The 4th International Exhibition on New Media Art

CICA Museum
March 9 - March 25 , 2018
2018. 3. 9 - 3. 25

Featured Artists 참여작가: Pierre Ajavon, Alessandro Avellis, Michael Black, Tom Burtonwood, Jade Chorkularb, Thibaut Fleuret, Soa J. Hwang, Lara Kamhi, Jiyong Kim/ 김지용, Mihyun Kim/ 김미현, Todd Kunkler, Tamara Staser-Meltzer, Jiaqing Mo, Hannah Newman, Fongyee Ng, Min Park/ 박민, Miock Park/ 박미옥, Valentina Sciarra, Simon Šerc, Peim van der Sloot, Yuanliang Sun, Tore Terrasi, Cansu Topaloglu, Yang Wang, Rachel Lin Weaver, Jinjoo Yang/ 양진주, Lim Zeherng

Pierre Ajavon
"Full Moon" (2017)

"Full Moon" is a psychedelic and aesthetic reverie - the mind wanders to the soundscape, reminiscences and apparitions. A cosmic dream, floating in weightlessness in the midst of organic shapes with moving and dynamic colors.

Pierre Ajavon Born on May '66 in Paris, Pierre Ajavon is a video artist, multi-instrumentalist musician and composer, arranger and sound engineer.He lives and works in Paris. After majoring in social sciences in the Psychedelic Culture area, he undertook a long musical journey.While undergoing training as sound engineer in 2013, Pierre Ajavon moved toward video art to broaden his own field of artistic expression. He produced many experimental short films which he filmed, edited, and provided with a musical production. Since 2015 he has diversified his research.He redefined the dialogue between sound and moving pictures by creating a triangulation henceforth including still images.

Alessandro Avellis
"My Grandfather Didn't Have a FaceBook Account!" (2017)

MY GRANDFATHER DIDN'T HAVE A FACEBOOK ACCOUNT shows the generational gap created by the technological evolution of the last decades. I never met my grandfather. He died before I was born. He was a sailor, later owned a boat with his own crew. In this picture, he was with some of his fellow sailors. It was the end of the 1940s, just after the war. A period of great hopes. They smile for this rather rare event that represented posing for a photo.I simply wanted to reflect on the contrast between this rare photo and the explosion of selfies in recent years. It looks like another world. I wanted to introduce myself with force and provocation into it. Making my grandfather contemporary through color and technology. In this picture he reminds me the American actor Glenn Ford. He never had a Facebook account, it seems paradoxical, yet he shows the inexorable distance created by time and death. A time that is always faster. Relentlessly. He could have posted pictures of magnificent auroras on the sea, fish he brought back home, my mother used to play with lobsters still alive. A world I have never known has disappeared. I wanted to reappropriate it through this series of retouched photos, with an inverted, sarcastic sense.

Alessandro Avellis was born in Bari (Italy) on 30 September 1975. He studied Arts and he participated in many Art shows with his father, the artist Mimmo Avellis, with their duo called Tandem Avellis (1989-1993). Afterwards, he exhibited his works in some exhibitions with a group of artists, The Thinking Brushes (1994-1996). Then, he studied film direction in Rome. Since 2000 he lives in Paris. He directed some short films selected and awarded in several international film festivals. He wrote, directed and produced in 2005 his first feature film, My Super 8 Season. Released in France and in the States, the film has participated in about 30 international film festivals (New York, Washington, Chicago, Cork, Montreal, London, Los Angeles…) and won the Best Film Award at the Montevideo Film Festival 2008. Avellis directed also many documentaries: The Revolution of Desire, about the French feminist and gay liberation movements in the 70s, The Vatican Rules, on the reactionary influence of the Roman Church, Paname (the Paris' nick name), a portrait of three lost and rebel young lovers, De la Cage aux Roseaux, about the contemporary Queer French cinema, and The 121st Day, he looked for links between the Marquis de Sade, Pasolini and the contemporary society. In 2014/15, he directed his two plays, Les Virilius and Da Vinci vs Michelangelo. In 2016, he looked for rediscover his father's artistic career, since 1969, with the documentary The Outlier.

Michael Black
"Boy 1" (2017) "Girl 1" (2017) "Girl 2" (2017)

Lovers is a project about images, particularly of visual platforms such as video games and anime, and how those images transcend their 2D status to become fetishizable and collectible physical objects. Akihabara, Nakano, and Ikebukuro are wards of Tokyo famous for their anime and otaku (super fan) culture. The districts are home to innumerable shops catering to fans of all kinds of manga, anime and video games. One of the most popular types of merchandise is character figurines. The scope is impressive - from mechs to schoolgirls, ninjas to sports players - there are models of practically everything and anything. But the most popular and most intriguing collection has to be the diverse range of female characters. Although female characters in media are objectified worldwide, in Japan they also become fetishizable and personal objects through figurines. Anyone who has watched anime or read manga will be aware of the otherworldly, sometimes impossible proportions these characters are

often drawn as possessing. Tiny waists and (very) large breasts are characteristics of many women and girls in the medium. Furthermore, because of the images' un-realness, the platforms can be used to circumvent laws and produce often taboo sexual narratives and scenarios that would be impossible to be told within a medium such as film or photography. Among these anime shops can often be found other shops dedicated to the sale of male sex toys, "sleeves", which are used as masturbation aids - often packaged in boxes illustrated with female characters. There was, I thought, an interesting parallel between the inhuman, inorganic design of the sleeves (filled with jelly walls, rubber cubes, and spheres etc.), their taboo cultural status, and the fantastical design and sexual representation of anime characters. In this project, the two are joined. Figurines I had bought in those "otaku" areas of Tokyo have been reconstructed in the digital using photogrammetry and fused with sex toy sleeve designs to create sculptural expressions of how images are successfully offering a prevalent alternative to interpersonal intimacy. Male sculptures have also been incorporated into this collection. A popular genre among Japan's female manga readership is shōnen-ai (boy love). These are typically stories following a close relationship between male characters as it develops into a forbidden homosexual love. Much of the appeal no doubt lies in the taboo nature of the comic. But in conservative Japan where there are rigid ideas of gender roles within a relationship, boy love can be used to observe a relationship with shared respect and responsibility. Here, the fetishized role of an equal partner is paired with the convenience of the sex toy and its incomplete capacity to replace a lover.

