

## **Artist Statement #3 Part 1**

CICA Museum

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**Featured Artists 참여작가: Kat Danziger, Krasi Dimtch, Gerald Hushlak, Soohyun Kim 김수현, Jihye Min 민지혜, Saeed Mirzaei, Yelena Myshko, Sohhee Oh 오소희, So Jung Park 박소정, Santiago Penados, RoByn Thompson, Hamish Todd**

### **Kat Danziger**

**"Jehan"(2017) "Silas, Milo and Logan"(2017) "Rachel"(2017) "Chengcheng, Zari, Kristen and Sean"(2017)**

The idea behind this project was birthed out of a conversation that began with "When was the first time you came undone?". And a response which read, "once I realized I occupy a body I don't relate to." The space in which this conversation was hosted serves as the genesis for the series.

The Movement Series explores disassociation through movement and body dysphoria. Photo feels like the most natural medium to address this theme because we, as humans, are so acutely aware of our own body language that almost any shot of people encourages us to read movement into their postures. Through this medium, there is a strange introspective vagueness with which physicality is referenced. It is complimented by the uncertain and almost alien way in which the interpersonal element of having an outsider document the whole ordeal makes it extrospective.

Ultimately, this project serves as an experiment in erasure. As we move through life, we project different parts of ourselves to fit the scenario. Given we all think we know exactly who we are, I'm interested in communally uprooting identities- even momentarily. It is my belief that we are never ourselves merely to ourselves but always in relation to others, even if only imagined others.

Born 1999, **Kat Danziger** is a young artist living and working in New York City and Moscow. She is a BFA student at the Parsons School of Design. Working in photography, performance and new media, Kat endeavors to radicalize and provoke through her visuals. Her multimedia work has been exhibited at The Untitled Space, Point Green Gallery, Superchief Gallery New York and in print in the Untitled Magazine.

### **Krasi Dimtch**

**"Life is a word"(2018) "Death is a word"(2018)**

My artistic practice focuses on the development and the use of atypical means for representing the symbols of Language through digital imagery, texts, and sounds.

I became interested in Language during a period of introspection while searching for ways to disrupt the boring predictability of my thoughts and to articulate unusual answers to the existential questions of being. My attempts to come with original answers to the questions plaguing me were ineffective until I started developing the idea that every possibly sayable thought could be found in a semantic net formed by sequences of synonymous words. My linguistic explorations led to the

formulation of patented methods for language generation (CIPO - Patent 2704163). They also made me realize that artworks in digital age should not be necessarily defined by a single mode of presentation - whether as computer codes, images, sound patterns, or texts - which gave me the idea for the creation of software that not only can generate sentences but also can transform them into different abstract pictures and sequences of sounds. Now, I create language-based artworks that can be read, heard, or looked upon, all of them differently representing speculations about anything and everything including the meaning of life and death.

My textual art - comprising of wordscapes and thesauri poems - documents the one-of-a-kind transformations of sequences of English synonyms into sentences and poems. For example, "**Death results in omneity**" is a sentence that can be found in many possible sequences of synonyms including the sequence: **death** syn. event syn. result syn. (**result in** + completeness) syn. **omneity**".

My digital sound art demonstrates how textual artworks can be digitally transformed into sequences of non-speech sounds and experienced as musical abstractions.

My visual art is the result of a symbiosis between my imagination and custom software for representing words and sentences as colourful abstractions. My working process starts with the compilation of a text. The words of the text are then digitally converted by the software into different abstract representations. Finally, I manually create a visual "translation" of the text by using computer mouse instead of paintbrush and generated by the software abstract representations instead of acrylic paints. My digital technique includes elements that are highly subjective and my artworks are created in a way possible for the first time in the 21st century.

**Krasi Dimtch** (Krasimira Dimtchevska) is multidisciplinary Canadian artist who creates visual, textual, and sound art that encode linguistic contents and explore the structures of Language viewed as a repository of ideas. She was born in Bulgaria and holds a master's degree from the Warsaw Academy of Fine Arts in Poland. In 1995, she became interested in Language and its role in the thought-creation process. In 2013, she was granted a patent for methods for natural language generation and representation. Krasi Dimtch has exhibited in galleries in Canada, USA, and Europe. Examples of her art can be seen at [www.krasidimtch.ca](http://www.krasidimtch.ca).

