

Art Printed #1

CICA Museum
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Featured Artists 참여작가:

Kunyoung Chang 장건영, Lilla Dent, Jon Dunning, Mehrdad Garousi, Philip Louis Glazer, Manuela Granziol, Hyungi KIM 김현기, Yeonsik SHIN 신연식, Minhee Kim 김민희, Michael Koerner, Ryohei Oba, Sidallah, Takayoshi Ueda, Zeppra

Kunyoung Chang 장건영

“de” (2012)

“French Vanilla” (2014)

My artistic process begins with a perception of surroundings. Underneath the visible world, I often discover unnoticeable elements and try to illuminate them by creating books and installations. Things that looked like nothing take on a presence suggesting something subtle and ineffable within the rational and logical contemporary world.

The flipbook, **de**, explores the quality a book can possess beyond being a physical container of printed texts and images. The book moves towards a positive ending through a gradually disappearing word “depressed” created by lowering the pressure on the letterpress.

The accordion book, **French Vanilla**, consists of photographs taken during trips in France. The visual narrative along with vanilla color explores how the idealized expectation affects one's perception, and how the expectation vanishes as one gets used to new surroundings.

Kunyoung Chang is a book artist living in Seoul, South Korea. She earned her BFA from School of the Art Institute of Chicago and her MFA in Book Arts / Printmaking from The University of the Arts in Philadelphia. She explores the book as a metaphoric medium using various materials. Her books and installations have been part of many national and international art exhibitions.

Lilla Dent

“Ikea Tripping” (2016)

“Ikea Tripping” is a surrealist work that hovers on a subtle border between laughter and uneasiness, between a funhouse and a haunted house. The spare, minimalistic composition and black and white format all contribute to the quiet, yet focused power of this piece, and are largely inspired by the beautiful simplicity and restrained brilliance of traditional Japanese art. The human figure is central to this piece and yet hopelessly fragmented: it is at once present and not present, being nothing more than reflected illusions. The image is thus pushed further into a realm of paradoxes and opposites, of presence within emptiness, and yet emptiness within this presence.

Lilla Dent is a Japanese-American artist and photographer whose multicultural upbringing and international experiences have greatly influenced her work. Lilla has always been interested in the surreal and the liminal – the intersection of opposites and the narrative gray zones which result in subtle discomfort, pleasure, and/or humor. She received her MFA from the New York Academy of Art and currently works and teaches in Chicago.

Jon Dunning

“AUSPEX” (2018)

Auspex contains a set of images of identical printed posters that have been uniquely damaged, photographed, and then reproduced individually and bound as a book. The image on the poster was originally used as publicity for Alfred Hitchcock’s film *The Birds*, and showed a white gull and a black crow on his arms. The printing process is further explored by the use of translucent paper. The production of *Auspex* allows the viewer to see the same image twice: the image itself and the image in reverse, giving the opportunity to see Hitchcock looking from side by side, avoiding the gaze of the viewer whilst searching for the missing birds as they attack and destroy his image.

Jon Dunning (b.1966) lives and works in Cambridge, England. He has a B.A. (Hons.) Degree in Photography from the University for the Creative Arts and an M.A. in Photography from the University of West London and has exhibited photographs and books in galleries in England, Europe and the U.S.A. He is engaged with quite diverse subjects and works in sets and sequences that are usually intended for the page rather than the wall, creating publications in formats that compliment their content.

Mehrdad Garousi

“Renaissance” (2017)

This is an abstract representation of the notion of renaissance in the language of fractals. Fractals are themselves mathematical representations of nature behaviors. Therefore, this work can be interpreted a representation of the concept of renaissance in the language of nature or, in other words, an immediate display of natural renaissances.

Mehrdad Garousi is an Iranian based fractal artist. Having experimented with different media he chose digital fractal making as the best medium capable of fulfilling his artistic expectations. He uses fractal art as a medium to take other-worldly psychedelic landscapes from other dimensions and represent them to his audience. His art is a combination of fractal mathematics, psychedelia, bizarre forms, alien aesthetics, and a huge amount of details.

Philip Louis Glazer

“SLANGIN’ SHIT” (2017)

The title of the work is SLANGIN’ SHIT and is part of a series called MEMES FOR THE PEDANTIC (ART) VIEWER.

For the meme “to work”, it is dependent on the viewers pre-knowledge of art history; on a very pedantic level. In SLANGIN’ SHIT, the viewer has to know that slangin’ is slang for selling something on the street, but most importantly: 1) What Manzonni looks like and 2) His most famous work is shit.

