

Abstract Mind 2018

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Featured Artists 참여작가: Alexis Avlami, COIN, Ian Mellor-Crummey, Alain Giroux, Caitria Gunter, Jungwoo Hong/ 홍정우, Malgorzata Kaczmarek, Dayoung Kang/ 강다영, Hyunjeong Ko/ 고현정, Ryoko Minamitani, Joseph Pauschel, Giang Pham, Shony Rivnay, Anatoly Rudakov, Andrea Schoenborn, Jongwoo Shon/ 손종우, Tore Terrasi, Carter Thornton, Susan Turner, John Whitten, Yuchen Xie, Kyungsun Yang/ 양경선, Raymond Yeager, Merja Ylitalo, Hyewon Yoon

Alexis Avlami

“Before the Sun Goes Down” (2017) “A Foggy Day” (2017)

My art practice follows in the footsteps of the Surrealists Automatism. Through improvisation, intuition and by tapping into a stream of consciousness, I organically construct “landscapes of the mind” aiming at a Cosmic Unity, where human, nature and the artifice co-exist symbiotically. I explore the concept through the rendering of artworks that delve into the notion of a dreamscape in a topographic manner, leading to the creation of cosmographic maps. These mindscapes merge the outer space, fantasy literature, various vector silhouettes, flora and fauna, mythology, the east and the west through a whimsical urge for exploration and adventure. In addition, hiking and reading mountain maps has substantially informed my work. Drawing trails, dotted lines, zigzags, beams and rays are recurring elements and serve as connecting bridges in my compositions. The result is suggestive: a cluster of various microcosms inviting the viewer to explore both the parts of the whole as well as the sum of the parts.

Alexis Avlami (b.Athens 1979) received an early art instruction from Bennington College, Vermont and later on earned a BFA(honors) in Painting from the Athens School of Fine Arts. By tapping into a stream of consciousness, he creates dreamlike mindscapes aiming at a Cosmic Unity, where nature and the artifice co-exist symbiotically. Avlami is a laureate of the International Emerging Artist Award (Drawing and Illustration category), which saw his works exhibited in Dubai and Brussels, respectively. Juried shows and competitions include the: Biennale Austria, blue bleu blau blu, (Vienna), the Stencil Art Prize, (Australia), Art Kudos (USA), the Day Dreamers, Bg Gallery (California), 10x10x10 Tieton, (Washington), the Bloom Award, Shortlisted (Cologne), the Artist Statement, CICA Museum (S. Korea), the Anthology, Charlie Smith London (UK), the Mamut Art Project (Istanbul), the IEAA Award (Dubai and Brussels), the Dave Bown Projects, (New York), the Heart Revive, Sunshine Museum (Beijing), the 7 artists / 7 countries, Embassy of the Republic of Korea, Korean cultural service, Beijing, China. the Drawing Center's Viewing Program (New York) and several others. He has attended artist residencies in USA, Finland and China, has been published and interviewed internationally and works may be found in private and museum collections, most notably the Djurhuus Collection, Denmark and the Henan Art Center's collection, China.

COIN

“무릉도원” (2017) “Landing” (2017) “Plunk” (2017) “굽이굽이” (2017) “나의 센트럴 파크” (2017)

저는 사람과 사람간의 교감을 중요시합니다. 저를 진실하게 드러낸 작품들을 관객은 자신도 모르는 사이에 각 관객 자신만의 생각과 성향을 반영해 각자 다르게 받아들이는 것이야말로 미술을 통한 개인과 개인 사이의 소통이죠. 저의 무의식 속 세계를 끌어내기 위해 특정한 제한이나 미리 선정된 작업 방식 없이 날 것 그대로의 저를 표현하는 시리즈입니다. 매일 살아가며 보고 듣고 느끼는 저 자신의 삶에 의해 자극을 받아 피어나는 제 무의식 속의 세계를 그려낸 저의 추상적인 작품들을 바라볼 때 사람들은 모두 다르게 받아들일 수밖에 없죠. 이는 사람들의 무의식 속 생각과 사고가 개인마다 다르기에 당연할 수밖에 없습니다. 결국, 그들과의 소통을 통해 저와 관객이 같이 우리만의 통합된 세계 혹은 감성을 만들어내는 것이죠.

As a new face of the professional art field, **COIN** is a Korean artist specializing in abstract painting and drawing. COIN Park is a graduate of the School of the Art Institute of Chicago. She first started painting with a more representational style featuring heads in her early college years. These heads served as protagonists unraveling the stories or messages she aimed to depict in her artworks. Back then, her messages concentrated on universal issues that all human beings may have experienced or agonized over at least once. Now, COIN is based in South Korea, and her main focus is in portraying her unconscious mind through her projects. By illustrating her personal emotions and imagery, she works to share her mental world with others and bring them in into a spiritual connection. As every viewer digests the artworks differently according to their personal interests or inclinations, the work acts as a spiritual communication between the artist and each viewer. Her most recent series, [Dreamscape: what do you see?], is based on her dreams and unconsciousness. She is working to organize her next series of projects which will be based on the idea of making 'a whole'. COIN currently seeks to gain more opportunities to exhibit her artworks to viewers in and out of Korea.

COIN은 시카고에 있는 미술대학 The School of the Art Institute of Chicago (SAIC) 졸업생으로 현재 홍익 대학원 입학 앞두고 있다. 그녀는 SAIC에서 구상화와 추상화를 오가며 다양한 스타일과 매트리얼의 사용을 익혔다. 현재 COIN은 한국에서 작품활동을 이어나가고 있다. 그녀는 자신의 무의식 속 세계를 표현한 작품들을 통해 관객들과 소통할 수 있는 대화의 장을 여는

것이 목표다. 관객 개개인의 관념, 의식, 그리고 성향이 다양한 만큼 그들이 각각 작품을 통해 받아들이는 이미지 혹은 느낌도 다르다. 즉, 그녀는 자신의 작품을 바라보는 한 명, 한 명의 관객에게 다가가 교섭할 수 있기를 바란다. COIN은 가장 최근 시리즈 [What do you See?; 深渊]를 통해 본인의 꿈과 무의식 속 세계를 끌어내는 데에 집중하였으며, '전체를 만든다'라는 아이디어를 바탕으로 둔 다음 시리즈를 계획 중이다. 그녀는 좀 더 많은 전시 기회를 통해 한국 내외의 많은 관객에게 자신의 그림을 보일 계획이다.

