존재하는 불안한 요소들을 찾고, 드러내는 작업을 한다. 작가가 직접 바라보는 풍경, 영위하는 행위, 작가가 일상생활에서 맞닥뜨리는 모든 산업생산물들이 작업의 대상이 되며, 페인팅부터 사진, 미디어 아트, 인스톨레이션까지 다양한 매체로 작업을 해오고 있다.

Julian M Johnson

“Eye (I Country, I Uncountry)” (2017) “Lion Dancers” (2017) “Model” (2017) “Self-Portrait for WeChat” (2017) “Cranes” (2017)

The compressed modernization of metropolitan areas has resulted in a strange liminal space where public and private intersect, where the question of belonging is either heightened or erased. While urbanism metastasizes in the rapid development of Eastern China, the lens acts as archive in a series of outsider voyeuristic meditations. Questions of disconnectivity, technology, whiteness, and objectification all arise while gazing at the social-ecological landscape of an increasingly international region. I'm interested in how people relate to their surroundings as the land is rapidly changing, how the West is influencing the East, and how one finds connection away from home in the midst of growing skyscrapers and reflecting screens. This project was funded by the College of the Environment Research Fellowship and the Davenport Study Grant at Wesleyan University.

Julian M Johnson is a photographer from Austin, Texas currently majoring in Studio Art with Environmental Studies and Writing Certificates at Wesleyan University, studying with artists such as Sasha Rudensky and Allison Orr. He was a Fellow of the College of the Environment at Forklift Danceworks, an artist-in-residence at Spread Art in Detroit, MI, and he took up residence in Shanghai, China for this project. His work has been shown at The People's Gallery, The Holocaust and Human Rights Center, Davidson Art Center, AC Gallery, F-Stop Magazine, AFROPUNK, End of Austin, and Texas Arts & Culture. You can see his work at julianmjohnson.com.

KELLEY

“Sailor” (2017)

KELLEY is a multimedia artist working with video and performance as a medium to deconstruct the western gender binary from a millennial perspective. **KELLEY** is neither male or female, though examines commercial femininities and masculinities using a body that was assigned male at birth. Throughout the body of work is a consistent effort to experiment with cultural legibility and the process of 'queering' an atmosphere. Coming from a background of dance (Joffrey Ballet School, London Contemporary Dance School), **KELLEY** uses the body as a medium, addressing its instincts, contribution to space, and capacity to hold emotion. **KELLEY** was previously been featured in 'LOST SENSES' 2017 at Guest Projects (Yinka Shonibare Studio) in London, England and will travel to Beijing and Xian in January of 2018 to teach contemporary dance and improvisation.

Kaisu Koski

“If I Should Die before I Wake” (2007)

If I should die before I wake is recorded secretly in an IKEA store in the Netherlands, and it explores the artificial world in which the customers project their dreams about home. In each country the customers move along the same path, to the same direction, according to the same “dramaturgy”. This path is one of the urban routes that are designed for us, and along we see scenographics arrangements, potential rooms that could be our homes. The 'homeless' character in the video inhabits these fantasy-homes, and to a surprise, appears totally invisible in the eyes of the visitors who are completely focused on the inanimate objects in them.

Artist-researcher **Kaisu Koski** studied media and performance art/theory in University of Lapland and Amsterdam University of the Arts. She earned her doctoral degree with a dissertation Augmenting Theatre on interactive performances in 2007. For the last decade, Kaisu's art practice has explored the human body in biomedical contexts. She is an Adjunct Professor of Arts-based research in the University of Tampere, and conducts 2015-2020 an Academy Research Fellow project developing films for medical curricula in Finland, Denmark and the U.S. Kaisu's work has been exhibited widely in Europe and North America, in platforms such as Kunsterhaus Mousonturm, Hasselt Triennial, Estonian Museum of Applied Arts, UNAIDS/WHO Geneva and The Lab in San Francisco, and she has received multiple official selections in the film festival circuit.

Jinwoo Lee / 이진우

“Everyday with You” (2017) “Big Foot” (2017)

Title: Every day with you

I love her so I want to give her everything she wants. However, I don't have any power. I am a tiny rat. The only one thing that I have is stupid body. However, I express my heart through my body, so I hug her.

나는 그녀를 사랑한다 그래서 나는 그녀가 원하는 모든걸 해주고싶다. 하지만 난 힘이없다. 나는 작은 쥐일뿐이다. 내가 유일하게 가진건 멍청한 똘똘아리 일뿐이다. 하지만 나는 내마음을 이 멍청한 똘똘아리를 통해 표현한다. 그래서 난 그녀를 안아준다.

