

Concept 2018

CICA Museum

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Featured Artists 참여작가:

Weontae An 안원태, Alessia Arban, Silvia Beltrami, Jennida Chase & Nia Burks, Colette Copeland, Fluke, Jaejoon Jay Jang 장재준, Dooyeon Jung 정두연, John C. Kelley, Clara Kim, Ding Hee Kim 김동희, Chloe Jeongmyo Kim 김정묘, Holly Lay, Haneul Lee 이하늘, Jean Oh 오진이, Morgan Menegazzo/Mariachiara Pernisa, Naraphat Sakarthornsap, Sayaka Suzuki, SANGWHA YIM 임상화

Weontae An 안원태

“Threeflowers-Hope 세송이 희망” (2018)

I think about what it means to teach that we should live right and live right in the modern world. I wonder if the meaning of fidelity is making it hard for people around without flexibility. the beginning of the reason is due to my lack. Infinite competition applies to both nationality and race. In addition, anyone living in Korea with a fiercely competitive landscape should adapt to the environment. What is the bamboo planted in the hearts of modern people who are not going to lag behind, and what is the wind that shakes this bamboo? What is the sadness in this OMR card that still dominates the young life? I thought of the time of childhood and tried to put the purity of a child in the shape of a flower. I am comforted that the discrimination of water and oil is suitable for this.

현대에서 올바르게 산다는 것, 올바르게 살아야 한다고 가르치는 것은 어떤 의미를 지닐까 곰곰이 생각해 본다. 오늘날 절개의 의미가 벽창호, 사회성 없는 삶, 융통성 없이 주변의 사람을 힘들게 하는 삶이라는 의미로 퇴색되어 버린 것은 아닐까 걱정되는 것은 다만 나의 부족함에서 시작된 것만은 아닐 것이다. 무한경쟁시대의 최전방은 국적과 인종에 따라 다르지 않다고 본다. 게다가 치열한 경쟁구도를 갖춘 대한민국에 사는 사람이라면 어찌되었든 그 환경에 적응해야 하는 것이다. 뒤처지지 않으려 질주하는 현대인들의 가슴속에 심겨진 대나무는 무엇이고, 이 대나무를 흔드는 바람은 무엇일까? 지금도 현재진행형인 어린 삶을 지배했던 OMR카드에 담긴 슬픔은 무엇인가? 나는 유년기의 거짓 없었던 시간을 생각해 보며 어린아이의 순수를 꽃의 형상으로 담아보았다. 물과 기름의 분별함이 왠지 어울린다 자위해 본다.

Alessia Arban

“Heavy sky” (2018)

My practice is characterized by the use of photography. There are three formats that I use to select what must fit in my frame: 4: 3 digital, 6x6 film, panoramic film. These choices determine what part of the world I will stop. In a first phase I analyze the reality that surrounds me. I act as if I had to collect moments and situations that affect me on an emotional level, or for their ambiguity, or for their symbolic / formal aspect that create references to something else. In a second moment I select the shots I need in order to create new relationships between the images. New situations are thus extrapolated from their original context and relocated, determining through this interpretation a different perception of reality. This process (analysis, cataloging, disassembling and reassembling) is similar to what happens unconsciously when we dream or when we retrieve memories distant in time. Through this process I reconstruct a world of dreams and memories, with which I wish to communicate the relationship and interaction of man with nature.

Alessia Arban

Born in Italy in 1978. Graduated from the Art Institute of Trieste and later from the European Design Institute in Milan. After studying with artist Mario Sillani Djerrahian in 1998 became interested in photography and developed a practice that is influenced by the world of memories in relation to the human and natural environment. She makes use of a conceptual and symbolic language that reveals the harmonic and dissonant relations hidden from creation.

Silvia Beltrami

“Basiliscus plumifrons” (2012)

The **plumed basilisk** (*Basiliscus plumifrons*), also called commonly the **green basilisk**, the **double crested basilisk**, or the **Jesus Christ lizard**, is a species of lizard in the family Corytophanidae. The species is native to Central America. The plumed basilisk is one of the largest basilisk species, with an average snout-to-vent length (SVL) of approximately 10 inches (25 cm). Including the tail, it can reach 3 feet (91 cm) in total length. Adults are brilliant green, with bright yellow eyes, and small bluish spots along the dorsal ridge. Males have three crests: one on the head, one on the back, and one on the tail, while females only have the head crest.[6] Juveniles are less conspicuously colored, and lack the characteristic crests.[7]

B. plumifrons is able to run short distances across water using both its feet and tail for support, an ability shared with other basilisks and the Malaysian sail-finned lizard, *Hydrosaurus amboinensis*. In Costa Rica, this has earned the plumed basilisk the nickname "Jesus Christ lizard". It is also an excellent swimmer and can stay under water for up to 30 minutes.
(From Wikipedia, the free encyclopedia)