Ian Mellor-Crummey

“Metamorphic #1” (2017) “Metamorphic #2” (2017) “Metamorphic #3” (2017) “Metamorphic #4” (2017) “Metamorphic #5” (2017)

Set in Stone is a photographic series that combines my passion for photography and earth science. The series is comprised of a series of photomicrographs of thin sections of rock under cross-polarized and plane-polarized light. The rocks pictured are metamorphic in nature, meaning they have undergone change throughout their lifespan to become what they are. Combined with the wordplay of the title, the project seeks to challenge the notion that stone is immutable and permanent. Rock undergoes a constant process of change, never being fully destroyed, and only appears to be permanent due to the relatively short time frame of human life in comparison to the time frame of geologic processes. In its original exhibition, the photos were printed on photographic transparency and backlit in custom frames, mimicking the effect of viewing these stained glass-like slides under a microscope.

Ian Mellor-Crummey is a Houston-based photographer. He received a B.A. in Photography from Rice University, and has exhibited his work in Mexico and the United States, most notably at Houston Center for Photography. His photography has been published in a number of Houston-area publications, and has recognized and awarded by the National Scholastic Press Association. He is currently working as a portrait and event photographer in Houston. For more work or to contact him, visit ian-mellor-crummey.format.com

Alain Giroux

“Naissovibe 15” (2016) “Naissovibe 35” (2016)

These artworks were done with acrylics on canvas. The artist's process starts early with a reflexion on emotions, moods and organic feelings going through his mind. A selection of colors is the next step before creating the artworks. Red, white and blue was the colors that he felt working with in that period with a desire to play with the vibrations, densities and textures. Creating abstract landscapes shows the complexities of both the environment and his inner exploration. The more he explores, the more he expresses new depths. Naissovibe is the name that he gives all his artworks representing a movement, an exploration and a birth (French word= Naissance) of his journey through art.

Alain Giroux is a multidisciplinary artist from Canada and exploits his creativity in painting, electronic music and graphic design. He creates these colorful abstracts using his own self-taught technique with acrylics on canvas. He is fascinated by the feelings and emotions vibrating in each of us and finds that abstract painting defines well the simplicity and complexity of this inner exploration. His journey consist of creating art with different colors to see how he feels personally with each piece as well as to share them with others and see how they feel. No matter what, we can definitely feel strong connections with the art and try to find words to explain the emotion that resonates in us. His works are exhibited under the name of a movement “Naissovibe”. Naisso comes from the word “naissance” in French, or “birth” in English, which relates to his own birth: his mother didn't have a single contraction and she slept through it all. It was a special birth, and that is why he has incorporated it. “Coming into the world is a bit like the boom of emotions you see in each painting”. These artworks have a natural flow of different vibrations filled with textures and landscapes and represented in a colorful way. These vibrations, textures and landscapes represent our past, present and future...It's part of us.

Caitria Gunter

“Pillow” (2017)

I manipulate hair, paper, and other organic materials into subtle forms and landscapes, constructing pieces through the accumulation of tiny cell-like fragments or units and creating volume within membranes that may be porous or intact. I enjoy the quiet intimacy of small-scale work and savor the contact of my hands with materials and the meditative nature of the processes. For Pillow, I crochet delicate strands of horsehair to create detailed layers that are then stitched and woven together into a small soft sculpture. It is a material study of horsehair as a medium to create volume and pattern. The effect of the black and white layers remind me of lichen or intricate patterns found in the growth and decay of nature.

Caitria Gunter graduated from the University of the Arts in Philadelphia in 2012 with a Bachelor of Fine Arts in Crafts/Fibers and a minor in the History of Visual Arts. She spent the last four years living in the Rocky Mountains of Colorado, and draws inspiration from abstract patterns found in the environment as well as nature's ephemeral qualities. Her artwork has been shown in Philadelphia galleries as well as abroad. She currently lives and works in Philadelphia, PA.

Jungwoo Hong/ 홍정우

“The Landscapes Remembered in the Body 2017-05” (2017) “The Landscapes Remembered in the Body 2017-07” (2017) “The Landscapes Remembered in the Body 2017-08” (2017)

My 'mind' is a major subject in my art, but too abstract to objectify. However, 'mind' is in my art defined as a thing that I sense or feel with my conscious or unconscious in my daily life. It could be visualized as momentary or spontaneous actions or movements of my body, which is called as 'doodling' in my works. Momentary conscious or unconscious happen to generate bodily movements, which then create lines. Filling in the space (canvases or papers), the lines might reveal waves or changes of my bodily moves, and end up transforming in some uncertain shapes looking like symbols, signs, numbers and letters. However, I might not understand or recognize these shapes or images. Carl Jung (1875-1961, a Swiss psychiatrist and psychoanalyst) refers to 'dream' as an example of this phenomenon. He says that uncertain or unacquainted situations, space, people, things; they could be all inner language in one's mind inside. These things could be a symbol or sign that represent one's mind and its requirement or desire unconsciously. In the level where they happen to come up in real, they may be defined as a natural symbol that reflects extremely personal part of one's mind. Again the major methodology is doodling in my artworks. It may transfer changes or waves in my mind to physical actions; from lines to some images or symbols. As Carl Jung says, those shapes seem to be puzzles that my unconscious casts to me. Thus, I doodle and draw lines, whilst I encounter the mystery images. Then these would combine and end up forming some landscapes (mindscapes) in which my body remember memories consciously or unconsciously. In this way, I am mapping my mind in art forms.

내면은 추상적 대상이다. 나의 작품세계에서 내면은 일상에서의 의식 혹은 무의식의 감각으로 시각적 구체화가 된다. 나의 작품에서 이는 순간적 감각의 행위 중 하나인 낙서에 의해 시각화된다. 순간적 무의식 혹은 의식에 의한 행위의 욕구는 선의 창출을 통해 나의 낙서를 공간 혹은 화면에 채워나간다. 선은 그 자체의 선의 떨림, 움직임 보여주거나 그 이상의 상징적 이미지 또는 기호, 문자적인 구체화로 발전된다. 하지만 이들은 나조차도 알 수 없는 어떠한 형상들을 내뿜는다. 심리학자 칼 융은 무의식의 행위를 꿈에 빗대어 말하였는데 꿈에 나타나는 알 수 없는 환경, 형상 그리고 상황들은 인간의 내면이 요구하는 혹은 감각하는 무의식적 언어라고 말하며 이들이 현실에서 시각화가 되었을 때는 이를 '자연상징' 혹은 '개인상징' 즉 지극히 개인적인 내면의 영역의 반영으로 정의한다. 즉 나의 낙서는 무의식적 행위에서 출발하여 선으로 시각화되며 선은 움직이는 동시에 나의 내면이 속삭이는 무의식의 언어를 화면에 옮겨낸다. 이들이 발전되는 다양한 기호, 문자, 이미지들은 무의식의 내면이 나의 의식에게 던지는 수수께끼와 같다. 나는 선을 그리는 동시에 이 수수께끼의 형상들과의 조우를 통해 몸이 기억하는 회화적 풍경을 시각화 하면 또한 내면의 회화적 지도화 즉 Mindmapping 을 시도한다.