Philip Louis Glazer

Born 1983 in Copenhagen, Denmark and raised in Florida (US). Educated in Scotland (MFA, Edinburgh College of Art) and Wales (BA, University of Wales).

Manuela Granzio

“Lust - from the Series the 7 deadly Sins” (2015)

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The portraits presented at the CICA Museum in Korea are part of the Series:

The Seven Deadly Sins: A Meditation

The Seven Deadly Sins : A Meditation is an exercise in excess. Models were asked to research and meditate on Anger, Envy, Gluttony, Greed, Lust, Pride and Sloth, and then perform them in front of the camera. They had to dig into themselves and search for the particular emotions that each sin generated and then translate those emotions into a single image.

The resulting portraits are a contradiction in terms.

On one side, even though one cannot read the model’s personality or identity from the photographs exhibited, the attempt to transform their emotional depth from the original idea of each sin does result in a highly personal performance.

The shared topics throughout the photographs are not only about being destroyed by your own desire, but also about the multiplication or repetition within the subject. This repetition points to the impossibility of a singular, unitary self. Identity is thus positioned not as stable and uniform but acted out, multi-layered and fragmented.

Instead of reinforcing the unique individual, the multiple-portraits shows the multiplicities of the self and rigid concepts about identity are deconstructed. Rather than positioning the photographic portrait as representative of a unitary individual, each image situates subjectivity as fragmented and predicated on continually shifting contexts and performances of self. Of course the final images not only pose the question of the openness and honesty of the sitter, but also whether facial expression can authentically convey inner sensations. Is there a connection between interior emotional life and exterior physicality? The multiple representations of the same sitter in the 7 Sins project question the link between identity and appearance. The idea that a portrait can necessarily reveal the character and interiority of a unitary subject from the external representation of a face is problematic. The term "likeness, " which brings with it an idea of truthfulness, is an imprecise term. Richard Brilliant argues

that: 'Likeness is a mental construct, or image, varying as each perception of another may vary, but only the portrait artist can render such a transient image visible and fixed. In the end, coincidence of perception, not truthfulness, is the true measure of validity in portraiture. ' (Richard Brilliant. Portraiture. London: Reaktion Books, 1991).

Although the representation of profound subjective experience is impossible without resorting to metaphorical or symbolic means, during the realization of the 7 Sins project the artist came to the conclusion that the body provides, nevertheless, a strong and compelling 'benchmark' for comparison and differentiation.

Manuela Granzio is an artist and art historian. Her practical and theoretical interests include photography, sculpture, mixed media, as well as the interconnection between visual art and the senses.

She was born in Switzerland. She studied economics at the University of Zurich. She completed her BA in Photography in 2002 and MA in Art and Media Practice in London at the University of Westminster in 2004. In 2016 she was awarded the PhD on the representation of the fragmented body in contemporary art. She Lives and work in Italy.

In her work Manuela Granzio highlights pictorial, or social conventions in order to question the validity of their perceived neutrality. How do these conventions, which we unconditionally accept and often even consider natural, influence the way in which we understand the world?

Hyungi KIM 김현기, Yeonsik SHIN 신연식

"Random Adventure Project" (2017)

<Random Adventure Project> is a project that explores Korea by extracting mail numbers at random. We have collected the zip code data. We used the Excel random function to select regions and go on an adventure. We recorded the new thoughts and feelings we meet and feel in an adventurous area through photography. It was expressed on the website as self-publication books.

Hyungi KIM graduated from Konkuk University's Department of Dynamic Media and is currently studying the same university as a master's degree. He uses materials easily found in everyday life and expresses them in the form of video, photographs, installations, and sounds, thereby creating a unique experience for the audience. He made his debut as an individual exhibition "Harmony Of Mismatch" in 2017, was selected as a project contest for the Seoul Foundation for Art and Culture, and conducted an exhibition of "6470" in 2017. He has also exhibited his works through numerous exhibitions including <Foggy Landscape>, <The Curiosity Screen>, <20th 2017 Seoul Fringe Festival>.

Yeonsik SHIN graduated from Konkuk University's Department of Dynamic Media and is studying at the same university as a master's degree. He works with attention to new communication methods generated by emotional factors. He was selected for the Seoul Foundation for Art and Culture project and held an exhibition of <6470>. He has exhibited his works through exhibitions, <The Curiosity Screen>, <Foggy Landscape>.