Michael Black
Photographer currently living and working in Tokyo, Japan. The digital and virtual have been a continuous source of fascination and inspiration. Personal identity seems to be challenged by digital networks, in which it is easy to plug into and out of any role or character. Capable of taking almost any form, this man-made space is simultaneously restricting and liberating, familiar and alien. I've worked across several platforms including simulation, video games, straight photography and 3D rendering software to create work which seeks to understand, and open dialogue about the way we interact with images, networks, and ourselves.

Tom Burtonwood
"Up, Throughout, a Loosening, Put, into a Whole" (2017)
A video in three parts. First an analysis and apprehension of the DEMO Project structure, a residential house in Springfield IL. The camera zooms in and out to reveal and contextualize individual elements of the building. Individual fragments are rotate on multiple axes. Floating in the void they slowly tumble. Images from the DEMO Project exhibition archive are superimposed on their surfaces. This inclusion is intended to make the history of the house as an exhibition space evident and celebrate these projects it has given rise to. Up, throughout, a loosening, put, into a whole Analysis is a process of breaking apart the whole into fragments to better apprehend it. From this process of unpacking synthesis brings the parts back together into a new whole. Accordingly the third section begins with the screen fading to black and from the top of the frame fragments from the house fall. The frequency increases to a deluge before returning to nothing.

Tom Burtonwood (b. United Kingdom) is a Chicago-based interdisciplinary artist, curator and educator. He/they are engaged in research probing thresholds between the virtual and the real, between images and objects. Recent projects are motivated by an investigation of surface, texture and representation through sculpture, installation and time based media. Recent venues presenting Burtonwood's work include CICA Museum Gyeonggi-do, Korea, DEMO Project, Springfield, IL; Terrain Biennial 2017, Oak Park, IL; Cedarhurst Center for the Arts, Mount Vernon, IL; Flux Factory, NY, NY; The Compound Gallery, Oakland, CA; The University of Illinois Springfield, Springfield, IL; Bruce High Quality Foundation University, NY, NY; Firecat Projects, Chicago; The Printing Museum, Houston, TX; Terrain Biennial, Oak Park, IL; Fuseworks, Brooklyn, NY; Front Room Gallery Brooklyn, NY; New Capital, Chicago, IL; The Chicago Cultural Center, Chicago, IL; and Printed Matter, NY, NY. His/their work is included the holdings of the following libraries and collections, The Metropolitan Museum of Art Thomas J Watson Library; The Boston Athanaeum, Boston, MA;The Insitut for Aestetik, Aarhus, Denmark; Yale University Library, New Haven, CT; MIT Library, Cambridge, MA; The Joan Flasch Artist Book Collection, School of the Art Institute of Chicago, Occidental College, Los Angeles, CA and the University of Delaware Library, Newark, DE.

Jade Chorkularb
"One Day, I Will Stop Crying" (2017)
Reflecting the Buddhist concept of impermanence, just like our experiences of life mirror the changing of the sky. Some days clouds are blue, some days they are white, or purple or gold or even black just like our lives. Everything is always changing. When we acknowledge this we will fully appreciate our experiences without them clinging to us. Some days we laugh and some days we cry. When we cry we know one day we will stop crying. The rain is our tears.

Jade Chorkularb was born in Thailand in 1971, coming to London from Bangkok in 1996. She originally graduated in computer science (and also holds an MSc in Interactive Multimedia) before establishing herself as a conceptual artist. Her works are a reflection of her belief in Buddhism, particularly Anatta meditation (the practice of no self) and she uses diverse media such as painting, sculpture, video, performance and installation. Her art describes the way she views life and the way that she interprets the meaning of life. She likes to explore the human condition and then to try to find explanations through the process of creating art, which must, ultimately, be thought-provoking. Her pieces have been exhibited around the world from Berlin to Bogota and She was awarded a student prize at the 2016 Jerwood Drawing Prize (the largest and longest running annual open exhibition for drawing in the UK).

Thibaut Fleuret
"Srebrenica" (2014)
This work is about Srebrenica, Bosnia, place of the last european genocide where thousands of muslim people were killed and is composed of two photographs and one video. The two photographs called "The Gate" and "The Cemetery" talk about the beginning and the end of the possibility of horror in the human condition. No need to go inside the building, no need to see the whole space. History has shown its monstrosity. The video works as a confirmation. The footage, where movement is important, and the sound, which is taken from the escape of the people of Srebrenica, show frontally the horror. Remember.

Thibaut Fleuret Born in 1981 and graduated from a master's degree in audiovisual and cinematographic studies at the Université Lumière Lyon 2, France, Thibaut Fleuret works as an independent videographer. This was during a one year journey in New Zealand that Thibaut Fleuret went into photography. Since then, a conversation, a move and a lens are his ways to explore the complexity of the world. Thibaut Fleuret lives and works in Rennes, France.

Soa J. Hwang
"Manipulated_Painting#7" (2017)
[Manipulated_Painting] is a series of interactive paintings in which the artist explores how computational technology can change the relationship between the viewer and the painting. Built in a game engine, the paintings are programmed to respond to the presence of an audience through various sensors, exploring the meaning of visual truth and how we each see things that are in front of us. The audiences' digital presence can interact with her creation, thereby reinventing painting as an evolutionary medium.

Soa J. Hwang is a multidisciplinary visual artist exploring the possibility of digital media as a tool of painting. She initially trained as a painter but since she moved to the U.K,she began to search an extensive way to experience a painting. Recently she explored computational technology i.e. VR, CGI and programming as another form of pictorial language. Throughout her practice, she asks questions about images and illusions, and the truth suggested by using painting as a communicative method.

Lara Kamhi
"Cityscape" (2012)
Questioning the subjectivity of perception and reality, Cityscape investigates forms of harmony and rupture by rendering down the barcode of the visible and experiments with the manipulative yet transient essence of the factual.

