

## Cityscape 2018

CICA Museum

March 30 - April 4 , 2018

2018. 3. 30 - 4. 15

### Featured Artists 참여작가:

Yinon Avior, Michael Betancourt, Gareth Bunting, Valentina Casalini, Pablo-Martín Córdoba, Enrico Dedin, Chad Erpelding and Dana Sperry, Choi Eunyoung/ 최은영, Marcelo Fontana, Tomaz Hipólito, Erik Ivarsdotter, J.K. Minou, Crisia Miroiu, MJ The Art Traveller, Tal Nachman, 오스즈 (O ZiueZ), Elizaveta Ostapenko, Mikey Peterson, Neal Peterson, Chris Revelle, Shiri Rozenberg, Nitzan Satt, Federico Scarchilli, TAXI [Suman & Sourav], Hakyung Yang/ 양하경, Jongwon Yoon/ 윤종원

### Yinon Avior

#### “Flood” (2015)

The plastic cup and the soaked paper napkins points out that something went wrong. Both are misused, floating in a yellowish pond that seems to be piss in a pissoir. The shape of the pissoir creates a vaginal silhouette but meant to be used by men only. The combination of dirt, crotch structure and a literal hole, gives us a sense of a sexual context.

The pissoir's grainy plastic blends with the photograph's noise and they both enhance the feeling of filth. The fresh stain of spit that lays on the surface happens to be the perfect cherry, on top of this captured moment.

**Yinon Avior** was born in Tel Aviv in 1991. After graduating from the Thelma Yellin School of Arts in Tel Aviv, he continued his studies at the Kunstakademie Dusseldorf under the tutelage of Prof. Marcel Odenbach and subsequently at the Hamidrasha Faculty of Arts in Israel. Since 2015 Avior had 4 solo shows in different venues including the KK Museum in Frøstrup, Denmark. Selected group shows include the NCCA Museum, Moscow, Russia (2017), Kunsthall Charlottenborg, Copenhagen, Denmark (2016), L'Atelier d'Alexandrie, Alexandria, Egypt (2015) and the Israel Museum of Art, Jerusalem, Israel (2013). In 2017 the exhibition “Osias Hofstatter: Two-Faced and Trans Erotica” curated by Avior, opened in Herzliya Museum of Contemporary Art in Israel. Avior lives and works in Copenhagen.

### Michael Betancourt

#### “Going Somewhere: Episode VI” (2016) “The Multiplication of Landmarks” (2015)

*Going Somewhere: Episode VI* uses glitches and abstraction to transform documentary films, science fiction movies and NASA footage into a “city symphony” that depicts the fantasies of future life invoked by google architecture. The data stream that is the digital file has been glitched to create a continuous flow of imagery that functions syntactically—eschewing montage and the long take—so that each shot develops seamlessly into the next, morphing from one image into another. The overall structure of these images allows for a consideration of the relationship between displacements (primarily einbau structures) and their capacity to amplify the conceptual-narrative aspects of the science fiction 'story.' At the same time, the conversion of the shot sequence into an ASCII code animation enables a consideration of the distinction between the surface of the image and its internal organization as code. The audience is central to this process: without them, there is no coherence, no organization to this progression.

*A Multiplication of Landmarks* is a spatial montage, where views progress through a fractured network of ambiguous attractions. This work employs strobe-like-effect that is a result of our perceptions trying to see all the potentials at the same time, but not actually being able to do so. What happens instead is that first one then another takes precedence in much the same way a group of strobe lights will illuminate a space one way, then another, then another, superimposing each over the others to create a perceptual visual maze.

**Michael Betancourt** is an artist, theorist and historian. His movies have screened internationally at the *Black Maria Film Festival*, *Art Basel Miami Beach*, *Contemporary Art Ruhr*, *Athens Video Art Festival*, *Syros International Film Festival*, *Festival des Cinemas Differents de Paris*, *Anthology Film Archives*, *Millennium Film Workshop*, the San Francisco Cinematheque's *Crossroads*, and *Experiments in Cinema* among others. His writing complements his movie making. He has been translated into Chinese, French, German, Greek, Italian, Japanese, Persian, Portuguese, and Spanish, and published in many magazines, including *The Atlantic*, *Make Magazine*, *Millennium Film Journal*, *Leonardo*, *Semiotica*, and *CTheory*. He wrote *The \_\_\_\_\_ Manifesto*, and the books *The Critique of Digital Capitalism*, *Glitch Art in Theory and Practice*, and *Beyond Spatial Montage: Windowing*.

### Gareth Bunting

#### “For a shopping mall” (2017)

His work seems to highlight the age of the Anthropocene, and depicts the impact of humanity on the natural landscape, and our constant battle to try to go against the grain of nature, to our own failure. The landscapes seem dystopian at first, but they are fluid and constantly in flux, ever changing being destroyed and rebuilt, and offer hope for the future.