## **Gerald Hushlak**

**"conduitOR0020"(2018) "conduitOR0076"(2018) "invertedPort0065"(2018)  
"syntheticcollar0347"(2018)**

The computer has evolved from the traditional tool serving the artist and has found a new identity as a creative partner that "leads" the artist.

The intent of my camera is to gather digital input as a starting point for inventing new metaphorical subjects birthed through an iterative computer evolutionary breeding process (BREEDERART), not unlike the work of Darwin and Mendel. Photographic input is skewed to optimize the software resident on a half dozen computers running 24/7 that breed suites of drawings. Because they inform each other, I typically exhibit the drawings in clusters. Within this process of iterative creation, the occasional "wild card hybrid" offers an unimagined departure point for building new vocabularies that "imagineer" new aesthetic and design relationships. Like a stream of water finding its own path after a rainstorm, the hybrids situational journey collides and offers a conversation with the machines predictability.

**Gerald Hushlak** was born in Canada in 1944. He studied at the University of Alberta, the University of Calgary and the University of California at Berkeley and after completing his MFA from

the Royal College of Art, London in 1973, he won the World Print Competition (1977) hosted jointly by the Smithsonian Institute and the San Francisco Museum of Modern Art for computer-generated print. He continues to pursue his cross-disciplinary work in art and computer science.

The cutting-edge art technology journal, *Leonardo*, featured Hushlak and collaborators' interactive "SwarmArt" work as a cover story in the summer of 2007. With an evolutionary process "BreederArt", Hushlak lets his system do the construction of art work and he does the selection (or curation). In evolutionary art, initially generated art is put through an iterated process of selection and modification to arrive at a final art product, where it is the artist who is the selective agent.

Hushlak has participated in over 40 solo exhibitions of paintings, sculptures and computer generated imagery throughout his career and, in recent years, he and his colleagues have presented installations, or hardcopy deriving from the installations, in more than a dozen exhibitions, including the Two Rivers Art Gallery, the Nickle Art Gallery and the New York Museum of Science and Technology. Drawings can also be found in the digital collection of the Victoria and Albert Museum and the San Francisco Museum of Modern Art.

Hushlak's hardcopy work is exhibited through a variety of media including canvas, archival paper, lenticular printing, silk, and 3D printing. Each piece is original and not editioned. His most recent exhibition of silk drawings and lenticular prints was at the Chentang Zhuang Art and Technology Museum in Tianjin, China.

Hushlak lives in Calgary, Alberta, where he is currently Professor of Painting and Computer Graphics at the University of Calgary.

## **Soohyun Kim 김수현**

## **Jihye Min 민지혜**

### **"Korean X-Gold (1)"(2018) "Korean X-Gold (2)"(2018) "Korean X-Gold (3)"(2018)**

Project *Korean X-Gold* is a performance photography series which suggests a rethink about an old-fashioned fixed idea about women: gender stereotypes are still ubiquitous in Korea.

The title, *Korean X-Gold*, highlights the issue that old single women in Korea are sometimes called 'Gold Miss': they are believed to be valuable like gold. Since people think these women could not get married because they have been too busy climbing the career ladder or doing something presumably more important than having a family.

1. Why must it be that a woman becomes somehow special by being old and single?
2. Why can't old women be accepted irrespective of their occupation, age, and marital status?
3. Why can't they be allowed to be just who they are?

Regarding these questions I would like to provoke the public with visual shock. In the photography I am in the traditional Korean women's wear 'HanBok'. Having been designed to strangle and hide women's body line, it also has been strangling the public's mass psychology toward women. However, my poses and props stand against the socially decided 'to-do & not-to-do lists' for women.

Although the society is still drowning in a patriarchal system secretly, I believe that art can save it from this misery. I want my project to expose such covert sexism and comfort women who have been victimized in this way

**Jihye Min** is a Korean-born artist who was based in Australia until recently, has now returned to Korea. Jihye Min aims for mutual empathy with her audience through multidisciplinary projects. She especially focuses on genuine expression of her interior conflicts for effective interaction with the exterior world. After completing her Bachelor of Art in Seoul, she traveled all over the world. During the journey, Jihye has exhibited in Korea, New York, Washington, Antwerp, Melbourne, Sydney and Canberra and completed her Master's degree at the University of New South Wales Art and Design in Sydney. She showcased her projects on notable occasions such as live performance in the National Gallery of Australia. She also exhibited in such outdoor sculpture events as 'Sculpture at Scenic World' in the Blue Mountains, and 'Hidden Sculpture Walk' in Australia. All projects go along with live performance or poem for the effective interaction between the artist – herself- and the audience. Now she is studying museology to enable her to make a better contribution to the community with her artistic talent. That can be in a similar way to her work as a resident artist in Australia in Box Hill Community Art Centre and in Heritage Hill Museum, Dandenong.