By transgressing the borders between fields of visual storytelling, sound, light art and site-specific installation, **Lara Kamhi** creates and captures immersive image spaces, between appearance and truth. Kamhi has studied Theatrical Studies at University Sorbonne Nouvelle Paris-III and Film Studies at the American University of Paris before obtaining her Film and Television BA in 2011 at Istanbul Bilgi University. Having completed her higher education at Slade School of Fine Art (UCL) in 2013, she co-founded an independent art initiative named Prizmaspace where she curated an exhibition series comprising of nine shows focusing on site-specific, immersive and cinematic approaches. Since 2009, Kamhi has exhibited, performed and screened her works in galleries, museums, festivals and public spaces, nationally and internationally. Having created numerous experimental videos and films, she has been also working as a music video director and visual, stage & lighting designer for plays, videos, concerts and events.

Jiyong Kim/ 김지용
"Rite of Passage (If We Can Return to the Beginning…)" (2017)
Rite of Passage (if we can return to the beginning...) is a 3D animation video work, loosely based and structured around the significant life events of the artist. These various personal events are sequenced in a loosely chronological order. The central figure is the artist himself, who is dressed up in a traditional Korean outfit Hanbok. Throughout the video, he engages in a spiritual dance of Mudang, a Korean shaman. By performing various gestures and dances, the base of his dancing platform rises higher to the next level, passes through abstract depictions of various stages of his personal life. Each level of his shaman dance depicts both stylistically and culturally different sources relating to his multicultural background. Various flying texts read as a personal diary and reflection of the artist, addressing an ambiguous third person. The shaman dance's energy builds up toward the climax as the central sacrificial creature appears halfway in the video. As the mood darkens, the character's world changes into a surreal inner mindscape of the artist. The dance continues to summon up duplicate figures performing frenzied body gestures, and the main character briefly succeeds in reaching his union with the sacrificial creature. All the activity upon a spinning mandala comes to an end when the central figure disappears to the background, leaving behind the empty yet haunting scene.

Jiyong Kim/ 김지용 is a Korean artist living and working in Brooklyn, New York, U.S.A. He received his B.F.A. from Rhode Island School of Design, and M.F.A. from Montclair State University in New Jersey. His recent mixed media works investigate the intersection between traditional images/ structures of Buddhist art and images/ icons from contemporary popular culture. Most recently, he was an artist in residence in Soaring Gardens, Pennsylvania, and Marpha Foundation in Nepal. He was a

recipient of Civil Society Fellowship in Vermont Studio Center, and currently is an artist in residence in Chashama Studio Space program in Brooklyn, New York.

Mihyun Kim/ 김미현
"Line Portrait" (2013)
This portrait is computer-code generated. Images from this series, Line Portraits, constantly evolve, never forming exactly the same image twice. Through Java in Processing I created an algorithm that uses the dimensions of color detection within the image as a parameter to regenerate the image using one single line.

Mihyun Kim/ 김미현 is an assistant professor of communication design at texas state university. Her ongoing research is an interdisciplinary project utilizing interactive storytelling and screen-based design work. She has been recognized from numerous national and international design organizations including 2015 Eeum Design Connect organized by ico-d (International Council of Design) in Gwangju, Korea, AIGA Design Educator conference in Los Angeles in 2017, and she was awarded a fellowship from eyeO festival 2014: Annual Digital Art, Interaction and Information festival in Minneapolis, MN. Also, Her work resides in permanent collection at Purdue University, West Lafayette, IN and Denmark Poster Museum, Aabyøj, Denmark.

Todd Kunkler
"How to Vanish a Commissar (Photoshop Tutorial)" (2017)
Nikolai Yezhov, once the People's Commissar of Internal Affairs and head of the Soviet NKVD during the Great Purge, later demoted to the unglamorous position of People's Commissar of Water Transport before his eventual arrest and execution for the excesses of the purges, is, ironically, perhaps best known as "the vanishing commissar," a symbol of pictorial censorship in the USSR. In a widely disseminated photograph taken during his tenure as Commissar of Water, Yezhov appears next to Joseph Stalin and Vyacheslav Molotov at the bank of the Moskva-Volga Canal. In later editions of the image, released after his unannounced execution, Yezhov is absent, airbrushed into oblivion. In How To Vanish A Commissar (PHOTOSHOP TUTORIAL), this image of Yezhov is resurrected, only for it to unceremoniously be used as raw material for a farcical demonstration of digital photo-editing techniques. Reframed in the current context of ubiquitous mass media communication, of "Fake News" and digital mediation, Soviet era censorship seems almost quaint. When the excesses and abuses of authority are both hyper-visible and dispassionately presented by the algorithmic structure of digital media, they appear mundane, instantly becoming rhetorical fodder for memes, thinkpieces, and brief, unconsummated outrage before being forgotten as soon as the next abuse begins generating click traffic.

Todd Kunkler is a multi-disciplinary artist living in Cincinnati, OH. Through painting, video, and web-based work, Kunkler examines the ways in which the hyper-mediated visual culture of the post-digital age masks, enables, and generates violence. His work, partisan and political, attempts to locate lost futures in the midst of mass cultural sensory overload.

Tamara Staser-Meltzer
"Zen 1" (2017) "Zen 2" (2017)
My work repurposes magazine pages in order to isolate symbolic meaning and strengthen aesthetic elements. Images originally born from our hyper-commercialized society are reclaimed, interwoven, re-contextualized and secured with archival quality acrylic gel medium - creating a meticulous new meaning. Drawing from the traditions of narrative and allegory in classical painting, political propaganda and religious iconography, it attempts to provide an account of the present tense through a retooled assessment of our supersaturated visual vocabulary. By utilizing design elements to assess both instant and long term psychological effects of exposure to media sign inundation, the work is an examination of subconscious image recognition, as well as an identification of the benefactors of such a system. Playful at times, this anthropological quality cooks up its own theories on literal associative understanding. These completely reborn images explore how memories and specifically visual associations sway the emphasis of meaning in storytelling.