Silvia Beltrami born in Rome in 1974, holder of a diploma from the Accademia di Belle Arti di Brera in Milan. The artistic vein of Silvia Beltrami materializes in a heartfelt reflection, sharing on the social, anthropological and psychological dynamic of today. Superior and delicate technical mastery, a strong manipulative originality in the use of elements and media: collage cards from different backgrounds applied on plaster by tearing of the fresco, with an illusory effect of apparent materiality of the painting that is truly amazing. (Paolo Bolpagni)

Jennida Chase and Nia Burks

“Ultra-Art Vim & Vigor Score with Sudden Sustain” (2014)

Ultra-Art Vim & Vigor Score: This score was commissioned and designed for artist **Nia Burks'** **Sudden Sustain** performance at Postmaster's Gallery in New York City. The score acts as an expansive, rambunctious and haunting crash course to video-art history. The artist installed several 'stripper poles' in the center of Postmasters Gallery and performed to the score with a dozen performing artist, dancers, and body positivity activists to collide the worlds of fitness, ideas of sexuality, video art, and sound art within the high-stakes art world.

<https://soundcloud.com/jumpcu/ultra-art-rexix>

Sudden Sustain Statement by Nia Burks: On December 13th 2014 at 9pm at Postmasters Gallery in New York City, NY, the performance Sudden Sustained by Nia Burks occurred. The work is a 15 minute long movement based improvisational performance in which seven dancers responded to the sound accompaniment Ultra Art: Vim and Vigor Remix, composed by Jennida Chase. The sound was heard by all performers in the space for the first time during the live performance. Movement occurred both individually and through contact via floor and aerial movement on two 10 ft static and spinning poles. Performers include Nia Burks, Kat Weakley, Kaylinn Bezenar, Reamey Belski, Melvin Sanchez, Roz Mays and Ashley Fox. The work's sound accompaniment is the primary relic of the performance, which remains minimally documented in an effort to emphasize the ephemeral nature of the sound/body relationship.
<https://www.youtube.com/watch?v=mUAmPCp9eTU>

Nia Burks is interested in the images we record and share on the web. She collects these bits of information from the Internet and creates works of art from them. On an absolute core level her interests have always laid in multiples, overlooked details, and compiling and organizing found digital material. Nia lives and works as an artist on the east coast with her dog and best friend, Grrr.

Jennida Chase is a multi-media artist who primarily works with film, video, animation, sound and photography. In 1998 she received her BFA from The School of the Art Institute of Chicago. In 2009 she completed her MFA from Virginia Commonwealth University's Department of Photography and Film. Themes within her work deal with relational interaction played out in society at large. Her work has been extensively shown in galleries, museums, art fairs and film/video festivals worldwide. Jennida currently resides in Illinois and teaches filmmaking in Southern Illinois University at Carbondale's Department of Cinema & Photography where she was awarded the 2017 SIUC University Level Early Career Award.

Colette Copeland

“COG” (2017)

“Sally” (2016)

COG (2017), HD video, 9.46 minutes
Produced & Directed by Colette Copeland
Filmed by Richard Bailey
Original Music Composed & Performed by Dallin B. Peacock
Edited by Richard Bailey & Colette Copeland
Starring Adam George & Colette Copeland as COG

The work is inspired by a Victorian female couple who were collaborative authors and lovers. Contemporaries of Robert Browning and Oscar Wilde, the two were known and published under the same name Michael Field. Our video pays homage to their life and their spirit of oneness.

Filmed in the sand dunes of West Texas, the location is symbolic of the ever shifting landscape of relationships. In part 1, the couple collectively known as COG struggle to become one. In part two, the elderly COG return to the dunes as they prepare to die.

The title/name COG references the words cognito, incognito, cognitive, cog in the machine, as well as the acronym of our names Copeland or George.

Premiered at Deep Trash Romance in London January 2018. Official Selection of Cefalu Film Festival 2018 (Italy), Bear Tooth Short Film Festival (Anchorage, Alaska) 2018

Sally (2017), HD video, 10.56 minutes
Produced & Directed by Colette Copeland
Filmed by Richard Bailey
Original music composed by Dallin B. Peacock
Edited by Colette Copeland
Starring Adam W. George as Sally

Inspired by my real-life, childhood imaginary friend Sally, the video revisits childhood play, with a curious twist. My mother used to tell me that I trusted Sally with all of my difficult questions and that Sally was the voice of reason, guiding me through tumultuous and challenging events. The narrative transcends the personal, skirting on the edges between magic and madness.

I was asked recently about why I chose to play the child ballerina, rather than hire a child actor for the role. One reason is the importance of re-examining specific childhood memories experientially with my creative collaborator through the lens of an adult.

A few years ago, my mother presented me with a childhood psych evaluation from 1972. The letter described the psychiatrist's concern over my excessive fantasizing and imaginary friends. He dismissed the importance of creativity and imagination as vital to childhood development. Fast forward to today--and the marginalized role of the artist in our culture. With the shift in leadership after the past election, the transgressive artist's voice is more important than ever. My voice, my body is my subversive act of creativity.