Jungwoo Hong/ 홍정우 was born in 1981, South Korea. He had studied fine art for BFA, MFA in Hong-ik University. He also went to RMIT University in Australia for Ph.D majoring in fine art and installation from 2012 to 2016. Now He is working in painting, drawing, printmaking and installation. So far he has been having four solo shows, around sixty group shows and two residencies the inside and outside of the country.

작가는 1981년생으로 2000년 홍익대학교 미술대학을 입학하고 졸업에 이어 대학원에 진학하여 2009년에 석사학위를 취득하였다. 2012년부터 2016년까지 호주 RMIT대학에서 회화/설치 전공으로 박사학위를 취득 후 국내로 귀국하여 현재 페인팅, 드로잉, 판화 그리고 설치작품 작업을 하고 있다. 현재까지 국내외 4회의 개인전과 단체전시 60여회 그리고 2회의 레지던지를 하였다.

Malgorzata Kaczmarska

"Human Landscape II" (2017)

The work results from my reflections on two topics: presentation of the human body and movement. I did not only want to show the body in motion, but also to show it through modern ways of seeing and perceiving the world: photography, television, computer, phone, tablet or other electronic media that disseminate image. "Human Landscape II" started with photographing the body while in movement. I meant to catch only a suggestion of the body form, and the result has met my expectations. Later on I took photos of those first images, but in such a way as to reduce the context of reality and to convert the image into pixelized abstraction. The present image shows the original base transformed enough to forget about the realism of the first approach. It is possible to see a human figure or to imagine another form taken from reality - that is what people tend to do with abstract forms. I suggest seeing the composition of irregular spots, fluently connecting with each other.

Malgorzata Kaczmarska is an artist born in Krakow. She practices oil painting first and foremost, but ventures into other media such as video or installation. She depicts humans and their relationship with the surroundings. Female nude, male nude, portrait, landscape - are the recurring motives of her expressive artworks. She is a member of the Association of Polish Artists and Designers (ZPAP) and the Grupa20minut ("20 minutes" movement). She is living and working in Krakow.

Dayoung Kang/ 강다영

"Somewhere Someday No.1" (2017) "Somewhere Someday No.2" (2017) "Somewhere Someday No.3" (2017)

Someday Somewhere were inspired by minimalism and East Asian landscape painting. Kang simplified the idea by creating abstract objects of varying geometric shapes. Through stitching and painting, she produced fascinating topographic features. Ideally, the shapes depict natural elements in landscapes. Therefore, one can connect with the artist's imagination of the transformations in topographic features. Kang uses stitches to indicate the changes in contours in the landscape. They are so visible that one can easily notice their pattern throughout the artwork. Similarly, the choice of colors and shapes on the ground represents the various objects from the places of her imagination and dream. Kang also utilizes different stitching techniques to depict different themes on the paintings.

강다영 작가의 풍경화 시리즈 Someday Somewhere은 실과 아크릴 물감을 교합하여 캔버스위에 몽상적인 장면을 그려낸다. 그 장면들속의 공간은 일반적 차원과 중력을 넘어선 초현실적인 시공간속이며 작가의 이상적인 상상의 공간이 될수도내면 속

복잡한 감정과 갈등이 얽힌 공간이기도하다. 그 초 현실적인 시공간 속의 한 장면을 추상적 이미지를 이용해 풍경화로 묘사했다. 또한 비 채도의 색깔과 기하적 모양의 대조들이 만나서 하나의 작품 안에 조화로움과 비 조화로움을 동시에 느낄 수 있으며 또한 미니멀리즘의 단조로움과 실과 물감이 만들어내는 연속적 패턴의 복잡성을 동시에 느낄 수 있다. 캔버스 속 모든 추상적인 오브제는 현실의 오브제와 다르게 평면적으로 표현하였는데 그것은 조감도, 평면도형식을 착안한 것이며 마치 하늘을 나는 새가 밑을 내려다보는 시각을 느낄수있다. 산수화적 경향과 수묵화적 유화의 특징을 입힘으로써 한국적 정서를 현대적으로 풀어내어 독특한 작품세계를 구축하고있다.

Dayoung Kang/ 강다영 is a South Korean-based painter and installation artist who often uses soft materials to create geometric and three-dimensional work. In her works, there is a great representation of productions that can be viewed in a simpler and clearer way. The works also consists of repetition and illusionistic view in its production. Kang simplified the idea by creating abstract objects of varying geometric shapes. Through stitching and painting, she produced fascinating topographic features. Ideally, the shapes depict natural elements in landscapes. Therefore, one can connect with the artist's imagination of the transformations in topographic features. Kang uses stitches to indicate the changes in contours in the landscape. They are so visible that one can easily notice their pattern throughout the artwork. Da Young Kang 's work has been exhibited in the Master of Art International, Chelsea Gallery, London in 2015 and rewarded for Best Abstract.

강다영작가는 1993년 경상남도 부산에 태어나 조소와 설치미술을 시작으로 2013년부터 미국 로스앤젤러스에 위치한 Art Center college of Deign 에서 순수미술을 공부했다. 그 후 입체 작업과 평면 작업을 병행하다 입체적 요소들을 회화와 융합하여 평면작업에 몰두하였다. 2015년 영국 런던에서 첫 그룹전을 가졌으며 영국 첼시 갤러리에서 주최한 국제 미술대회에서 베스트 추상화상을 수상하였다. 2015~17년 로스앤젤러스를 근거로 다양한 활동 및 작업을 전개해나가며 미국에서 두차례의 개인전과 세차례의 그룹전을 가졌다.

Hyunjeong Ko/ 고헌정

“Spuren des Klangs” / “소리의 흔적” (2015)

Sound doesn't have a form. But to make the sound, it needs methods with some kind of form. In "Trace of Sound," 13 glasses, a motor, and thin wires have been used. All these glasses are hanged by the wires and another wire that is hanged on the motor which is rotating about once a minute touches the wires of glasses. Through these small actions, glasses are shaking, bumping against each other and finally fall on the ground and crash. After the glasses which were hanged on the place that were effected by the motor crashes, only broken pieces of glasses are left. We can imagine the sound from will of another, not the own, irregular and unexpected situation by motor's regular movement, and the sound that the situation have made.