Title: Big foot

Every events start by a small single step. By small step, people can make and change anything. Although single step is tenuous action, through that, people can hope and live tomorrow. Through single step, I wish better future.

모든일들은 하나의 작은 발걸음으로 시작된다. 그리고, 그 작은 발걸음으로 사람들은 무엇이든 이뤄내고 바꿀수있다. 작고 보잘것 없는 하나의 동작이지만, 그것을 통해 사람들은 희망을 가지고 내일을 살아간다. 나는 이 발걸음을 통해, 모든 상황이 좋아지길 희망한다.

Jinwoo Lee/ 이진우

The artist is attending School of Art institute of Chicago, focused in Print media and Artist Book Design. The artist's two books are collected in John Flaxman Library:Special Collections in School of Art institute of Chicago. The artist expresses people chasing their dream and love. The artist use star, woman and man in his art works. Star represent dream, woman represents his lover and man represents himself. Through these elements, artist tells his stories to people and hopes them to get comfort.

현재 School of Art Institute of Chicago 에서 Print media 와 Artist Book Design을 전공 및 재학중이다. 현재 작가의 2권의 작품이 School of Art Institute of Chicago의 John Flaxman Library: Special Collections에 등록되었다. 작가는 주로 사람들의 꿈을 쫓는 과정과 사랑에대해 표현한다. 작가는 자신의 그림속에서 별과 여자와 남자를 주로 등장시키며, 별은 꿈을 상징하고 여자와 남자는 작가 본인과 그의 연인을 상징한다. 작가는 이러한 요소들로 이루어진 자신만의 이야기를 통해서 현실에 지친 사람들이 위로를 받았으면 좋겠다고 생각한다.

Alves Ludovico

“Washurgery it” (2016)

“Washurgery it” approaches beauty as a question of attitude. Tools are chosen in order to represent the physical part, the concrete act of fixing and operating while the intimate relation to soap represents the mental part of washing away and seeing differently. A makeup/surgery table and operative tools. Simple solution for beauty pressure, “Washurgery” solves without scars or scalpels, wash up your face and free yourself.

As an interdisciplinary creator, **Alves Ludovico** is interested in transforming objects into a narrative stimulus by working intensively on the form and function. Instead of understanding the boundaries between creative areas as limitations, he sees them as an innovative sphere to create.

Alejandro Macias

“I’m Nothing without My Yeezy’s” (2017)

My most recent work highlights the natural division represented by the Rio Grande River, and how the history of this boundary creates an internal conflict with my intimate and distinctive voice. Questioning and asking myself what artist I want or should be remains as a quotidian encounter in today’s art world, in the same way I demand to find harmony in the contradiction between Mexican and American culture. “I’m nothing without my Yeezy’s” is an exploration of this concept while simultaneously addressing themes of self-worth, greed, and materialism.

Alejandro Macias was born and raised in Brownsville, TX, located along the U.S. / Mexico border. Macias has lived in the Rio Grande Valley the majority of his personal and professional life. His formal training includes an earned BA in Art from The University of Texas at Brownsville in 2008, and a MFA in 2-D Studio Art from The University of Texas - Pan American in 2012. Notably in 2016, he was accepted and attended the prestigious Vermont Studio Center as an artist in resident and was hosted alongside visual artists and writers from across the world. Since 2013, Macias has held the rank of Lecturer I at The University of Texas Rio Grande Valley where he teaches drawing, painting, and design.

Ella McCartney

“Is Purpose What We Are Searching for” (2017)

The image belongs to a series of new work fuelled by an interest in gesture, process and translation. “Gesture is an indication of something that is elsewhere, impossible, beyond, unsayable, unreachable, excessive, withdrawn, lost, and thus recognition of the punctuation of the ecstatic. Thus gesture is a trace of being out of something, whilst paradoxically indicating, that which is inside. The lines, which are drawn through and around them, appear to mirror those of language, but they are composed out of very different lines, more diffuse in one moment, sharper and more severe in others.” Written by Jonathan Miles in 2017 for ‘To Act To Know To Be’ a solo exhibition by Ella McCartney.