Colette Copeland is a multi-media visual artist whose work examines issues surrounding gender, death and contemporary culture. Her videos employ experimental narrative techniques, and absurdist humor to explore the landscape of human relationships. Over the past 22 years, Copeland's work has been exhibited in 26 solo exhibitions and 122 group exhibitions/festivals spanning 35 countries. She received her BFA from Pratt Institute in New York and her MFA from Syracuse University. Currently she teaches art and digital media at University of Texas, and Collin Colleges in Dallas, Texas.

Fluke

"Sara takes the long way home" (2018)

Dreamt I cut a crow ear-to-ear
ribbon pulling from its neck
& crossed the border
from the shine of
geometric winter
with its pine hills
& clear air into
the depths of smog,
burning eyes out
with leftover ash.

by M Schroeder

Fluke

I am a New Zealand based artist, designer and writer. I have just returned to New Zealand after three years spent in Bosnia and Herzegovina; my adopted home. In 2013, I was the recipient of the

Emerging Artist Trust Award and in 2017, I received an Award of Excellence from Creative Quarterly in New York for their 45th edition.

Jaejoon Jay Jang 장재준

“Untitled” (2018)

“Loop 02” (2018)

- *Loop02* - A looped clear vinyl tubing half filled with water

Jaejoon Jay Jang lives and works in Baltimore, Maryland. Jay's artwork involves the careful, deliberate use of everyday materials, which he only slightly alters. Repetition is the basic theme, consistent with Jay's minimalist aesthetic. he arranges many kinds of materials in rigid patterns. Jay's works also have a humble quality and humor. Jay respects things for the way they are, often engaging them in minimal interventions, in a way letting materials speak for themselves. Jay's works always have an unfinished quality, not because they are never complete, but because they are so open to the possibilities of change. He simply wants to understand the world around him, and to find some meaning in the process.

Dooyeon Jung 정두연

“DYSLEXIA” (2018)

I read as if I am in a dream.

As I cannot accept the rule of reading text by inserting formulas, I accept writings from my own perspective. Like a method of making dreams, through the action of transposition and metonymy of compression, I produce my own writing. Changed in front and back, the letters swim and dance on paper, becoming a picture, and as beautiful color is added on them, they appear differently each time.

꿈을 꾸듯이 글을 읽는다.

나는 나의 난독을 악기 삼아 글을 연주하고자 한다. 수식을 대입해 풀어나가 듯 글을 읽는 규칙을 받아들이지 못하는 나는, 나만의 시각으로 글을 받아들인다. 꿈을 만들어내는 방법처럼, 전치와 압축의 환유 작용을 통해 나만의 글을 만들 어낸다. 문자는 앞과 뒤가 바뀐 모습으로 종이 위를 유영하며 춤추듯 그림이 되고, 그 위에 아름다운 색이 더해져 매번 다른 모습으로 내게 나타난다.

Dooyeon Jung 정두연

저는 난독증을 베이스로 다양한 형태의 부적응을 새롭게 받아 들이는 시각을 제시하고자 작업하는 작가입니다.

John C. Kelley

“DRUM SOLO” (2018)

The actions of three characters across time weave a fractured memory of music. A drummer recalls frozen moments between notes in a recording session. A singer pauses to sing while carrying a dead body through the woods. A listener seems to perceive this all, as perception is the final stage of a musical experience. The cumulative effect of these experiences is a dreamlike landscape where actions, sounds, and characters merge with each other, creating a misremembered song.

John C. Kelley is a media artist and musician living and working in Knoxville, TN, in the United States. His linear and installed video and sound work explore ideas of mental and emotional erasure, memory loss and misremembering, through the upending of cinematic and musical conventions. His short films have screened in festivals and galleries in more than 20 countries and he has appeared on more than 25 albums and recordings. John regularly contributes music to productions by Gray Picture in St. Louis, MO, and has released music as a solo artist through King Electric Records in Austin, TX. He is currently an Assistant Professor of Time-Based Arts in the School of Art at the University of Tennessee.

Clara Kim

“Mirror” (2017)

“Moonscape” (2017)

“Redolence” (2018)

“Redolence” (2018)

“10” (2017)

The works presented in this exhibition are static documentations of sculptures and installations, mostly created with often neglected pieces of everyday life and their simple interaction with light. The process of capturing the poetic, abstract residues of memory and emotion through diverse media, often results in either surrealistic imagery or subtle redolence.

Clara Kim

I am a multimedia artist, driving myself throughout a variety of media ranging from painting, photography to installation. I earned my BA in Art&Design at the University of Michigan, and recently received a Post-Baccalaureate Certificate in Studio Art at The School of the Museum of Fine Arts at Tufts University. My continuous background in fine art and work experiences in fashion have cultivated my sensitivity to discover and invigorate the subtlety that prevail in our surroundings.