소리는 형상이 없다. 하지만 그 소리를 내기 위해서는 어떠한 형상을 가진 매개체가 필요하다. "소리의 흔적"에서는 총 13개의 유리잔과 모터, 그리고 가느다란 철사가 사용 되었다. 이 모든 유리잔은 가느다란 줄에 매달려 있고 이 줄을 일분에 약 한 바퀴씩 도는 모터의 끝에 걸려있는 철사가 건드리고 있다. 이러한 작은 행위를 통해 유리잔은 흔들리고, 서로 부딪히고 결국에는 바닥에 떨어져 깨지고 만다. 모터가 영향을 주는 위치에 걸려있는 유리 잔들이 깨진 후 바닥에는 깨진 유리 조각 만이 남아 있다. 자의가 아닌 타의, 모터의 규칙적인 움직임을 통해 발생하는 불규칙하고 예측치 못한 상황, 그리고 그 상황이 만들어냈을 소리를 유리잔의 잔해를 통해 소리를 상상해 볼 수 있다.

Hyunjeong Ko/ 고헌정 was born in Seoul, finished her study in Korea and currently attending on State Academy of Fine Arts in Stuttgart, Germany. She is creating works which touch people's sight or hearing by using surrounding objects that can be easily encountered.

고현정은 서울에서 태어나 한국에서 학업을 마치고 현재 독일 슈투트가르트 미술대학에 재학중이다. 그는 주변에서 쉽게 접할 수 있는 사물을 이용하여 사람들의 시각, 또는 청각을 건드리는 작업을 하고있다.

Ryoko Minamitani

“Cosmic Journey” (2017)

You walk the cosmic journey, when you tune into the cosmic consciousness. Close your eyes, follow your breath, and enter the cosmic consciousness to experience eternal freedom and be one with the world. explore the relationship between spirituality and artistic expression through meditative states. I transfer the true nature of the inner consciousness behind the mental and emotional phenomena on a mixed media painting. I aim to express invisible existence or energy such as the spirit of nature on artwork. I feel art is an expression of the artist's inner worlds, not the mere mastering of techniques and use of materials. I am influenced by abstract expressionism, Zen painting, Contemporary calligraphy, psychology and spiritualism such as Shintoism, Buddhism, Non-dualism, and healing therapies. My work is mainly abstract, and I produce a wide range of mix media paintings mainly using sand, pigment and acrylic.

Ryoko Minamitani

I was born in Japan, and I currently live in Leeds (UK). I hold an MA Art & Design from the Leeds Beckett University in Leeds and I studied painting meditation under Yokoo Tatsuhiko in Berlin Germany. My artworks have been shown in numerous galleries in the UK and Japan.

Joseph Pauschel

“We Were Queens for the Day” (2017) “Wearing All that We Had” (2016) “With Such a Hapless Posture” (2016)

Through the coupling of cast and hand-built forms, while referencing material culture, I consider the value of objects and their places in my life. Why do we surround our spaces with noise? Why do we purge them? I question the impulse for

overcompensation and the struggle for balance between extremes when more of something is validating. I make copies of existing objects, and then mold, cast, and alter them for different contexts. At times, decorative and bodily forms break down, become fluid, and resemble many things at once. In other cases, they seem to get caught up in a game of dress-up and pretend play while trying to fit into their surroundings. Eventually, they find themselves negotiating new categories on and off the wall as the decorative grotesque.

Joseph Pauschel received his BFA from West Virginia University and his MFA from Miami University. He currently lives and makes in Cincinnati, OH, and teaches at Miami University and Indiana University East. Pauschel has exhibited internationally, with recent inclusion in the Latvia International Ceramics Biennale at the Mark Rothko Art Center in Daugavpilis LV, where his work is part of the permanent collection. Pauschel's work has been included in exhibitions at First Street Gallery in Chelsea, New York, New Hampshire Institute of Art in Peterborough, NH, and Central Washington University in Ellensburg, WA. Pauschel was a finalist in the Zanesville Prize for Contemporary Ceramics in Zanesville, OH, and was awarded the Emerging Craftsman Award at the Ohio Craft Museum's Best Of 2015 Exhibition. Most recently, he was a resident at the Vermont Studio Center and an Ohio Art Council's Individual Excellence Award recipient.

Giang Pham

"To Have and To Harvest" (2017)

To Have and To Harvest is a drawing installation comprise of small drawings surrounding a digital tablet (not mailed—provided by CICA Museum) that plays a looped video. The installation is approximately 29 x 26 inches. The installation utilizes industrial strength double-sided tape, artists tape, and cup hooks.

Giang Pham received an MFA in Sculpture from the University of Florida and a BFA in Painting and Printmaking from the University of Tulsa. Pham currently teaches at the University of Alabama and practices art in Tuscaloosa, AL. Pham's current investigation centers on the micro and macro impact of thoughts and ideas on the body, cultural amnesia, and loss. Pham also incorporates a collaborative practice in drawing, installation, and performance. Her recent drawing and video installation, *To Have and To Harvest*, Pham was motivated by the grid from her family history of rice farming, the practice of burning incense to pay respect to the departed, and actions of gathering by hand and harvesting with a sickle to denote culmination.

Shony Rivnay

"A Fly" (2016) "Blue Eye" (2016) "It Keeps Growing" (2016) "Two Elements in Pink" (2016) "Yellow and Rhythm" (2016)

"A painting, you know, it's all dirty material. But it's about transformation. Taking that earth, that heavy earthen kind of thing, turning it into air and light." (Brice Marden)

Bits and pieces fit together into a reflection of the cosmos. Shapes that resemble organic materials and natural organs are enlarged as if looking through a microscopic lens. On canvas and linen, Shony Rivnay experiments with different materials, including: acrylic and oil paint, polyurethane, silicone and epoxy, molding a meaningful dialogue between the paintings' surface and the diverse mediums. The shapes are memory-based. They originated in the artist's childhood home, where he observed his entomologist father draw detailed insects. Rivnay would spend time with his father and learn from his craft. These visual experiences have transitioned into a physical memory, a memory that the artist sculpts into two-dimensional shapes and marks, creating equations within the painting as well as a relationship with the body in front of it. Bright and colorful, the process of creating these paintings started with small and spontaneous drawings in a sketchbook in 2016. These abstract moments are made with acrylic, colored pencils and pens, and are then enlarged onto canvas, paper, and linen. Aesthetically relating to works by Joan Miro, Mario Merz, and Jean Arp, the paintings attempt to capture the essence of the universe. They begin intuitively and progress to preciseness. These airy conceptual abstract paintings reflect on the fascinating natural world that we experience and see. The relationship between shapes, lines, and colors provide a challenging dynamic and a fascinating balance between the different parts of the painting. The abstraction incorporates spiritual elements that allow release and enable ingenuity as an existential reading.