**Gareth Bunting** is an artist and keen traveler currently living and working in London. He is interested in how places exist in the mind, and painstakingly draws dreamlike and sprawling landscapes from memory, with a kind of dry brush technique with ink. His personal 'landscape portraits' are his own world, which is used to tell stories along lines, paths and roads and investigate his identity as a western male abroad, as well as current social political and environmental issues. The lines are blurred between the real and the unreal putting into question many human-made concepts we live our lives by every day. His play on scale and perspective, and love of fractal patterns express the place of humanity among the fragile landscapes, and the responsibilities we have living on them.

### **Valentina Casalini**

#### **"Red Velvet" (2015) "Red Velvet" (2015)**

My work is a form of detachment from reality, as much as a kind of sinking in it; it's like a process, to become conscious of what surrounds us and alters our feelings. I like to slip into this reality to pick scattered pieces that resemble the state of things, and see how ordinary spaces become poetry. In order to do this I need to take some distance from my current way of living to choose what is worth seeing and to try to catch a glimpse of something different.

Photography has always been my tool to get structure, order my thoughts and stay focused. It's being here in this life; I'm collecting spaces like private memories through which I would like to build my way of seeing. It's my attempt to find the potential beyond what we call the ordinary. I have developed a deep interest in the poetics of the urban landscape, in particular for the uncanny in contemporary modernity, and for all those phenomena of estrangement and alienation related to the space around us. I want to evoke a sense of eeriness in the viewer, like *jamais vu*, the impression of seeing a situation for the first time, despite rationally knowing it beforehand.

**Valentina Casalini** was born in 1987 in Trento. She studied Photography at ISIA Urbino. She has always had an interest in urban landscape and architecture. In the past few years she has lived in different cities and has developed a deep interest in the poetics of urban landscape, in particular for the uncanny aspects of contemporary modernity. Her work is a form of detachment as much as a processor becoming conscious of what surrounds us and alters our feelings. Her work has been shown in both solo and group exhibitions in Italy, UK, Canada and US.

### **Pablo-Martín Córdoba**

#### **"Gare Paris-Saint-Lazare, 10 avril 2017, 12h03-12h07" (2017)**

Starting from a footage recorded in a busy urban environment, still frames are extracted and regularly overlaid into the video. The resulting hybrid image merges people's positions according to different temporalities: each passerby leaves the trace of his path as he joins the static silhouettes already left by the others. These improbable meetings materialize a timeless structure that progressively fills-up the available space: the image is transformed, denatured, and tends towards abstraction. Thus sculpted by time, the produced forms reveal the tension between bodies and the architecture that channels their movement.

After a first autodidact experience with film photography, followed by studies in Art History and Archaeology in Lille III University, and Photography and Contemporary Art in Paris VIII University, **Pablo-Martín Córdoba** organized his work around image in his relationship with duration: subjective temporality which introduces the possibility of movement. As much as the latent movement that is present in still images, as the stillness constructed from animated images defines for the artist a homogeneous domain in which the undifferentiated image becomes plastic material. Thus conceived, photography is capable of generating new forms that speak differently of reality, without excluding shifts towards fiction. His work has been exposed in France, Italy, Spain, Canada and Argentina among others. He was selected for the Open Call during the international photography festival *Encontros da Imagem* in Braga, Portugal.

### **Enrico Dedin**

#### **"NR Code" (2016-2017)**

The 1328 "Quickly Response Code" spreaded in the city, have become "No Response Code". They have been sabotaged with a deletion on the sides.

A code is always a *codex*, a law, but often we are unaware of it, the unreadability of these codes becomes a symptom and revelation of the law. The law of speed, fragmentarity, spaceless and timeless simultaneity of the web, that modifies our way to gain experience and to interpret the world, bringing us closer to what it is far and moving away from what it is near, the media codify us in turn.

QR codes reflect an era that dreams to be always connected (the "Internet of Everything" is an example), in a system that flood us with data ignoring the non-economic consequences. The information overload invades more and more the cityscape, derealizing it, reducing it to hypertext, influencing our ability to feel and think. NR Code is the liberation from this logic, it's the digital flow's interruption as a necessary moment of reflection on it, it's the code/non-code of the offline, suspension, ambiguity, doubt, silence and nothingness.

**Enrico Dedin** was born in Treviso (Italy) in 1996. During his formation the discovery of philosophy and the excursions in the nature were fundamental. His artistic research investigates the landscapes and the psycho-social effects of new technologies on them and on humans, through the logic and the languages of the documentary, conceptual and public art. Graduated in

2015 at the Liceo Artistico in Treviso. He now studies "Multimedia Arts" at the Academy of Fine Arts in Venice (Italy). He participated in national and international exhibitions in Treviso, Ponte di Brenta, Venice and Pisa.

#### **Chad Erpelding and Dana Sperry**

##### **“NASDAQ, Average Price of Fuel; S&P 500, Average Price of Bread; 09/2012 - 09/2017; Bus Stop at Highland and Penn, Pittsburgh, US” (2017)**

The daily fluctuations of various markers of the economy are followed with an almost religious fanaticism. These numbers are evaluated, discussed, argued over, challenged, reevaluated, and used to justify any political ideology. Despite their abstract nature, they affect our lives, regardless of our participation in the stock market or general economy. This artwork use economic markers, such as the daily change in value of a stock market index or the price of a consumable good, as data points to drive the video. Using images from a bus stop, a point of departure and arrival for commuters on a daily basis, the human presence is dictated by the movement of the economic indicators, emphasizing both connection and fragmentation with the invisible human forces controlling individuals.