I explore how light interacts with various materialities, generating unfamiliar space. My works are the pursuit of capturing the moments and memories that are delicate, fragile, and ephemeral but are so compelling at the same time. I investigate what is conspicuous by its absence. Light has been the primary source in my practice to explore the relationship between absence and presence; not being there, but being there. The subtle yet resplendent nature of light builds and transforms space through reflection and shadow, thus evoking visual and psychological wonder among the viewers.

Dong Hee Kim 김동희

“a thousand won 천원” (2018)

The word “a thousand won” literally means a thousand-won bill as shown in Kim’s work of art. It suggests the depiction of lives of city dwellers. High-rise buildings, natural objects and surrounding people constitute today’s cityscapes, and they also symbolize development and prosperity. However, the truth behind them is that money is the most influential thing in city dweller’s lives. Almost everything in the cities is basically motivated by money. To reflect such aspect of city in her work, Kim uses a thousand-won bill. This bill functions as an image to represent the life of people instead of simple money itself. Anyone in the city driven by capitalism cannot avoid the existence of money. Indeed, it has a big impact on all of us. It is not too much to say that money is the symbol of urban cityscapes.

‘천원’이라는 것은 작품에서 보여지듯이 천원 짜리 지폐를 그대로 표현한 것이다. 천원이 의미하는 것은 현재 도시에서 삶의 모습들을 보여주는 것이다. 도시의 풍경을 이루어가는 것에는 빌딩들, 자연물, 사람들과 이러한 것들이 어울려 발전해 나가는 모든 것에 돈이 영향력을 행사하는 것이다. 돈으로 모든 것들은 이루어져 간다. 이러한 부분을 작품으로 나타내는데 천원짜리는 단순한 돈의 이미지가 아니라 우리들이 살아가는 모습을 대변해 주는 이미지이다. 자본주의 도시에서의 생활에서는 돈은 우리의 주변에 늘 존재하고 돈으로 모든 것이 이루어진다. 이러한 돈을 도시의 풍경의 표상이라 할 수 있다.

Kim Dong-hee has created works of art that represent the city views. Particularly in this work, urban scenery shown from a person’s view that walks around the city is expressed using symbols involving such as money rather than its superficial view. Kim has made a great number of artworks while putting herself forward by holding a lot of private and group exhibitions. Further, she is planning on using more various symbols and materials such as capital to greatly express urban sceneries.

도시의 풍경을 표현하는 작품을 하고 있다. 실제 도시의 풍경을 산책자의 시선으로 표현하는 작품에서 도시의 풍경의 모습을 표면적인 모습이 아닌 돈 등을 통한 표상형식을 이용해 표현하고 있다. 다수의 개인전과 단체전을 비롯한 많은 작품활동을 하고 있으며, 앞으로도 자본 등 도시를 이루어 나가고 있는 소재들을 통해 우리들이 살아가고 있는 풍경을 표현할 예정이다.

Chloe Jeongmyo Kim 김정묘

“Culver City Police Station” (2018)

“Culver City Police Station” expresses a moment of discomfort derived from the buttery taste of American scenery.

Most people, born and raised in the United States, may have glanced at daily landscape insignificantly. However, I always start a new treasure hunt because a lot of subject matters are distributed and hidden around the scenery. Most of my artworks, including Culver City Police Station, are a re-interpretation of the morphology of specific architectural typologies as an immigrant artist point of view. Specifically, in California, the world outside has a fascinating mixture of unfamiliarity and eccentric mood that conveys buttery and industrial flavor. It also has an intangible air of rigidity from the stereotypical architect, including the low buildings well painted neutral color, the cookie-cutter housings clustered together, the uniformed stores and shops along the deserted street. I also actively interact with a strong sense of disorientation from the magic hour in California. The more the dazzling sunlight is bouncing off the rectilinear structure, the reflection of the surface color dazzles me. “Culver City Police Station” represents my strong taste of the morphology of specific architectural typologies in California.

I start to dream of breaking away from the buttry monotonous scenery at the same time, I express the joyful moment that I found out from the building structure. With my artistic viewpoint, I conceptually embrace two aspects. I orchestrate by deconstructing the monotonous elements of industrial and buttry uniformity for making a joyful rhythm, incorporating with my emotion. I also, sometimes, keep intact the large hard-edged geometric shapes driven by industrial aspects to visually present a sense of discomfort, incorporating contrasting and dazzling colors In order to express these pleasurable moments and strong emotional responses. I embraced intuitive organic movement by squeezing various mixed pigments. I also Intentionally placed tape stencil and residue as an intuitive gesture on the surface.

Chloe Jeongmyo Kim is a Southern California-based artist born and raised in Korea.