Shony Rivnay is an interdisciplinary Israeli artists based in Tel Aviv, Israel. He works in various media including painting, sculpture, video, installation, and performance. He has exhibited solo shows in numerous locations around the globe including TEMP Art Space (NYC), Bosi Conemporary (NYC), Hamburger Bannhoff Museum Campus (Berlin), and Tavi Dresdner Gallery (TLV), and has participated in group shows in venues such as Youkobo Art Space (Tokyo), Artilife for The World Gallery (Venice, IT), CICA Museum (South Korea), and the Tel Aviv Museum of Art (Tel Aviv), among others. Rivnay has participated at IPark Residency (USA, 2016), and HomeBase Residency (Germany, 2012). His works are in private and public collections worldwide . He holds a BFA from Bezalel Academy of Arts and Design, Jerusalem, Israel.

Anatoly Rudakov

"Traces of Light #1" (2014) "Traces of Light #2" (2014) "Traces of Light #3" (2014)

This abstract series examines the interplay of form and movement and of light and darkness. The transformation of light into form and vice versa refers to the ambiguity of visual perception. As in most of my works, the technical influence of photography on the image object plays an important role.

Russian multimedia artist **Anatoly Rudakov** was previously known as a highly successful cameraman, who shot documentaries and news reports worldwide for over 30 years. After he graduated as a documentary cameraman from the illustrious Moscow Film School VGIK, he worked for the Geneva and London offices of the Soviet Television. In 2008 Rudakov moved to Munich, Germany and started following his life-long passion art.

Andrea Schoenborn **“Metamorphosis” (2017)**

(Graphite on paper; ongoing series; dimensions variable) Metamorphosis is the result of my interest in the manipulation of materials and textured surfaces. Everyday materials paper and pencil merge to create something new. A thick coating of graphite transforms a sheet of paper into a seemingly heavy metallic three dimensional object. The process is only revealed upon closer inspection, captured in the dense layering of fine lines applied with pressure over time. Initially, the topographic surface might appear immutable but it is the opposite: constantly shifting in the changing light and the viewers line of sight.

My works reflect my interest in sensuous surfaces, contrasts and the manipulation of materials. A free and experimental creative process is essential to my work which I navigate by texture, colour, form and composition. While some of my works focus on material and its distinctive characteristics - soft, voluminous, hard, shiny, matt or chalky - others may allude to associations with the human body and skin. In my two- and three dimensional works I use a variety of everyday materials such as paper, graphite, nylon, plaster, silicone and gloss paint. My interest in the human compulsion to touch things – driven by attraction or repulsion informs my approach and the materials I use.

Andrea Schoenborn

I majored in Fine Arts at the Academy of Fine Arts in Nürnberg (Germany) in 2010 and thanks to a scholarship enjoyed some time at the Geriet Rietveld Academy in Amsterdam (Netherlands). Since 2012 I live and work in my studio in London. As one of the Finalisten of the Bloom Award 2017, my work was exhibited at „Art Düsseldorf“ in Germany. I am now very excited and grateful to be part of „Abstract Mind 2018“ at the CICA Museum in South Korea. For more information please visit www.andrea-schoenborn.com or follow me on www.instagram.com/andreaschoenborn.

Jongwoo Shon/ 손종우

“Yellow Wave” (2017) “Paris” (2017) “Black Lives Matter” (2016) “Green Kid&Lady” (2017)

1. Yellow Wave :세계 4대 패션위크가 열리는 도시에는 저마다 특유의 색이 비친다. 이 사진의 배경인 밀라노는 노란빛이 물든 도시다. 석양이 질 때의 밀라노는 노란빛의 아름다움이 절정에 이른다. 딱 그 시간대에, 빛이 스며들어오는 그늘진 곳에 자리 잡고 앉아 한참을 기다려서 얻어낸 사진이다. 노란색의 멋진 드레스에 검은색 아이템들로 멋을 낸 사진 속 여자는 그들과 스며들어오는 빛뿐만 아니라 발아래 방지력 과도 조화를 이루고 있다. 뿐만 아니라 화려한 드레스 끝자락에 주저앉아 있는 남자의 고요함은 배경 속 빛과 그녀의 상대성을 나타내고 있다.

2. Paris :파리 패션위크 내에서도 화려하고 색이 뚜렷하기로 소문난 꼼데가르송(COMME des GARÇONS)쇼가 끝난 직후 찍은 사진이다. 쇼가 끝나고 문 밖으로 나오는 수많은 인파 속에서 가장 무난하고 눈에 띄지 않는 록을 입은 모델을 쫓아가 찍은 사진이다. 쏟아지는 비를 피해 들어간 지붕 밑에서 카메라를 신경쓰지 않는듯이 담배를 꺼내 들었지만, 주위 사람들과는 달리 평온해 보이는 그녀의 시선과 표정은 카메라를 의식한듯 보여 더 재미있게 느껴진다.

3. Black Lives Matter :사실 이 사진을 찍을 때 여자의 티셔츠에 쓰여있는 말의 의미를 정확하게 알지 못했다. 여자가 서 있는 곳은 쇼장에 입장하기 위한 줄이었는데, 검은색 옷을 입은 사람들 사이, 유독 흰옷을 입은 여자만 빛을 받고 있는 게 재미있어서 찍은 사진이다. 편집을 할 때 정확한 의미가 궁금해서 여자의 흰 티셔츠에 쓰인 말을 검색해봤더니 의도하지 않은 의미가 자연스럽게 사진에 더해져 있었다. 얼어붙었다!

4. Green Kid&Lady :처음에는 사진 속 진한 초록색 옷을 입은 뒤의 여자를 봤고, 다음으로 부모를 앞서 느린 속도로 키보드를 타고오는 어린아이를 봤으며, 마지막으로 빠른 걸음으로 아이를 지나쳐 가려는 여자를 봤다. 어린아이, 아이가 탄 키보드, 키보드와 같은 색의 옷을 입은 앞의 여자, 그리고 그 둘 사이 진한 초록색의 옷을 입은 또 다른 여자. 이렇게 연출 없이 우연히 벌어진 재미있는상황은언제나 신기하고, 연출된 그 어느 상황보다 자연스럽다. 연출로는 얻어낼 수 없는 ‘순간’의 ‘조화’를 얻어낸대표적인 사진이다.