**Chad Erpelding** is a painter/printmaker/digital media artist whose work utilizes data visualization and systems-based strategies to explore global institutions. Through extensive research of corporations, political systems, governmental organizations, stock markets, etc., he looks to discover various representations of global networks and activities. His work has been exhibited extensively, including the Philippines, Argentina, France, Italy, South Korea, Russia, Bulgaria, Hungary, Canada, Mexico, and throughout the US. Erpelding received an MFA from Southern Illinois University Carbondale and is currently a Professor of Drawing and Painting and the Graduate Program Director at Boise State University in Boise, Idaho.

**Dana Sperry** is an interdisciplinary digital media artist whose work spans multiple formats and mediums. His recent work explores states of loneliness and isolation resulting from experiences that convey insignificance within a modern post-industrial society. Each piece considers different aspects of contemporary remoteness. In addition to exploring ideas of loneliness, Sperry is fascinated by the inevitable distortion, fabrication and simplification of value structures and renderings of past realities within a culture. His has been exhibited/screened widely including New York, Chicago, Miami, Paris, Moscow, Amsterdam, Brazil, and India. Sperry received a BA in philosophy as well as a BFA in studio art from Southern Methodist University. After studying at the Art Institute of Chicago, he received an MFA from Indiana University. Sperry is currently Associate Professor of Digital Media in the Department of Art at Youngstown State University.

#### **Choi Eunyoung/ 최은영**

##### **“Unfamiliar Stage 1” / “낮선무대 1”(2017) “Dress up(Tree that have been shaped) 1” (2017)**

Plastic Plant

Ready-made Self -portrait

The street trees standing in a row side by side in my planned park and the roadside, landscaping of the buildings, and tees planted in the spare space are the subject. If the trees in the nature form the endlessly linked curves and organic forms as forming the forest, the trees living in the city will be transformed differently from the image of basic nature. One connected form is not felt as a flow but considered as a sum of individual forms and made into a unit, being separated. I brought this tree in downtown to the work and transformed like the object. It is a result that I expressed my eyes toward the world metaphorically through the personification of object. So, I call the trees appearing in my work 'Plastic Plant' and 'Ready-made Self-Portrait'. Finally, I hope my works serve as a momentum for today's people who want to find their true nature receiving many restrictions and suppressions in the generalized world required by the city to look back on their life.

나는 계획된 공원과 길가에 나란히 줄지어 선 가로수들, 건물의 조경, 여분의 공간에 심어진 나무 등 도시 곳곳 다양한 장소에 존재하는 나무 이미지들을 주제로 하고 있다. 자연 그대로의 나무들이 숲을 이루며 끊임없이 이어진 연속된 곡선과 유기적인 형태를 이룬다면 도시에서 살아가고 있는 나무들은 원초적인 자연의 모습과는 다르게 변형되어 있다. 연속된 하나의 형태가 흐름으로 느껴지지 않고 개별적인 형태들의 합으로 분절되고 끊어진 채 단위화 되어있는 모습이다. 이런 도시 속 나무를 작업으로 가져와 마치 오브제처럼 변형시켰다. 이는 내가 바라보는 세상의 시선을 사물의 의인화를 통하여 은유적 표현으로 나타낸 결과물이다. 그래서 나는 내 작업에 등장하는 나무들을 Plastic Plant, Ready-made Self -portrait 라고 부른다. 끝으로, 나의 작업들이 도시가 요구하는 일반화된 세계에서 많은 제약과 억압을 받으며 자신의 실체를 찾고자 하는 오늘날 사람들의 삶을 돌아보게 하는 기회를 마련해 주었으면 한다.

**Eun young Choi/ 최은영** is a Fine Artist based in Seoul, Korea. The artist makes plastic plants by bringing trimmed trees in the downtown and transforms into the object, an industrial product, and calls it a read-made Self-portrait. The artist majored in Fine Art and Art History at Ewha Woman's University and now is doing work activity while studying for master's degree in Fine Art at the graduate school of it.

최은영은 서울에서 활동하는 회화 작가이다. 작가는 도심 속 다듬어진 나무를 작업으로 가져와 이를 마치 산업 생산품인 오브제처럼 변경시킨 Plastic Plant을 만들어 내며 이를 Read-made Self-portrait라고 부른다. 작가는 이화여자대학교에서 서양화와 미술사학을 전공했으며, 현재 동대학원 서양화 석사과정을 밟으며 활발한 작품활동을 하고 있다.

**Marcelo Fontana****“UNTITLED” (2016)**

"Untitled" is a video projection of a subway line, located in Sao Paulo, Brazil, that is the main route for the low-income population to access the city center. In the past this same route was used to drain all the production of the Mattarazzo factory, the biggest empire in the history of Brazil that filed bankruptcy in the 80's and nowadays carries the labor force of the city every day all day long. Brazil is a country of the extreme wealth gap and this train is one of the metaphors that we encounter every day.