Chloe Jeongmyo Kim is a Korean artist and student who had been tugged and pulled to many different cities and countries throughout her youth by her family. With the visual influence from a variety of cultures and places, and a strong association with displacement as well as a longing for a sense of home, Kim's adult personality turned out just like her art?a beautiful assortment of materials, influences, textures, and opacities. The ease of assimilation had become a strength for Kim, after a lifetime of uprooting, exploring, and adjusting to new places and people. Her art suggests something similar?she uses translucent film to encase her collections of thoughts, feelings, and experiences. With a variety of shapes and colors along with an assortment of textures and mixed media, Kim's fragmentary compositions explore fantastical abstract experiences that resemble places and visual perspectives from a human eye. They are composed and compelling insights that offer clues to the human heart and mind.

단국대 서양화과를 졸업하고 오티스 칼리지 오브 아트 앤 디자인 파인아트 석사과정에 재학중인 **김정묘** 작가는 정착과 이동이 반복되는 떠돌이 삶을 작업의 모티브로 삼고 있다. 서울, 워싱턴DC, 뉴욕, 홍콩, LA 등지를 떠돌던 유목민 같은 생활은 작가에게 복잡한 감정과 혼란의 연속이었지만 환경 자체가 주는 불안과 혼돈을 도전으로 받아들이고 동화되는 과정의 모습을 작가만의 시각적 언어와 연계하고 있다. 그녀의 작품은 반투명 혼합 재료와 색상 레이어들을 겹겹이 쌓아 리드미컬한 움직임과 공간감을 함께 구성하는 것이 특징이다. 또한 테이프와 테이프가 자리했던 흔적을 색상 레이어 사이에 남겨 놓음으로써 머물렀던 장소가 작가에게 미친 영향력을 현재의 시각으로 표현한다.

Holly Lay

“Drone Strike” (2017)

In 2001 following the 911 Terrorist attack, an unmanned aircraft called a Predator flew over Afghanistan. With a camera attached, it watched a convoy of jihadi leaders. Across the ocean, over 7,000 miles away, a trigger was pushed at the CIA headquarters releasing a missile. After this successful mission drone warfare went on it's way to become a favorable utility by the U.S. military. Today, drone warfare is considered to be a more humane form of war and a way to keep citizens safe. This statement is perpetuated by government but the ethics of drone strikes is debated in philosophy as well as among citizens. The fact that often strikes kill many innocent civilians is cause for concern. In this piece, Drone Strike, we see the contrast between actual drone footage next to a drone strike in the video game Call of Duty. The blending of audio creates confusion to what is real and what is fictional. The human dissociation with a drone strike is similar to killing people in a video game. How long will it be until machines are programmed to seek and kill the enemy without the need for a person to press a button?

Holly Lay is an amateur cyber anthropologist who collects and sources from the internet and found physical objects. She curates a new way of looking at the relationship of materials and subject

matter. This concern with objects and their intentionality leads to an archive of seemingly different items that have a commonality. Digital archiving is also how she finds inspiration collecting references to memes, cyber culture, representation, appropriation, circulation, femininity, craft and kitsch. When not digitally archiving Holly is working towards earning her MFA from The University of Nevada, Las Vegas.

Haneul Lee 이하늘

“Unknown Portrait #1” (2017)

“Unknown Portrait #3” (2017)

“Unknown Portrait #4” (2017)

“Unknown Portrait #5” (2017)

Photography - as part of contemporary art - is a tool of representation that captures the artist's artistic message rather than a simple representation based on records. To me, the creation of images represents the psychological record and action. The Unknown Portrait series connotes the emotions derived from a chain of events and experiences related to death. During the process of creating such images a psychological healing was achieved. I hope to reach the point where my emotions, which have arisen from the record and action of the images, could resolve other people's emotions.

The [Unknown Portrait] series begins by dissolving the photographic emulsion and applying it to the copper plate. After that, the human forms reproduced by the copperplate printing method cling to each other in time and become a genuine hardened chunk. It seems that life and death of an existence continues in the process of coating, erasing and recombining the photographic emulsion on the copper plate. This signifies the process of dissolution and creation of the images, properties, and my gaze.

Through the process of creating a unique image and at the same time destroying it, the great circulation of life seemed apparent; like people considering flowers as beautiful because they know that flowers will soon die helplessly. I waited for death at the very moment when the image was being created on the copper plate. I captured my inner tension during the process of collapsing the image. When the life and death of an image have entangled and start to quiet, I was freed from life and death. Still I feel the weight from someone who is somewhere in my mind.

현대 예술로서 사진은 기록성을 기반으로 한 단순 재현의 목적이 아닌 작가의 예술적 메시지를 담아내는 재현의 도구이다. 내게 있어 이미지를 만들어내는 일은 정신적 기록이자 행위이다. [Unknown Portrait] 시리즈는 죽음에 관한 일련의 사건이나 경험에서 생겨난 감정을 내포하고 있으며, 이미지를 만들어내는 행위 속에서 정신적 치유를 얻었다. 이미지의 기록-행위를 통해 생겨난 나의 감정과 마주한 모든 이의 감정을 해소하는데 다다르고자 한다.