세계 4대 패션위크를 돌며 사진을 찍는 **Jongwoo Shon/ 손종우**는 패션과 사진에 대해서 알든 모르든 누구나 고민 없이, 생각 없이 즐기고 공감할 수 있는 사진을 찍고자 한다. 예술이라는 이유로 나오지도 않는 답에 대한 고민과, 원하지 않는 생각을 강요하는 창작자의 고집보다 대중의 공감을 얻기 위한 고민들이 더 훌륭하다는 생각을 갖고 있다. 그렇기 때문에 손종우는 단순한 피사체가 아닌 그 인물을 둘러싼 전체적인 상황을 바라보고 셔터를 누른다. 거리 위의 ‘패션’ 보다 패션이 있는 ‘거리’ 라는 표현이 더 어울리는 손종우의 사진은 단순한 개인의 패션만이 아닌, 타인의 시선과 트렌드라는 움직임에 구애받지 않은 자기표현 방식이 찰나의 순간에 녹아든 모습을 놓치지 않고 담아내고 있다. 물론, 카메라 셔터를 누름에 있어서 피사체의 패션은 결코 빼놓을 수 없는 중요한 요소이긴 하지만, 그렇다고 그 옷이 가장 중요한 요소가 되지는 않는다. 가장 중요한 건, 작가의 끊임없는 생각과 피사체가 될 인물이 느끼고 있을 그 순간의 ‘무엇’이다. ‘무엇’이란 그 인물의 감정이 될 수도 있고 그 인물의 생각이 될 수도 있으며, 그 모든 건 곧 그 인물의 표정과 몸짓으로 나타난다. “카메라가 앞에 잔뜩 있으니 예쁘게 걸어야지” 부터, 생각에 잠겨 멍한 상태라던가, 기쁨, 슬픔, 또는 기분이 정말 좋았는데 쏟아지는 셔터 세례에 갑자기 짜증이 물러오는 그 감정의 순간까지. 같은 옷을 입었다 하더라도 옷을 입은 사람의 상태에 따라 그 분위기는 분명하게 달라진다. 그렇듯, 매 순간 달라지는 피사체와 그 인물을 둘러싼 전체적인 배경, 주위의 사람, 사물과 같은 모든 요소들이 어우러졌을 때 가장 흥미로운 순간이 만들어지며, 바로 그 찰나의 순간에 이 사람은 왜 그 옷을 입었는지, 또 작가는 왜 이 순간을 담았는지를 공감 할 수 있는 사진이 만들어진다. 손종우는 그것이 스트리트의 근본이며, 그 순간을 놓치지 않고 그대로 담아내는 것이 본인의 역할이라고 생각한다.

Tore Terrasi

“Within”, from the Series “Line Studies” (2017)

This work is entitled "Within" and is from the series "Lines". Work in the series uses the simple visual metaphor of a meandering mark to represent the complex notion of a life's journey. Each element in the composition is composed of single lines. Between each end point is a series of curves and bends creating a densely and meandered form. The simplicity and abstraction of these forms lend themselves to an open interpretation. The compositions demand full attention and focus. Though the labyrinths can be scanned over and taken in as a whole it is only through the disciplined and time consuming journey from end point to end point in which the art is fully experienced. Children have a greater propensity to follow these kinds of lines through to the finish. A child's attention tolerance for such things is greater than that of an adult. However this kind of focus and patients will leave them the further into adulthood they get. Adults summarize bulks of visual information and interpret as a whole. A contrast is created between quickly drawn conclusions and long contemplative experiences. Adult indifference and haste pinned against childlike curiosity and play. "The constant interplay between words and images has yielded especially fertile ground for my research and serves as the common thread connecting all my creative activity. My ambitions as a communicator are to reconsider the conventions through which we experience texts and images by way of exploring the simultaneously independent and interdependent nature of their relationship." More can be seen at www.toretterasi.com

Tore Terrasi received a Masters of Fine Arts in Visual Design from the University of Massachusetts Dartmouth. His work has been nationally and internationally exhibited, including "Currents " International New Media Festival in Santa Fe, New Mexico, "L'Hybride Cinema Les Mots S'Animent (The Words Animated/Animation and Typography)" in Lille, France, The Los Angeles Center for Digital Art, The Cooper Union in New York, and The Moscow Museum of Russia. He is currently a Tenured Associate Professor of Art and Design at the University of Texas at Arlington. His website is www.toretterasi.com

Carter Thornton

“Basement” (2016) “Wall” (2017)

Both of these works are part of a search for interesting abstract compositions that occur unexpectedly in common places. Basement – 15" (height) x 10" (width): "Basement" seems to be the result of a careless paint job on a basement support beam. The brushstrokes that run off of the wall onto the beam have an unintentional Abstract Expressionist-type quality. The colors and textures of the rust, metal, and plaster struck me as extremely complimentary, despite their being almost certainly accidental. This photo was taken in the basement storage room of my apartment building and is part of a series of "extremely local" photographs.

Wall - 10" (height) x 15" (width): "Wall" captures the meeting of molded concrete and bleaching from rain runoff. The bleach patterns look purposeful and remind me of cracked ice, a hard desert floor, or the logo of a death metal band. Regardless, I was struck by the "abstract" texture and patterns naturally created here. This photo was taken beneath a road overpass one block from my house and is part of a series of "extremely local" photographs.

Carter Thornton is a visual artist, musician, and photographer based in New York City. He has released dozens of sound recordings, many of which include his original artwork. His work explores immediacy, improvisation, use of found objects and materials, collage, and the balance between structure and abstraction. He is currently producing several visual series, which include photos of incandescent jellyfish, abstract patterns created by skateboard activity, humans as alien invaders, and paintings of unusual creatures in natural landscapes. More of his work is available at:www.carterthornton.com

Susan Turner

“Chaos: Green” (2017) “Chaos: Blue” (2017) “Chaos: Barrier” (2017)

Working with photography, scanning, and software, Turner investigates intersections between representation and abstraction. She is interested in change, vulnerability, and impermanence. In her work, she creates mysterious spaces where interiors and exteriors collide to create a hovering between the here and the absent, the known and the incomprehensible. Her work is a search for balance, a juggling of the tensions between chaotic states and meditative sanctuary.