**Marcelo Fontana's** work focus is on photography and the questions about living in a world with mass production of imagery. His work encompasses manipulation and overlapping of images, archive photographs and objects found at flea markets. With BFA in Photography (Senac-Brazil) and extra courses at the Museum of Modern Art of Sao Paulo, Tomie Othake Institute and more, Fontana has worked as an assistant for the artist Shirley Paes Leme for 5 years, was part of the artist incubator group Atelier Fidalga and made collective shows in several Brazilian states, Japan and USA.

**Tomaz Hipólito****“2013 persona3D\_01” (2013)**

Duration: 3'36", Project in association with 18:25 Empreiteiros Digitais

**Tomaz Hipólito**

Tomaz Hipólito (b. Lisboa 1969). Studied architecture. Lives in Lisbon. The work addresses the issues of space, its occupation and transformation. Multiple media such as photography, video, performance, painting and drawing are used to better reveal the concept of each work.

**Erik Ivarsdotter****“Lekplats” (2017) “Båt” (2017)**

Lekplats: Taken with analogue 35mm camera in Aigos Nikolaos, scanned and printed digital.

Båt: Taken with analogue 35mm camera in Athens, scanned and printed digital.

**Erik Ivarsdotter** was born 1994 in Sweden. In 2016 he graduated from Nordic Art School, Kokkola (FIN). He has been included in various exhibitions including Epicentrum of Everything at Galleri Syster, Luleå and 'HAUSKATA KOTIVIDEOT' at Royal Trash, London. The fall 2016 he started the five-year-programme in fine art at Royal Institute of Art in Stockholm (SWE), where he also lives and works. Instagram: Erikivarsdotter

**Jasmin K. Minou****“Skyscrapers” (2017) “Future Garden” (2017) “Dying Mountain” (2017)**

The works shown are part of the cycle "urban disorder". I am currently working on this project which contains 4 series at the moment. Urban disorder is a critical view on the way we develop and treat our environment. I was living on a small island with untouched nature for over 10 years and after relocating to Vienna, the city, where I was born, I found myself in a huge labyrinth under continuous construction. Based on my impressions I started to document my environment the way I experience it. For me, there is no better way to express these feelings with the technique of multiple exposures. The individual photographs are taken at the same place and time as the multiple exposures emerge "in cam".

**Jasmin K. Minou**

1982, Vienna current stay ibid. Studies (art history and languages) not finished due to relocation to Spain in 2005. 10-year stay in Tenerife. Return to Vienna. 2015,16: Education as a professional photographer, Co founder of the photo club Fotogruppe47. 2017: Participator of the "photo :: Vienna" (MAK- museum of applied arts, Vienna)& graduation masterclass artistic photography. influences: Kandinsky, Miró, Picasso, Dara (father) genres: experimental photography (multiple & long term exposure, infrared, mixed techniques)

**Crisia Miroiu****“Untitled (The Unseen City)” (2017)**

The artwork displayed is part of the 'Unseen Cities' series which explores the way in which we 'see' a landscape, delving into the relationship between the physical reality of a landscape as it can be seen with the naked eye, the appearance of a landscape as it can be seen through the lens (respectively, the changing appearance of a landscape as it is seen through different lenses) and, ultimately, the appearance of a landscape as it can be seen after capture (on screen). The final images presented within this series offer 'unseen' views of the selected landscapes as they eventually combine within a single picture different visual representations of the same physical space. Thus, they bring together various ways of 'seeing' a landscape, creating a picture that can only be experienced on a screen or as a later print.

**Crisia Miroiu** is a Brisbane artist who participated to over 50 juried art exhibitions, published in several arts journals and was a finalist for various awards competition, such as Verge Awards or the Australian Art Show, and won the Jury's Choice at occasions. She was part of 1st Worldwide Studio and Apartment Biennale, Brighton Biennale, Head On Festival and Art and

About Festival. She was awarded free artistic residencies by BigCi (Bilpin International Ground for Creative Initiatives, NSW, Australia) and by L'Atelier de la Gare (Dinan County, Brittany, France). Also, in October 2015, she was awarded a full-funded position as an artist-in-residence with the Academy of Fine Arts and Design in Bratislava (Slovakia). Most recently, she presented performance work during the Nomadic Arts Festival '16, her visual work was featured in Internationale Kunst Heute (International Art Today) and undertook a one month long art research residency in Paris, France. In the fall of 2017, the Central East-European House for Photography in Bratislava presented two of her photographic series.

### **MJ The Art Traveller**

#### **“Travel 21: The Overload” (2017)**

Travel 21: The Overload is designed to illustrate someone who experiences Sensory Overload whilst travelling. Creativity is a mind vision but the direction isn't represented to have a clear focus. Articulating fragmentation with moving images and cityscapes is created to form complexity and follow a journey through a distorted time travel timeline. Filmed in Nottingham City, UK.

**MJ The Art Traveller** was born in 1996 and currently studies MFA Fine Art at Nottingham Trent University, UK. MJ The Art Traveller is made up of an persona who uses art innovation to explore different cities and places across the world. He is a reflective a skeptical person trying to understand how reality and freedom work together: “My journey is unpredictable. I cannot control what is going to happen every day, I cannot control the outcome of the Artwork straight away without creating it from the mind. Absorbing innovation is an experimental way of finding out, is the world a creative place to live in or am I breaking the rules by following my own choices?” Autism is an overload; travel is an overload which is why I choose to reproduce it visually.” Pablo Picasso has always stayed an inspiration for The Art Traveller, quite notably for his cubism movement. Working with video and drawing help understand repetition, chaos and randomness.