Over the past several years Ms. **Tamara Staser-Meltzer** has exhibited widely across the United States including the publication "Direct Art Magazine" and exhibitions juried by Lucinda Barnes, Chief Curator/Director of Programs & Collections, Berkeley Art Museum & Pacific Film Archive; Anita Shapolsky, Owner of the Anita Shapolsky Gallery, New York / New York; Kenneth Baker, Art Critic for the San Francisco Chronicle; Rebecca Morse, Associate Curator at The Museum of Contemporary Art, Los Angeles; artist Robbie Conal and artist Kris Kuksi. Ms. Staser-Meltzer's work was shown in the (BWAC) Brooklyn Waterfront Artists Coalition's "Color" exhibition juried by Brooke Kamin Rapaport. In 2013 she was chosen to be part of the 2013 BAYVAN (Bay Area Visual Arts Network) and she exhibited work in San Francisco, Los Angeles, Chicago, Detroit, Brooklyn and Manhattan. Recent shows include 'Cultural Guerrillas' at Hudson Guild in New York, 'Return to Splendour' at Theatre Delicatessen in London, 'Collage @ (SCENE)' at (SCENE) Metrospace in East Lansing, Michigan - juried by Michelle Word, Interim Director of Education at the Eli and Edythe Broad Art Museum, Michigan State University, and 'Fusion' at Arc Gallery in San Francisco. Ms. Staser-Meltzer's latest exhibitions include a solo show at Era Art Bar and Lounge in Oakland, California on exhibition April - June, 2017; and a solo show on exhibition from September 2017 - January 2018 at Hermosa Salon in Berkeley, California. In March of 2018, Ms. Staser-Meltzer will have recent works from her 'Zen' series included in the '4th International Exhibition & Publication on New Media Art' at the Cica Museum in South Korea.

Jiaqing Mo
"Subliminal Mirage" (2017)
Subliminal Mirage is a two-channel film work which talk about a spatial exchanging story between the man and the women. At the beginning, the women try to get animal consciousness, flowing by she notices she is able to learn how to live in the water, then finally she got the consciousness of watering animals. At the same time, the man find her in riverside, he considers her as an animal from water, but obversely she got human appears. Only the consciousness is changed, but human also changed the mind for appears and also relationship, then the man bring her back home to cure her….

Jiaqing Mo is a Chinese visual artist, currently based in London, she have graduated from MA Fine Art in Chelsea College of Arts with Distinction, and then got the Tiffany & Co. X Outset Studiomakers Prize in London. Her accomplishment in the art field centers upon construction of conceptions and visuals. Her works indicate the contemporary social relationship between and human spiritual condition by using performers' strange actions and abstract objects, she also build surrealism scenes and shoot in nature landscape for emphasizing her poetic visual art.

Hannah Newman
"Sky Water" (2017)
Sky Water invites viewers into a meditative, aesthetic experience with the digital cloud. Personified through text messages, the digital cloud offers viewers alternatively revealing and mysterious reflections on itself, complicating and exploring our relationship with a collection of data that covers that face of the earth. The immersive and beautiful environment conveys a mystical or dream-like state, which is subtly held in check by the day-to-day familiarity of text messaging.

Hannah Newman is an interdisciplinary artist exploring the aesthetic possibilities of social media and digital platforms as new vehicles for carrying language, metaphor and nuance. Her latest projects include: developing a Google Chrome extension that alters a user's experience of the Google Chrome interface and a rearrangement of Thoreau's Walden via text messages. Most recently she has had the opportunity to take part in a two-person show at GRIN in Providence, RI, a solo show at Tropical Contemporary in Eugene, OR, and a group show with Her Environment and TCC Chicago in Chicago, Il. Her work has recently received press from the Duplex Gallery blog series and the Boston Globe, and the Regional Arts and Culture Council in Oregon awarded her a 2017 Professional Development Grant. Newman received a Master of Fine Arts from Oregon College of Art and Craft and a B.S in ceramics from Indiana Wesleyan University.

Fongyee Ng
"Pombot"
Pombot is an arduino powered obstacle avoiding robot made with yarn and pom poms. As Pombot navigates the exhibition space with the visitors, mutual viewership is created. Pombot watches the visitors who come to view the exhibition. In the form of an unassuming almost-human entity, Pombot is both the artwork and the audience.

Fongyee Ng is a multi-disciplinary artist who is constantly exploring human interactions with objects. Her works often sit in the intersection between art and technology. website: fongyeeis.online