Ella McCartney lives and works in London, UK. In 2017 she worked as an Artist in Residence in the Department of Applied Linguistics and Communication at Birkbeck, University of London. She gained a Post-Graduate Diploma in Fine Art from The Academy of Art, London in 2011 and a BA (Hons) in History of Art and Fine Art from Goldsmiths College, University of London in 2008. Recent exhibitions include To Act To Know To Be (Solo) Lychee One Gallery, London, On Cold Spring Lane, Assembly Point, London, Pond Skater, Five Years Gallery, London, Gender, Identity and Material, (Film screening) The Royal Academy of Art, London (All 2017). The Science of Imaginary Solutions, Breese Little, London, To Act, To Know, To Be, (performance) Bloomsbury Festival, University College London, To Act, To Know, To Be (performance) Nottingham

Contemporary, Felicity Black, Caustic Coastal, Manchester, Objects on the Moon, Ace Hotel, London, Pavilion, Villa Romana, Florence, Italy (All 2016)

Rosemary Meza-DesPlas

“She Persisted” (2017) “Shoot at Blue Sky” (2016)

Statement on Shoot at Blue Sky: Shoot at Blue Sky pays homage to the stereotypical gender roles reflected by films like Charlie's Angels, but at the same time, fragments and re-constructs imagery to actualize new meaning. In its entirety, Shoot at Blue Sky is an abstraction referencing a variety of images from a close-up of a gun barrel to a shooting target. The outer circles shows snapshots of hair ends; the fluid and undulating hair tresses are taken from promotional material on actresses who appeared in the Charlie's Angels franchise. Close-up views of breasts with deflated and misshapen nipples float in the interior circle. The unnatural and garish colors of these breasts serve as a contrast to the idealism of female beauty. These two concentric circles contain symbolism: hair representative of femininity and sexuality and breasts illustrate maternity as a life-giving force. The centrality of the iconic logo from Charlie's Angels serves as a reminder of the conventional typecast imagery permeating mass media, then and now. The connotation of Shoot at Blue Sky is one must aim for building knowledge of complicated gender roles in order to deflate stereotypes perpetuated in mass media imagery. The role of women in connection to violence, sexuality and femininity is multi-dimensional. There is a necessity in popular mass media to conflate femininity, sexuality and violence in order to capture the biggest audience. Cinema and television continue to elaborate and refine their depiction of women. Like a charcoal drawing in progress, a woman's femininity is smudged and transformed, her sexuality is erased and redrawn and the violence is manipulated into a myriad of scenarios.

Statement on She Persisted: As people, we spend a lifetime being processed through systems; these systems can be political, societal or personal. In cases where one makes a conscious selection of which systems to engage with—that choice can solidify your identity or challenge preconceived notions of the self. Contemporary feminists experience an anxiety of the threshold. Women falter in this paradigm of feminism: they turn a complacent eye to the feminists' triumphs of the past and hesitate to act or engage in coextensive socio-cultural challenges of the 21st century. The hair drawings on pink fabric represent iconic feminists from the past on an upward trajectory. We build upon the hard-won privileges and freedoms secured for us in the past and, it is up to us—to pursue new directions and embrace challenging outcomes.

Rosemary Meza-DesPlas is a Latina artist/writer/spoken word performer. She works in hand-sewn human hair, watercolor and drawing installations. She received an MFA from the Maryland Institute College of Art and a BFA from The University of North Texas. The personalization of social issues in a serial format is the framework for her artwork. Societal impositions upon body image, transformative perspectives about women and violence, and the socio-cultural burdens endured by women are recently explored topics. Social issues are viewed through a multifarious lens of mass media, social media and art history. Ms. Meza-DesPlas has been sewing with her own hair since 2000. Her decision to collect and sort hair to utilize as a vehicle for making art is informed by socio-cultural symbolism, feminism and body issues, and religious symbolism. She has exhibited at Hoxton Arches Gallery, London, UK; Yorck Studios, Berlin, Germany; LuXun Academy of Fine Arts Art, Shenyang, China; Espace Kiron, Paris, France; A.I.R. Gallery, NYC; ARC Gallery, Chicago, IL and New Mexico Museum of Art, Santa Fe, NM. Ms. Meza-DesPlas presents academic papers about the visual arts at national and international conferences; her areas of expertise are gender & women's studies, Latino visual art and contemporary figurative art.

Naween Noppakun

“We Love Me” (2017)

My journey to explore mysterious relationship of term “We” and “Me” in Thailand, from past to present, through conversations between recent extensions of my body-surveillance videos, smartphone film, Thai cinema, news photo, found footages, cyberspace media, social network application, post-production software, resolution, different gaze, colour, sound landscape, actors and me - to find out another “We” within myself.

Naween Noppakun is a Thai filmmaker and artist. Growing up among hyper-narrative culture and rapid urbanisation of Bangkok, his works expressively questions his humanism and spiritual distress with complex utilisation of medium. His first short film has been screened in Paris, New York and Toronto where it won the third prize. His Urban Media Art project, Re : INCARNATED, has been selected for further development by Urban Media Art Academy with Goethe-Institut Thailand, Connecting Cities and Media Architecture Institute as founding partners.