### **Saeed Mirzaei**

#### **“Der Führer”(2017)**

They destroy everything, They hide behind every event so that nobody sees them. They stand in the dark and watch us and laugh at our dreams.

I put the white light on them And I paint the moment they are revealed, Sometimes with pale and quiet colors and sometimes with thick and emotional colors in white spaces; I prefer to paint an ugly reality rather than a beautiful imagination.

Born in 1985 in Tehran, Iran, where he lives. In 2015, **Saeed Mirzaei** obtained his M.F.A in painting from Sooreh University, Tehran. Events such as war and Modernism in Iran has a lot of affect on his works. He is also under influence of Grotesque arts.

He participated in some group exhibition like Art Taipei 2018 which accepted two of his paintings. In addition to painting, he also works in the field of sculpture, performance art and video arts. Three poetry collections has been published from Saeed so far.

### **Yelena Myshko**

#### **“The gaze”(2017)**

The personal is political. Foucault suggests that parrhesia is an intrinsic part of politics. He developed the concept of parrhesia as a mode of discourse in which one speaks openly and truthfully about one's opinions and ideas without the use of rhetoric, manipulation, or generalization. The courage to speak the truth always demands a questioning of one's motives and actions and establishes a polemic relationship with the World. Out of my lived experience two strategies emerge that form my parrhesiastic practice: performance and feminist activism.

In performance the artwork is the artist, and the performance is an act of life. It allows me to express my truth. While feminism establishes the importance of grounding in subjectivity from which I speak as a woman.

My work resonates in the aesthetic tradition of dirty realism by amplifying mundane and bare life. This manifests in the choice for simplified setting, no make-up and everyday objects. Through these aesthetic choices I protest against glamour and beauty standards. I use dirty realism as a tool to destroy beauty.

As a woman, I have a subjective point of view. As an engaged feminist maker I am interested in this subjectivity as the means of critique. I extrapolate existential tension points within my socio-cultural environment and project them on my body to create confrontational art. I use my body because it is governed by socio-cultural constructions that attempt to regulate my identity and should be deconstructed and questioned in order to transform them.

Through my performalist self-portraits I explore the phenomenology of identity production. I create ambiguous content to grab the spectator's attention with the goal to provoke an associational thought process. This allows me to create an engaged female identity that is a reflexive actor in stead of an object in art.

**Yelena Myshko** is a performance and visual artist based in Arnhem, the Netherlands. She was born in 1985 in Kyiv, Ukraine. Myshko studied Fashion Design and Strategy in the Netherlands and Gender Studies in Sweden. She was introduced to performance art early on during her studies and created experiences around her conceptual fashion collections. After graduating she continued to develop herself as a performance artist. Her interest in performance and feminist activism led to an affiliation with FEMEN for two years. Myshko participated in bootcamps and protests in Germany, France and the Netherlands and became the leader of the Dutch branch of FEMEN. This experience influenced the tone of voice and visual language of her art. Recently she has been working in the performalist selfportrait genre and documented alternative interactions with everyday objects. These works borrow from and simultaneously subvert fashion styling and white cube aesthetics. Myshko exhibited mainly in the Netherlands, but also in Spain, United Kingdom, Russia and USA. Her recent work has been published in Hysteria, Average Art and Wotisart magazines.  
[www.yelenamyshko.com](http://www.yelenamyshko.com)

## **Sohhee Oh 오소희**

### **“Grand Concourse”(2017) “Derailment”(2017) “Tracks”(2017)**

In a city with so many people living individual, but variously interconnected lives, neighborhoods, blocks, or even buildings can be self-contained worlds detached from surrounding context. In this way, familiar places we pass everyday can take on a life of their own and become unfamiliar. The unfamiliar frees us from the constraint of what we think we know and allows us to project our imagination freely.

My works display scenery and urban environments in psychogeography using observed architectural elements in the city as visionary rubric, experiencing imaginative urban environments that allow time and space to be unrestrained by the present. Each piece documents a part of the present form of the city, preserved in time.