Susan Turner lives in Winnipeg, Manitoba, CANADA. She has exhibited her prints and videos in solo and group shows in Canada, Argentina, UK, Holland, Hungary, Japan, and the US. Her exhibition Tabernacle (four large-scale inkjet prints on vinyl) ran from October 2017 through January 2018 at Charter Oak Cultural Center, Hartford, Connecticut, USA. In 2016, she produced two poetic-narrative videos that deal with memory, loss, and anguish. These videos and her others are distributed by the Winnipeg Film Group and by Video Pool. For her prints, she is represented by Martha Street Studio Gallery in Winnipeg. In 2017, she organized a Winnipeg collective ARTA through which two projects have been completed by fifteen artists. In 2015, she exhibited Fragments: Prints (BEKI Gallery, New Haven, Connecticut, USA) and in 2014, Fiction of Relationship 2014 (Library Gallery, Winnipeg). Her work is in public and private collections, and she has received support for her work through the Canada Council for the Arts, Manitoba Arts Council, and Winnipeg Arts Council. She is also an exhibitions curator and designer.

John Whitten

“Mass in Blue and Orange” (2017)

Mass in blue and orange aims to excavate the philosophical significance of a paradoxical phenomenon called stochastic resonance, which studies how adding noise to a signal can enhance clarity. By embracing doubt and the malfunction of systems, the potentially ambiguous nature of signal and noise is explored as both positive and negative, signifier and obstruction, sacred and profane. In this image, presence and absence are simultaneously explored with a simple form created through minimal means and obsessive methods. Whitten uses drawing, as both representation and a conceptual strategy whereby signs and signifiers are edited, reduced, confused and abstracted. Naturally bound to representational imagery, Whitten is currently moving away from this desire to depict the knowable, opting instead for an exploration into the abstract as a system for engaging with the unfamiliar and articulating the indescribable. Whitten's current drawings employ methods that combine chance, intuition and structure to challenge a sense of control and disengage with pictorial realism. The results are colorful and monochromatic spectrums of bursts and waves. As a process, drawing provides a meditative method by which personal experience is mapped, providing a construction of the unconscious.

John Whitten (b.1984) is an American visual artist based in Portland, OR. Originally from the Mid-West, Whitten earned his MFA in Interdisciplinary Art from the University of Oregon and his BFA from Watkins College of Art in Nashville, TN. Whitten's work has been included in recent exhibitions at Disjecta in Portland, OR; The Umpqua Valley Arts Association in Roseburg, OR; S1 in Portland, OR; the Tailgate-Based Arts Festival in conjunction with the Time-Based Arts Festival in Portland, OR; the Frist Center for the Visual Arts in Nashville, TN; Melanie Flood Projects in Portland, OR; Belmont University's Leu Art Gallery in Nashville, TN; the Nightingale Gallery at Eastern Oregon University in La Grande, OR; and Clatsop Community College in Astoria, OR. He has been the recipient of numerous awards including a recent Professional Development Grant from the Regional Arts and Culture Council in support of a residency with Signal Fire, a Career Opportunity Grant from the Oregon Arts Commission, a Golden Spot Award from the Ford Family Foundation, Hundred Valley's Award from the Umpqua Valley Arts Association in Roseburg, OR, was nominated as a Dedalus Foundation MFA Fellow, and has been awarded month long residencies at Playa in Summer Lake, OR and Caldera in Sisters, OR. Whitten is currently an Instructor of Digital Art and Time-Based Art Foundations at Oregon State University in Corvallis, OR.

Yuchen Xie

"Escape the Body" (2017)

What is it like to watch, examine, and ponder your own body from a third-person perspective, when your mind escapes from your body? The body is the container of the mind, delineating the boundaries between the ego and the material world. Yet, in the meantime, the body is a mirror that bears the projection of our identity and that mirrors the whole universe back to us. With an intimate, almost voyeuristic view of a female body that exists in an alternate reality, I explore the body in its purest and most original form, in flesh, hairs and pores. The narrative can be interpreted as the female character's contemplation of her own body, or, more broadly, anyone's self-invented fantasy about the meaning of a body. The hyper-reality we live in has gradually made us unaware of our own bodies. I hereby invite you into a reconstructed reality where the body is central and everything else thrives upon it.

Born in Chengdu (China) and now living in Virginia (US), **Yuchen Xie** considers herself at the crossroads of Chinese and western culture. Her artistic practice started from painting and gradually shifted towards new media installation art. In her art practice, she draws inspirations from both cultures and address the female body as her main theme. She seeks to establish a relationship between the female body and the psyche, investigate the role of abstract mind in this hyper-reality, and construct an alternate world where the unconsciousness is brought to surface. She is graduating from the University of Virginia with a degree in Studio Art and will pursue further study in experimental filmmaking.

Sound Artist: Stephanie Kim was born in Honolulu Hawaii, and currently lives in Virginia. She studied at University of Virginia with a B.A. in Studio Arts, in the New Media concentration, and is graduating in 2018.

Kyungsun Yang/ 양경선

"Wooden Door" (2015) "Other and Another" (2009-2012)

<Sealed Times> At the state of concentration so strong that the self-identity is at the danger of being extinct, or at the coexisting moment of seeing with own eyes while being unable to trust what is presented and felt at that moment, a man experiences being in the place beyond time and space. My heart is on the moment of Ereignis, the moment of dimension opening up while standing in the emotional state that is greater than myself. All the visualizations represents where my sights and thoughts rests within that dimension. Every moment, the nature changes. Every moment, the nature exits. Some times it is an object of sublimity, making man realize the form of existence before the nature. One day, a big tree in the cold forest stood amidst damp and cool air, possessing the beauty, sadness, and peace, all at the same time. The place was no more real, encouraging the desire to endlessly rest in that dimension where the emotion is in the reach of sublime. The scenery was presented before my eyes, but the scene was not exactly the same as it was presented to me, evoking the question whether if what I am seeing is exactly what I desire to see. So the drawing repeatedly paints about the things unseen with an incomplete sight of emotional state which occurs before perceiving the existence. As my sight crosses over the actuality and ideality, the solid structures of the painting are crushed and smudged at the tip of a finger or a tool before the paints dry, creating not the objects but the image of flowing the actuality. In accordance with essential reasoning of human nature, when we penetrated into the deeper inside with a certain reasoning, we end up in our own independent space within ourselves. This place is not only within ourselves but is proceeding to the dimension beyond ours, beyond our limited space, leading us to the road to find the answer to our

ontological question. This space indicates not the empty space that can be occupied with free will, but the space on the other side of the opened door existing for the spontaneously aroused reasoning to cross over. In other words, the subject stand right 'here', representing 'my' perspective starting at the 'open space' through the door chink. Fundamentally, human beings do not directly face the actuality. Actual entity is distanced from the ideal entity, and the representation of this space begins at the perspective of the self. The perspective is never objective, but described from the objective view point of an observer. This task is like preparing an archive of the perspective of self, collected during the poetic moments witnessed while standing in the 'open space' and witnessing all the poetic moments, just like a little child pulling the cloth of the person standing with him when he witnessed something surprising.