Joanna Palmer

“What Would Your Mother Think?” (2017)

This project, entitled "What would your mother think?" is a multidisciplinary installation exploring the artist's experience with online harassment and objectification through the popular dating app, Tinder. Through this project, she hopes to highlight the prevalence of female centred online harassment, hand embroidering some messages she received verbatim into the delicate lace lingerie. The accompanying book contextualises the work, containing screenshots of these vulgar unsolicited messages the artist received.

Joanna Palmer is a 20-year-old emerging artist, currently undertaking her Bachelor's degree of Fine Art in Belfast, United Kingdom. Her practice explores themes of feminism, the male gaze, and the language surrounding this. It typically manifests

itself through installation, text based work, and lens based work. Palmer's artistic vision is to provoke the viewer into considering the concept of the work, with the aim of challenging archaic, patriarchal attitudes that still prevail in a modern society. She sees her platform as an artist as an opportunity for changing even just one person's perspective on these issues at hand.

PWMD

“Visually Similar Images” (2017)

Afghan Girl is one of the most widely disseminated images of all time, having even been given the title “Photography's Mona Lisa”. As a result of this widespread dissemination, the original context of this image has been largely forgotten. What was originally intended to be a symbol of strength and resilience of refugees of the Soviet Afghan War, is now simply a cultural icon that recalls National Geographic. Afghan Girl or Sharbat Gula (her actual name), and the Soviet-Afghan conflict have been reduced to a two-dimensional icon of westernized beauty. This popularity (and her strong, outward appearance) has been capitalized on by western culture. Despite widespread popularity, Gula had not even seen her image until 17 years later. An immense amount of money has been made off of this image (some prints selling for upwards of \$200,000), but just recently, Sharbat was caught in Pakistan living on false paperwork. This begs the question “Who really benefits from imagery typically viewed as humanitarian?”. This magazine and resulting piece, *Visually Similar Images*, is a study of images found when searching for the image Afghan Girl by Steve McCurry. The imagery in this book is mostly found as a result of Google, although some additional images have been created as a response to the results from this search. Through this process, we are exploring the effects of culture on imagery, and how an iconic image is perceived and appropriated within western society.

PWMD is a collaborative artist team composed of Marissa Demboski and Paal Williams. They received their BFA from Lesley University College of Art and Design in Photography and Art History in 2017. Their work intertwines artistic tensions from the history of photography, and contemporary modes of photographic production to question the constructs of visual culture. Currently living and working in St. Louis, MO, USA.

Andre Rubin

“Desire Deferred is Desire Destroyed” (2015) “Highrise II (The Melania LLC)” (2016) “Tide: An Advanced Cleaning Formula” (2017)

Highrise II (The Melania, LLC), made in the summer of 2016, is a spoof on Melania Trump, Donald Trump, real estate development, and their high rise to the White House. Melania, whose body is depicted, lives on a high consumption diet of jewelry.

Tide: An Advanced Cleaning Formula, a work from 2017, is a parody of both consumerism and religion, and juxtaposes Jesus' image from the shroud of Turin and Tide laundry detergent. The picture raises multiple questions— among them whether the image is a 'stain,' whether Jesus cleans away humanity's sins, and to what degree consumer products can also 'save.'

Desire Deferred is Desire Destroyed, from 2015, questions the implicit capitalist imperative to defer present enjoyment (invest money) to increase future enjoyment (profits). What is the best life strategy to maximize enjoyment in the present and future?

Andre Rubin (1976-) is from Philadelphia, USA where he lives and works. He studied philosophy at both Harvard and Columbia before turning to art in 2011. He makes philosophically and politically engaged collage artworks – images that are concise, bold, colorful and delineated in the tradition of pop art, political posters and advertisements. His historically informed work positions Classical art and architecture into a Postmodern context.

Jen Vaughn

“Rub My Skin Against the Regularity of Your Habits” (2017)

Rub My Skin Against the Regularity of Your Habits is a single-channel film that explores the complexities of gender and cultural constructions of nature. The meditative rhythm of care and labor is complicated by the conflation of human femininity and non-human life, confusing the space of subject and object, fetishization and habituation.

Jen Vaughn (b. 1982) is an interdisciplinary artist utilizing a wide range of processes and materials to explore humanness as it is related to complex cultural constructions of self/other, nature, and gender. Negotiations, speculations, and personal interactions are enacted upon spaces and objects to manifest the complexities of human/non-human relationships. She currently lives and works in Eugene, Oregon.