### **Tal Nachman**

#### **“I'm crying in front of the mirror, Jerusalem, Mars 2015” (2015)**

I want to trace a story. One who gathers into one place all states of matter of human existence. A nonlinear narrative, where the place loses its value and the time itself is not a necessary component, but the change it generates in visual reality.

My starting point comes from a need of documenting the things I own but cannot hold. In a world without a selection, I am trying to remember. I feel like every second eludes, that every moment adds in and takes away another one, and I have no control which one that will be.

**Tal Nachman** was born in 1991 in Rishon Letsion, Israel. During a midst of an outrageous adolescent phase, she failed to integrate into the local landscape and eventually moved to Jerusalem. In those days photography was her refuge, which she used to create a world that seemed to be controlled only by her. In 2012, she began her studies at the Bezalel Academy of Art and Design in the photography department, focusing on documenting her immediate surroundings and her personal life on the cognitive, emotional and real aspects. Today she lives and creates in Jerusalem, Israel.

### **오즈즈 (O ZueZ)**

#### **“서울화” (2018)**

본 작가는 지방에서 태어나 19년을 보내고 작년에 상경(上京)해 이른바 서울러가 된지 얼마 되지 않았다. 그럼에도 불구하고 서울에서 서울 지하철과 버스를 타고 다니며 처음에는 낯설었던 알림음들을 어느 순간 익숙해하는 것을 발견하였다. 이는 나의 자아가 도시화, 서울화 된 것인가? 자아도 도시화가 될 수 있을까?와 같은 의문을 제기하였다. 본 작품은 이러한 의문에서 출발했으며 자아의 도시화에 대한 자가 진단의 기회를 제공한다.

매트 위를 걷다가 무작위적으로 설치된 압력센서를 밟으면 지하철 안내방송, 버스 카드단말기 소리 등 도시(본 작품의 경우는 서울)를 나타내는 소리가 재생된다. 이때 작품이 존재하는 곳이 미술관임이 주는 효과가 크다. 원래 소리가 나던 곳이 아닌 생뿔뿔한 공간인 미술관이기 때문에 지하철 안내방송은 이질감을 느끼게 하며 이질감의 정도는 개인마다 다를 것이다. 이러한 소리에 익숙하지 않은 사람은 이질감이 클 것이고 매일같이 일상 속에서 듣던 사람이라면 이질감이 작을 것이며 이질감이 작을 수록 자아가 도시화되었다고 말할 수 있다. 이러한 방법으로 본 작품은 무의식 중에 도시화, 서울화 된 자아를 자가 진단 할 수 있도록 해준다.

위의 설명을 읽은 이상 의식을 하며 작품을 대할 것이기 때문에 자가 진단이 제대로 이루어지지 않겠지만 이미 소리를 듣고 설명을 읽었다면 무의식 중에 자아의 서울화에 대해 진지하게 생각해보자.

**오즈즈**은 2017년 새롭게 등장한 신진작가로 프로젝션 맵핑 ( Projection Mapping ), 그래피티, 미디어 아트, 설치 예술 등 다양한 장르를 넘나든다. 기존에 존재하지 않던 새로운 방식으로 작업을 하나 작품 속에 담긴 메시지는 매우 직관적 인 작업물을 만들어낸다. 그는 작업을 통해 삶의 목표이자 예술 철학인 '( 기술 + 예술 ) → 인류' 를 말한다.

### **Elizaveta Ostapenko**

#### **“A tidy area is a safe area” (2017)**

Recently, an enormous building site emerged outside and all around my home. Trucks, cranes, terrible noise and neon lights came alive. It has been impossible to sleep, impossible to get through, and impossible to escape.

This is how this project occurred: I wanted to find attractive understandings in all those construction elements I do not like. I tried to identify a balance between nervous irritation and aesthetics.

The noises and sounds recorded in the construction (the machines hum, the metal clank, the knock of a jackhammer and speech of swearing workers) were converted after many layers of transformation into a music composition for a classical quartet.

Composer - Peter Yudkin

The musicians: Double Bass - Michael Shevnin Cello - Agathe Gauss Bass clarinet - Irina Vorontsova Bassoon - Anastasia Batrakova

**Elizaveta Ostapenko** was born in Moscow, Russia in 1999. Having grown up in such a huge and eclectic megapolis she was always surrounded by architecture and urban landscapes. This environment attracted her and influenced her artistic practice. She had successfully graduated from Vatagin Art School in 2014 and continued her education at British High School of Art & Design choosing Fine Art as her BA pathway. She experiments with painting, photography, printmaking as well as with 3D media. Her works often create a poetic impression. Being interested in literature and theatre Elizaveta is searching for new visual solutions by combining adjacent art fields. Her works are exhibited in Russia and abroad.