[Unknown Portrait] 시리즈 작업은 사진의 감광유제를 녹여 동판에 도포하는 일부터 시작된다. 그 후 동판인화법을 통해 재현해낸 인간의 형상은 시간 속에서 서로 엉겨 붙어 굳으며 순수한 하나의 덩어리가 된다. 동판에 유제를 붓으로 덧바르고 지워내며 재조합하는 과정 속에서 어떤 존재의 삶과 죽음이 진행된다. 이는 이미지, 물성 그리고 나의 시선 이 모든 것들이 해체되며 생성되는 과정을 뜻한다. 이미지를 탄생시킴과 동시에 이미지가 훼손되고 무너져 소멸로 가는 과정으로부터 한때의 찬란했던 생의 순환을 발견했다. 우리가 꽃이 아름답다고 느끼는 것은 꽃이 속절없이 지리라는 것을 알기 때문인 것처럼 동판에 이미지가 생성되는 찰나에 죽음을 기다렸다. 이미지 형상이 와해되어지는 과정에서 발생한 나의 내적 긴장을 동판에 담아냈다. 이미지의 생과 사가 한데 얽혀 판에 튕굴며, 이 모든 것들이 수그러들 때 짚 나는 삶과 죽음의 둘레에서 한결 해방되었다. 마음 한편 속 누군가의 형상에서 무게가 느껴진다.

Haneul Lee graduated from school of photography & motion picture at Kyungil University, currently attending Hongik University graduate school of photography. For her, creating images is a mental record and an act. The series [Unknown Portrait] contains feelings from a series of events or

experiences related to death, she gained mental healing in the act of creating images. At the same time, she casts questions about the photographic medium as an "eternal image" through photographic images recorded on the copper plate. Reinterprets the concept of today's photography, which has expanded with the growth of digital technology, from the "fact and record" concept of early photography, and explores the possibilities of photographic medium. Won the <2017 Tokyo International Foto Awards> and the <2018 Moscow International Foto Awards>, participated in various group exhibitions in Korea, and her works are possessed at Kyungil University, Daegu, Korea.

이하늘은 경일대학교에서 사진영상학부를 졸업하였으며, 현재 홍익대학교 일반대학원 사진학과에 재학중이다. 그에게 있어 이미지를 만들어내는 일은 정신적 기록이자 행위이다. [Unknown Portrait] 시리즈는 죽음에 관한 일련의 사건이나 경험에서 생겨난 감정을 내포하고 있으며, 그는 이미지를 만들어내는 행위 속에서 정신적 치유를 얻었다. 동시에, 동판에 기록된 사진이미지를 통해 "영원한 이미지" 라는 사진 매체에 대한 의문을 던진다. 초기 사진매체에서의 사실과 기록이라는 개념이 디지털 테크놀러지의 성장과 함께 확장된 오늘날의 사진의 개념을 재해석하며 사진매체의 가능성을 탐구하고 있다. <2017 Tokyo International Foto Awards> ,<2018 Moscow International Foto Awards>에서 수상, 한국의 다양한 그룹 전시에 참여하였으며 대구 경일대학교에 작품이 소장되어있다.

Jean Oh 오진이

"Tub" (2018)

"Drizzle" (2018)

"Untitled" (2018)

Jean Oh의 다양한 작품 중 바느질 시리즈는 여러가지 종류의 천을 이어 바느질해서 잡아 당기고 천을 늘어 뜨려 찢어내는 역동적인 행위가 수반되지만, 그에 따른 결과물들은 오히려 차분하고 정적인 분위기를 자아낸다. 천들이 불룩 튀어나오다 못해 실밥이 터지면서 숨이 나오고 축 쳐진 모습들은 관객들에게 여러가지 감정을 유발해낸다. 본래 바느질이 갖고 있는 차분함과, 찢고 다른 재료를 천 안에 넣는 등 이러한 역동적인 행위 간의 대비는 어떠한 것이 본래 갖고 있는 특성을 벗어나려고 하는 작가의 실험적인 의도를 보여준다. 작가의 바느질 시리즈에서 캔버스 사각형 모양에서 천이 튀어나오거나 다른 재료를 집어 넣어 울퉁불퉁하게 만드는 행위, 또한 바느질의 속성, 바늘에 실을 꿰어 옷 따위를 짓거나 꿰매는 일, 그 '꿰매는 일'을 계속 찢어내고 늘려서 뜯어내고 천을 축 늘어뜨리는 행위 등을 예로 들 수 있다. 하지만 그녀의 작품들은 캔버스 사각형 모양에서 다른 모양으로 바꾸는 등, 틀에서 완전히 벗어나지는 않는다. 이로 인해, 어떠한 틀에서 계속해서 벗어나려고 노력은 하지만 뜻처럼 되지않는 답답함도 보여진다.