Min Park/ 박민
"오래된 미래 #01 / Past Future #01" (2016) "오래된 미래 #02 / Past Future #02" (2016)
Gwangwhamun Square is an inharmonious spectacle that reflects the current society of Korea: commercial skyscrapers, Gyungbokgung Palace, Mount Bugak, statues of King Sejong and Admiral Yi Sun-Shin, public events and protest. Amongst the discord, one more scene is added. The works are displayed on the billboard above Ilmin Museum of Art between fast paced advertisements as still images.
전광판은 TV · 잡지 · 컴퓨터 온라인과 함께 현대인을 사로잡는 이미지 마술의 대명사이다. 여기에는 비판적 의식이 허용되지 않는다. 비판적 의식은 역사적 의식이기 때문이다. 전광판은 무조건적인 일방향의 수용만을 강요하는 폭력적 기제이다. 그곳에 미의식이나 성찰과 같은 가치는 침투할 여력이 없다. 전광판은 정치적 캠페인이나 정부 선전, 아니면 관공서의 포장된 선전만을 나열한다. 그것은 의식 있는 비판 · 합리적 토론을 불허한다. 무의식에 안심과 만족, 아니면 욕망을 남모르게 불어넣을 뿐이다. 박민 작가는 여기에 우리시대 정신의 지도를 펼쳐놓으려 한다. 제 민족 모두를 비하하면서 민족이 살아가는 현재를 무덤이라고 인식했던 때가 1920년대 식민지 시대였다. 100년이 지난 지금 우리는 다시 우리의 터전을 무덤을 넘어 지옥이라고까지 인식한다. 더욱 곤란한 것은 우리를 궁지로 내몬 주체가 외세가 아니라 내부의 일원이라는 데 있다. 투쟁의 대상이 있으면 투쟁의 의지가 살아난다. 그러나 우리는 투쟁의 대상을 망각하도록 길들여졌다. 전광판 ·TV광고·영화·드라마·잡지에등장하는 화려한 삶과 여기서 보았던 상층부에 대한 동경이 나도 언젠가 그들만의 리그에 들어갈 수 있다는 꿈을 부지불식간에 심었기 때문이다... 앞서 이야기 했듯이 우리는 과개발과 저개발 사회의 어중간한 틈새에 놓여있다. 그래서 유희도 못하고 투쟁도 하지 못한다. 스스로를 비판하고 모멸할 뿐이다. 그때 찾을 수 있는 돌파구는 언제나 내부여야 하는데, 우리는 외부에서 무언가를 찾도록 훈련받았다. 서구 · 백인 · 남자라는힘이아마도그럴것이다.그러나박민작가가뉴욕에서바라보고체득한문화의 실상은 그렇지 않았다. 작가는 여기서 문제점을 찾았을 것이다. 「오래된 미래 Past Future」가 말하려고 하는 것은 문화 · 예술 · 사상이란 나의 뿌리인 실존으로부터 나와야 한다는 메시지이다. 꼬리를 잃은 혜성이 다시금 현재를 불태워 방향타를 잡아야 한다는 메시지이다. 나로부터, 나의 토대였던 이 사회와 모든 관계망으로부터 생각 · 감정 · 오온(五蘊)의 실상이 발현되어야 한다는 메시지이다. _이진명 큐레이터 전시 서평 중 부분 발췌

Min Park/ 박민 investigates the concepts of inseparable duality of conformity, rules, and historical contexts that exist in societies and bodies: individuals, in order to suggest different perspectives and awareness for existing meanings. She often works in a public space and with publics' participation as a crucial part of her work. Min Park works across various media such as video, installation, sculpture and sound. She earned BFA from Rhode Island School of Design in Sculpture, and currently is at Royal Academy of Fine Art Antwerp, MA, In Situ3. She works in Antwerp, Belgium and Seoul, South Korea.

Miock Park/ 박미옥
"공감각적 언어 구체시08R/ Synesthetic Language CP08R" (2016) "공감각적 언어 구체시09W/ Synesthetic Language CP09W" (2016) "Gen. 11:1-9 Op.14" (2016)
Linguist Ferdinand de Saussure advanced a theory, that language is a symbol system that is merely maintained as a convention under social system, and is composed of two parts; signifier(signifiant), the materialized part that enables people to perceive the sensual sound and signified(signifié), the conceptual part that stimulate people to reify the meaning in their head, but the relationship between these two parts are actually arbitrary. Under this premise, I disturb the cognition system caused by habitually executed language practices to induce people to realize of the arbitrariness of language and dissemble the technical function of language, which is focused only on the conveyance of the meaning. Rather, I facilitate the materiality of language, which is the actual sound, to expand the width of the multi-sensuous experience of language. To mediate this effect, I used the "meta-pattern" method. I analyzed repeated patterns, found the similarities and connected the two seemingly unrelated systems; the braille and the guitar code. I forcefully created the arbitrary relation between these two different sign systems as if they were naturally and systematically interconnected to create another signifier that is completely unrelated to the sound and meaning from the phonetic symbol of the letter. Inherently there are few systematic similarities in these two languages. The braille and the guitar chords both consist six dots and they indicate different meanings and sounds each through a structural combination. Also, they both record the tactile parts as black dots, the untouched parts as white dots, smaller black dots or leave them as blank. I started to build another unified system based on their common characteristics, I linked these similarities in the following method. I arranged the six dots of braille in one linear vertical line and recorded them alphabetically. Next, I converted these corresponding black dots to another six dot systems of guitar TAB source. And then finally turned the guitar TAB score into the corresponding manuscript paper. This way, I was able to notate a music score with each note indicating each alphabet. As the final process, I had the music score with unconventional harmony chord played by guitars or pianos. As the next stage, I further developed this system to include the written language to add additional sensation by creating another arbitrary sound in the process of interpreting meanings of words. I applied the Concrete Poetry, a form of literature with the emphasis of audibility of the voice and the visibility of the text, as if I were translating the language into the system I designed, by executing this, I aimed to materialize the conceptually existing idea of synesthesia into a tangible solid experience where people can touch and feel the dots of corresponding alphabet and at the same time, listen the translated sounds of each alphabet of the applied poems. In this process, I refined the auditory element further by replacing the phonetic symbols of the language with the musical symbols of the score, e.g. accent of a word with accent of a note, and the prolonged sound with fermata. I self-composed few concrete poetries to structuralize the materialized aspect of language though which my goal was to multi-sensuously experience the audibility and visibility of the written language rather than the meaning of them. My next project was to apply this developed system into a complete narrative text. I borrowed the story of Babel from Bible (Genesis 11:1-9), a story metaphorically explaining how the originally unified system of signifier(sjgnifiant) and signified(signifié) had been diversified due to human's arrogant ang desire. I composed a contemporary music piece by translating the text into my own language notation and had it performed as a piano piece.