김현기 작가는 건국대학교 다이나믹미디어학과를 졸업한 후, 동일 대학에 석사과정으로 재학 중이다. 그는 일상에서 쉽게 발견되는 소재들을 사용하며 이를 영상, 사진, 설치, 사운드 등의 형태로 표현하여 관객들이 색다른 경험을 하게끔 한다. 2017년 개인전 <부조화의 조화>로 데뷔하였으며 서울문화재단 프로젝트 공모에 선정되어 <6470> 전시를 진행한 바 있으며 <안개 풍경>, <The Curiosity Screen>, <20회 2017 서울프린지 페스티벌> 등 다수의 전시를 통해 작품들을 선보여왔다.

신연식 작가는 건국대학교 다이나믹미디어학과를 졸업 후 동대학 석사과정에 재학 중이며, 감성적 요인에 따라 생성되는 새로운 커뮤니케이션 방식에 주목해 작업으로 이어나가고 있다. 서울문화재단 프로젝트 공모에 선정되어 <6470> 전시를 진행한 바 있으며 <안개풍경 >, <The Curiosity Screen> 등 다수의 전시를 통해 작품들을 선보여왔다.

Minhee Kim 김민희

“The animals on my fingertips” (2015-2016)

The Animals On My Fingertips is an alphabetical animal story book that can be enjoyed equally by visually impaired children and non-visually impaired children alike. This book has been made out of a desire to create a book that can be shared and enjoyed together without discriminating between disabled and non-disabled. Both can have their way of accessing the book and therefore have different things to share and bring together as a whole. It consists of unique animal illustrations, short stories and utilizes Braille and raised-lines on the pictures for tactility.

The narrative of this book is of a child telling a story of animals from A to Z from his viewpoint, using their senses for a friend who can't see. You will be able to see new animals that are not typically featured in traditional alphabet books and animal stories that reveal the child's wacky and whimsical thoughts to illuminate them.

Visually-impaired children who cannot access various books can enjoy this unique children's book. It will expand their learning and build confidence in that they can participate and share in the same book culture as their friends. Non-visually impaired children also can draw curiosity and imagination through the experience of closing their eyes and following the raised lines with their fingertips, opening a window onto the visually impaired. At heart it is a book about understanding and caring for different friends.

Min-Hee Kim is an artist and picture book maker, studied Illustration & Animation at the Kingston University in the UK, currently lives and works in Seoul. Her work is made out of truth and imagination with humor, harmonious colours, exploration of mixing textures. Min-Hee Kim strives to present a serious theme and story of ordinary life in a witty way, thereby would inspire people and share visual pleasure, cheerful energy through the illustrations. In 2017, She won the Merit Award for the book 'The animals on my fingertips' at the Little Hakka International Picture Book Competition(China), and was selected as one of 'Discovery of Art' for the Guadalajara International book fair by KBBY.

Michael Koerner

“Things we will or have already lost” (2016)

The artist book, *Things we will or have already lost*, tactually explores how we play an active or passive role in what we personally or as a culture lose.

Within these 30 drawings, color is used as a metaphor for the spectrum of beauty that we lose. Each overlying digital drawing is initially created by hand with ink pen on paper in response to the typed topic and is comprised of thousands of lines that serve literally as a mesh barrier between the color, the targeted subject of loss and our visual perception. Conceptually, the mesh plays a much larger role; inviting us to explore and rediscover the subject of loss as we consider the implications of being physically or emotionally detached from what we lose even before it is lost. The 30 subjects themselves span the chasm between trivial and those dealing with mortality, hitting upon satirical, historical, anthropological and familial points along the way.

The abstract drawing language is based around the idea or construct that drawing has only four directions, vertical, horizontal and two 45 degree opposing diagonals and never shall the same direction meet itself within a single drawing. Seemingly overly calculated, the reality of meticulously executing the work means that every line is a direct and improvised response to the adjacent line work.

Michael Koerner has been involved professionally in the arts for 21 year and has a genuine, long standing record of utilizing an interdisciplinary and socially responsive approach. He is an Assistant Professor of New Media at Indiana University Kokomo. Satire is the thread that runs through the majority of his art practice. Michael's artwork has been exhibited extensively both nationally and internationally, including London, Chicago, San Diego, Athens, Edinburgh, Glasgow, Munich, Rome, and South Korea. His work has been recognized by Sothebys, Bonhams and Phillips Auctioneers, is listed on artnet.com and resides in permanent corporate collections in the US, Scotland and Northern Ireland. Most notably, two of his paintings were acquired into the United Kingdom's national collection in 2005 and 2009 respectively. His animation short, *The Shape of Heroes & Villains*, was selected for the 2016 Athens Digital Arts Festival in Greece.