Jean Oh는 1993년 뉴욕 맨하탄에서 태어나 2016년 미국 메릴랜드주 볼티모어에 위치한 Maryland Institute College of Art (MICA)에서 회화과 학사과정을 마쳤다. 현재 뉴욕 브루클린에 위치한 Pratt Institute에서 순수미술과 석사과정을 밟고 있다. 작가는 페인팅, 드로잉으로 에너지를 계속해서 표출을 해왔지만, 이번 시리즈로 바느질을 이용해서 그녀의 에너지와 현재 겪고있는 다양한 감정들을 투여하려는 다양한 실험중에 있다.

Morgan Menegazzo/Mariachiara Pernisa

"Psicopompo- Psychopomp" (2016)

In mythology and religion a psychopomp is a ferryman of souls, a messenger from the afterlife, a sort of demiurge between the sensible world and the invisible one, as it should be understood Art in contemporary times.

MORGAN MENEGAZZO

04/20/76 Lendinara, Italy.

After his studies in Cinematography at the University of Bologna, where he attended the DAMS (Discipline of Arts, Music and Show business) course, he graduated from the NUCT (New University of Cinema and Television) in Cinecittà, Rome.

Director, author and editor, since 2001 he has been involved in the making of movies, documentaries and video installations.

MARIACHIARA PERNISA

9/9/81 Lugo, Italy.

Her work revolves around pictures. She graduated at the Accademia di Belle Arti (Academy of Fine Arts) in Bologna and earned a master's degree in film editing and photography at the Accademia di Cinema e Televisione Griffith (Academy of Cinema and Television) in Rome.

Author and movie editor, since 2001 she has been making movies, documentaries and video installations.

In 2001, Hankgefmobility, an independent multidisciplinary project including videos, films and documentaries, was born from their meeting. Their works were released in movie theaters, at the Cineteca Nazionale (National Film Archive) in Rome, at the Up & Coming biennial in Hannover and at MART in Rovereto; they were also broadcast by national broadcasting companies and satellite networks such as Rai, Al Jazeera and Russia Today. Many of his works were selected by national and international film festivals, such as Torino Film Festival, Mostra del Nuovo Cinema in Pesaro, Haverhill Experimental Film festival and Experiments in Cinema.

Naraphat Sakarthornsap

“Date of Death: October 17, 2017” (2018)

“Date of Death: July 23, 2014” (2018)

“Date of Death: June 22, 2016” (2018)

The current series of artwork presents photographs of flowers intentionally arranged to imitate those at the funeral of Thai army privates and cadets at the Armed Forces Academies Preparatory School. Some of these privates and cadets lost their life due to unreasonable punishments; others died from excruciating tortures in a training camp; yet others' causes of death have still remained inconclusive or unidentified. These sad, unfortunate (or even unjust) events took place because the mastermind behind the punishments and tortures are commanders themselves, officers in a higher rank, or older privates trained in the same military camp. Some of these people are powerful enough to cover up the news and distort the truth, thereby making it difficult to prove them guilty and to reveal what actually happened to the public. The only thing left for the family of the dead is a funereal photograph decorated with flowers and a lifeless body of "the dead on duty?".

Naraphat Sakarthornsap (b. 1991, Bangkok, Thailand) Lives and works in Bangkok. In many of his works, Naraphat Sakarthornsap presents stories of inequality in the society through photography, in which flowers play the leading roles. Many kinds of flowers that Naraphat uses usually comes with profound meanings. Those flowers have become the keys to finding the answers that are neatly hidden in the works of art. And sometimes the photographs of these delicate flowers of Naraphat may possibly come from the deepest part of his devastated heart.

Sayaka Suzuki

“Modern Day Communication” (2018)

“Modern Day Communication” was created as my response to twitter feeds that surrounds our daily news. 280 characters is all we need to communicate: crass and soliloquous without culpability. I wonder what is happening to our sense of community and communication.

At times my work is commemorative like those that capture the intimate lives of wildlife. Other times it reflects urgency such as the immigration project. Often times it provides a reflective moment capturing the forgotten histories customs and peoples. All of which transforms a work into a moment of discovery and desire to ameliorate our fragile and delicate existence. Like the silent movies of the past, I create experiences that resonate, experiences that remain personal to the viewers as I imagine our capacity to function as philanthropists.

Originally from Yokohama, Japan, **Sayaka Suzuki** she has been residing in the US for the past 30 years. She received her BFA from the Tulane University in New Orleans and her MFA from the Virginia Commonwealth University. Her works have been exhibited nationally and internationally including solo exhibitions at the Virginia Museum of Contemporary Art and Pensacola Museum of Art (FL) and include group shows at the Washington Project for the Arts-Corcoran (DC), New Mexico Museum of Art, and Museo Crocetti (Italy) among others. Suzuki is a recent recipient of the Virginia Museum of Fine Arts Fellowship and was a recent fellow at the Vermont Studio Center. She continues to teach at The Virginia Commonwealth University as well as workshops around the country.