### **Mikey Peterson**

#### **“Day’s End” (2016)**

Mikey Peterson’s meditative images merge with jolts and jumps via real-time shots and quick-cut edits. Light contrasts through darkened backgrounds, and classical elements—water, fire, air and earth—create abstracted spaces. These distortions, equally influenced by pre-CGI science fiction films, experimental cinema, and sound collage aim to disturb the viewer’s self-perception and sense of place. Subtle events appear dramatic and nature’s movements become surreal. Footage is manipulated and taken out of their original context in order to relay other truths about the world that it is from. To advance this process of displacement, Peterson manipulates the ambient sound from the source recordings to compose a cohesive soundtrack, moving the viewer into abstract meditations, urban chaos, and dark surreal spaces that paradoxically envelop rhythms of tone and light. In **Day’s End**, a romantic urban landscape becomes a place of anxiety, relaying the tension of our young century. This single-shot video, reinforced by the manipulated sound from the source footage, merges nature’s beauty with fear. A menacing sun follows us through the city - alluding to disruptions of peace, visions of our end, and a reminder that no matter how far our culture and infrastructure evolve, we will never be in full control of the future.

**Mikey Peterson** is a Chicago-based video-audio artist, singer-songwriter, and art educator. His work has shown at Chicago’s Museum of Contemporary Photography; the Chicago Cultural Center; the University of Chicago’s Smart Museum; Rome’s MAXXI Museum; South Korea’s CICA Museum; the Armory Center For The Arts in Pasadena, California; Seattle’s Northwest Film Forum; the SIGGRAPH Conference in Los Angeles, California, the Lucca Film Festival in Lucca, Italy, London’s Visions in the Nunnery, CURRENTS New Media in Santa Fe, New Mexico, the STREETVIDEOART exhibition in Paris, France, Brooklyn’s Ende Tymes Festival, and the Video Art and Experimental Film Festival at Tribeca Cinemas in New York City. His work has been featured in publications including CICA Museum’s Digital Body: New Media Art 2018; Mexico City’s Blancopop; Paris’ Stigmat 10 – Videofocus; LandEscape Art Review and the online audio publication, Text Sound.

Peterson develops and teaches courses at the School of the Art Institute of Chicago, Snow City Arts and Alphonsus Academy & Center for the Arts. In addition, he writes and performs sparse melodic songs as a solo musician, and as one-half of The Duende Bros, has developed an inimitable form of electro pop.

### **Neal Peterson**

#### **“Pyongyang Urban Mandala” (2016)**

The Pyongyang Urban Mandala is unique to the series in that it is the only city composed from satellite imagery. The intentional glitch effect represents the distortion of information between the North Korean Government, its people, and the United States.

**Neal Peterson** is an American artist based in Minneapolis. In 2016, he began creating large-scale collages of cities composed with original street photography. Combining iconic architecture, natural elements, graffiti, etc., his Urban Mandalas capture the blossoming, fractal nature of cities. With Buddhist art as inspiration, these kaleidoscopic microcosms represent the oneness and connectivity of a city and its people. Each design is unique in its details, but the form remains the same throughout the series, illustrating our commonalities and collective humanity.

### **Chris Revelle**

#### **“Thirty Four Black Sites” (2015)**

In the aftermath of the September 11th, 2001 attacks, the United States Central Intelligence Agency (CIA) established a secret detention program, where suspected terrorists were apprehended, detained, and interrogated. The extrajudicial and highly classified program included “extraordinary rendition” in which suspects were kidnapped and transferred to secret prisons. Detainees were exposed to “enhanced interrogation techniques”, which were based on torture, abuse, and humiliation. These clandestine prisons came to be known as “black sites”.

Thirtyfour Black Sites is based on Ed Ruscha’s Thirtyfour Parking Lots in Los Angeles (1967). Ruscha’s work documented the growing and changing infrastructure of a sprawling American city without a center. The aerial photographs of vast empty parking lots describe a system and pattern of daily culture and habit. Similarly, Thirtyfour Black Sites reveals a vast infrastructure, but of a secret detention program with a chain of prisons owned, operated, and/or utilized by the CIA. The

images make the abuses and locations less abstract while also analyzing the growth of secrecy, extrajudicial black programs, and the CIA as a covert paramilitary.

**Chris Revelle** is a multi-disciplined contemporary artist who focuses on and discusses issues of markets and economy, war and democracy, and human and civil rights. Revelle earned a Master of Fine Arts from the California Institute of the Arts in Valencia, CA and a Bachelor of Fine Arts from Savannah College of Art and Design in Savannah, GA. He has worked with multiple United Nations organizations, as well as exhibited his works at White Box in New York, Boston Center for the Arts, Orange County Center for Contemporary Art, Ko Shing Gallery in Hong Kong, and the Habitat Center in New Delhi, India. Revelle was formerly the Associate Chair of Fine Arts and Foundations at Savannah College of Art and Design-Hong Kong Campus.