언어학자 소쉬르는 언어란 청각으로 지각이 가능한 물질적 부분인 기표와 기표에 의해 머릿속에 상상되는 개념적 부분인 기의로 결합된 하나의 기호체계로 국한된 사회 제도 아래 관습으로 유지되지만 이 둘의 관계는 사실장 필연적이지 않고 자의적이라고 보았다. 나는 습관적으로 이루어지는 언어적 행위에 대한 고정적인 인지 형태를 교란시켜 언어의 자의성에 대해 인식시키고 단순히 의미만을 전달해주는 언어의 도구적 기능을 해체하고 언어의 물질성을 활용하여 사고의 영역과 다감각의 폭을 확장 시키고자 하였다. 이를 위해 아무런 상관관계가 없는 점자와 기타코드표의 패턴을 분석하고 유사 패턴을 찾아내 연결시키는 "메타패턴"의 방법을 사용하였다. 그리하여 마치 서로가 밀접한 관계가 있는 것처럼 두 매체를 연결시켜 문자의 발음기호에 의한 소리가 아닌 문자의 다른 기표를 만들었다. 점자와 6현 악기인 기타의 코드표는 공통적으로 6개의 점으로 구성되어 있고 이 점들은 각기 다른 구조적 조합을 통해 그에 따른 각각의 의미와 소리가 생성된다. 또한 손으로 만지는 부분은 검은색 점으로, 만지지 않는 부분은 흰색 점이나 작은 검은 점 또는 표기를 하지 않는다. 나는 이러한 유사한 특징을 다음과 같은 방법으로 하나로 연결하였다. 각각의 알파벳 점자를 읽는 순서에 따라 위에서 아래로 6개의 점을 나란히 배열한 뒤 검은 점에 해당하는 부분을 기타 TAB 악보로 변환하고 이를 다시 오선보로 기보하여 기타 또는 피아노와 같이 단음과 화음을 다 낼 수 있는 악기로 악보를 연주하였다. 이 새로운 음악적 기표 시스템에 음성의 청각성과 문자의 시각성을 중시한 구체시를 적용하여 일종의 번역과 같은 작업을 하였고 이를 통해 개념적으로 머릿속에만 존재하는 공감각을 직접 만지고 들을 수 있게 하였다. 이 과정 속에서 나는 언어의 발음 기호를 오선보에서 악상기호로 대체하여 청각적 요소를 더욱 세밀화 하였다. (예: 강세=악센트 / 장음=페르마타 등등) 그리고 단어의 의미를 설명하기 보다는 언어의 물질성에 입각하여 단어 그 자체를 보여주고자 구체시를 직접 만들고 이를 점자로 조형화하여 청각성과 시각성을 입체화 하였다. 이어 나는 본인이 고안한 기표 시스템을 내러티브 텍스트에 적용하였다. 본래는 기표와 기의가 하나였으나 인간의 오만과 욕망으로 인해 기표가 수없이 나누어진 바벨탑 사건이 기록된 성경 텍스트를 (창세기 11:1-9) 독자적인 언어 기표 시스템으로 번역하여 현대곡으로 작곡하고 이를 피아노로 연주하였다.

Miock Park/ 박미옥 is a conceptual and new media artist based in Germany and Korea. She studied visual communication and new media in Berlin, Germany. She was selected as a national scholarship student on the graduation by DAAD(German

Academic Exchange Service) and was nominated finalist for Red Dot Concept Award. She is working on the visualizing invisible, intangible concepts into multi-sensual experience through interdisciplinary multi-media.

박미옥은 독일과 한국을 기반으로 활동하는 컨셉츄얼 및 뉴미디어 아티스트이다. 독일 베를린에서 시각 디자인과 뉴미디어를 전공하였고 DAAD (독일 학술교류처) 예술가 국비 졸업 장학생 및 Red Dot Award 에서 컨셉부문 파이널리스트에 선정되었다. 그녀는 항상 우리 주위에 있으나 보이지 않는 무형의 존재를 다매체를 사용하여 다감각적으로 가시화 시키는 작업을 하고 있다.

Valentina Sciarra
"камък Textures" (2017)
камък textures is a series of origami dedicated to stone texture (камък in Bulgarian). The series was born from a research dedicated to a new code of stone sculpture defined bloodless transformation of stone. The works follow a new stone sculpture code that can be defined as "bloodless stone sculpture". The way of acting is not directed to shaping - molding - giving form to the stone, but the focus is to growthing or transfiguration the potentiality of a "stone rock". The sculptures are a consequence simple and direct of the original shape of the stone rocks. Every stone is chosen for its ability to suggest and for its ability to become. The plaster also comes into harmony with the stone and at the same time carries out an enforcement action. The series of works falls into a wider research on contemporary ruina. The body of works will include sculpture, video installations and a series of origami, each one made by a 21 x 21 cm square photo sheet, featuring different stone textures, from marble to slate, granite, porphyry, serifs, and more. The focus is to look for the endless possibilities of stones. I can see here the lightness and thickness, their depth. Each origami is an unearthly stone.

Valentina Sciarra (Italian, born 1983) lives and works between Rome (Italy) and Sofia (Bulgaria).

Simon Šerc
"C.M.B.R" (2017)
CMBR project is based on the data from the Planck space telescope of the European Space Agency. The Planck satellite has recorded the measurements of the coldest objects in the Universe, and has given the insight into the creation of the first major structures in which galaxies evolved later on. The beginnings of these structures can be seen in the cosmic microwave background radiation or the CMBR, the first image of the universe. By using the ESA measurements, we used a method of sonification and digital processing of data from the Planck satellite (the mapping of fluctuations in the CMBR) to convert the measurements into an ambient sound mass intertwined with randomized sequences of cosmological parameters. When listening to the results of sonification, we really listen to the data. The result of the conversion to the audio waveform with such a large amount of data opens a contemplative space for the time dimension of the past-future. CMBR is the "noise" signal and fills the entire universe. It is the oldest light, which can still be detected and that came into existence about 13.7 billion years ago. According to the standard cosmological model, the Universe was in a hot, dense state at the beginning, and for the first 380,000 years of existence, it was mostly filled with closely coupled plasma baryons and photons permeated with gravity driven pressure oscillations - sound waves. The imprint of these primordial sound waves remains as an echo of light in the CMBR, which is measured as small misalignment of the red and blue amplitude in the radiation of the universe black body, with a typical angle of one degree. The blue shades show for about ten millionths of a degree lower temperature, which corresponds to the lower energy density of radiation, while the red shades show elevated temperature corresponding to higher density. Basic and higher frequencies in the CMBR are controlled by cosmological parameters that shaped the universe, such as total density, relative proportions of the baryonic matter, dark matter, dark energy and expansion history. In recent years, the Planck satellite mapped the CMBR with an angular resolution with a precision of up to 5 minutes and temperature sensitivity of a few micro kelvins in nine frequency bands. Sonification is used to convert the datasets of CMBR public release into an ambient sound mass intertwined with randomized sequences of cosmological parameters. Values for power as a function of wavelength are transformed into values for frequency as a function of time. The sound is generated by an algorithm which uses inverse FFT synthesis for converting the spectra of the CMBR fluctuations. The spectra is also sonified by remapping the values in a data stream for angular wave number, polarization and temperature anomalies to sonic parameters. With higher dimensionality to the rendering, there is also an increased probability for spontaneous and unexpected formation of auditory gestalts, wherein unrealized patterns in the data can emerge. Finally, the raw audio output from the sonificator is post-processed in an application which turns the extreme abstract patterns through the manipulation of frequency, intensity and time into a multi-layered sonorous structure.