Urban place without restrained time and space may have been the world that has been dreamt by someone else. Figures wander in the virtual city as individuals drift through architectural structures without destination. It is an act of psychogeographic wandering, an act of pure exploration, transforming perceptions of place by extrapolating familiar scenes and objects toward imaginative

conclusions, distilling elements and developing them in a digital environment. The costumed performances are layered on the transformed reality and play the role of virtual urban explorers.

**Sohhee Oh** is a Korean multi-media artist. She draws inspiration from everyday observations, transforming the experience of familiar scenes in unfamiliar ways to trigger the imagination and bring attention to the specificity of place. Her work is lively with a playful humor to it and rich in detail while retaining a balance of composition. She studied art at the School of the Art Institute of Chicago and at SUNY Purchase as well as set design in Korea. Her works have been exhibited in and around New York, as well as in film and theater where she has worked as a set designer and art director. Sohhee currently lives in the Bronx and showcased with BX200.

## **So Jung Park 박소정**

### **“Self Nest”(2017) “Face Nest”(2017) “Freely”(2018)**

Everything ebbs and flows in time and spaces as if a wave on the surface of the ocean renders the physical, tangible sensation of a rhythm. I try to render this visible as the nature of my artistic goal: the energy between and surrounding the notions of connectivity and collaboration, as a means of traversing through borders and boundaries, both literal and metaphorical. In conjunction with my individual practice and the places where I trailed, it creates a cultivated idea of ‘safe spaces’ and ‘familial hostility’.

Exploring these ideas through a participatory, interactive, and collaborative methods, I have signified the depth in the was that I value absence and vulnerability. The core inception of my practice – where are we now? – focuses on the trajectory of our social construction, within our own minute communities to the soaring complexity of our social world. My practice highlights the continued yearning to understand that which is never still; the understanding of flux over constant stagnancy, following my belief that as an individual, we cannot possibly exist solely based on one’s own individual understanding of the world, but rather, that the presence of one’s self within the confines of our social construct and the world at large defines the base of where we grow.

The notion that the vital growth and understanding of one’s self, through and as a part of our interrelation entanglements – a union of our societal behaviors and actions (and reactions) – defines our own unique and individual identities, as members of an exponentially growing and rapidly changing global society. Therefore, I believe the platform to be a crucial framing device for addressing the profoundness of a shared space of intimacy. The framework of experience constitutes varying opportunities to engage with audiences in a global and a local scale—a diversity of minds with subsequently, equally diverse creative processes—creating an environment in which I can unravel its structures, both physical, psychological, and influencing the way I and my works move and navigate through space and time.

Consequently, my long-term artistic goals focus on unravelling and raveling the unexpectedness of social interactions – movements that cannot be deemed prior to the understanding of the social construct at hand. My life thus far is in part a reflection of my artistic plans, as I have transitioned through a multitude of societal facets, having studied and practiced in distinctively asymmetrical cultures and environments. My practice has consisted of an order within chaos and a stability in flux, two ideas that predominantly behold my identity as an artist.

**So Jung Park** was born in Seoul, South Korea (1991) and graduated from California Institute of the Arts as Bachelor of Fine Arts in 2016. She has worked as a visual artist, installation director, and educator. Her main focus of expertise is painting, sculpture, and video installation, yet her practice is not limited to any particular materials and it constantly expands. She has been featured as a local

artist of the month, and won the Best of Show of an art prize with her works. She has held solo and group exhibitions in Los Angeles, Paris, and internationally in Seoul.

## **Santiago Penados**

### **“Celestial Drama”(2017)**

Life, this infinite duality that is to exist, perpetual drama that this world encloses us that seems immortal. Harmonies acted by the characters, scenarios created to calm the anxiety, proposed dialogs that aspire to be and the constant search for the whys in this life so short that it seems so long. To live is to act in a play directed by the unconscious, is to be in limbo, a spiral that only grows and never stops. It is a play that always was, always will be and never will stop being.

The union between heaven and earth, the questions of everyday life compared to the natural, it is a contemplative and analytical process that seeks to understand a whole through a single, is to pretend that it was arrived to what was never. The celestial drama is life, my life, our life.

Started in photography in 2014, **Santiago Penados** attended different workshops about visual arts and then in 2015 attends to the diploma program in photography at La Fototeca, then he starts different photographic projects and after three years producing concludes with a wide collection of images, has participated in different collective and individual, national and international exhibitions.