<봉인된 시간> 자의식이 소멸될 만큼 무엇인가에 빠진 상태, 혹은 자기 자신이 눈으로 보고 있으면서도 믿지 못하며 느끼고 있으면서도 현 상태와 혼재하는 순간, 인간은 시간과 공간을 초월하는 상태를 경험한다. 나의 관심은 이와 같이 자기 자신을 넘어서는 감정 상태에 있을 때 또 다른 공간이 열리는 듯한 '순간'에 대한 것이며, 그 시공간 안에서 서있는 나의 시선과 사유를 시각화하는 것이다. 이러한 공간은 언제든지 자유 의지로 채워질 수 있는 빈 공간이 아니라, 불현 듯 발생한 사유 관념이 또 다른 공간으로 넘어가기 위해 열려진 '문' 너머의 공간을 지시하게 된다. 다시 말해, 주체는 '여기' 서있으며, 문틈을 통해 '열린 공간'을 바라보는 '나'의 시선을 표상하고 있는 것이라 할 수 있다. 현상자체의 본질을 파악하려 하는 인간 근본 사유와 같이 어떤 사유를 가지고 그 속으로 파고들면 우리 내부에서는 자신만의 독립적인 공간이 발생하고, 이 공간은 자신의 내부에만 있지 않고 무한한 공간으로 나아가며 세계 내 존재 의미를 찾아내는 통로를 마련하게끔 한다. 근원적으로 인간은 현실을 직시하지 않는다고 했다. 현실적 실체와 상상의 실체 사이에는 거리가 있고 이 공간의 표현은 자신만의 시점으로 시작되어진다. 시선은 결코 객관적이지 않으며 모든 관찰자에 따라 주관적인 시점으로 표현되기 때문이다. 작업의 결과물은 아마도 현실과 이상 사이를 넘나들고 있는 이러한 본인의 시선의 표상이며, 어린아이가 놀라운 광경을 목도했을 때, 옆에 있는 누군가에 같은 감정을 요구하며 웃음을 잡아당기듯이 시적인 순간을 목도하고 그 '열린 공간'에 서있는 나의 시선을 사유한 기록물이라고 할 수 있다.

Kyungsun Yang/ 양경선 received a MFA in Painting from Hong-ik University and she works in painting crossing the boundary between abstraction and figuration about time and space. She is currently broadening her work about photograph, installation and video. Also she has plan to show 'Door' series next year.

작가는 홍익대학교대학원 회화과를 졸업하고 현재 구상과 비구상의 경계를 오가며 시간과 공간에 대한 페인팅 작업을 하고 있다. 또한 사진, 설치, 영상매체로 작업 영역을 넓혀가고 있으며 내년에 'Door' 시리즈를 선보일 계획이다.

Raymond Yeager

"ekt" (2017) "Marked" (2017)

The work, "ekt", is a digital photograph of found markings on a billboard on construction fencing in Phoenix, Arizona. As I travel, I am frequently inspired by the markings made in our contemporary society. By photographing them, I am highlighting and isolating ignored marks and elevating them from simple marks to contemporary pictographs of our modern world. Mark-making, whether a scratch on a surface, a transformed material, or pixels on a screen is an intimate method of rendering our existence. This purposeful act of leaving marks produces indelible, tangible forms that record our presence, emotions, experiences, and ideas. While the materials and techniques may have evolved the ancient impulse to mark our surrounds remains.

In the digital work, "Marked", I am exploring the potential of new digital technologies which allow me to push the exploration of mark-making further into a virtual space that couples the look and feel of traditional paintings with digital photography. To create this work, I used a stylus and iPad as a "canvas" to simulate the analog activity of drawing or painting. The image is a collage of two photographs. The base photograph is a Baroque sculpture of the "Madonna" and the other is a photograph of my handprint on a wet surface. These were combined in the "Artrage" app for the iPad and then digital "marks" were drawn over them. The work is a critical response to the present attention on sexual mistreatment of women in society.

Raymond Yeager holds a BFA from Valdosta State University and an MFA from the University of Florida. His mixed-media paintings and installations have been exhibited and critically received in museums and galleries throughout the United States. He has taught at several institutions in the Midwest, Southeast, and currently is an Associate Professor of Art at the University of Charleston in Charleston, West Virginia.

Merja Ylitalo

"Cracked" (2015) "Endangered Sea 2" (2015) "Forgotten Ones" (2015)

Merja Ylitalo's paintings are often freely linked to environmental issues. Her interpretation in painting is subtle conceptual, sensation of space, breathability of the colors that are created with many thin layers of paint. Painting called Cracked depicts soil erosion, painting Endangered Sea 2 commentates the pollution of the sea and painting Forgotten Ones narrates about the lost and forgotten fishing nets in the sea.

Merja Ylitalo is a visual artist, painter and graphic artist, MFA from FINLAND. She has studied art in Finland and in Spain and participated in juried international exhibitions e.g. Taiwan, Japan, Australia, Canada, USA, Brazil, Egypt, France, Spain, Portugal, Russia, Poland, Bulgaria, Macedonia, Slovenia, Estonia, Finland.

Hyewon Yoon

"Driving on I-90-03" (2017) "Driving on I-90-04" (2017)

My recent body of work explores and organizes organic structures and landscapes I pass by in everyday life. I unite and manage images derived from varied life forms such as wood, flowers, plants, and so on. I crystalize these images from the

environment to form my own world of emotion and awareness. Through these imagined landscapes, I strive to create a peaceful mind for myself and share my vision of the beauty in nature. My works of art were formerly realized through oil painting, but has transformed into pen drawn works on canvas and panel. The organic nature of canvas and panels brings out a different visual interpretation of my mental thoughts. The action of drawing fine one-dimensional lines on a permanent platform forces me to meditate deeply about my experience and express it with precision. Unlike oil painting, the permanence of ink does not allow me to retreat or correct which is in likeness to actions taken in true life.

Hyewon Yoon

I completed my M.F.A. at the San Francisco Art Institute in 2005. My work has been exhibited in the Arizona, San Francisco Bay Area, Los Angeles area, and internationally which include the Rosamund Felsen Gallery, Oakland Art Gallery, Berkeley Art Center, Tag Gallery, Torrance Art Museum, Dan-Won Arts Museum in South Korea and Galleria Deco in Brazil. I am a recipient of the Murphy & Cadogan Fellowship from the San Francisco Foundation and the 14th Annual South Korea Grand Art Exhibition from The South Korea National Museum of Art. I was born in Seoul, South Korea in 1976. Currently, I live and practice in Chandler, Arizona.