Simon Šerc is a sound and video artist, recording engineer, performer and label founder. He studied philosophy and computing at the University of Ljubljana and has been active in the field of experimental music and video since 1990. He has participated on various festivals with his audiovideo projects (Sound Thought, Black&White, Lieblichkeit und Sexualitat, DigitalBigscreen, Scanline, Art&Music, Break21, Expo2000, Echoes, Errant Bodies, Speculum Artium, Sguardi Sonori etc.) As a sound and video artist, he has collaborated with other artists/collectives from various fields of art and he is also active in a number of different musical projects: PureH, Cadlag, Matrix441, Glaxprism etc.) He is the founder of the Pharmafabrik production and label, which, according to music critics – significantly enriches Slovenian audio diversity with its consistent and clearly defined methodology of sound explorations. Simon started the label in 1993 in an attempt to create a platform that strives to enhance radical difference in how we perceive, consume, and distribute music and other art. www.serc.si / www.pureh.com / www.pharmafabrik.com

Peim van der Sloot
"Drones Fly, Children Die" (2017) "Still Searching for MH370" (2017)
1. Drones fly, children die: 50 x 70 cm, Screen Print on paper, 2017
2. Still searching for MH370: 50 x 70 cm, Screen Print on paper, 2017

Peim van der Sloot grew up in Capilla del Monte (Argentina) and returned to the Netherlands to graduate at the Academy of the Arts in Utrecht in 2010. After running a design studio for a couple of years, working with partners like Sagmeister&Walsh and Kunsthal Rotterdam, he decided to switch focus to his autonomous projects. Peim has always been working in the lively niches in between visual arts, design and performance: through a range of graphic techniques including collages, silkscreen and print he plays with the visual perception of the viewer, focussing on the relationship between shapes/colors and how they effect the retina and the mind. His works are based on grids making use of repetition and algorithms as a compositional method. With a minimalistic approach he reacts on contemporary issues in an abstract but critical way.

Yuanliang Sun
"The Balance of Forces" (2017)
This motion graphic piece aims to explore how principles of Tai Chi, a Chinese traditional martial art, meditation system, and health practice, can be represented by a variety of dynamic visual forms, and how contemporary technologies can be utilized to promote these cultural values. The theoretical framework of this piece is grounded in Tai Chi's principles of balancing yin and yang, and in an attempt of translating these spiritual ideas into a time-based visual expression. The production of this project was accomplished by utilizing a variety of creative approaches and technologies, including motion-capture, computer-generated imagery and effects, as well as video editing.

Yuanliang Sun's work has been deeply rooted in his personal living experience and observations in both Western and Eastern cultures. Major interests in his work are the use of visual communication to facilitate cultural awareness, the exploration of contemporary technology, and the hands-on creative experimentation. His creative projects have been presented and exhibited both nationally and internationally including presentations at AIGA Design Education and the Transnational Terrain Conference in Honolulu, HI, the 4th International Conference on Design Principles and Practices in Chicago, IL, the Tao International Conference on Sustainable Design Strategies in a Globalization Context in Beijing, China, and exhibitions at the12th Annual International Digital Media and Arts Association Conference in Orem, UT, Atlanta University Center in Atlanta, GA, Duke University's Power Plant Gallery in Durham, NC, and Fort Worth Community Arts Center in Fort Worth, TX. Yuanliang earned his BFA and MFA degrees at Eastern Michigan University and Michigan State University respectively. He has previously taught at Michigan State University, the University of Michigan, and Beijing Institute of Technology.

Tore Terrasi
"Poem #_" (2003-Present)
'Poem #_' is a low-tech video projection that meditatively swirls before the viewer. Hinting at concrete poetry, the audience takes on the role of authorship. The fragmentation of the text allows the audience a different kind of reading experience. An experience that behaves more like the way we read images. My work serves as a platform by which a semiotic/art hybrid approach looks to both de-familiarize our experiences with words, images, design, materiality, media, and technique (while playing against the familiarity of those very things) and in doing so, open a plurality of meaning and interpretation. Conceptually rooted by the word and image interplay the work necessitates the audience to experience information on the level of both text and image thus forcing a formed synthesis between the verbal and the visual. 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.toreterrasi.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 and published, 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 "Typomania 2017" at 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.toreterrasi.com

Cansu Topaloglu
"Claustrum" (2017) "Synthetic Morphology" (2016)
Claustrum (Video): A video art project "Claustrum" reflects perplexities, restlessness, fear and exposure of societies and individuals that have been saddled by hopelessness and forcible suppression. The combination of organic and digital is blended by the agency of experimentalism on multiple transparent surfaces tackling with the critical and philosophical themes such as "existentialism", "conceptualism" and "the relationship between human, machine and society" which drives from a symbiotic mix of design, art and science. The analogy with the abstract matter and behavior of soap bubbles documented under microscope

demonstrates an expandable twisted matter. The project explores various spatial notions and dynamic molecular components through artificial materiality of a periodic minimal yet unstable nature.