SANGWHA YIM 임상화

“TURN OFF FRAME” (2018)

“LAYER BY LAYER” (2017)

1. TURN OFF FRAME

The title, Turn Off Frame, began with my contemplation of the city’s windows, important but often unnoticed elements, and I developed the idea from my personal feelings and memory. In his book About Looking, John Berger reflects on Ralph Fasanella’s painting of the modern city, In Memory of the Triangle Shirt Workers. It is his analysis of Fasanella’s painting that inspired my basic notion for this project, in which I explore the position between fashion and fine art. Turn Off Frame comprises a triptych of three different but connected works: a performance piece, fashion design and a film.

When I looked at the city’s windows, I thought of them as frames in which people live. Historically, people have been confined and constrained, living in buildings, houses, dwellings, in some architectural framework or another. I began to see that the frame extended beyond physical structures to psychological structures. Moreover, every day, every second, new frames are propagated in contemporary society in physical spaces, psychological spaces, and digital spaces. Instagram and its quadrates, its standardized sizes and dimensions, for instance, have become another architecture of confinement and constraint. A microcosm, the quadrate standard setting in which people must fit, trapped within quadrate screens, simplifies, reduces and contorts.

Fasanella’s painting, through not following the rules of three-dimensional composition, simplifies, reduces and contorts the building’s interior to fit within the frame, the window. Fasanella’s purpose is to make the interior visible within the framing window and the effect is a distortion. People who act similarly within the framing windows of SNS’s digital spaces, or in society’s social spaces, also affect this distortion. Society adopts standardization in much the same way Instagram does, applying pressures of normativity in the effort to control.

Korea offers an example of this. A discordant juxtaposition of political, geographical and social frames, the divisions facing Korea drive an unnatural situation. Politics have created the “communism frame” which is used to attack other political parties and to control citizens. Historical outbreaks of war have left older generations fearful. The “North Korea frame” locks people inside their skyscrapers. In Korea, citizens contort themselves to fit within the standard “normality frame.” If the people do not naturally fit within the frame, society seeks to simplify, reduce and affect distortions that force the fit. Forced standards make for inconsistent distortions. Individuals are compelled to hide their differences in the effort to make the fit. The purpose of being seen as normal affects the distortion of identity.

2. LAYER BY LAYER

[Layer by Layer]'s main reference is the story in the painting Burning Burgins by Gang Ilchul (In reality, these victims are known as “comfort women”). The aim of project is a reminder of the many sorrowful victims and make a memorial ceremony to them through visual art, a moving Image.

During World War II, the Japanese army forced young women into sexual slavery. This isn't just a woman's issue but a question for our entire humanity. I focused on the story of Ilchul's painting.

The artist visualized the horrible moment when the Japanese army shot threw into a hole those young girls who got ill, pregnant or who resisted. Then, to conceal any clue about their crime, they burned the young girls. Yim's try to explore translate 3d image(body) to 2d images through create visual art. This film “Layer by Layer” mixes in sources from South Korea's traditional memorial ceremony culture. The dance and sound are used in this film.

SANGWHA YIM 임상화

My work is mainly expressed through moving image, photography, performance and installation. I often use all medium in single project. The idea of my work begins at a psychological view of history, politic and gender issues. To me, referencing South Korea history and political issues with my personal interpretation and feeling is important part to do work. Among unique political and social situations of South Korea, where I born, I started to question myself regarding existence of boundary both physically and mentally. I think that boundary can be made from geographical environment. So my work explores how the geographical environment influences the mind and behavior. I try to seek how exterior acted as a frame to trapped people inside, physical structures, extended beyond to psychological structures. I want to bring recognition to the frame in which we live, are made, and are locked. I want to say, Be free from the frame. Even my artwork touches common problems, it is based on my private feelings. "Emotion" is highly emphasized in my work. To visualize emotional feeling and concept, I do performance with my own body and using significant color and sound. I explore translate 3d image(body) to 2d images through create visual art. One of other important part of my work style is that explores the varying relationships between fashion and fine art. Based on high education about fashion design and contents, I used fashion sources to develop my work. To me, the category of clothing is one of the most basic essentials of human beings. Fashion can not be separated from human body and exist everywhere with people. I think that human's mental and body is connected like exterior situation make effect to human's psychology. With this my notion of fashion, I try to mix the processing of fashion making to create work. In my current artistic preoccupations, I am interested in digital space as a new architecture's phenomenon and history of “hidden woman through war”. Interestingly, the digital architecture act both broker and maker about frame. Through two different interest, which is one is innovation and other is past, I seek to junction of two sources. The junction will be one suggestion to modern society.