Richard Westerhuis

“Through the 2 Skin I” (2017) “Through the 2 Skin II” (2017) “Through the 2 Skin III” (2017) “Through the 2 Skin IV” (2017) “Through the 2 Skin V” (2017)

My work is about feelings, When I photograph people I try to connect with my subject without losing connection with myself, I try to stay close to my own feelings, questions, insecurity and doubts which I occur in my own life. My work is mainly about the beautiful but vulnerable human being. My main question: Is 'being yourself' possible, in a world dominated by artificialness and representation, autorgy? What does “being yourself” actually mean, nowadays? Does everyone and everything look the same or is there a difference? If so: how do we differ from one another? What is the Unique YOU? What makes You You? And with

whom and what are you connected? Can you be connected with the whole world? When starts "Me" and where starts "They". Where ends "We" and where starts "They"? Does clothes matter? Does Hair (style) Matter? or? what does really matter? Who are you? Who am I? Photographing my subjects, is also searching for myself. Working with the models is a collaboration; the end result is a bit of them, combined with a bit of my own personality.

Richard Westerhuis (b. 1965) is a Dutch photographer whose work encompasses staged photography as well as intuitive in the moment. The "dramatizing elements," as the artist calls them, are what makes his images their narrative power: his subjects are performers, professionals and amateurs. Whose interior self can differ greatly from their projected selves. Working together with those who are not afraid to be themselves. Whenever this is expressive or modest and are willing to open up. Those who throw off their masks. He believes there's a beauty in being vulnerable. In a world dominated by artificialness, representation and autogry. Is it still possible to be yourself? Are we still unique? With a background in psychology, Richard investigates through photography which roles of individualism and collectivism affects our social interactions and relationships. In ways by looking at our self and others. Staging from his own observations and creativity moments of our daily lives.

Lisa Willgress

"First Word" (2017)

A practice formed in the realms of video and installation Lisa Willgress creates work that is often influenced by science fiction, cinema and dark comedy. Her practice is a pastiche of personal past events, reimagined and developed into something tangible and relatable. Evolving from immersive environments that deal with tensions between desire and repulsion, her work moves towards identifying the 'lack' within ourselves, focusing on how we live consciously and physically in place or location both of the world and virtually. Through our own subdomains and parallels of reality/consciousness, we seek out the 'ideal' in all its possible contexts which we attempt to manifest, testing methods and behaviours to achieve some kind of resolution of ourselves. Marring video, photography, installation and sculpture, materials are often sourced online highlighting our often dual self, including the need to create and connection and how we dissociate simultaneously.

Lisa Willgress (b.1982) lives and works in Norwich. Recent fine art graduate, her works contain assemblage, photography, performance on film, scratch video and audio soundscapes. Evolving from spaces that focus on tensions between desire and repulsion, her work moves towards identifying the 'lack' within ourselves and how we seek out methods and behaviours to fulfil these spaces.

Melissa Vogley Woods

"Primary Problem" (2016)

Melissa Vogley Woods takes experimental paths as her work claims many mediums but across them all, her work is fundamentally rooted in painting as a framework to explore themes of sexuality, power and value within art history. She navigates abstraction in all her work and in the videos, abstraction is performed through gesture of movement. Vogley Woods flexes between authorship and subject, as both the "maker" and that which is made. In this work there are three different performances moving in unison, they are representative of different approaches that could be taken and how those choices can play out overtime, like a clock turned forward or looking back. The work is reflective of time and choice but also framed within circumstance, as represented by color.

Melissa Vogley Woods (b. 1968, Columbus OH, USA) has been the recipient of two Ohio Arts Council Individual Excellence Grants, and multiple Greater Columbus Arts Council (GCAC) individual and support Grants. She has been Awarded the GCAC Dresden artist Exchange Residency as well as the Residency at MASS MoCA. Her work has been exhibited locally at the Columbus Museum of Art, Wexner Center for the Arts, Weston Art Gallery and the Urban Art Space to name a few. Her work has also exhibited Nationally and Internationally including Raskolnikow Galerie, Dresden, Germany, Los Angeles Contemporary Exhibitions, Los Angeles, CA, Museum of Sisters Aslamazyan, Guimri, Armenian Republic, The Center for Visual Arts, Denver CO, and Sam Francis Gallery, Santa Monica, CA to name a few. As an artist-curator with recent curatorial projects including "Rooms to Let", "Tracers" feminist exhibition, and worked collaboratively for "Will Play for Space", shown at Brooklyn Immersive NYC with the Mint Collective.