Synthetic Morphology (Print): Synthetic Morphology, is an instance of beautifully bizarre digital life form(s) by embedding a new form of life into a tangled substance, which highlightens if humanly forms can patent advanced life sources and how automation is altering the bio-structure. The project sparks a deeper approach about a mediated form of nature of life and organic compounds by human agency. In terms of the technique, discarded plastics under polarised light is used compounding analogue methods with digital manipulations. Organically shaped virtual structures are migrated to digitally composed materiality and incorporate with the notion of artificial dimension.

Cansu Topaloglu is currently an Istanbul-based multi disciplinary artist, aiming to create distinctly ambiguous visuals by the hybridity of various disciplines. She seeks to connect digital & analogue forms with a sentimental & intimate whilst fluid & dynamic gaze. She is integrating the notions of body and posthumanism, and human-machine interaction by an embodied narration through the alliance of society-power-struggle. Her work constitutes an intuitive fashion by compounding experimentalism. Her interests consist of blending organic/analogue visual techniques with machinic technologies, and creating digital media through the agency of technology. She has been establishing online & offline presence as a digital media artist / visual designer / author / editor / curator / researcher through conferences, social media, magazines, journals, and has publicly exhibited visual artefacts internationally.

Yang Wang
"The Creativity Machine" (2017)

"The Creativity Machine" is an autonomous electronic installation. The custom-written software runs on the machine, making International-Typographic-style graphic designs. The algorithm creates the graphics, picks color schemes, design layouts, decides on typography, and sends the design to a connected inkjet printer. The software then automatically commands the printer to print out the design it just received. The entire system runs independently and continuously. By having a cold machine with advanced technology creating artworks that are often seen as Humanism with a touch of nostalgia, the Creativity Machine is attempting to create a contrast between the creator's identity and the style of the creations.

Yang Wang is a new media artist and a creative coder based in New York. Wang explores the potential of new technology for the purpose of artistic expression and theoretical discourse in the new age. Having a background both in technology and design, he utilizes and interactivity and computer algorithms not only as a new way to create digital works but also as a new dimension that allows an artwork to express something with much more depth and complexity.

Rachel Lin Weaver
"Kenai " (2015)

Kenai is a video artwork about the transformation of Alaskan landscapes, the simultaneous murkiness and vividness of childhood memories, wolves, and a dead humpback whale. The artist relates a family story, which is captured in an unscripted interview in her home. This narration is then combined with layered family videos and 16mm film. Archival material eventually dissolves, replaced by newer footage captured in the glacier-strewn, treeless regions near the Arctic Circle. An old story from long ago is placed within a new, tenuous context. The artist returns to the North to navigate loss and yearning on the tundra, in its openness and vastness, its familiarity and fragility, and there she looks for answers to questions about the past. There is something about the quality of scale there, and the smallness one feels in the midst of massive landforms. Not unlike negotiating the disorienting landscapes of memory, Arctic places everywhere feel at once familiar and foreign. Love is a constant all the same.

Rachel Lin Weaver (b. 1985) grew up in rural Alaska and West Virginia. She creates projects at the intersections of video art, experimental film, installation, and performance. Thematically, her works explore memory, loss, searching, and natural history. By combining poetic reflection with empirical observation, she offers unusual and evocative meditative spaces where viewers contemplate the overlap and collision of the personal and the impersonal, the physical and the metaphysical, the scientific and the ecstatic. Weaver currently lives and works in the mountains of Appalachia, where she is an Assistant Professor of Creative Technologies at Virginia Tech.

Jinjoo Yang/ 양진주
"House"

The Transparent projects series intends to reintroduce the surface of the existing architecture as a spatial element that could add to a sensible experience of the space. The project introduced visualizes the autonomous architectural program and individual narratives of the selected place through the temporal superimposition of the actual and the illusory. House projects the interior images of the two-story building onto its façade in one-to-one scale. These illusive images on the architectural surface seek to reveal the sensory dimension of ordinary space. With the overlapping illusions, the once familiar surface of the masonry building becomes, at once, more perceptible yet more ambiguous. The selected house in Seoul was abruptly evacuated to be demolished for massive redevelopment. The architectural program has already been removed and the damaged material surface foreshadows its likely fate. The project does not recreate the moment when the space fulfilled its object but embraces the less familiar and less celebrative phases of the architecture.

Jinjoo Yang is an artist and architect working on multiple forms of representations with an interest in the unique properties of each representation expressed in the process of creation. Her drawings and installations have been exhibited in venues including Jamaica Center for Art and Learning in New York and The Royal Danish Academy of Fine Arts in Copenhagen and selected for Public Art for Lujiazui Harbour City in Shanghai. She is also a practicing architect in New York where she works on projects exposed to the increased uptake of technology-driven representations. Jinjoo holds a B.Arch. degree from the Cooper Union and a B.F.A. degree from Seoul National University.

Lim Zeherng
"What Is Not Visible Is Not Invisible" (2016)
What Is Not Visible Is Not Invisible is a 30 minutes video, featuring a pot of burning incenses with its smoke digitally projected with a pocket watch. The pocket watch, as a gift from my late grandmother, is symbolic and representative of her. As the projection hits the smoke, a ghostly presence is generated and the smoke becomes a character more involved in the ritual of remembrance. As it is a Chinese belief that the smoke of incense rising up to heaven is a universal symbol of our prayers rising up to ancestors, What Is Not Visible Is Not Invisible utilises this visual imagery of the rising smoke to signify a transcendence of the living, linking heaven with earth, ultimately bridging a personal connection between my spiritual body and my late grandmother.

Lim Zeherng is a Singaporean multidisciplinary artist whose works range from video, paper sculptures to altered found objects. Using personal encounters as subjects of study, he views art making as a tool for him to confront and confess himself, attempting to engage viewers with universal emotions. Zeherng has participated in many local and international exhibitions, including the 2015 Japan International High School Arts Festival at the National Art Centre in Tokyo, the 2017 Youth #1 Exhibition at CICA Museum in Korea, and the VERNISSAGE Contemporary Art Fair at Suntec Singapore in 2017. For his excellence in the arts, Zeherng received The Sovereign Art Students Prize in 2017. He is currently juggling serving the army, whilst curating small exhibitions and working collaboratively with his twin brother to take on commercial projects for brand identity.