#### **Shiri Rozenberg**

##### **“Rooftops” (2016) “Roads of silence” (2016)**

This series was taken in both Tel Aviv and Givatayim, where I used to live - in a really unique time of the year - YOM KIPUR. YOM KIPUR - also known as the **Day of Atonement**, is the holiest day of the year in Judaism. It's central themes are atonement and repentance. Jewish people traditionally observe this holy day with an approximate 25-hour period of fasting and intensive prayer, often spending most of the day in synagogue services. This is the only day in the year that the roads are closed for transportations and it has become a modern non religious tradition - to drive the whole city with bicycles.

**Shiri Rozenberg**, b. 1989, Israel) is a photographer and a conceptual artist. She graduated from the photography department (BFA) and studies in the MFA program, both at Bezalel Academy of Art and Design, Jerusalem, Israel. She works with photography and installation. Appropriates existing local elements, examines their materiality and imbues into them. This process creates a narrative with new boundaries that undermines intuitive thought.

#### **Nitzan Satt**

##### **“Events of forgetfulness” (2016)**

Nitzan Satt, architect and artist, explores in her work the term "creative destruction". A term borrowed from the financial world which refer to physical destruction, which is validated in the name of capitalist and national logic. In her work Satt deals with the Israeli phenomenon of a planted wood which covers ruins. In her words: "Larger parts of the Jewish National Fund's forests cover or exist on ruins of Palestinian villages<sup>3</sup>. A fascinating and destructive affinity has been created between preserving nature and afforestation in order to 'cultivate wastelands' and erasing, blurring, and concealing the ruins of the repressed (Palestinian) landscape. The education for afforestation we were raised on, with the JNF tin collection boxes and the joint civil effort to collect donations for the actualization of the national vision are also sophisticated machines of control- the tree as a political weapon".

(3) Per Nena Carmon's research " on the side of the roads and the margins of the consciousness" which is based on a thesis supervised by Prof. Oren Iftechel, there are 56 deserted/emptied Arab villages whose remains are within JNF lands

**Nitzan Satt** lives and works in Kibbutz Yagur (near Haifa). Masters degree in Art , Haifa University (MFA) and first degree in architecture, Bezalel Academy of Arts and Design, Jerusalem (B. Arch). Member of A group of architects and planners, Jews and Arabs, who are working together for Change Established by the joint settlement Neve Shalom.

An architect and artist by training, tends to engage in architectural spaces and the human conflicts embodied in them. As someone who grow up and was educated on a Kibbutz, she testifies that the alternative definitions of space, in which the private is not private and the public is not public produce within her the need to deal with spatial conventions along side with a constant search after an intimate space. In her work, these are translated into installments that invade the exhibition space and cause physical disruptions and interruptions in the space. Familiar elements from the domestic sphere, such as verandas, windows, doors, panels and doorframes create complex mazes or aggressive buildings that tear apart and rebuild the balance of power in the space.

#### **Federico Scarchilli**

##### **“The Dark Side of Rome” (2016)**

“The Dark Side of Rome” is a long walking journey in solitude across buildings, churches, temples and squares of Rome, I see myself as a boulevardier: an urban explorer or a connoisseur of the streets, trying to find forgotten allures that people seems have forgot during time.

Landscape is shaped by night and creates situations that are often on the brink of unreality. Light fights against shadow, irrationality against rationality, just as our feelings fight with each other during our lifeline.

My photographs can be compared as eclipses: a source of light gets hidden by a darken body. This is my perfect metaphor for saying we sometimes have to put aside our rationality and being driven by our darkest instincts; we can pursuit road taken by anyone in this way and be able to build our own path in order to understand who we are.

**Federico** is born in Monfalcone on August 1990. He earns *Photography* (BA) degree at “European Institute of Design” (Rome) when he is 23 years old. In 2017 Federico starts (BA) degree at La Sapienza (Rome) in: *“History, Anthropology and Religions”*.

Federico works as professional photographer and has collaborated with several european magazines. Also he teaches landscape photography at "Accademia Fotografica" in Rome. He focuses himself in the field of architectural and landscape photography. His best influences come from literature, music and cinema.

He won different prizes such as Emerging Talent Award given from F.E.P. (European Federation of Photography) and in 2015 he participated at the artist residence in India (Art Castle Residence). He has done many exhibitions around Italy, Holland, France, India, Spain, Portugal, Poland and Denmark.

His works are visible on [www.federicoscarchilli.it](http://www.federicoscarchilli.it)

### **TAXI [Suman & Sourav]**

#### **"The Cartographic City - 01" (2018) "The Cartographic City - 02" (2018)**

The Cartographic City is a series of digitally composed photographs which reflect upon the changing urban landscape of the city of Kolkata, India and calls into question the neo-liberal urban policies that are behind the regimentation of urban spaces, the process by which urban spaces are organized and demarcated, that are engineered to supposedly offer its citizens a so called better and promising life. Consider traditional notions of the para, a Bengali word that literally translates into 'neighbourhood' but has a somewhat different connotation, marked by a deeper sense of a commune, and general companionship and care, apart from being a place of casual, regular gatherings and chats, being replaced, with desensitization in the name of anonymity and exclusivity that contemporary urban townships cater becoming more important factors. Its effect on social life and social engagement is perhaps most identifiable in the privatization of both the personal and the public space. Although these townships provide its occupants with almost every service that one would expect to receive outside, what such a space lacks is the heterogeneity and the vividness of a para, a square or an open field in the city. This move towards clustering in urban planning while it is in fact diversification that should be encouraged not only takes its toll on human psyche, by the sheer alienation that it creates, but also has a deep cultural impact in the form a spatio-economic Darwinism which creates an urban wilderness, a spatio-cultural divide and torpor that does away with a social contract in which citizens assume responsibility for each other, even for the weakest or those most excluded: a way of habitation that one finds, or more often than not, expects to find in a para.