Ryohei Oba

“the sculpture of sensuous wall (3, the wall of acquaintance)” (2016)

“the sculpture of sensuous wall (4, the wall of glory)” (2016)

At some point in life, we all must have undergone a term in which we suffered from own identity. For example, each person has a certain insecurity about his/her body. I focused on human identity in these negativities. From this point of view, 'making an identity' might be compared to creating a wall between the outside world and us. This wall is built carefully to distinguish a person but at the same time these walls limit our way of thinking. Through this concept, I tried to visualize five situations that show these walls of identity through sculptures which restrict the models' body.

Ryohei Oba is a Japanese visual artist whose practice focuses on establishing a fresh perspective on the perception of human beings. Oba's practice has expanded possibility of transformations of the human body through designed objects including both natural and manmade stuff. Conceptualised, built and photographed by Oba, his inspiration behind each series lies in the questioning of identity of the human beings and the relationships formed between the human body and our ever-changing environment consisting of both nature and technology.

Sidallah

“What is Inside” (2015)

“What is Inside” (2015)

The object of endless curiosity and an incomparable source for fantasies, the orient was actually inaccessible until the creation of Orientalism. Come along with colonialism, veil become a symbol of insurgency to foreigner troops.

For when Orient began to assert their rights, their status stood as a threat to exploitation forces.

Sidallah is a photographer and film director born in Ankara, Turkey. She studied Journalism in İstanbul, Turkey and earned a Masters in Barcelona, Spain.

Since 2015 Sidallah is concentrating on Orientalism and Necropolitics. She uses complicated sociological subjects and presents them with sarcasm. Her latest projects have been published in some magazines in the U.K. She is preparing for exhibitions in the U.K., E.U., and Korea.

Takayoshi Ueda

“Circle of doushoku+” (2015)

“Graphic art works” (2015)

A key element of this work is the linkage and harmony of each individual part. The work is made up of strips of hand colored paper arranged in a collage. Every individual shape that forms the image is flexible and rich with variety, and it has recognizable forms that, while based on everyday animals and plants, are unique and extremely solid. It symbolizes a world view established on adding order to individual parts is structurally the same as actual human society. Moreover, it could also be said that the piece is a visual simulation of a new symbiotic space for its viewers and for me, its creator.

Takayoshi Ueda was born in Osaka, Japan Prefecture in 1969 and studied oil painting at art school in Kyoto. and Originally from Japan, Mr. Ueda has gone on to present his work internationally in Europe, America and Southeast Asia, starting with an individual exhibition held in New York in 2007.

Zeppra

“Lift 1A” (2016)

“Lift 1B” (2016)

“Lift 2A” (2016)

“Lift 2B” (2016)

Shadows and highlights in the interface design are subject to an arbitrary connection which are constructed by the logic flow of windows and panels on which information is arranged and displayed in a sequence. The users' attention is subject to be guided according to this flow, and the use of shadows helps a predetermined segment “pop off.” Thus, shadows and highlights are not only visual design elements but also hint a semantic structure working beneath the visibility.

By overlaying the shadows and highlights onto still life photography and creating a hybrid impression of the real-world objects and computer graphics, here I juxtapose the two “use cases”, a term borrowed from HCI (human-computer interaction) design, of the arbitrary shadows: one is for the digital interface, and the other is for the shifted reality. I try to use these diptychs to capture the moment a paradoxical space born within the negotiation between the digital and analog, and further explore how we perceive and render our anti-materialized worldview into the reconstruction of the reality.

Zeppra (b.1993, Beijing) is an artist works primarily in browser-based art and video. Her work comments on the functional/formal patterns found in post-internet visibility, and often refers to the software/procedures utilized by cultural industry. Looking into the gaps between analog and digital cosmos, she hopes to capture the aesthetic, as well as intellectual side-products left over by the image making streamline. She holds M.A. in media theory from New York University, and her work has been shown in the Museum of Academy of Art and Design, Tsinghua University (Beijing, China), and Fou Gallery (New York, NY).