The artist bases his work in his life, takes his social circle and shows it and compares it with an intimate and nostalgic view before the uncertainty of life. Comparisons between his daily life and the natural, the uncertain and the known.

## **RoByn Thompson**

### **“Matter into Energy”(2011)**

In 2011, I was contemplating a transition from matter to energy. I was diagnosed with cancer and was ‘less than optimistic’. I am among those that believe that the living contain souls or spirits or beings of energy. Contemplating my own mortality, I did a series of self portraits depicting myself as a being of energy.

The images were created entirely in camera. There was no digital editing or manipulation. Using a long exposure technique, hand held color lights, a remote timer and a laser projector, I faced the camera and mortality alone in my studio.

<Spoiler Alert: It’s all good. I’m cancer-free!>

**RoByn Thompson**, is an artist and writer in New Jersey. She believes that a painting practice can help heal emotional wounds and that colors can keep the figurative darkness away. She developed painting workshops for people dealing with issues of sadness, grief, depression or trauma. When unable to remember her own dreams, she created the Sweet Dreams Suite, a series of conceptual works based on sharing dreams and making them visible that relies upon public participation. Long a student of the tarot and frustrated by the lack of represent in the traditional one, Thompson created a more inclusive one with over fifty models in of a spectrum of races, body types

and sexual orientation who modeled for her. Her deck has four versions of The Lovers because the standard male/female card doesn't represent everyone.

Her visual vocabulary was formed by the saturated hues of the neon in 1980s' Time Square, the bold lines and vibrant colors of the subways as they sped past and by the drawing by Keith Haring that graced the platforms with their elegant economy of line. Her role as a caregiver has forced long intermittent breaks from art-making. First for her son with autism and mental illness, then her grandmother and mother-in-law both with Dementia. Her own struggles with cancer and mental illness also have impacted from her practice.

**Hamish Todd**

**“Walking up Stairs”(2017-2018) “A Rohingya Refugee”(2017-2018) “Some Kids Stop Me”(2017-2018)**

Dear McDonalds,

Recently, I went on an eight-month solo bike trip through Southeast Asia. I travelled without camera or electronics and avoided hotels, relying instead on the charity of locals or monks or the police. I drew and recorded my experience in a journal. Drawing was a method of communication. People watched and became part of the story. A woman I met on the highway gave me keys to her empty apartment in Bangkok. A man offered to build a house.

I ended up in a small city in China, and started to study and reflect on the quality of experience, why one thing appeared better than another. Biking or drawing, I looked free, but I was as trapped as anyone. I thought about my art. I'd seen so much burning garbage, so many plastic bags and empty Red Bull cans. But how was my use of spray paint and other materials any different? I'd told people I would make a book, but now I couldn't justify buying the paper for printing. I spent time in a dismal stairway, going up eighteen flights on my knees. It was marvelous. I couldn't think of anything but the stairs. But wasn't this the same as any other experience? What was the difference between painting a mountain, climbing one, or picking up garbage? Why do we give more weight to some things over others?

For my visa I had to go to Hong Kong. I slept in a park and frequented McDonalds. Hot water, WIFI, open late. I liked the atmosphere. It felt honest. I met people while doing self-portraits using the washroom mirror, had conversations about art and philosophy, and started collecting the used tray paper for drawing. I liked the idea that people had eaten on the paper and I imagined a small magazine printed on it. I began collecting used tray papers from all fast food places. But the printing shops refused to help because the used paper was too fragile. I decided to do the work on the computer. Still, from the beginning, I dreamed of collaboration. McDonalds is everywhere, it is a global culture. Could McDonalds be my gallery? Could a trip live through the McDonalds story? Could tray paper be a way to share a story? The generosity of the world's people, combined with a bite into a burger or a dip into ketchup.

I was in a house in Laos. A small shack. My host earned 100 dollars per month and was providing for his family of six. He offered me money. I sat with him, drinking water. An old grandma covered in Buddhist tattoos sat on the floor nearby. I wish I could have talked to her. She wore a skateboarding hat that read “Brooklyn” in bold letters. On the TV some sort of Thai drama with beautiful women played, completely out of place, and also not. No one was really watching.

Sincerely,



Hamish Todd

**Hamish Todd** is a Canadian visual artist who lives in China. He was mentored in figurative painting in Paris and has a background in graffiti. His recent series involved mixing travel drawings with fast food paper, attempting to challenge conceptions of the self and our expectations.