It attempts to bring into view the insularity that the predetermined settling of urban spaces lead to; how scopes of togetherness and political activity are prevented and curtailed in what is touted as a catalyst for urban development and change, and any criticism or doubt as such is brushed under the rug of city branding and marketing. The city as a brand then takes precedence over the individual who inhabits it; it not only shapes the individual's life or movement but also tailors it according to its image. Slowly, and inadvertently, one is molded to get accustomed to an urban life that is increasingly arbitrary in that it is more and more predefined and pre-designed. In light of such a transformation, one is compelled to raise questions of equality, civic rights, the right to social engagement and public political debate in the context of the public domain, and its 'governance' by the State in a democracy.

These are photographs that offer no view of a face, a gesture, an individual or a landscape of the city rich in its countless, myriad elements of surprise or delight or repulsion, let alone any clear line with which they present themselves, occur and dissolve. All that that is understandable, and is visibly paramount, is an overwhelming grid that breaks down even the tiniest of elements into a controlled and organized zone, which loses its power to cohere, its distinction and its meaning in the bigger picture; a blueprint for the actors involved in structures of power, between whom the responsibility of urban planning and governance is distributed, to draw as they please as it were.

**Suman Samajpati & Sourav Roy Chowdhury** have been working collaboratively as 'TAXI'. Video, photography and sound are their forms of visual expression. Their works has been showcased both in art venues and film festivals such as Lincoln Center, New York 2008, Laznia Centre for Contemporary Art, Poland 2010, 16th Biennial of Cerveira 2011, 24es Instants Video, Paris 2011, 8th Berlin International Directors Lounge 2012, 19th Noorderlicht International Photo festival 2012, City Museum of Ljubljana, Slovenia 2013, Goethe-Institut, Munich 2015 and Centro Cultural De Cali, Colombia 2017.

### **Hakyung Yang/ 양하경**

#### **"이두안" (2016)**

"Korea Fighting!"

#### **양하경**

다문화사회에 대한 궁금증을 가지고, 사회와 도시의 변화의 과정을 아이들을 통해 기록하고 있다.

### **Jongwon Yoon/ 윤종원**

#### **"Repair Project #4" (2017) "Repair Project #2" (2017)**

수없이 거리를 건너나 대중교통을 이용해 도시 속을 이동하면서 도시 속 거리의 형태와 변화에 대한 관심을 갖게 되었다. 벽들이 빠진 벽, 부러진 펜스, 깨진 유리창 등 거리의 수많은 구조물들의 부서지거나 기능을 상실한 부분들이 눈에 띄었다. 본래 각각의 존재의 이유가 있는 그 구조물들은 조금씩의 결함을 가지고 있었고 그 결함을 채워주고 싶다는 생각이 들었다. 하지만 내가 채워주고 싶은 그 결함은 시간의 흐름에 따른 자연스러운 모습 그 자체로 아름답다고 생각을 했고 형태적으로는 부서진 부분을 고치되 투명하고 값싼 소재, 쉽게 부서지고 손상되기 쉬운 매체들을 사용하여 영속성과 일회성 사이에서 표현 방법을 찾으려 하였다.



해당 작품들은 2017년 봄에 런던에서 제작된 작업들로 비닐 테잎을 이용해 거리 속 결합이 있는 부분들을 제작한 후 해당 부분에 설치를 한 작품들이다. 그것들은 부족한 부분을 일시적으로 채워주는 역할도 하지만 동시에 사람들 눈에 잘 띄지 않는 결합을 더욱 돋보이게 하였고 설치된 후 2시간에서 1주일 안에 없어지거나 훼손 되었다.

첫번째 작품: Repair Project #4, De Beauvoir Square, London

두번째 작품: Repair Project #2 Elcho Street, London

### **윤종원**

나는 여러가지 매체가 가지는 각각의 고정적 성질에 대해 관심이 있어왔다. 모든 작업은 매체가 가진 고정적 성질을 잃었을 때 발생하는 모순된 개념의 낯 선 상황과 해프닝을 기반으로 한다. 그것들은 관념 화 된 자신들의 위치와 가치 등을 뒤바꾸거나 혼합하면서 비교, 반어, 풍자 또는 역설의 형태로 나타난다.

모든 작업의 시작은 어떤 두 개념이나 공간, 사물이 만났을 때 서로 다른 둘 사이의 공통점과 차이점을 관찰하면서 이다. 그것들의 특질을 분석한 후 통합시키거나, 치환시키거나, 비유하면서 일어나는 해프닝과 새로운 현상에 주목한다. 이렇게 탄생된 다양한 매체의 혼 종은 익숙하지만 낯선모습으로 소통하게 된다.